

December 20, 1924

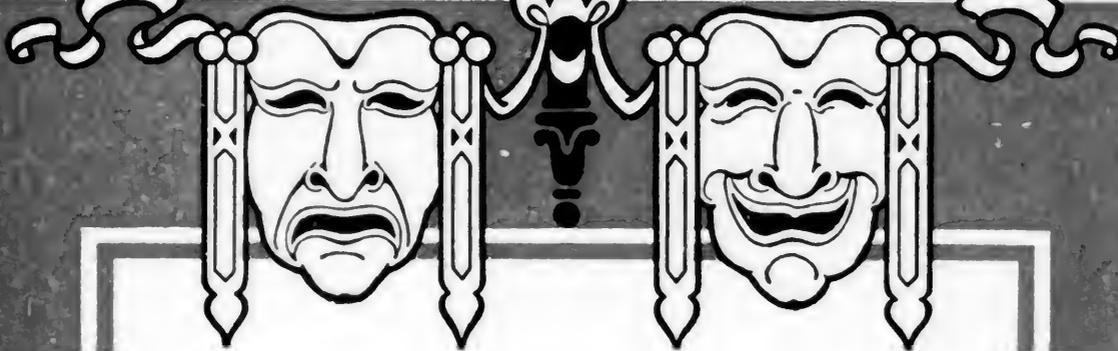
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THEATRICAL DIGEST

SHOW WORLD REVIEW

AND



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*By Barrett H. Clark*

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THE RED STAR MUSIC CO. published several numbers during 1915 and '16. When the war came on they dropped out of the game until 1924. Since resuming publishing we have had quite a number of inquiries about our older issues. Any one interested can get a catalogue of these by sending for it. Or can get any of the numbers by sending 25c for piano and voice copies.

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### Ashley Duke's Comedy Deserves High Praise

London, Dec. 13 (Special Cable to The Billboard).—Ashley Duke's neat comedy, entitled *The Man With a Load of Mischief*, earned and deserved high praise for the production given it by the Incorporated Stage Society, with Leon Quartermaine admirably cast as the valet who carries off the opera-singer heroine. Quartermaine is easily the first English player in this genre and Duke's chief comedy fitted him well. The piece is full of acting opportunities, charming with lively dialog and altogether brilliant in the best sense of the word.

#### "Hannele" Revived

London, Dec. 13 (Special Cable to The Billboard).—At the Royal Victoria Hall Hauptman's dream play, entitled *Hannele*, was revived this week. It gave Robert Atkins another chance to demonstrate his unusual versatility and resourcefulness as a producer.

#### Fokine in London

London, Dec. 13 (Special Cable to The Billboard).—Michael Fokine arrived from the States this week to arrange the dances for Dean's Drury Lane Theater Christmas production of *A Midsummer Night's Dream*, in which three big fairy ballets will be used.



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Experienced Minstrel People, who double Band or Specialty. Name lowest. We pay all. Guarantee season to right people. **Eddie Bolton,** wire. **BILLY DELANO'S MINSTRELS,** Dec. 15, Brandon; 16, Bristol; 17, Charlotte; 18, Richmond; all Vermont.

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DEPENDS CHORISTERS: BEATEN

New York, Dec. 11.—Harry Diamond, 24, a salesman, was so badly beaten up by six rowdies when he went to the defense of two chorus girls last night that he had to be taken to a hospital. The girls were leaving the Prospect theater a burlesque house at Prospect avenue and 140th street, the Bronx, after a performance, and were about to enter a taxicab when the six men appeared and demanded that they go with them. Diamond, a passerby, noticing the plight of the chorus girls, told the rowdies to let them go, whereupon he was set upon and knocked to the sidewalk. While lying prostrate he was kicked about the face and head, his wounds later requiring eleven stitches at the hospital. The chorus girls disappeared in the taxicab during the excitement. Two youths, Joseph Gilbert, 26 years old, and Jacob Stein, also 26, were arrested on charges of taking part in the attack.

Skelley in "Betty Lee"

New York, Dec. 13.—Hal Skelley, last seen as the chief comedian in Mary Jane McKeon, has been engaged by Rufus LeMaire for his latest musical comedy, Betty Lee, which is scheduled to come to New York and open at the Forty-Fourth Street Theater Christmas night. Skelley, the Rufus LeMaire musical show that is now at the Forty-Fourth Street Theater will be seen on the Suburban Circuit for four weeks beginning December 22, after which it goes on tour.

Carl Brown Burial in Texas

Mrs. Carl Brown, professionally known as Lillian Cavotta, writes that the body of her husband, an advance agent, was not shipped to his mother at Norman, Ia., as reported in last week's issue. Mrs. Brown went to Llano, Tex., and Mr. Brown's remains were buried there Dec. 11. Mrs. Brown is now visiting her sister in New York and would be pleased to hear from friends.

Mass. Theater Opens

Boston, Dec. 13.—The Grand Theater, Indian Orchard, Mass., opened recently with a big celebration that was attended by many men prominent in motion picture and theatrical circles throughout New England. The house, reported to have cost about \$300,000, is owned by John W. Kamuda and will be operated on a straight picture policy.

Ohio: The P. A. Theater Co., Cincinnati. War Region: Capital Amusement Co., Charleston; K. K. Thomas F. Adair, A. B. Hyman. INCREASES: Freedom Film Corp., Rochester, N. Y.; K. K. Thomas F. Adair, A. B. Hyman. DISSOLUTIONS: A. B. Hyman, Rochester, N. Y.

New York, Dec. 13.—P. East Coast stock market... London on... Puccini's Will To Be Filed Soon

Puccini's Will To Be Filed Soon

Rome, Dec. 13.—The will of Giacomo Puccini, noted composer and died... Puccini's will is expected to be filed within a few days... Puccini's will is expected to be filed within a few days...

ANALYSIS AND HIGHLIGHTS OF THE NEW COPYRIGHT ACT

(SEE OPPOSITE PAGE FOR STORY)

THE so-called "compulsory license" provisions of the present law, with respect to mechanical reproduction of musical works, is entirely eliminated. Under the present law a copyright owner, once he himself reproduces his work mechanically or licenses anyone else to do so, is compelled to grant a license to anyone who may apply for it. The new act gives him absolute ownership of the mechanical reproduction rights in his copyright.

The present law fixes arbitrarily a maximum royalty fee to be paid for mechanical reproductions at the rate of 2c per reproduction. The new law contains no such provision, leaving the copyright owner at entire liberty to bargain with the manufacturer and secure whatever royalty rate is mutually agreeable.

The new law provides for copyright to endure for the life of the author and until 50 years after his death. The old law provided a first copyright term of 28 years and a renewal period of 28 years, making possible a protection for 56 years in all.

The bill provides for the entry of the United States into the International Copyright Union, otherwise known as the Berne Convention, upon which entry United States authors secure automatically their copyright in all of the foreign countries which belong to the union, and they include the foremost countries of the world.

To secure such protection the author does not have to apply to the foreign country, the existence of his copyright in the United States being sufficient to protect the work for the whole world practically.

The bill further grants copyright for all original works whether published or not and is vested in the author immediately upon creating the work, without any formalities of registration or other procedure. He may register his copyright and file copies of the copyrighted material if he wishes, but such action is not essential to the copyright.

The new law specifically defines "broadcasting" or any form of performance by telephone, telegraph, etc., as a "public performance", thus clarifying this question, and, further, the new law gives to the copyright owner control of his public performance rights regardless of whether the performance be for purposes of profit or not, exempting only such performances as are for bona-fide charity, church purposes, etc.

Under the new act the copyright is divisible, that is, the various rights may be dealt in separately. For example, the right to publish may be by the author sold to one firm; the right to mechanically produce to another, the right to publicly perform to another and the right to arrange, rearrange and adapt to still another, and so on.

The copyright extends to motion pictures and to pantomimes, choreographic works, etc., subject, however, to the rights of the owner of the original copyright under which such pictures or works may be produced.

New York, Dec. 13.—The theatrical... The theatrical... The theatrical...

Masterpiece Found by Theater Manager

Ottawa, Can., Dec. 14.—A masterpiece, painted by Erskine Nicol in 1847 and bearing his signature, has been discovered here by Joseph M. Franklin, theater manager who purchased the picture for his old-fashioned frame.

Provincetown Players Doing Musical Comedy

New York, Dec. 11.—As soon as they have launched their revival of The Emperor Jones, which is scheduled to open Monday next, the Provincetown Players will start rehearsals of a musical comedy, entitled Pasture.

Clinton Theater Sold

Three Harts, Ind., Dec. 13.—The Capital Theater, Clinton, one of the Consolidated Realty & Theater Company's holdings, was sold at a receiver's sale Wednesday.

Alonzo Price With New "Rose-Marie"

New York, Dec. 13.—Alonzo Price, who was last connected with the short-lived Rose-Marie, has returned only about a week ago from a tour to Europe, has been placed by Fred Rivers with Arthur Hammerstein's new Rose-Marie Company.

Warren Proctor in French Opera

New York, Dec. 13.—Warren Proctor, American tenor, formerly with the John P. Mack Opera Company, Louisville, Ky., has been booked by Fred Rivers for a season of French opera in Montreal beginning December 28.

Join "Scandals"

New York, Dec. 13.—Viola Donahue and Mary Ray have joined the cast of George White's Scandals, which starts out on its road tour after tonight.

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 (Copyright 1924 by The Billboard Publishing Company.)

# Proposed Copyright Bill the Most Forward Step in Interest of Author and Composer

Prepared at Request of Authors' League of America

**SWEEPING IN ITS PROTECTION**

Provides for United States To Enter International Copyright Union

New York, Dec. 15.—At the request of the Authors' League of America a draft for a copyright bill has been prepared, marking the most forward step ever taken in the interest of the author and com-

**Analysis and Highlights**  
 Analysis and highlights of the new act appear on the opposite page.

poser, and more sweeping in its protection than any known law now in existence. It is the intention of those in back of the draft to have it introduced  
 (Continued on page 101)

## "OPEN SHOP" FOR CIRCUS ADVANCE

That Step Will Be Taken if No Agreement Is Reached With Billers' Union, Circus Men Say

Chicago, Dec. 14.—To ascertain the exact status of the controversy between the circus and the billposters a *Billboard* representative interviewed representatives of the circuses, representatives of the road members of the billers and other union members commonly referred to as the "homeguards".

The circus men declare that when any organization attempts to do away with the "hold-back" system it is attempting something that is contrary to all precedent with a circus. "If the circus billposters were the only ones upon whom the 'hold-back' system was imposed it would be different," they say, "but the fact is that the very nature of the circus  
 (Continued on page 101)

LEO LIPPA



*Mr. Lipka, owner and manager of the Lipka Amusement Company, was re-elected president of the Michigan Outdoor Showmen's Association at its annual meeting in Detroit December 12.*

## COMPETITOR FOR "CHAUVE-SOURIS"

"Sceniaya Pritza", Great Russian Revue, Headed by Yasha Yushny, Coming

New York, Dec. 15.—When Nikita Balieff and his *Chauve-Souris* return here in January they will find a competitor holding forth on Broadway, according to an announcement from the office of Wendell Phillips Dodge, who is importing what is said to be the original and greatest Russian musical revue, headed by Yasha Yushny and known as *Sceniaya Pritza*.

Max Reinhardt, Alexander Moissi and George Brandes are said to have declared  
 (Continued on page 101)

## SPLENDID MEETING HELD BY IOWA FAIR MANAGERS

Large Attendance at Annual Sessions in Des Moines—"Larry Ho" and Other Well-Known Men Speak—Old Officers Re-Elected

Des Moines, Ia., Dec. 11.—Two outstanding features of the seventeenth annual meeting of the Iowa Fair Managers' Association, held December 8 and 9 in the Chamber of Commerce library room

in the Savery Hotel, were, first, the approval of the resolutions committee on the plan as outlined by Fred Terry, manager of *The Horseman*, for the establishment of a National Association of County and District Fairs, to which organization Iowa promised to lend aid; second, the motion put and carried that all officers elected at 1925 sessions be elected to serve for two years.

## STANLEY JOINS J. GEORGE LOOS

Appointed General Agent and Representative—Loos Shows Close December 20

Harlingen, Tex., Dec. 13.—Walter F. Stanley, long associated in a managerial capacity with C. A. Wortham Shows, Con T. Kennedy Shows and other big attractions, has just been appointed general agent and representative of the J. George Loos outdoor show interests for the coming season.

The Loos Shows will close Saturday, December 20, at Corpus Christi, Tex., and go into winter quarters at the Coliseum, Ft. Worth, Tex. They will open their season of 1925 at the Fat Stock Show there, March 7, this being the 11th consecutive year this company has played that date.

This week the shows have been playing  
 (Continued on page 101)

Another innovation this year was the extra added session of Monday evening, December 8.

At the Executive Committee's meeting in Des Moines in October this year the association's secretary, E. W. Williams, of Manchester, was instructed to devise some sort of entertainment for the delegates after the annual banquet other than the attendance at some theater of Des Moines, which had heretofore been the custom. So immediately following the banquet a vaudeville program furnished to the association gratis thru the courtesy of various booking agencies was given, much to everyone's enjoyment.

More than a hundred delegates were in attendance and they all had pep and  
 (Continued on page 102)

## 600 AT DINNER TO FELIX M. WARBURG

\$200,000 Pledged as Starter for Theatrical Division of Federation of Jewish Philanthropic Societies

New York, Dec. 15.—With Eddie Cantor presiding as toastmaster, about 600 members of the theatrical profession attending a dinner in the Ritz-Carlton Hotel last night in honor of Felix M. Warburg, banker and philanthropist, organized the theatrical division of the Federation of Jewish Philanthropic Societies and pledged themselves to a fund of \$200,000 as a starter. Before the dinner was under way \$100,000 had been raised and the goal was nearly reached by the time the demi-tasse was served.

Two well-known stage artists, Eddie Cantor and Julius Tannen, were at one time wards of the institutions on the list  
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## EQUITY PLANS GREATEST BALL

Actors' Chicago Function This Year To Be Held January 24 in 1st Reg. Armory

Chicago, Dec. 15.—The great local ball of the Actors' Equity Association this year will doubtless eclipse the previous mammoth successes that the actors have given. It will be held in the First Regiment Armory Saturday night, January 24. Evan Evans, prominent business man, and Alexandra Carlisle, former well-known actress, now retired, will be chairman and cochairman, respectively. Joe Santley will stage the huge pageant.

It is understood that many of the presentations given at the Equity show in the Metropolitan Opera House some time ago will be given at the approaching function.

Three orchestras will be engaged for the evening. The best talent from shows playing in the Loop at the time will be there and aid in the entertainment pro-  
 (Continued on page 101)

## THEATRICAL TRANSACTIONS IN NEW YORK BRISK THE PAST WEEK

Sites for Five New Theaters. Mostly in Upper Part of City, Purchased---Picture House Changes Hands---Actors' Fund Leases Eight-Story Building for 42 Years, Starting May 1, 1926

NEW YORK, Dec. 14.—Real estate transactions, involving theater deals, were brisk here during the past week. Sites were purchased for five new theaters, mostly in the upper part of the city; a motion picture theater changed hands and the Actors' Fund negotiated a profitable lease on an eight-story building in Fifth avenue which will bring in an annual rental of \$79,000, the lease to become effective May 1, 1926, and to stand for 42 years.

Samuel Vogel and Morris Halperin, Bronx builders, secured a site on the northwest corner of Marmon and East Tremont avenues, the Bronx, where they will build a business building and theater that will accommodate 2,500. Margon & Glaser, architects, are preparing the plans and the construction of the building will be rushed as soon as they are completed.

In Inwood, which is the northernmost section of Manhattan, B. S. Moss secured a large plot at 4919-4923 Broadway, where a theater that will hold 3,000 will be built. This makes two theaters for B. S. Moss in this part of the city, the other being the Dyckman in 207th street, near Sherman avenue.

A short distance away from the site for the B. S. Moss theater Sol Brill has bought a lot in Dyckman street, where the ground is being broken for a theater with a capacity of 2,500. The building of these theaters attests to the rapid growth of the Inwood section, which at present is served only by the Dyckman.

A moving picture theater that will seat 1,500 persons will be erected at the northwest corner of Broadway and 103d street, with an entrance in Broadway, by a syndicate which a few days ago leased the property from the Harfield Realty Corporation for a long term.

The Yorkville section has been picked for a two-story theater and stores by Norris B. Bleendes, who will pay an annual rental for the privilege of \$36,000. It will be located at the southeast corner of Second avenue and 108th street.

The Queens Movie Theater, at 205 East 59th street, in the lower Yorkville section, was several days ago sold by Anne Ide Cochran, widow of the noted Irish orator, to an investor whose name was not disclosed. The theater is considered a valuable piece of property. John B. Johnston, attorney, represented Mrs. Cochran in the transaction.

Jacob L. Goodstein represented the Actors' Fund in the rental of its Fifth avenue property, on which Spalding & Brothers now have a four-year lease.

### Graves Co. Pleases at Columbia, S. C.

Columbia, S. C., Dec. 13.—The Graves Musical Comedy Company Tuesday night presented George M. Cohan's popular show, *Forty-Five Minutes From Broadway*, at the Columbia Theater. It was received in hearty manner by the audience. Such familiar tunes as *Mary* and *So Long Mary* proved as delightful as ever to those who heard them these several years ago. The show is changed a little bit to allow the introduction of some specialties. Ned Haverley got a great reception with his clever monolog and finished dancing.

Marlon Grey is at her best as *Mary* in this show. The role suits here and she sings the numbers with fine interpretation. The show also gives Irene Hines opportunity to do some solo work. She gets away with *Beal Street Mamma* in fine style.

The Graves company is giving mighty good shows for the prices charged. The current bill went thru Wednesday night. *My Hawaiian Suedeheart* was the offering for the latter half of the week, commencing with Thursday night's performance. Pick Maloney and Dolly Mack will have the principal roles.

### Artists in Society

Chicago, Dec. 13.—Noted stage figures are more than ever in demand at important social events with the season just starting. Julia Arthur, dramatic star, and Marjory Maxwell, of the Civic Opera, were honor guests Tuesday at a function of the Drama League. Mrs. A. Nelson Fuqua entertained Wednesday night in honor of the Civic Opera Company in general and the following artists in particular: Mr. and Mrs. Giorgio Polacco, Rosa Raisa, Claudia Muzio, Grazella Pareto, Mary McCormick, Cyrena Van Gordon, Tito Schipa, Fernand Anseau and Joseph Schwartz. Jane Cowl and Rolfe Peters will be among the distinguished guests, as will also Mr. and Mrs. Frederick Stock and a notable company of nonprofessional society people.

### Lawyer Writes Play

New York, Dec. 13.—Charles Recht, a well-known lawyer of this city, is the author of a comedy, called *Money Magic*. Two managers want to produce it, it is said.

### Maxine Elliott Returns for Visit

New York, Dec. 13.—Maxine Elliott, former stage star, looking as beautiful as ever, was among the passengers who arrived here Wednesday on the Aquitania from England. She was accompanied by her four-year-old niece, Forbes Robertson, and said she came here expressly to show the young lady the country. Palm Beach, she said, is the main objective on the itinerary. She will remain about a month.

It is Miss Elliott's first visit here in four years and, according to those who knew her as one of the most beautiful women on the American stage, she hasn't changed a bit.

"What is the secret of the youth you possess?" she was asked. "All women would like to know it."

"That's why I came to America," she replied, laughing. "They never say lovely things like that abroad."

### Leon Gordon To Head "White Cargo" Company

New York, Dec. 13.—Leon Gordon, author of *White Cargo*, will head the company of that play when it opens in Boston January 12. Gordon will play the part of Witzel, and the cast surrounding him will include Wallace Clark, Boots Wooster, Alan Connor, B. N. Lewin, Hugh Childers, William Evans, George Duryea and James Carroll.

Gordon is very well known in Boston, having been a popular member of the Jewett Repertory Players in that city.

### Treasurers' Club Has Its Annual Election

Chicago, Dec. 13.—Officers were elected at the annual meeting of the Treasurers' Club of Chicago yesterday as follows: Leslie Wilcox, treasurer of the Woods Theater, president; vice-president, James Sheehan; financial secretary, Louis Winkelman; treasurer, Gene Wilder; recording secretary, Thomas Maloney; counselor, Leon Berezniak; board of governors: Ray West, chairman; John McManus, Ralph Goosberg, Carl Randolph, Ray Farr and Robert Edney.

The club's annual ball will be given in February.

### CHUBB-STEINBERG RECORDING ORCHESTRA



This singing and entertaining dance and concert combination, which is a popular Wednesday night feature of the WLW station's radio programs, is filling a successful engagement at the new Kemper Lane Apartment Hotel in Cincinnati. The Band has recorded for Okeh, and will begin to register for Vocalion discs early next month.

### Sunday Movie Fight in Ohio

Urichsville, O., Dec. 13.—A battle for Sunday movies has started here. Pastors of Urichsville and Dennison churches and the Twin City Ministerial Association have taken the negative side. People of Urichsville and the motion picture show owners want motion pictures on Sunday. The pastors have adopted resolutions asking the people not to sign petitions favoring the movies, or, if they have already signed, to withdraw their names.

### Start Double Bill

New York, Dec. 13.—Margaret Lawrence has begun rehearsals of *Isabel*, the new comedy from the German adapted by Arthur Richman, in which she will be starred by the Charles Frohman Company. This piece will be played with Barrie's *Shall We Join the Ladies*. Frank Reicher is directing the plays.

### Play Broker's Suit Dismissed

Suit against Mrs. Margaretta Tuttle, Cincinnati novelist, for \$2,500, brought in New York by Laura D. Wilck, play broker, to recover commissions claimed to be due her on the sale of movie rights to a story, was dismissed by the court December 9. Mrs. Tuttle denied having entered into a contract with Miss Wilck.

### Collins Leaving "Conscience"

New York, Dec. 13.—Ray Collins will leave the cast of *Conscience* at the end of next week. This play in all probability will end its New York engagement January 3 and start out for a road tour.

### Cast for "High Tide"

New York, Dec. 13.—The complete cast for *High Tide*, the drama by Eleanor Holmes Hinkley which L. Lawrence Webber is producing, includes Louis Calhern, Ann Mason, John Marston, Miriam Hopkins, Donald McDonald, F. B. Fanning, Florence Earle and Julie Brown. The opening will take place next Monday in Washington. It will probably be seen here during Christmas week.

### Orchestra Pit Enlarged

New York, Dec. 14.—The orchestra pit of Jolson's Theater, where *The Student Prince* is playing, has been enlarged to accommodate the large number of musicians engaged for the run of this attraction. For several nights it was necessary to place some of them in lower boxes. The orchestra numbers 40 musicians.

### Deaf Mutes See Play

Chicago, Dec. 13.—Helén Menken, star in *Seventh Heaven*, invited 30 deaf-mute women to see the performance at Cohan's Grand Monday night. The invitation was in tribute to Miss Menken's parents, both of whom are deaf.

### New Townly Play

New York, Dec. 13.—Barry Townly, whose latest production, the musical comedy, entitled *Princess April*, is now running at the Ambassador Theater, will soon present a dramatic piece, entitled *Wall Street*. The name of the author is not being disclosed for the present.

## MOMAND HEADS M. P. T. O. OF OK.

Annual Convention Held at Oklahoma City---Several Resolutions Adopted

Oklahoma City, Ok., Dec. 13.—The Motion Picture Theater Owners of Oklahoma, in annual convention here this week, elected A. B. Momand, Shawnee, president. Other officers elected were: F. B. Pickrel, vice-president, Ponca City; L. W. Brophy, secretary, Muskogee; Robert D. Hutchinson, treasurer, Oklahoma City, and Foster McSwain, Ada; F. A. Jackson, Jr., Pawhuska; Morris Loewenstein, Oklahoma City, and J. M. Moulger, Sapulpa, directors.

Col. H. A. Cole, president of the Motion Picture Theater Owners of Texas; Hon. J. J. Strickland, secretary of State of Texas, and S. G. Howell, editor of *The Motion Picture Journal* of Texas, were distinguished visitors and gave talks on the good of the service. Mr. Strickland in his address made a plea against the exhibition of unclean or salacious films and also said that the censoring of pictures could easily be defeated when the people understood the situation. Col. H. A. Cole made a plea for a well-organized association sufficiently financed to maintain an office in Oklahoma City to carry on trade relations and advertise the aims and development of the picture trade.

A resolution was adopted requiring exhibitors to pay as dues one and one-half cents per capita, based upon the population of their cities and towns, in addition to the running of free slides and trailers for the association.

Another resolution was adopted vitalizing a previous resolution against non-theatrical performers and arbitrators were instructed not to act as such and to take stern measures to prevent the exhibition of pictures in houses other than in regular theaters, except in schools and churches.

Another resolution was adopted requiring a minimum of 30 per cent of receipts to be paid to theater managers when permitting their theaters to be used for the production of home plays.

A weekly bulletin was authorized. All of the representatives present paid in their per capita assessments in cash and it was voted that it was the best and most enthusiastic convention ever held in Oklahoma. No adverse legislation was contemplated by the coming Oklahoma legislature. An excellent dinner was served Tuesday evening and the convention closed Wednesday, everybody attending a vaudeville performance at the Liberty Theater.

### Paramount at Bridgeport May Continue To Operate

Bridgeport, Conn., Dec. 13.—Believing that operation of the Paramount Theater, a movie house, will result in the building up of a fund for creditors of Jesse C. Lund, bankrupt owner, John Keough, referee in bankruptcy, this week strongly recommended that the playhouse continue business under Receiver Morton for at least three months. The theater, which was a losing proposition for some time, was recently leased by some Springfield (Mass.) men, who after a nine-day trial turned the house back to its owner, Lund, just one day before he became bankrupt. Under the management of Receiver Morton, the house has been steadily building up patronage, and it is hoped that by the time the foreclosure proceedings are carried thru the Superior Court, that a substantial sum will have been realized for the creditors, who are exceptionally numerous.

### To Stop Broadcasting in London Theaters

London, Dec. 13 (Special Cable to The Billboard).—Following the broadcasting of one act of the musical comedy *Patricia* from His Majesty's Theater a firm stand has been taken by provincial resident managers. Two directors controlling several important provincial theaters refuse to allow *Patricia* to appear in their theaters owing to their belief that radio hurts the theatrical business. This is the first open move in the radio theater war and will be watched interestedly by all parties.

### New St. Charles Theater

Chicago, Dec. 13.—St. Charles, just outside Chicago, is to have a new \$150,000 theater for pictures and road shows. It will be built by Mr. and Mrs. Lester J. Norris, Mrs. Norris, as Delora Angell, was heir to the John W. Gates fortune of about \$38,000,000.

### Gordon To Try Again

New York, Dec. 13.—Charles Gordon, who was associated with Craig Biddle, Jr., in the production of the ill-fated *Poor Richard*, is going to try producing on his own. He has a melodrama which will shortly go into rehearsal and Violet Heming may be seen in the leading role.

## SETTLEMENT OF EL PASO STRIKE

New Contract Gives Projectionists Five Cents More an Hour ---Initiation Fee Dropped

El Paso, Tex., Dec. 13.—The moving picture operators', stagehands' and musicians' strike was settled this week for the second time when contracts were signed in a "give-and-take" agreement, which gives the operators five cents an hour more than the contract which was repudiated a week or so ago called for. The new contract also takes operators into the union without having to pay an initiation fee.

The contract was signed by the union men and W. E. Paschali, representing the Louis L. Dent interests, and W. R. Winch, legitimate house manager. The contract was submitted by telegraph to Mr. Dent in Dallas and he wired his approval.

All cinema houses and the two legitimate theaters now go back on the fair list. May Robson opens the Texas Grand for a three-day engagement in *Something Tells 'Em*.

## Walters Adds Eight Houses to Its Chain

Boston, Dec. 13.—The Louis E. Walters Amusement Agency, of this city, has recently added eight new theaters to its already large list, the new ones being the Premier Theater, Chicopee Falls; Playhouse, Chicopee; Orpheum, Somerville, all in Massachusetts; Palace, New Britain, Conn.; Strand, Halifax, N. S.; Auditorium, Brattleboro; Tremont, Clamont, and Star, Bellows Falls, all in Vermont. All the above houses were secured by Field Representative E. M. Jacobs, and the Walters agency has already started booking in shows. Some of the houses are one-day stands and others are three days.

## "Stay Away From London," Says Playwright

New York, Dec. 13.—Stay away from London during the Empire Exhibition and for at least a breathing spell afterward, is the advice brought back from overseas to show people by George Kelly, playwright, who returned Tuesday on the Carmania. With him came the entire company of *The Show-Off*, which went to London under his personal direction and failed to fill the seats.

Kelly indignantly denies that his show was a flop and says that were it not for the fact that everybody was all worked up over the exhibition it would have met with huge success. To prove that the show was not a flop, he said he would take it back to England intact in the near future and make a tour of the provinces. He had high praise for the members of the cast.

Another passenger on the Carmania was Rosalie Stewart, of the producing company of Stewart & French, who handled the presentation of a play in the British capital.

## Theaters Protest Cut in Street Car Service

Pittsburg, Pa., Dec. 13.—Pittsburg theaters have joined with downtown business men in an organization to fight the proposal of the Pittsburg Railways Company to short-loop trolley cars.

The street car company's plan would turn the majority of cars back over their routes at the outskirts of the business district. Transfer points would also be moved out of the "golden triangle" within which are the principal theaters and business houses.

In a resolution adopted at the initial meeting of the organization it was pointed out that the reduction of service in the heart of the business district will change the trend of travel and decrease property values as well as hurt business thru the inconvenience caused the public.

## Would Abolish Tax on Amusements in Winnipeg

Winnipeg, Man., Dec. 13.—Petitions asking that the amusement tax on theaters in Winnipeg be abolished are being circulated by the theater managers of the city and are meeting with the approval of the public. Several meetings of theatrical men, notably those owning movie houses, have been held and this matter has proved a live topic at all.

## Experimental Theater Opening in New York

New York, Dec. 13.—A new theater, backed financially by David Thorne, is in process of construction on Christopher street, Greenwich Village. The playhouse is announced to open about Christmas time, and the intentions are to use it chiefly for experimental plays.

## American Hospital's Low Comparative Death Rate

Chicago, Dec. 13.—Col. Fred J. Owens, a member of the hospital committee of the Showmen's League of America, visited the American Hospital a few days ago and was personally shown thru the institution, including the new section and the X-Ray laboratory, by Dr. Max Thorek. The death rate in the hospital was lighter the past four months than in any previous four months in the history of the institution. Col. Owens said the hospital is now equipped for any need that may arise, except the care of patients suffering from tuberculosis.

## British Prefer Foreign Films

New York, Dec. 14.—Altho heavy export of American-made films is being made to Great Britain and her dominions, the production industry continues at a standstill, and not a single studio is operating in England, according to dispatches from London.

The preference of foreign product to homemade in the theaters of England and her possessions is given as the cause of the peculiar picture situation there. It is pointed out by movie men abroad that English films, whether they be equal or superior to the American product, are not popular among exhibitors, who recently were persuaded to play among others *Zebbrugge*, a film version of the war-time attack on the German naval base. The exhibitors assert, however, that the English films compare favorably with the foreign, including American.

## Cyril Maude To Retire

New York, Dec. 14.—Asserting that he wants to retire from the stage while he is in his prime, Cyril Maude will leave the footlights following his tour in *Don't We All*, now on the road. Maude's contention is that the greatest mistake an actor makes is to wait until the public has become tired of him.

## Boston Musicians Elect

Boston, Dec. 13.—At the annual meeting and election of the Boston Musicians' Protective Association, Local 9, American Federation of Musicians, held last week, Thomas H. Finigan was elected president, defeating Carl E. Gardner, who was seeking re-election for a third term. Finigan won by 133 votes. William A. Barrington-Sargent defeated Frederick T. Strachan in the race for vice-president. Herman P. Lihn, secretary-treasurer, was re-elected for his 12th term, being the only candidate on the list unopposed. D. A. Ives was elected trustee over Thomas Mullaly.

Out of 15 candidates for the executive board the five successful ones were Michael De Yeso, George Lee, Lawrence K. Magee, William J. Maloney and Elmer H. Adams. William A. Barrington-Sargent and James T. Kenney were elected to represent the local at the Federation convention, to be held at Niagara Falls next May.

## Week Layoff for "Cobra"

Philadelphia, Dec. 13.—*Cobra*, which has been playing at the Lyric Theater since November 24, will end its local engagement tonight and lay off for a week, reopening at the Plymouth Theater, Boston, December 22.

Walter Gilbert, who is playing the leading role in this piece on tour, will be right at home in Boston, where he was leading man of the widely known Boston Stock Company for three seasons. He is said to have been the most popular leading man that ever appeared with that organization, and the good impression he made during his engagement here will be remembered by local theatergoers the next time he comes to Philadelphia.

## Philly Treasurers To Hold Frolic

Philadelphia, Dec. 13.—Edward Loeb, president of the Theater Treasurers' Club of Philadelphia, who is secretary to Mayor Kendrick, is enthusiastic over the rapid strides made during the past year by the organization. The club has definitely decided to give a midnight frolic at the Walnut Street Theater early in February.

## Dillingham Starts Work on Elsie Janis Musical Show

New York, Dec. 13.—Charles Dillingham has started interviewing people for the musical production featuring Elsie Janis, which he is to put on soon in association with A. L. Erlanger.

## Two Detroit Theaters Bombed

Detroit, Dec. 13.—The Savoy and Olympic, two neighborhood picture theaters, employing non-union operators, were bombed Tuesday evening with foul-smelling bombs. As a result the Savoy was forced to close for five days to undergo a thoro fumigation.

## NEW EQUITY RULING MADE

Managers in Bad Standing Have To Pay for Rehearsals Until Bond Is Posted

New York, Dec. 14.—Hereafter managers in bad standing who clandestinely place a play in rehearsal without posting bond will have to pay members of the cast for rehearsals until such time as bond is posted, according to a new ruling made by the Equity council last week. The ruling affects producers who were either previously stranded or are indebted to Equity members. It was adopted primarily to protect artists themselves, particularly those who are willing to accept engagements under most any terms during long sieges of unemployment.

Managers who have a clean slate with Equity may still produce with commonwealth casts without being required to post a bond, except in cases where the play goes on the road, when bond covering transportation must be filed.

## Leo Landau Leaves Milwaukee Theaters

Milwaukee, Wis., Dec. 13.—Leo Landau, manager of the Alhambra and Garden theaters, Wednesday announced that he had resigned and that he would leave the employ of the theater companies January 1. The Alhambra and Garden are owned by the Uihlein Interests.

"I am leaving with the best of feelings," Mr. Landau said. "There has been no friction between the companies and me. Nothing but friendly relations have existed and I am leaving for my own interests. I am not yet prepared to announce what my future activities will be."

O. J. Wooden, manager of the Famous Players-Lasky film corporation in Milwaukee, is to succeed Mr. Landau, it was learned from reliable sources.

## Thomas Ince Leaves \$4,000,000 Estate

Los Angeles, Calif., Dec. 13.—Thomas H. Ince, motion picture producer, who died here last month after becoming ill aboard a yacht in San Diego harbor, left an estate of approximately \$4,000,000, according to counsel for the executors. Virtually all the estate goes to the producer's widow and three children under the terms of the will, which will be filed for probate this week.

## Speed Record for New Gordon Drama

New York, Dec. 13.—An unusual speed record in the matter of play production was established here last week when Leon Gordon, the actor, now better known as the author of *White Cargo*, completed the manuscript of a new drama, *Four Knaves and a Joker*, at noon last Saturday and sold it to Al. H. Woods at 2:30 o'clock. The very same afternoon Woods signed Lionel Barrymore and Irene Fenwick for the leading roles, and within the next three days completed the cast and booked the show to open in Stamford January 1—for a three-day engagement instead of for the usual two days.

The players who will surround Barrymore and Fenwick include Alan Brooks, Jose Alessandro, Ralph Locke, Adrienne Morrison, Robert Cummings, Harry Bannister, Ralph Cummings and Nancy Dare.

## Circus Turn Held Over

"The Sawdust Ring" in Great Demand

Los Angeles, Dec. 12.—The circus act, *The Sawdust Ring*, managed by Austin King, of the Al. G. Barnes Circus, has made such an impression at Grauman's Metropolitan Theater that it has been engaged for two more weeks, starting next Monday, following which it will play in San Francisco for several weeks. Originally to be an impromptu show, it has developed into a novelty and immediately stepped into a demand that will probably keep the turn working all winter.

## Jack Buchanan for Broadway

London, Dec. 13 (Special Cable to *The Billboard*).—Andre Charlot, recently returned from the States, announces that he hopes to present Eddie Cantor here in *Kid Boots* and Billie Burke in *Annie Dear*. He also arranged with Florenz Ziegfeld for the appearance of Jack Buchanan on Broadway.

## Flynn With Equity

Chicago, Dec. 13.—Edmund Flynn has resumed his services with the Actors' Equity Association as traveling representative out of the Chicago office.

## Actors Aid Fund for Stevenson Home

Saranac Lake, N. Y., Dec. 13.—The theatrical profession is playing a big part in the raising of funds for the purchase of the Stevenson cottage to be preserved as a shrine to the memory of the noted author here. At a dinner held Wednesday night a number of artists, presented thru the courtesy of William Morris, of New York, manager of Sir Harry Lauder, furnished an excellent program of entertainment which greatly boosted the fund.

The first name on the roll of members of the Stevenson Society of America, Inc., of which Colonel Walter Scott, of New York, is president, recruited in the cottage drive, is that of Sir Harry Lauder. Among the other names are Silvio Hein, Jack Kupalk, Francis X. Donegan and Barney Weiner and 10 vaudeville artists who took part in the entertainment. The Friars, Lambs and Green Room clubs also appear in the long list.

Mr. Morris personally directed the entertainment. He introduced as the first number Miss Eileen Van Blene, who sang the old Scottish songs *Annie Laurie* and *Comin' Thru the Rye*. She was accompanied by Saranoff, the violinist.

A quartet of stage stars, living in Saranac Lake, gave a variety of vocal and instrumental stunts. They were Francis X. Donegan, Gene Winchester, James Stella and Silvio Hein, the composer. Following several other numbers everyone joined in singing the old favorite, *Auld Lang Syne*.

The sum of \$17,500 is needed to purchase the cottage, where Robert Louis Stevenson lived during the winter of 1887 and part of 1888. So far \$7,500 has been raised, \$4,100 of it being obtained at the dinner.

## Students Invade London Theaters

London, Dec. 13 (Special Cable to *The Billboard*).—Last Tuesday after the Oxford-Cambridge University rugby match a number of undergraduates ran amuck in several West End theaters. They did serious damage at His Majesty's Theater, interfering with the performance of *Patricia*, climbing on the stage, preventing continuance of the show and smashing furniture despite attempts of the Cambridge Fifteen to restore order. Ragging accompanied wanton mischief also at the Winter Garden. Donald Cathrop sharply rebuked the interrupters of his revue at the Kingsway Theater.

## Kerrigan Injured

Chicago, Dec. 13.—J. Warren Kerrigan, motion picture star, was severely injured Monday while returning to Chicago from Sterling, Ill., when the automobile in which he was riding collided in a heavy fog with another car at Dixon. Four people riding in the car with Mr. Kerrigan were uninjured. The star was taken to a hospital in Dixon. Two weeks ago Mr. Kerrigan had a narrow escape from injury in Chicago when an automobile in which he was a passenger left the street and dashed across a sidewalk into a building.

## Broadcast "Peter Pan"

New York, Dec. 13.—Parts of *Peter Pan*, which is playing at the Knickerbocker Theater, were broadcast to London Wednesday night and heard plainly there. This show was selected by the radio people in the hopes that Sir James Barrie, its author, would listen in. No word that he did, however, was had.

Coinciding with the *Peter Pan* presentation, Lester Bank, of the cast, gave a 15-minute talk on the success it is having here. Three members of the cast took part in the program.

## Cantor Rosenblatt Loser in Publishing Concern

New York, Dec. 14.—Cantor Rosenblatt, noted Jewish singer, who was the leading financial angel of *The Light of Israel*, a weekly publication in which it is said he invested \$180,000, is a heavy loser in the project following the recent bankruptcy of the concern publishing the paper. It is said he assumed responsibility for a majority of the company's debts.

## Feraudy Opening Postponed

New York, Dec. 13.—Wendell Phillips Dodge will not present Maurice de Feraudy and his company of French players here this month, as was expected. The opening has been postponed until January 26 and will take place at a so far unnamed theater. It will be an Erlanger house.

## "Hitchy" Delivers Address

Chicago, Dec. 13.—Raymond Hitchcock addressed the Chicago Association of Commerce Thursday at noon in the Hotel La Salle on *The Problems of Today*.

## SIR ALFRED BUTT TARGET FOR UNFAVORABLE COMMENT

**His Handling of Imported Acts Adversely Criticized---Crane Sisters, Thru V. A. F., Receive Money Due Them and Return to United States**

London, Dec. 14 (Special Cable to The Billboard).—Sir Alfred Butt's press apology that imported acts were impossible to get except at prohibitive prices and that accordingly he had to close the Empire Theater last night has caused an avalanche of press discussion in which Sir Alfred does not get the best of it.

It is admitted that the fact that Butt could only offer imported acts a guarantee of four weeks made intending visitors think twice before coming to England, and double acts at five, six or seven hundred dollars would not find it a paying proposition if the minimum contracted time only was played, and with the present state of British vaudeville it was a risky speculation of time being filled in. That it was Butt's intention to carry on right thru is proved by John Hayman's negotiations thereto. Some of these extend into July next year and as such are considered by Edelsten to be firm contracts. They included Frank Fay, six weeks, April 6; Joe Cook, six weeks, July 6; Walter Kelly, six weeks, May 11, and the Watson Sisters, six weeks, April 6.

Chain and Archer arrived in London December 12 to open the 15th, but Sir Alfred contends their contract was never confirmed. Edelsten, however, says it was confirmed by verbal instructions as regards authorizing cable. The Variety Artists' Federation is handling the matter in like manner to the case of the Crane Sisters. Had not Butt handed the

V. A. F. \$600 on December 8 the association had asked the Ministry of Labor to exercise its powers to get the Crane Sisters' faces back, and this no doubt would have devolved upon Edelsten, as Butt would have asked for a judicial decision upon the matter. The Crane Sisters were victims of circumstances thru no fault of their own. They sailed on the Majestic December 9. It is going to cost Butt a great deal of money to clear this mess up and maybe the lawyers will get their share.

### Schrade in Chicago

Chicago, Dec. 13.—Max L. Schrader, leading man with Pere Pelletier's dramatic company, playing Shakespearean repertoire on lyceum time, was a *Billboard* caller today. The company is jumping from Eastern lyceum time to the same time in Iowa. The repertoire is *Merchant of Venice*, *Romeo and Juliet* and *The Taming of the Shrew*. Mr. Schrader had worked with the Southern-Marlowe organization and under the direction of Harrison Grey Fiske and others. Mr. and Mrs. Pelletier are the stars in the plays above named.

### "Kid Boots" Company Has Insurance Fund

New York, Dec. 13.—A health and accident insurance fund is being organized by and for the members of the *Kid Boots* Company. The plan calls for a contribution of 25 cents weekly from each member, and the funds will be invested in such a way that they will be available at any time for the use of sick or disabled members of the company.

This is one of the first instances on record where a company has formed its own insurance plan, and in taking this step the members of the *Kid Boots* Company are prompted by the adage that "an ounce of prevention" is worth a pound of cure. Victor Kiralfy, manager of the company, originated the plan, and the organizing committee consists of Eddie Cantor, Mary Eaton, John Rutherford and Horton Spurr. Details of the insurance fund will be presented to Florenz Ziegfeld by Spurr, and it is expected that other companies will adopt the idea.

### THURSTON DELIGHTS PRESIDENT COOLIDGE

**First Lady of Land Also Enjoys Program of Magic Given in White House**

Howard Thurston, world famous magician, put in a great engagement last week in Washington.

Tuesday afternoon, at the request of President Coolidge, who is not attending public theatrical performances and consequently declined an invitation to see Thurston's show at the Biyasco Theater, Thurston gave an hour's program in the

### RECOGNIZE THESE O'BRIEN BOYS?



Once in a while a snapshot will turn out p'ble enough so that a good cut can be made from it. Here's the result of one. Reading from left to right, standing are: Philip H. Niven, manager; Herman Williams; Earl Moss, band leader; "Happy" BeLisle, Gib Orser and Mr. O'Brien. Kneeling are Bennie Waters and George Bracken, all of the Neil O'Brien Minstrels.

### Resume Small Search

Toronto, Dec. 13.—Having gained their point in regard to the \$200,000 allowed them from their brother's estate, Florence and Gertrude Small are considering expending \$5,000 to excavate the Rosedale dump in search of the remains of Amrose J. Small, the missing theatrical magnate, who disappeared December 2, 1919. The sisters are basing their hope of finding Small on the story of Mr. Allison, caretaker of Rosary Hall, who told the police that he had seen a motor car drive to the dump on the night of Small's disappearance and several men alight and carry something into the darkness. The police, the sisters claim, never dug at the exact spot pointed out by Allison.

### "Simon" Excites Baltimore

Baltimore, Dec. 13.—*Simon Called Peter* has caused quite some excitement in local theatrical circles. The play, after opening at the Auditorium, moved to the Academy of Music, where it is now enjoying its third week. The play itself is very poorly acted, but William A. Brady has produced a "knocker" that is getting the desired results, from a box-office viewpoint.

### Okch Birth-Control Film

Birmingham, Ala., Dec. 13.—Following a private showing at the City Hall Monday afternoon Mrs. Myrtele Snell, amusement director, gave permission to local exhibitors to show the birth-control picture, *Tell Me Why*. Exhibitors, however, must show the picture only to separated audiences and they cannot admit persons under 18 years of age.

### Hamburger Succeeds Normand

Portland, Ore., Dec. 13.—F. W. Normand, vice-president and manager of the Circle Theater Company for the last two years, has resigned. Before coming to the Circle he was active in motion picture production and exhibition field, and it is his intention to again become identified with these branches. F. M. Hamburger, who has been advertising manager for the Circle for a number of years, succeeds Mr. Normand.

### GOWN MODEL ACQUITTED

New York, Dec. 13.—A jury in General Sessions in less than a minute of deliberation yesterday acquitted Mrs. Helen Steinberg, a gown model, of a charge of throwing a handful of pepper into the eyes of her husband, Albert Steinberg, a theatrical agent.

### Movie Matinees for Kids

Chicago, Dec. 13.—The series of movie matinee parties for children at all of the Balaban & Katz theaters, given by *The Chicago American*, will begin next Monday afternoon. The matinees will continue every afternoon for two weeks with the exception of Saturday and Sunday.

### Blind Players To Open Season

Winnipeg, Man., Dec. 13.—When the Blind Players of Winnipeg make their initial appearance this year, December 17, at the Playhouse, they will have in their casts many blind players who are making their first stage appearance. Among them are Ted Stuchbury, who plays the leading part of the boy in *Light*. Mr. Stuchbury, while still very young, has been blind for 17 years, and, altho he has appeared in concerts, this will be his first part. Annie Vane, who plays the Mother in *Light*, learned to read Braille in Paisley, Scotland, but she has received all her handicraft training in Winnipeg. Miss Williams, the Girl in *Light*, became blind thru an accident, but it is more than likely she will eventually recover her sight. Among the experienced players are Mr. Hossack, who plays in *Light* and in *Sham*. Mr. Hossack has been blind six years, but is an expert read worker and is supervisor and instructor of this work at the Blind Institute. Last year he played very successfully the part of Col. O. Flipp in *Tom Cobb*, and previously together with Mr. Hetherington took leading parts in *The Bishop's Candlesticks*. Mr. Hetherington played leading parts in amateur dramatic productions before he became blind and is therefore quite an experienced player.

### "The Man Who Came Home" Unconvincing Melodrama

London, Dec. 13 (Special Cable to The Billboard).—*The Man Who Came Home*, by Henry Edwards and Edward Irwin, is the new bill at the Grand Theater, Fulham. It is an unconvincing melodrama wherein Edwards and his wife, Christa White, both well-known film folk, appear successfully. Henry Vibert gives a finished study as the father.

White House. It is believed to be the first time such a performance, with stage curtains and other properties, had been given there. The magician had with him 22 members of his company and a moving-van load of paraphernalia.

President and Mrs. Coolidge displayed enjoyment of every trick, even the one in which Thurston took the watch that the President had been presented with by the Massachusetts Legislature, and apparently struck it a solid blow with a hammer. The timepiece later was recovered in perfect order from a loaf of bread.

The Capital City dailies made front-page copy of the event and news bureaus relayed the story to leading newspapers of the country.

The following afternoon Thurston's audience included 500 children from local orphanages, who were guests of *The Washington Post*.

### Marcus as Manager

Columbia, S. C., Dec. 13.—Jack Marcus, formerly leading man for several stock companies and at one time owner of a chain of theaters in North Carolina, who recently closed as leading man of the Marguerite Bryant Players in Savannah, Ga., and was featured with the Jack Kind Players, assumed the management of the Ideal Theater Sunday.

### Turns Playwright

New York, Dec. 13.—Marjorie Hillis, daughter of the Rev. Dr. Newell Dwight Hillis, pastor of the Plymouth Church in Brooklyn, made famous by Henry Ward Beecher, has become a playwright. Her first play, *Jane's Business*, was produced at the Meeting House Theater, 550 Cathedral Parkway, last night. It is a story of love between a business man and his secretary, which triumphs after many emotional uncertainties.

## BICKERTON BACK FROM EUROPE

**Announces Completion of International Play Producing Corporation**

New York, Dec. 13.—The formation of the International Play Producing Corporation, which will act as the European unit of the World Play Corporation, was announced here today by Joseph P. Bickerton, Jr., theatrical attorney, who returned Thursday on the S. S. Aquilana from abroad after completing the organization. As a result of the globe-circling combine several hundred Broadway successes of the last decade will now be produced in Europe and the Antipodes.

Some of the biggest men in the theatrical profession are behind the new organization. They include Charles B. Dillingham, A. L. Erlanger, John Golden, Sir George Tallis, of Australia; the Williamson Theater Circuit, of Australia; J. A. E. Malone, of London, and the Trans-Canadian Theaters Circuit.

Not only will American plays be transported to foreign stages, but many of the past and current hits of London and Paris, thru the formation of the International Play Producing Corporation, will now be available here, Mr. Bickerton announced.

The first offering of the new organization will be "Lightnin'", which will be presented in London January 16 at the Shaftesbury Theater. It will be followed up by others in quick order.

Mr. Bickerton in Paris secured the priority rights of Mrs. Henry B. Harris' contract for the services of Jonescu, a Gypsy violinist, who is now an attraction at the Cave Caucasian in Paris. Jonescu made an effort to come to this country some time ago, but was barred because of passport defections at Ellis Island and was forced to return. According to Mr. Bickerton another effort will soon be made to bring him here.

Mr. Bickerton also signed contracts in Paris with Dorothy Bigelow, a young American composer, for an American comedy musical score.

## Pola Gets by Portland Censors

Portland, Ore., Dec. 13.—Mrs. Frank O. Northrup, woman member of the Portland motion picture censorship board, has issued the following statement as to her action in the recent withdrawal of the permit for showing Pola Negri in *Forbidden Paradise* at the People's Theater. Quoting from the city ordinance covering censorship of motion pictures in Portland, Mrs. Northrup said:

"Section No. 11 of the ordinance, as amended March 4, 1924, reads: 'The board may on its own motion by a majority vote withdraw its approval of any film for cause or may for cause revoke an approval which may have been issued by an inspector.'

"If the permit is revoked, however, the motion picture producer has the right to make eliminations and then ask for a reviewing. That was done in the case of *Forbidden Paradise*. Thirteen eliminations, amounting to the cutting out of from 550 to 600 feet of film, were made by a representative of the Famous Players-Lasky Corporation, producer of *Forbidden Paradise*. The picture was reviewed, found satisfactory and was passed. The cut made by the film company has eliminated exactly 11 illicit love affairs accredited to the character which Miss Negri portrays, and it shows what can be done by proper censoring of any film.

"I was interviewed by only one representative of a newspaper regarding this matter and at no time did I make the statement that *Forbidden Paradise* could never be shown in Portland, for no member of the board could enforce such a decision and comply with the present city ordinance."

### Little Mothers' Bazaar

New York, Dec. 13.—The Little Mothers' Shoe Fund Bazaar, the annual charity of the Drama-Comedy Club, was held in the Grand Ballroom of the Waldorf-Astoria Saturday afternoon and evening, December 6, attracting many theatrical people.

The booths, laden with beautiful handwork and contributions from the ladies of the Drama-Comedy Club, were handsomely decorated to convey the characteristics of holidays of every month in the year. There was also a novel Old-Woman-Who-Lived-in-a-Shoe doll shop, a Drama-Comedy Theater, with a widely varied bill, a Punch and Judy show for the amusement of the kiddies and fortune-telling booth. It is said that the proceeds from this year's Little Mothers' Shoe Fund Bazaar exceeded those of past years.

### Sunday Movies Lose

Dayton, Wash., Dec. 13.—At the recent election here advocates of Sunday closing of motion picture theaters won by a vote of 423 to 304.

## THE EQUITY-SWAIN CLASH

Chicago Office of the A. E. A. Gives Out Further Details of Differences

Chicago, Dec. 13.—"As stated in last week's issue of *The Billboard*, the ruling passed by the council of the Actors' Equity Association which provided that for the welfare of the A. E. A. all Equity members be advised to refrain from working for the W. I. Swain Shows after January 1, 1925," was, according to a statement just given out by the Chicago office of the A. E. A., "only passed after exhaustive and patient effort on the part of the A. E. A. officials and representatives to bring about an adjustment that would not only protect Equity members under the terms of their contract of employment, but which would also bring about a cessation of the oft-reported personal ill treatment and threats of physical violence under which several of our members claim to be working."

"As Mr. Gillmore pointed out to Mr. Swain in his letter to him under date of November 13, our relations with the other tent companies have been extremely harmonious; in fact, there have been filed with the Chicago office not one complaint of the past year or more. Little differences of opinion and petty misunderstandings will naturally arise with almost any company irrespective of what classification they come under, but those are to be expected. When they do occur they are almost entirely amicably and promptly adjusted to the entire satisfaction of both the management and the actor. We cannot recall at this time, however, even

(Continued on page 105)

## Eviston-Farrell-Poulliott Closes Season in Richmond

Richmond, Va., Dec. 13.—The Eviston-Farrell-Poulliott Musical Comedy Stock Company will close its season at the Strand Theater tonight and leave for Florida, where the company will play in Miami and other resorts until next spring. In the eleven weeks that this company appeared here it hung up a new record for the uptown theater, playing to a larger volume of business than any other attraction or group of attractions have done in a similar period at the Strand. The Strand Theater had been closed for several months when the Eviston-Farrell-Poulliott troupe began its run, presenting one musical comedy a week, with two matinees weekly. The company is headed by Mary Farrell, prima donna-comedienne, and Don Lanning, principal comedian. Manager Eviston and practically all of the principals enjoy a strong personal popularity here.

Jake Wells, lessee of the Strand, has not yet announced the future policy of his house.

## Costumer Robbed

New York, Dec. 13.—The LeFan Gown Shop, at 49 West 56th street, owned and conducted by Lillian Kerman and Fanny Berson, was robbed last Tuesday of about \$15,000 worth of merchandise. The loot included several gowns and some furs belonging to Evelyn Nesbit, also various articles of dress that belonged to Edith Allen, Dolly Connelly, Gladys Huletter, Olive Vaughn and other stage and screen players.

While there are no clues as to the source of the robbery, it appears to have been a cleverly calculated job, as only one each of the finest gowns in the shop were taken.

The LeFan Gown Shop has been open about five months, catering to theatrical and motion picture trade, and has been doing a big business.

## Evelyn Nesbit in Florida Cabaret

New York, Dec. 13.—Evelyn Nesbit, according to reports from Atlantic City, where she is appearing at the Martinique Cafe, will shortly move to Miami, Fla., and hold forth there in a new cabaret being backed by the same parties that run the Martinique in Atlantic City.

## "Why Men Leave Home" Going on Road Again

New York, Dec. 13.—Wagenhals & Kemper are again organizing a company of the Avery Hopwood farce, *Why Men Leave Home*, for the road. Neal Cardwell has been engaged for the juvenile role.

## Bobby Gaylor Retires

Chicago, Dec. 13.—Bobby Gaylor, old-time Irish comedian, has sold all of his Chicago real estate except his home in South Emerald avenue and retired from all professional and business activities.

## "Busybody" Closing

Philadelphia, Dec. 13.—*The Busybody*, featuring Ada Lewis, closes at the Adelphi Theater tonight, after a three weeks' engagement.

## Popularity All Luck, Says Lady Diana

New York, Dec. 13.—Lady Diana Manners thinks popularity is a matter of luck and that "some women get in the limelight and others who should be there don't."

She made this declaration on her arrival here Wednesday, on the Aquitania, from England, having returned to appear in *The Miracle*, which opens in Cleveland December 21. While in England she made an intensive campaign for her husband, Captain Duff Gordon Cooper, who ran for Parliament and won a seat. It was for this purpose that she went overseas.

The actress is unable to account for her tremendous popularity. She is especially surprised at her big following here. Asked if she could explain it, she said:

"It is largely luck, I guess. Because of *The Miracle* I suppose I am taken some notice of, but there is no more reason for the public being interested in me than any other woman. It's luck. Some of us become favorites by fate—and luck again. There is no other explanation that I have for it."

## Fined and Jailed

For Violating Law Relative to Interstate Shipments of Prize-Fight Films

Denver, Col., Dec. 13.—What is believed to be the first jail sentence ever given in the West and possibly in the United States upon a conviction of violating the Federal law relative to interstate shipment of prize-fight films, was meted out Wednesday to Allen Burke, Denver motion picture man, by Judge J. Foster Symes in the United States District Court. Burke was sentenced to a term of 90 days in the county jail and fined \$1,000. Similar fines were given Eugene Gerbase, manager of the Universal Film exchange, and Max Schuback, secretary of the Midwest Theater Company, after the three men had pleaded guilty to the charge.

The trio was indicted by the October federal grand jury for illegal transportation from Denver of the motion picture film taken at the prize fight between Jack Dempsey, heavyweight champion of the world, and Luis Angel Firpo, Argentine challenger for the title, in New York City. The Denver film men were charged with shipping the fight films from this city to New Mexico and Utah points in violation of a federal statute. They were also charged with conspiracy to ship the films. Gerbase and Schuback pleaded guilty to shipping the films to Gallup, N. M., and Burke to shipping a film to Salt Lake City, Utah.

In addition to the fines and the one jail sentence, Judge Symes ordered the defendants to pay the costs of the trial.

## Jake Wells Denies Sale of Theater

Richmond, Va., Dec. 13.—Rumors of the sale of the New National Theater, the newest and most modern and handsome of the city's motion picture houses, to Jake Wells and associates has been definitely denied by Mr. Wells and by Frank Ferrandini, one of the principal owners of the big picture house. The New National was completed less than a year ago. It is the principal competitor of the Wells picture theaters. The site and building are said to represent an expenditure of approximately \$800,000. Rumors of the change in ownership have been current here for several weeks, but lacked confirmation. It is learned that negotiations were under way for a time, but fell thru three weeks ago when representatives of the New National and Mr. Wells held a conference in New York. The figure at which the property was offered to Wells and his associates at that time was considered by them excessive and the negotiations were accordingly called off.

## Brewster Co. Expands

Boston, Dec. 13.—The Brewster Amusement Company, of this city, has recently taken the entire fourth floor of the building it is in, 230 Tremont street, increased business and plans for 1925 necessitating this expansion. The Brewster Agency confines itself to the booking of tab. shows and is about the biggest agency of this kind in New England. Wm. Gallagher, M. J. Meaney and F. A. Brewer are constantly on the go in the interests of their various shows. They are well liked by showfolks in this territory. The Brewster Agency anticipates something by way of an innovation to the show world in 1925, something that will be a revelation. Plans are rapidly maturing on this new proposition.

## Seek Wife of Dying Man

Pittsburg, Pa., Dec. 13.—City detectives Wednesday searched the chorus personnel of two theaters here in an effort to find Babetta Lazare, 19 years old, whose husband was reported dying in Findlay, O. The girl could not be located.

## BRIDGE PLAYERS TO LEAVE SALT LAKE

Flattering Offer Takes Them to Kansas City, Where They Open at Garden December 21

Salt Lake City, Utah, Dec. 13.—The Bridge Players, at the Orpheum Theater, close their engagement December 17 and open at the Garden Theater, Kansas City, December 21. A flattering offer from the latter house was made and Manager W. H. McCall and Al Bridge decided on the sudden change. It is likely they will return to Salt Lake City and reopen the Orpheum in March.

It can truthfully be said that no musical comedy company has made such a hit with Salt Lake playgoers as the Bridge Players. They received the backing and endorsement of many prominent civic and ecclesiastic organizations and kept up a high standard of performances. They came in stating that only clean shows would be presented and, to the critics were skeptical, they lived up to this assertion and built up a clientele of the best people of the city. They did this in the face of what many said was impossible, as the Orpheum, being on a side street, was never a paying investment. Manager McCall has made a success of the theater here, but Salt Lake being a working town matinees were the problem and, altho nights were crowded, afternoons were not so good. Kansas City being a much larger city and the Bridge Players having made a success there, it is no wonder the offer was accepted.

The entire company will go. This includes Mr. Bridge, his leading lady, Dorothy Raymond; Dorothy Woodward, Beulah Hayes and Clarence Wurdig, principals, and the Orpheum Four, which includes Bill Dougherty, Harry Allan, Eugene Broussard and William Kemper. The beauty chorus, one of the prettiest and best trained, will also go, as well as Joe Barnett, in charge of dancing, and Fred Meeks, musical director; Mrs. Barnett, secretary; the Hanna Triplets, three 17-year-old misses, with their father, "Doorkeeper Hanna," as everyone calls him; Assistant Manager A. M. Duley; Virgil Hudson, scenic artist, and Nancy Lee, costume designer.

Margaret Echard, the company's playwright, has written a special comedy, called *Mary Christmas*, which will end the Salt Lake engagement and open the Kansas City show.

This week *Grumpy* is being presented by special permission of the authors. It is a play ideally suited to Mr. Bridge, whose old-man characterization, as well as young man, have won him the title of "The Young Old Man." Mr. Bridge was formerly with Raymond Hitchcock, but for many years past has headed his own company. His sister, Lole Bridge, also heads her own company. Previously these two costarred together.

Salt Lake playgoers keenly regret the going of the popular Bridge company.

## Lawrence Theater Burns

Stock Company Occupying It Will Probably Disband

Lawrence, Mass., Dec. 13.—The three-story building at Hampshire and Methuen streets, containing stores, offices and the Colonial Theater, home of the Colonial Players, a dramatic stock company, was almost completely destroyed last week by a fire that did approximately \$30,000 damage. The theater was virtually destroyed despite the efforts of the fire fighters.

Mildred Dana, of Malden, owned the theater and headed the stock company that held forth in it. She said that it would be impossible to repair the theater for this season's plays and, lacking any other suitable place, the company would probably disband.

## Murphy's Comedians Going Big on Coast

San Diego, Calif., Dec. 10.—Murphy's Comedians, since opening at the Savoy Theater about two months ago, have been playing to capacity houses. Their offering last week was *The Girl in the Limousine*, with Violet Nietz and Joseph Bell playing the leads, and *Not So Fast*, with Murphy in the comedy role, is this week's offering.

## Tom Prosser and Marie Diamond Are Laying Off

Chicago, Dec. 13.—Tom Prosser and Marie Diamond, with Sharpsteen's Players, are laying off in Chicago until after the holidays. The show will reopen in January.

## "Vortex" Moves

London, Dec. 13 (Special Cable to *The Billboard*).—Noel Coward's successful play, *The Vortex*, moves from the Everyman Theater to the Royalty, next week, under MacDermott's management.

## Good Taste

Of Boston Theatergoers Again Assailed by Hub Manager

Boston, Dec. 13.—E. E. Clive, manager of the repertory company at the Copley Theater, in an interview with *The Harvard Crimson*, continued his attack on the good taste of theatergoers of the Hub and landed in all the Boston newspapers again.

In his interview Clive said: "I have been acting in repertory here for seven years and, of course, have been able to observe just exactly what will and what will not go. Among those playwrights who will not draw are Arthur Wing Pinero, Galsworthy and Alfred Sutro, whose *Laughing Lady* was here with Ethel Barrymore last spring. Others who do not seem to appeal to the Bostonian frame of mind are Ibsen, Somerset Maugham and Shakespeare."

"*Charley's Aunt* (which the Copley players just presented) is the most intellectual production that Bostonians have ever consumed with avidity," continued Clive. "Our other successes have been *The Private Secretary*, *When Knights Were Bold* and, strangely enough, *R. U. R.* Why the last named, which is quite intellectual, succeeded I cannot say. Perhaps it catered to some whim of the moment."

In conclusion he stated: "If we could find out the why for this peculiar state of affairs we'd know the wherefore. The only plausible reason, to my mind, is that Bostonians, planted in the center of education, are overeducated. They have gotten into the habit of associating Shakespeare, Ibsen, Shaw and Galsworthy with lessons that must be learned instead of with drama to be enjoyed and digested."

## Rigid Restrictions Loom in Indiana

Indianapolis, Ind., Dec. 13.—More rigid restrictions on Sunday motion picture shows and theatrical performances will be asked of the next legislature by E. W. Payne, Bloomington, Ind. Mr. Payne was in this city recently and said the proposed measure would not be of a radical nature, but would tend to raise the standard of moving pictures and theatrical performances. The exact nature of the bill has not been divulged, but it is understood it will contain some sort of censorship provision and at the same time provide for the regulation of Sunday shows. D. C. Stephenson, former grand dragon of Indiana for the Ku Klux Klan, has been asked to lead the forces that will support the bill. Governor-Elect Jackson was nominated on a Klan ticket. The censorship and Sunday closing question has bobbed up in practically every session of the legislature for several years and in each instance has precipitated a warm fight. At the last session a move for censorship was overwhelmingly defeated.

## Belasco Play Opens

New York, Dec. 13.—David Belasco opened his latest production, *Ladies of the Evening*, by Milton Herbert Gronner, at the National Theater, Washington, Thursday night. The cast included James Kirkwood, Robert E. O'Connor, Vernon Steele, H. Dudley Hawley, John Carmody, Bernard J. McOwen, Thomas Reynolds, Jose Yovin, Beth Merrill, Edna Hibbard, Kay Strozzi and Allyn Gillyn. *Ladies of the Evening* is slated to be seen here at the Lyceum Theater, replacing *The Best People* there December 22.

## Starting "Processional"

New York, Dec. 13.—The Theater Guild is about to put *Processional*, a new play by John Howard Lawson, into rehearsal. It is slated to follow *They Knew What They Wanted* at the Garrick in January and when it comes there, that play will be moved to a Broadway theater. June Walker and George Abbott have been engaged by the Guild to create the leading roles in *Processional*.

## Miriam Chambers Is Back in Baltimore

Baltimore, Dec. 15.—Miriam Chambers, who toured with Madge Kennedy in *Poppy* last season, and subsequently played an engagement at the Century Roof here, is back in town after a visit to New York. She will be one of the chief entertainers at the coming automobile convention.

## Hayes in "Abie"

New York, Dec. 12.—Harvey Hayes, recently leading man of the Boston Stock Company, St. James Theater, Boston, is now playing the part of the Rabbi in the *Abie's Irish Rose* Company that is playing thru the South on its way to Florida.

THE NEW PLAYS ON BROADWAY

Schulman Gets 60 Days, But Sentence Is Suspended

ALLEGED FILM BOYCOTT BROKEN

Agreement Reached Between Pathe Company of France and Westi Company of Germany

WALLACK'S THEATER, NEW YORK Beginning Tuesday Evening, December 9, 1924

Oliver Morosco Presents "ARTISTIC TEMPERAMENT"

A Comedy in Three Acts By Thomas P. Robinson Directed by Oliver Morosco

THE CAST

(In the order of their appearance) Archie Stanwood, the Author... Donald Foster Helen Stanwood, His Wife... Elisabeth Risdon Prof. Edwin Howard, Alice's Fiance...

It is commonly believed that a producer's idea of a great play is one with four characters and one set. In this estimate, unfortunately, there is one vital element lacking—the play must be good.

The author of Artistic Temperament seems to have centered his attention on the dialog. I suppose he meant it to be smart, glittering stuff. If that was the intent, the execution did not match it.

Mr. Morosco picked a quartet of sterling players for Artistic Temperament. One knows that from their past performances. It would be harder to arrive at that conclusion from their work in this play.

Donald Foster plays the novelist, Elisabeth Risdon, his wife; Austin Fairman, a witless professor in love with a mature woman, played by Gail Kane. Each one of these actors played earnestly, each tried hard to breathe life into his or her characterization, but it was a well-nigh hopeless task.

If Artistic Temperament were a little more positive in effect, it might stand a chance of success. Instead it is entirely too negative. One never gets interested in the characters or their problems. One just languidly waits for the curtain to fall.

An uninteresting comedy. GORDON WHYTE

48TH STREET THEATER, NEW YORK Special Matinee Friday, December 12, 1924

Other Performances on Wednesday and Friday Afternoons of Subsequent Weeks

THE ACTORS' THEATER, Inc., Presents "CANDIDA"

By Bernard Shaw

CAST OF CHARACTERS

(In order of their first appearance) Miss Proserpine Garnett... Clare Eames Rev. James Mavor Morell... Pedro de Cordoba Rev. Alexander Mill... Gerald Hamer Mr. Burgess... Ernest Cosart Candida... Katharine Cornell Eugene Marchbanks... Richard Bird

Production Staged by Dudley Digges Production Designed by Woodman Thompson

The action takes place in the vicarage of St. Dominick's, Victoria Park, London, the study of the Rev. James Mavor Morell.

Anyone who still thinks Bernard Shaw is a hard-hearted cynic should see or read Candida and learn what a genial, sentimental old boy he is. For here we have a play from his pen which, with all its glittering brilliancy, has underneath it a vein of pure sentiment which is pure gold.

Candida is, I imagine, a puzzling play to those who believe in the Shaw myth. If one tries to read cynicism and sneers into Candida the whole piece goes to pot. But if you will take the poetry in Marchbanks and the maternalism of Candida at its face value you will find as true a comedy and as fine a one as has been written in the last 30 years.

In the current production by the Actors' Theater Candida evidences absolutely no trace of the passing of the years. It might have been written yesterday. It is true that the costumes of its period are worn in this presentation, and wisely so I think, but the dialog and the situations are as fresh as when they first rolled out beneath the author's pen.

cellent rendition of the character as he sees it. It is a skillful and sincere technical portrayal of his idea of the character. I quarrel with his conception only. Shaw says Marchbanks is effeminate and a poet, but a poet with a vision, reflecting the sunlight on the peaks back into the upturned face of the world. He is cowardly, nervous, sensitive to the point of abnormality, yet able to see the truth in hidden places. Mr. Bird plays the boy as one with a neurosis. He depicts the outward semblance of the man with splendid skill. It is when he deals with Marchbanks the poet that he is less satisfying. The vision, the poetry of the man remains neurotic and I think a reading of the play indicates something different. It is because Mr. Bird gives such an exceptional performance otherwise that I am tempted to take him to task on this point. I may be wrong about it and Mr. Bird may be right. At any rate, Mr. Bird is a top-notch actor, and what he does well he does extremely well. It is because parts of his performance are not on the level of his best work that I mention what, after all, may be an arguable point.

The Morell of Pedro de Cordoba was also a bit disappointing to me, but I think it was because Mr. Cordoba was not sure enough of his lines to roll them out fluently. Morell has what Marchbanks calls "the gift of gab." He also has a sense of the value of words and intones them lovingly. That much was missing from Mr. de Cordoba's performance, but the rest was excellently done.

Barrie Gives Origin of "Peter Pan"

NEW YORK, Dec. 13.—Cables descriptive of the ceremonies attendant on the giving of the freedom of the Burgh of Dumfries, Scotland, to Sir James Barrie Thursday have been received here. They reveal that in the speech of acceptance the Scotch author told for the first time the origin of Peter Pan.

Sir James was born in Dumfries and spent his childhood there. In his speech he paid high tribute to John Neilson, now 88 years old, who was his teacher in mathematics, and said the beginning of Peter Pan was in the play of Mr. Neilson's pupils in the Dumfries Academy garden.

Sir James, who had earlier in the day paid a visit to Mr. Neilson, said of him and the play which was to become world famous:

"Not a word ever reached him about that child of nature. All unconscious was he that when the shades of night began to fall certain young mathematicians changed their skins, crept up walls and down trees and became pirates in a sort of Odyssey that was long afterward to become the play of Peter Pan. For our escapades in a certain Dumfries garden, which is an enchanted land to me, were certainly the genesis of that nefarious work."

"We lived in tree tops of cocoanuts; we were buccaners, and I kept a log book of our depredations—an aerie journal without a triangle in it to mar the beauty of its page. That log book I trust is no longer extant, tho I should like one last look at it to see if Captain Hook is in it and whether there are any indications that he was drawn from Neilson."

"I have never divulged to any one what set me, a don't Scot, to the writing of plays. But today one seems impelled to tell everything, and to tell it truthfully, another unexpected and disquieting result of the Burgess ticket. I think I should never have taken to it seriously but for pressure from two great Englishmen, Sir Henry Irving and George Meredith. Irving not only drove me to write my first three plays but found managers to produce them. But it was he who got me out of the way of writing them on the backs of old envelopes."

"Why Meredith wanted me so ardently to turn playwright I could never understand unless it was that he liked me to go down to his famous chalet and tell him about theaters without his having to come to see them himself."

The love for Candida, his dependence on her, were well brought out, and I dare say that a few more performances will give Mr. Cordoba the necessary familiarity with the lines to bring the rest out also.

I have mentioned these two points in the performance first in order to clear the decks for the splendor of the rest: Here we have tremendously satisfying interpretation. The Candida of Katharine Cornell is a beautiful conception. She is really maternal, she makes abundantly clear what will always be baffling in a less competent interpretation, the decision of Candida to cleave to Morell as the weaker vessel. Everything that Candida does must be done to fit into this final scene and it must be her guidepost throughout the play. Miss Cornell, consciously or unconsciously, did this, and her Candida is well-nigh perfect to my way of thinking. It is certainly the high-water mark of her career.

Clare Eames is a fine Prossy, outspoken and hitting her words with the staccato of a pneumatic riveting machine. Her scene when she returns from the champagne supper was done delightfully. She was tipsy to exactly the right degree and resisted the temptation to overdo it. The reception this got would have vastly displeased Mr. Shaw, who dislikes all applause in the theater, but it must have warmed the cockles of her heart. The audience was largely made up of theater folk and it was their tribute to a sterling piece of acting. One could quite forgive the interruption of the play's progress

(Continued on page 112)

MORE NEW PLAY REVIEWS ON PAGE 112

New York, Dec. 13.—Harry A. Schulman, 22, president of the National Stage Children's Association, Inc., who last week was convicted in Special Sessions of permitting children to perform without a license, was yesterday sentenced to serve 60 days in the workhouse. On his promise to sever his connection with the organization, which he heads, and to give no more performances in violation of the law the sentence was suspended.

Schulman was arrested by an agent of the Children's Society on November 3 after a performance of The Juvenile Folies Revue of 1925, in which 125 children appeared. He said he did not know it was against the law, thinking that since no tickets were sold to the public the performance was properly given.

Landay Leases Part of New Building

New York, Dec. 13.—One of the most important leases of property in the city this week was the rental of part of a nine-story building by Max Landay, president of Landay Brothers, Inc., which has the largest chain of music stores in the country, for a long term of years. The aggregate rental will be \$2,000,000. The building is now nearing completion at the southwest corner of Sixth avenue and 42d street.

The Landay firm will have store space on the ground floor of the building and will also occupy the mezzanine and entire second floor. It will be known as Landay Hall.

New York, Dec. 14.—That the alleged boycott abroad against German films has been broken is indicated in an agreement between the Pathe Film Company of France, controlling more than 800 theaters, and the German Westi concern whereby each firm obligates itself to market pictures produced by the other in their respective territories.

According to this agreement the Westi company will distribute Pathe films in Germany and the rest of Central Europe, while Pathe will handle the German concern's output in France, Belgium, Switzerland, Holland, Spain and Egypt.

The difficulty of the Pathe concern to market its products since the war because of the European field being divided up among concerns hostile to each other is accepted as the motive for the French company's action. It was said that the situation demanded co-operation between the picture firms of France and Germany.

The Pathe-Westi agreement follows a similar arrangement between the German Ufa and the French Aubert concerns. Swedish motion picture interests are said to have pioneered the co-operation move.

Alois Trnka's Estate Valued at \$15,421

New York, Dec. 13.—It became known here Wednesday that Alois Trnka, the violinist, who died in Stamford, Conn., on February 9, 1923, of bronchitis, left an estate valued at \$15,421.21, most of it in cash, which goes to surviving members of his family. His brother, Charles Trnka, of Chicago, is executor of the estate. Surrogate O'Brien ordered the latter to pay an inheritance tax, required by the State, of \$308.42. Of the estate \$11,320.87 was in cash. Among the effects is a violin case and a Felix Guadagnini violin valued at \$500.

Trnka's pupils included David Hochstein, who was killed in the war; Max Rosen, John Corigliano and Philip Williams. He himself had studied under prominent teachers here and abroad and attracted considerable attention as a violin soloist in concerts at Prague.

Wells Hawks Honored

New York, Dec. 13.—Wells Hawks, theatrical publicity agent, has been named a junior vice commander of the New York Chapter, Military Order of the World War, an organization of officers who served with the armed forces and that is similar to the Legion of Honor of Civil War officers. Hawks was also notified this week that he had been elected to membership in the Naval Order of the United States. He is a past department commander of the American Legion.

Hawks was in the navy as information officer for five years, beginning with the declaration of war, and he also served with the fleet at sea in addition to having charge of navy photographers in France and with the Army of Occupation in Germany, being on the staff of Major General Wendell C. Neville, commanding the Fourth Brigade, U. S. Marine Corps, Second Division.

Dismisses Charges Against Burlesquers

New York, Dec. 13.—Magistrate Renaud, in the Washington Heights Court, yesterday dismissed charges of having given an immoral performance at the Apollo Theater, 215 West 125th street, in Harlem, against Hattie Jewel, Fannie Albright, Emily Clark, Joe Rose and Walter Webb, members of the cast of Red Devils, a burlesque company. He held there was insufficient evidence. The five were arrested last week by detectives of the Special Service Division and were represented in court by Assemblyman Block.

Marie Shotwell's Accounting Approved

New York, Dec. 13.—Marie Shotwell, dramatic and screen actress, who was named residuary legatee of an estate of \$23,401.14 left by a friend, Mary J. Pierson, a school teacher, Wednesday received \$1,084.49 for her expenses and commissions as administratrix of the estate in the Surrogate's Court when her accounting was approved by Surrogate O'Brien. Miss Shotwell knew Miss Pierson, who died with no relatives surviving her, for 12 years.

Cheers T. B. Patients

Pittsburg, Pa., Dec. 13.—Walter Hires, the movie fat man, who is appearing in person with one of his pictures at the Aldine Theater this week, went out to the Tuberculosis League Hospital Wednesday and entertained the patients with a monolog. Children patients seriously suggested that he be retained as a part of the medical staff, probably to administer a "laugh cure".

Gus Hill in Cincinnati on Tour Visiting Shows

Gus Hill, New York theatrical magnate, spent Friday, December 12, in Cincinnati, winding up a week's inspection tour of his shows playing in Buffalo, Toronto, Detroit, St. Louis and Cleveland. He left Friday night for New York after reviewing his Bringing Up Father Company No. 2 (Western), which played a seven-day engagement last week at the Olympic Theater, burlesque house, Cincinnati.

Mr. Hill stated to a reporter for The Billboard that his trip was principally to review and study business conditions in several sections, tho, of course, he was interested in the welfare of his road productions.

Bringing Up Father, managed by Chas. A. Williams, broke all attendance records on the week at the Lyric Theater, Dayton, O., a week ago, and the past week in Cincinnati did a tremendous business for the Olympic, Manager Harry Jarbo stated. From Cincinnati the show will play a number of additional one-nighters, with week stands to follow in Milwaukee, Cleveland, Louisville and Detroit, later to be followed by a run of from four to six weeks in Boston, according to Manager Williams.

Gishes to Hollywood

Chicago, Dec. 13.—Dorothy and Lillian Gish and their mother, Mrs. Mary Gish, left here Monday night for Hollywood after spending a day in Chicago. The Gish sisters have been in Italy 16 months working on George Ellot's new picture, Romola. The mother of the girls, after two years of invalidism, has entirely recovered her health. Romola had its first showing in New York last week.

## Frank Gillmore Back in New York

### Executive Secretary Actors' Equity Association Tells of His Five-Week Trip

New York, Dec. 15.—Frank Gillmore, executive secretary of the Actors' Equity Association, returned here today from a five-week trip. During that time he visited Chicago, where he made plans for the fourth annual Equity ball to be held at the First Regiment Armory, January 24. He then went to Kansas City and while there received numerous wires from repertoire companies welcoming him to their base.

From there the Equity secretary went to the American Federation of Labor Convention at El Paso, Tex., as delegate of the Four As. During the convention Mr. Gillmore was able to get a resolution advocating Sunday opening in Washington modified to the extent that legitimate and musical comedy shows were excluded from the operations of the resolution. On the last day of the convention Mr. Gillmore had a talk with the late Samuel Gompers and Mr. Gompers said to him "Give my love to John Emerson, Equity Council and all members of your organization, for whom, you know, I have always had the greatest love and affection." A few days after these words were spoken Mr. Gompers breathed his last.

From El Paso Mr. Gillmore went to Los Angeles and while there took steps to advance the coming of the Standard Minimum Contract to the moving picture players, which Equity intends to secure sooner or later. From Los Angeles he traveled to San Francisco, where a general meeting of the membership was held. Mr. Gillmore stated that he took up the trouble which some stock players have had with Local No. 16 of the Stagehands' Union in San Francisco, and thinks that it will be soon adjusted.

On his return here Mr. Gillmore found that the question of radio and cabarets interfering with the theater was being seriously considered by certain managers, who are desirous that Equity shall help them rectify some existing abuses in these fields. Mr. Gillmore said: "I am surprised that the managers are only now waking up to the fact that radio is a menace to the theater. We believed so 15 months ago when we passed a ruling that no companies might broadcast unless they received one-eighth of their salary for the performance. At the time some of the managers thought we were arbitrary in our action and I am glad to see that they have come round to our way of thinking. I believe that the broadcasting of plays is so harmful to the theater that at tomorrow's meeting of the Executive Council I am going to introduce a resolution forbidding a performance of a show being transmitted from a theater unless one-eighth of a week's salary is given to the whole cast."

"As to the players performing in cabarets, our contracts call for a player giving his exclusive services to the manager who engages him, and a notice will be inserted in our official magazine calling the attention of all players to this and informing them that a breach of contract in this direction will make them liable to any penalties that the Council may see fit to impose on them. At our next general meeting, which will be held during the first part of January, the Council will lay before the members a plan which we believe will put a stop to the growing menace of radio. The Council will also suggest that we meet with the managers very soon and get them to join with us in an appeal to the Interstate Commerce Commission to secure concessions in railroad rates to traveling theatrical companies. Traveling attractions have been reduced to such a point that they are practically nonexistent in some sections of the country, and motion pictures and vaudeville have largely taken their place. We have nothing against these two branches of the amusement field, but do think it is to be highly regretted that the present generation is being brought up on them entirely. It should not be robbed of the cultural value of the spoken drama. While I was away I found out that there were only three theaters playing traveling legitimate attractions in the whole of the State of Texas and none in New Mexico and Arizona. Thirty years ago when I played El Paso there were two, three and four traveling legitimate attractions coming to town each week. In the last 12 months there have been only three companies, playing one night each, in El Paso. This is a condition that should be remedied and I want to do all I can to bring back the road to its former condition."

### Gifts and Pledges \$100,000

New York, Dec. 13.—The Board of Trustees of the Brooklyn Institute, at a meeting held in the Academy of Music, announced that gifts and pledges to the Institute's Endowment Fund have reached \$100,000. Several shares of Academy of Music were turned over to the fund.

### Actors Honor Theater Mascot

Pittsburg, Pa., Dec. 13.—Lionel Barrymore and Irene Fenwick did honor to Shimmy (Nixon) Brown, the dog mascot of the Nixon Theater, here Tuesday night when a birthday party was held for the canine of the theater stage.

After the performance of *Laugh, Clown, Laugh!* the famous leads, members of the company and attaches of the Nixon Theater gathered around a table in the center of which stood a birthday cake with five candles. Shimmy got many birthday presents, including a new silver-studded collar and license tag.

## "GRAND CLEANUP"

### Registered at Hotel McAlpin by Professional Woman's Bazaar

New York, Dec. 15.—The Professional Woman's Bazaar, held at the Hotel McAlpin, December 11, 12 and 13, may be characterized as a "grand cleanup", for by 12 o'clock Saturday night every booth was "sold out". Those who bought at the bazaar congratulated themselves upon the acquisition of hand-made Christmas gifts that were "different" and most economically bought.

There were the following booths: Apron booth, with Mrs. Edwin H. Price and Mrs. Claude L. Hagen; dool booth, with Mrs. E. Percy Howard and Mrs. George Carroll; jazz bowl, with Mrs. Margaret Demuth and Mrs. Clara N. Allen; bridge tables and orangeade booths, with Mrs. Frances Brooke, Mrs. Louise C. Stern and Mrs. Laurence K. Brown; candy booth, with Mrs. William F. Upham and Mrs. Harold R. Clarke; Children's Dramatic League, Marion Lewis and Elsie Opp; punchboard, Mrs. Caroline K. Merkle and Edwin K. Merkle; fancy booth, Mrs. Nan Crawford Lusk and Mrs. Maud Siresburger; beauty and novelty booth, Mrs. Charles J. Dinnin and Mrs. Gertrude Hurst; grab bag, Miss Gertrude Hoffman and Miss Grace Corcoran; arrow wheel, manned by Mrs. Abby Lessey, Francesca Redding, Susanna Westford, Charles MacDonald, Tony Basset and George Lessey; rainbow coterie, Elizabeth Maibury, Mrs. Ernestine F. Stewart and Mrs. Herbert H. McNeill; psychic booth, with Imogene King, Adele C. Carples, Mrs. Flynn, Edna Vaughn and Margaret Ryan; refreshment booth, Mrs. Loula J. Newkirk, Mrs. Louise Campbell Stern and Mrs. William Gray and Hannah Lee.

Many beautiful dolls were contributed to the doll booth by members of the theatrical profession, notably by E. F. Albee, Billie Burke, Amelia Bingham, Douglas Fairbanks, Mary Pickford, Constance Talmadge, Mme. Ida Kramer, Mrs. Margaret De Muth, Mr. Carty, of *Little Jesse James*; Sophie Tucker, Mary Shaw, Francesca Redding, Lulu Thorne and the Houseman Baby Doll Company. A de luxe trousseau, \$100 in cash, a victrola, a Mah Jong set and other articles of interest were raffled off, and Ernestine Stewart was voted the most popular person, with Mrs. Edwin H. Price a close second choice.

## 70,000 SEATS

### Sold for Cleveland Performance of "The Miracle"

Cleveland, O., Dec. 13.—The heaviest out-of-town advance sale for any show that ever came to Cleveland was announced Thursday by backers of *The Miracle*, the Morris Gest spectacle which will show here December 22 to January 10.

Forty thousand seats have been sold outside of Cleveland. Some of the orders have come from beyond the Mississippi, and thousands from Indiana, Illinois, Kentucky, Pennsylvania and West Virginia.

The out-of-town sale has surpassed the Cleveland sale, which so far amounts to 30,000, according to Philip Miner of the committee of guarantors. Mr. Miner said yesterday that about 80,000 more seats are on sale at the Drcher Plano Company, 1223 Huron road S. E.

With the exception of finishing some of the side walls, the vast cathedral has been erected in Public Hall. It extends to the very top of the auditorium. The auditorium stage will not be used, except as a gathering place backstage for the more than 500 players.

### "Too Many Mammals" Coming

New York, Dec. 13.—Jack Hornberg has in rehearsal a musical comedy, entitled *Too Many Mammals*, which is expected to open soon for a road tour. Hooper Atchley, leading man, and Betty Lee, ingenue, are in the cast.

### Bluebird Winged

New York, Dec. 13.—The Blue Bird dance hall at 1587 Broadway was petitioned into bankruptcy Tuesday. Pat Monaco was named as the proprietor. Assets were listed at \$2,000 and liabilities at \$12,000.

## SHUBERTS CHANGE BOSTON FORCES

### Leo J. Christian, Former Manager of Opera House, Is Out; A. J. Sheldon, Until Now Gen. Manager, Succeeds Him

New York, Dec. 15.—A shakeup of the Shubert forces in Boston last week resulted in the letting out of Leo J. Christian, formerly manager of the Boston Opera House; the transferring of Arthur J. Sheldon, until now general manager for the Shubert interests in that center, to the management of the Opera House, and the assignment of Edward Fuller, auditor for the Shuberts in Boston, as acting general manager, pending a definite appointment for that post.

The changes are reported to have been made personally by J. J. Shubert, who went to Boston presumably to look over the new Jack Lait musical show, *My Boy Friend*, and a desire to keep the affair secret is evidenced by the fact that nothing about it appeared in the Boston papers.

According to reports, road managers have at various times complained to the Shuberts' New York offices about the treatment accorded them in Boston and most Shubert attractions have for some time been losing money in that section.

A meeting of Shubert house managers and managers of houses booking Shubert attractions is scheduled for December 23 in the offices of the Walters Amusement Agency, Boston, for the purpose of discussing the local situation and the routing of shows.

## THEATER FIRES

Winston-Salem, N. C., Dec. 12.—Fire recently completely destroyed the Ideal Theater, moving picture house, and damaged adjoining buildings. The origin of the fire has not been determined. The blaze was discovered on the floor of the stage, near the screen. A large supply of films also was burned. No estimate has been made as yet of the damage.

Sullivan, Ill., Dec. 13.—Fire, believed to have been of incendiary origin, destroyed the Jefferson Theater Building and the National Guard Armory recently. Damage amounted to \$35,000.

Auburn, N. Y., Dec. 13.—The worst fire that Corning has known in 25 years practically destroyed the Liberty Theater recently. The blaze is believed to have been caused by a coal gas explosion. When firemen arrived the stage of the theater was in flames and the building filled with smoke. Damage is estimated at \$100,000.

The building was erected three years ago by the Steuben Theater Company of Corning. Six months ago it was sold to the Bernstein theatrical interests of Elmira, which, a few days later, sold it to the Associated Theaters, Inc., of East Rochester. About a month ago the Schine Theatrical Company, of Gloversville, purchased a controlling interest in the Associated Theaters, Inc., and also took over the Liberty and State theaters.

Huntsville, Ala., Dec. 13.—The complete program of the Grand Theater, which recently was damaged by fire that started in the coal bin in the basement, was transferred to the Jefferson Theater, also owned by Charles L. Hackworth. The Grand was put out of commission by fire, smoke and water.

The blaze started from the furnace and was not under control until thousands of gallons of water had been thrown by the firemen, ruining most of the fixtures of the theater. A \$7,500 organ, \$1,000 piano and other musical instruments were destroyed. Films and picture machines were not damaged. The total loss was estimated at \$17,000. There was no insurance on the theater.

New York, Dec. 12.—A short circuit in an electric sign outside the George M. Cohan Theater last week proved quite a ballyhoo for *Romola*, the Lillian Gish picture, which opened there Monday. The short circuit started a fire. Employees rushed forth with ladders and buckets of sand. It was 1 o'clock in the afternoon, an hour when the locality is always jammed. Thousands found themselves unable to resist their curiosity. They tied up traffic. Patrolmen had to be called to make a lane for trolley cars and automobiles. The damage was trifling, but the box-office results enormous.

### Enthusiastic Mob G greets Gish Sisters

Los Angeles, Dec. 13.—One of the largest crowds in the history of Graumann's famous Hollywood Egyptian Theater paid homage to the new Lillian Gish picture, *Romola*, on the occasion of its Western premiere.

Additional interest centered in the personal appearance of the star and her sister, Dorothy Gish, who journeyed from New York for the premiere. Both sisters were greeted by an enthusiastic crowd that mobbed them at the theater entrance. Police protection was required to get them in safety to the theater.

### Charles Farrell in Quod Appeals for Assistance

Box 51, Comstock, N. Y.,  
November 27, 1924.

Editor *The Billboard*—A few years ago I had a petition signed for Ralph Allen, in whom you were interested, by all professional people coming into Buffalo for several weeks. Then I sent it to the Governor of Wisconsin in Allen's behalf for a pardon and you gave me a nice little acknowledgment in old *Billyboy*.

Now I am seeking the same thing myself and would be very grateful if you would ask the profession to send petitions on my behalf for a pardon to Governor Alfred Smith, of New York State. I built, promoted and completely equipped 15 motion picture theaters in and around Buffalo and was known as "The Moving Picture Man", 238 Broadway, Buffalo, N. Y.

I first went into business with Dan Rice's Circus, then connected with road shows in Canada. A customer of mine wanting a partner for \$400 for a movie road show asked me if he could have answers to his ad, come to my office. He got several partners and skipped out. When arrested, I was held as an accessory for allowing his mail to come to my office. I was sent to prison here last June for 13 months, altho it was shown at the trial that no transactions were ever made in my presence and that nobody ever saw him give me any money; also that he had been convicted four times before, and that I, being 68 years old, had never in my life been convicted of anything whatsoever. I have a family depending on my support and in bad financial shape. I have been in the hospital part of the time with rheumatism and heart trouble.

I have heard of the many good deeds *The Billboard* has done for others and I beg and pray of you to give me your help and enlist others in my awful affliction. It will be my soul's appreciation. I read *Old Billyboy* every week here in prison. I was for several years Western New York representative for the Nicholas Power Company, New York; Minus-a-Line Products Company, St. Louis, Mo., and Steel Furniture Company, Grand Rapids, Mich.

Now I beg of *The Billboard*, for the sake of my family, to do all you can for me and I am sure God will reward you. My character is spotless and I am simply here as a victim of unfortunate circumstances, living in hopes of your intercession for me. I remain,

Sincerely yours,  
CHARLES FARRELL

## NEW FILM STUDIO

### Independent Producers Will Build \$1,000,000 Edifice in Los Angeles Within Year

Los Angeles, Dec. 13.—To care for the needs of the independent motion picture producers another large studio is to be built in this city at a cost exceeding a million dollars. It has been announced. Construction on this plant will commence within 12 months, according to Joe Brandt, vice-president of the Independent Producers' Association and president of the Columbia Pictures Corporation. He has further announced that not only will all the pictures of his own organization be made on the Pacific Coast and in Hollywood when outside locations do not require filming elsewhere, but that practically all of the independent productions will be filmed right in Los Angeles. He stated that Columbia Pictures alone will make 20 features within the next 12 months. Other independents have equally pretentious programs. The proposed plant, which is practically financed now, will house at least 20 units at one time. Columbia Pictures are now made at the Waldorf Studio, Sunset boulevard and Gower.

### "Artistic Temperament" Closes

New York, Dec. 13.—*Artistic Temperament*, the play which Oliver Morosani presented for the first time last Tuesday night at Wallack's Theater, will close tonight.

The piece received a severe panning at the hands of the critics, and business has been very bad thruout the week.

### Not Mary Carr

New York, Dec. 15.—Mary Carr, famous as a screen mother, wires from Los Angeles that the statement that Mary Carr, a "screen mother", is suing her husband, Alexander, for back alimony cannot possibly refer to her.

### To Play in "Conscience"

New York, Dec. 13.—Crane Wilbur will replace Ray Collins in *Conscience* next Monday night. Mr. Wilbur has not been on the stage for several seasons, he having devoted his time since his last appearance to writing plays.



# VAUDEVILLE

BY M. H. SHAPIRO



(Communications to 1493 Broadway, New York, N. Y.)

## GENERAL CONFERENCE OF KEITH EXECUTIVES, MANAGERS, BOOKERS

Edwin G. Lauder, Jr., Presiding at Meetings in New York This Week—Methods of Greater Efficiency in Handling of Acts Under Discussion

NEW YORK, Dec. 15.—Developments of an interesting nature in big-time realms are presaged by an order for a general conference this week of house managers, bookers and executives of the Keith Circuit. Edwin G. Lauder, Jr., vice-president of the circuit, who will preside at the

Most of the managers have already arrived in the city. It is expected they will be here for the entire week, making reports of conditions in their respective territories, advancing ideas for exploitation of shows and outlining methods of greater efficiency in the handling of acts for the coming year.

The conference, it is supposed comes as an aftermath of a booking executives' meeting last week, at which Reed Albee, assistant general manager, stressed the importance of more judicious routing of acts. Mr. Albee also pointed out to the bookers that their co-operation is not what it should be, and that they must show action in the future, it was said.

It has been Mr. Lauder's idea since the inauguration of the new booking system last fall whereby the managers themselves picked the acts, that closer relationship between the house manager and booker would go a long way toward improving the system. Calling all the managers to town for a conference, it is thought, is another step in this direction. Since last September when they were here in a body for the purpose of routing acts for this season, each manager has visited New York once every fortnight to line up new material and follow out the closer co-operation policy of the Keith Circuit.

They will continue to make these periodical trips to the Keith headquarters here if plans to the contrary are not decided upon at this week's meeting, which aren't likely.

A feature of the general conference, it is thought, will be the disposition of a number of vaudeville offerings waiting to be booked. It seems there is a large number of new acts that have opened and showed successfully, getting good reports, that are being held in abeyance for lack of spots on the bills in which to place them. It's a case of greater supply than demand, an enormous number of new offerings, many of them full-stage acts, having been produced this season.

## Butterfield Plans Trip to Europe

Detroit, Dec. 15.—W. S. Butterfield, president of the Bijou Theatrical Circuit, is arranging for a tour of Europe and, according to present plans, expects to sail from New York early in January, accompanied by Mrs. Butterfield. The trip will be in the nature of a vacation and inspection tour and will include nearly all the theatrical and amusement capitals of the European countries. During the absence of Mr. Butterfield, General Manager Ed Beatty will be in complete charge of the Bijou Theatrical Circuit.

## Fisher and Entertainers Open in Trenton, N. J.

New York, Dec. 15.—John Irving Fisher and His Ukrainian Entertainers, the latter a band of eight men, opened last week at Trenton, N. J., for the Keith Circuit in an offering labeled *A Revolutionary Idea*. The orchestra includes, in addition to Charles Hathaway, Jr., who directs at the piano, William Gerlich, Charles Miller, William Hoffman, Bud Latham, Harold Behrens, Al Alexander, William Schweizer and George Cain. Morris & Pell are handling the bookings for the act. Betty Hale also is in the offering.

## Sophie and Harvey Back on Keith Time

New York, Dec. 15.—Sophie and Harvey opened the first half this week at Proctor's 58th Street Theater in their act, called *Money*, which hasn't worked on the Keith Time for nearly a year. The act is returning to the fold for the balance of the season.

## Spokane Wonders Who Is Backing Newman

Spokane, Wash., Dec. 13.—Newspaper men and theater owners of Spokane are wondering who is backing M. H. Newman, a California moving picture exhibitor and former special representative of several of the largest producers, who has leased the American Theater for five years. The persistent buzz of a "vaudeville war" in Spokane is constantly mentioned with the entrance of Newman's interests into the local theater field. Early this fall the Junior Orpheum was announced to be ready for Spokane December 15. Later Newman leased the house and announced he would handle the Junior Orpheum and also feature pictures. In addition, he states, the usual road shows will stop at the American. But other vaudeville men of the city, backed by picture exhibitors and the drama editors, see two other vaudeville interests as "angels" for the Newman venture, believing they will beat the Bray crowd to the theater. That Universal, Hodgkinson or Warner Brothers is backing Newman for an outlet for their first-run pictures is also in the wind. In the meantime, those close to the Better Business Bureau state that organization

## GADSKI CLOSES VAUDEVILLE TOUR

Returns to Germany—Keith Engagement Is Not Especially Successful From Box-Office Standpoint

New York, Dec. 15.—Her attempt to stage a comeback in this country thru a limited tour of the Keith Circuit having met with unsatisfying results, Mme. Jolanna Gadski, former Metropolitan Opera prima donna, left for her homeland, Germany, last Thursday on the North German Lloyd liner Stuttgart, telling the ship-news scribes that she had been compelled to close her vaudeville engagement here on account of illness.

The famous diva had been more or less out of the public limelight since her controversy with the Chicago Opera Company during the war and the alleged dinner she staged in celebration of the sinking of the Lusitania prior to this country's entrance into the conflict. Her popularity here took a sudden decline following these revelations and her connections in the opera world were subsequently severed.

The Keith Circuit signed the opera singer up for twelve weeks at a reported salary of \$3,000 a week. The engagement was not considered especially successful from a box-office standpoint. It being found that Mme. Gadski's drawing power had been somewhat overestimated, particularly insofar as the Palace, Hippodrome and Riverside theaters here were concerned. She turned out a disappointment in these big-time houses, but showed better results, according to reports, out of town. In Philadelphia, Washington, Detroit, Pittsburg and Boston, cities which she played, the Keith Circuit got a better break.

In engaging Mme. Gadski for a tour the Keith Circuit was following out its policy of big "names" for vaudeville, which even the terrific salaries must be paid have been signed up this year on a larger scale than ever before. They were convinced that Mme. Gadski would attract people to their theaters who otherwise seldom attended vaudeville performances, thus charging the exorbitant salary, in part, to advertising.

## Vaudeville "Doctor"

E. S. Brown, Sketch Writer, Opens Office To Specialize in Revamping Acts

New York, Dec. 15.—Believing there is a field for a vaudeville "doctor", who would revamp sketches and acts after much the same fashion employed by the play producers who frequently call in expert technicians to whip their product into shape, Edward Sargent Brown, well-known sketch writer, has opened an office in the Strand Theater Building and will devote his time to this type of work.

The incentive which inspired Brown to go in for this unique work, according to himself, was the frequent requests from artists and producers to look over new acts, particularly sketches which seemingly were in need of an expert's touch. He expects to capitalize on his knowledge of the vaudeville sketch, and it is probable he will tie up shortly with one of the big circuits to serve in the capacity of an act doctor. The need of an expert who can tell at a glance what is the trouble with this act and that has been felt for some time in the vaudeville game.

There is no doubt that many acts are unfavorably passed upon because they are not presented properly, either because the situation that will take best in vaudeville has been neglected, the angle that is least important too elaborated or the playing misconstrued.

Booking men and agents, who usually are not good judges of possibilities or haven't the time to make suggestions, in most cases pass upon an act as being giving their final decisions then and there, chiefly because they are not skilled in sketch writing.

## Marcelle for Australia

New York, Dec. 15.—Marcelle and His Talking Seal, touring the Orpheum Circuit, are scheduled to open in Australia in June on completion of their Orpheum dates. H. B. Marinelli, Ltd., which brought Marcelle and the seal here, has arranged the tour of Australia.

## Mrs. Poli Recovering

Bridgeport, Conn., Dec. 13.—Mrs. S. Z. Poli, wife of the owner of the Poli Circuit, is recovering from an operation for gallstones, performed this week at Roosevelt Hospital, New York, by Dr. John Erdmann, famous surgeon. Mrs. Poli has been in poor health ever since the death of her son, Edward Poli, two years ago.

## EXCEPTIONAL TIGHT-WIRE FEAT



Walter Powell, one of the most adept of tight-wire artistes, is pictured above doing a back somersault on the wire. In addition to this sensational feat, Mr. Powell does a roundoff and a flipflap on the silver thread. He has been featuring these special tricks for the past eight years. A former member of the Powell Troupe, he is now with the Kelly La Tell Company, playing Keith Time.

## Jonas Routes Three Acts

New York, Dec. 13.—Bert Jonas booked three new acts this week, including Sid Rogers and Ed Lalor, Scott and Christy and the Southland Entertainers.

Sid Rogers and Ed Lalor, dancers and singers, recently closed with the *Record Breakers* on the Columbia Circuit. They will open shortly in Trenton, N. J., on the Amalgamated Time.

Scott and Christy will appear in their new skit over the Loew Time. The act is entitled *The Taxi and the Fare* and is due to open at Loew's Delancey Street Theater December 18.

The Southland Entertainers have just been routed over the Loew Time. These colored performers recently made their first appearance on the circuit at the Lyric Theater, Hoboken, N. J.

## Valeria Bergere Booked Solid on Keith Circuit

New York, Dec. 15.—Valeria Bergere, well-known dramatic actress, has been booked solid over the Keith Circuit in her new vaudeville playlet. She is supported by a company of three and last week topped the bill at the Princess Theater, Montreal, Canada.

## Emma Calve on Keith Time?

New York, Dec. 15.—Emma Calve, opera singer, is negotiating thru Evelyn Blanchard for a spring tour of the Keith Circuit. The prima donna will spend the winter at her home in Southern France.

is watching the venture closely, particularly the way the word "Orpheum" is to be used.

The Orpheum discussion also appears in the effort made by the organized business men about two months ago in inviting the big-time circuit here for a split-week booking, with promise of sufficient season reservations to make it worth while. Spokane now has Pantages Vaudeville and the Hippodrome draws acts from four of the less prominent circuits, none of which gets its usual weekly unit in this city.

## Holbrook Switches To Orpheum Time

New York, Dec. 15.—Harry Holbrook, the singing marine, appearing in vaudeville by courtesy of the United States Marine Corps, closes a Keith Circuit route at the Palace Theater, Cleveland, February 1 and opens on the Orpheum Time the following week at the State-Lake Theater, Chicago, for a tour of that circuit.

## Berlo Diving Girls on the Loew Circuit

New York, Dec. 15.—Madeline Berlo, of the Berlo Diving Girls, opened this week at the Lincoln Square Theater for the Loew Circuit in a new aquatic offering featuring herself. The act is booking a return tour of the Loew houses and will be heavily exploited, with a press representative traveling ahead.

# FOREIGN ACTS ANXIOUS TO GET BACK TO THEIR OWN COUNTRIES

International Theatrical Agencies Besieged With Requests for Bookings Abroad--Turns Prefer That Method To Sailing on Their Own

**N**EW YORK, Dec. 15.—International theatrical agencies are being besieged by at least 70 per cent of the floating population of foreign acts in this country, which have been here since the post-war period of depression in England and the Continent, seeking bookings abroad and anxious to sail at the earliest possible opportunity. Conditions in Europe have so far advanced toward a normal state during the past few months that the offerings in question believe it is better for them in every way to play their native heath.

While there is nothing to prevent these acts from sailing on their own, with a reasonable amount of assurance of getting plenty of work, contracts are sought here because of the slightly better salary that might be commanded in dealing with foreign agents and bookers.

An act that arrives abroad with a contract does not have to go thru the formality of making a suitable bargain for as much money as possible. Once arrived on the other side the managers recognize the need of work and are apt to get them at a lower figure, while a New York agreement gives a better tone to the whole affair and usually more money.

Most of these acts, it is said, have not been seen in either England, France or Germany for several years, having preferred to cast their fortunes in the United States while impossible conditions prevailed in Europe, due to various causes and restrictions resulting from the war. Now, almost all of the difficulties that beset vaudeville actors in Europe during the past few years have disappeared.

Contracts, of course, for the present season cannot be made as routes have already been laid out, but all acts that came here, on speculation and under contract, are trying to get set for next season's business in Europe. On the face of it, more money is obtained here for the various acts, especially the better class. Other conditions here, however, not existing in Europe, cause the actual net profit of an act to drop far below what is generally believed.

Both the United States and Europe have several fine features not existing in its respective domain, but in the final analysis foreign turns say it is better for them to work in their own and nearby countries.

Some places the managers pay all railroad fares, while in England and Germany there is much less work to do, instead of doing two to four shows a day here, including matinee and evening performances, acts can get away with merely two shows a night and have all day to themselves. Few houses on the big British or German circuits run afternoon vaudeville shows, and this, according to the actors, is what attracts them to a great extent.

## Eddy Estate \$162,966

**N**EW YORK, Dec. 13.—An estate of \$162,966.96 was left by Ezra Butler Eddy, who played in *The Palace* and was a member of the vaudeville team of Eddy and Albin, whose death occurred in Hull, Canada, his birthplace, July 20, 1892. It was revealed here Wednesday when an accounting of his estate was approved by Surrogate O'Brien.

Eddy had been twice married and he left half of his entire estate to his second wife, Mrs. Caroline Margaret Maguire Eddy, and the other half to his son by his first wife, Ezra Butler Eddy, Jr. Eddy named his second wife in the will as Caroline Margaret Maguire, a friend, which led to the belief that the will was made out before he married her. The boy lives with his mother.

George C. Howard, friend and attorney, is executor of the estate and guardian of the boy.

## Hippodrome's Second Year as Keith House

**N**EW YORK, Dec. 15.—A Fifth avenue caterer has made a huge cake which is on display at the Hippodrome this week, celebrating the beginning of its second year as a Keith house. After the final performance of the week the cake will be cut and a piece distributed to each employee and performer.

## Rose Signs Royal Midgets for Three More Years

**C**HICAGO, Dec. 13.—Ike Rose reports that he has again signed the 25 Royal Midgets for a term of three years, dating from next August. The act played Pan-tages' James Theater, Columbus, O., last week. Mr. Rose said it played four capacity shows on the Sunday opening.

## Morrison Presents Acts

**N**EW YORK, Dec. 15.—Charles Morrison is directing Lillian Lorraine in a new vaudeville act, soon to open, and will present Robert Emmett Keane and Claire Whitney this week in a sketch by Homer B. Mason, entitled *Room 908*.

## Sophie Tucker Drops "Mme." From Her Name

**B**oston, Dec. 15.—The "Madame" we have been seeing before the name of our own Sophie Tucker has caused the popular vaudeville entertainer so much un-casiness since she acquired the title that she has decided to give it the air, and from now be just plain Sophie Tucker.

The "Empress of Jazz" made this decision last week while playing the Keith Theater here, and announced she felt all out of place with the appellation Madame in front of her moniker, and has banned it forever.

Miss Tucker was first billed as Mme. Tucker upon her return engagement at the Palace Theater, New York, early this fall, then was similarly featured in Earl Carroll's *Vanities* of 1924, which she joined following her Palace appearance.

The jazz queen said she thought it was all a little joke at first, but that it had gotten serious and the public was taking her for granted, expecting to make a Metropolitan prima donna out of her, and she didn't want that, preferring to be her plain self.

"This Madame title of nobility nearly was my ruin, and I was beginning to feel unnatural with it staring me in the face all the time," Miss Tucker confided in an interview here. She hails from Boston, having been born in Parmenter street, in the north section of town.

## Colored Acts in Benefit

**N**EW YORK, Dec. 15.—More than \$200 was realized at the Christmas Charity Fund Benefit staged at the Lincoln Theater, in which a dozen colored acts, together with "Tiger" Flowers, Negro boxer, who has been achieving fame recently, took part. The proceeds were turned over to a committee of women for the purchase of presents for the poor children of the district. *The Tattler*, a Negro publication, promoted the benefit. The wife of its publisher headed the committee, which included Mrs. Regan, secretary of the Lincoln Theater, and Mrs. Gabriel Jackson.

Among the entertainers were Parker and Gaston, Brown and Demont, Little Anise Boyer, Arthur Squira, baby dancer; Gant and Perkins, Zigler's Band, with Kitty Albaunche; Freeman and McGinty, "Slim" Thompson, George McClendon and the orchestra and artistes from Small's Cabaret. The show was staged under the direction of Billy Mills.

## Lopez Band Act

**N**EW YORK, Dec. 15.—The orchestra act formerly done in vaudeville by the Vincent Lopez Hotel Pennsylvania organization will be duplicated by a new 11-piece band to be called Vincent Lopez's New Yorkers.

Harry Weber, who handled the original orchestra in vaudeville for the Keith office, will have the new offering under his direction. All scenic effects and other novel presentations of songs will be with the new band, which will be led by one of the original Lopez personnel.

The week of December 23 has been set for a tryout of the orchestra at Keith's Jefferson Theater. A long Keith route will follow if the offering comes up to expectations.

## Overexertion Fatal

**N**EW YORK, Dec. 15.—Overexerted from strenuous dancing, Daniel Burns, 24, of Brooklyn, appearing in a skit presented by the 27th Division Boys, collapsed upon reaching his dressing room after his specialty at the Monday night performance of the act at Loew's Avenue B Theater. He died before medical aid could be secured.

Members of the act said Burns had worked unusually hard to put his dancing across and complained of feeling faint after the curtain had descended. His death was caused by a weak heart, physicians reported.

## New Material for Team

**N**EW YORK, Dec. 15.—J. H. (Slim) Thompson, of the team Wilson and Thompson, is playing dates in and around New York with the Wilbur Sweatnam Band, while Miss Wilson is doing a single at the Hollywood Club. The team is rehearsing some new material on the side provided for the act by Henry Creamer.

## Chevoir in New Skit

**N**EW YORK, Dec. 15.—Buster Chevoir and Company, in a new singing and dancing skit by George Libby, entitled *The Arrival*, opened the second half last week at Ulica, N. Y., for the Keith Circuit. Doris Lee and Nat Anson constitute Chevoir's company, while Tom Rooney is the producer of the offering.

## Heming-Matthews Debut

**N**EW YORK, Dec. 15.—Violet Heming and A. E. Matthews are making their vaudeville debut this week in *A Unique Opportunity*, a sketch in which Fay Compton and Leon Quartermaine are now appearing at the London Coliseum. There will be another member in the cast. Lewis & Gordon are presenting the legit. favorites in this sketch.

# LOPEZ MAKES CHANGE IN PLANS

Manhattan Opera House Concert, Canceled and Complete Change Made in Route

**N**EW YORK, Dec. 15.—The Vincent Lopez Concert scheduled for the Manhattan Opera House the night of December 23 has been canceled and a complete change made in the general plans of the organization's intended route and style of performance. Some change is also being made in regard to the tour's management.

On January 10 the orchestra, composed of 25 men, instead of the forty that appeared at the Metropolitan Opera House recently, will start a six weeks' concert and dance engagement, possibly thru Pennsylvania and adjacent territory. The concerts will be along lines of the one given at the Metropolitan, but the program will be reduced to about an hour. Following the concert a dance will be given.

Present contracts with the Hotel Pennsylvania provide that Lopez must appear at least once in six weeks in person at the hotel grillroom with his orchestra. The present tour is made possible by the doing away of the contract with the *Greenwich Village Follies* which he left some days ago.

The six weeks' tour will be in advance of the original transcontinental and world-wide tour which will be started some time in the spring.

S. Hurck, who had the Lopez concerts under his direction with the William Morris offices, has withdrawn and it is expected that Loewler & Bratton, or John Loewler on his own, will handle the routing of the orchestra in conjunction with the William Morris Agency.

Vaudeville engagements for the Lopez Hotel Pennsylvania Orchestra, which is the nucleus of the concert organization, have definitely been decided as out of the question and another band will do the old act in vaudeville.

## Tannen Makes Address at Warburg Banquet

**N**EW YORK, Dec. 15.—Julius Tannen canceled a few dates on the Orpheum Circuit last week in order to come east from Milwaukee and make an address at the testimonial banquet to Felix M. Warburg, held last night at the Ritz-Carlton Hotel here.

He was compelled to leave the Palace bill in Milwaukee after the matinee performance Saturday. Willie Solar, who opened today at Winnipeg, filled the spot Saturday night.

## Can't Kid "Mr. A" on English Stage

**L**ONDON, Dec. 15.—A ruling has just been handed down by the London Board of Censorship interdicting the production of a vaudeville sketch which uses as its subject the recent trial here of "Mr. A", Rajah Hari Singh, Indian potentate.

A London sketch producer, who was to present a sketch entitled *Mr. A or A Matter of State*, was enjoined from so doing, and a ruling subsequently made prohibits the use of the sensational trial for vaudeville material.

## Hipp's Birthday

**N**EW YORK, Dec. 15.—The Hippodrome this week enters upon its second year under the Keith regime as the largest vaudeville theater in existence. A special bill of acts to celebrate the occasion has been booked and other features have been added for this week. During its first year as a Keith house, the Hippodrome has been attended by more than 3,000,000 persons, it is reported.

## Rose Maura To Open at Tulsa

**N**EW YORK, Dec. 15.—*Rose Maura's* Revue, featuring Miss Maura, Herb Webster and a Scotch bagpipe band, is opening at Tulsa, Ok., December 21 for a tour of the Interstate Circuit. The act hasn't appeared on the big time since February of this year. It will probably make a tour of the Orpheum Circuit following the Interstate engagements.

## O'Brien and Hall Return to Keith Time

**N**EW YORK, Dec. 15.—Billy O'Brien and Frankie Hall, presenting a musical farce called *Aerial Mail*, opened last week at Asbury Park, N. J., returning to the Keith Circuit after several months' absence. The special melodies used in their offering were written by Jack Baxley.

## Barry and Whitledge Open on Delmar Time

**N**EW YORK, Dec. 15.—Clara Barry and Orville Whitledge, in *For Just a Few Moments Only*, opened a tour of the Delmar Circuit last week at Richmond and Norfolk. They recently appeared on the Keith Time in New York to show their act to the bookers.

## Wodetsky Manager of Liberty, Terre Haute

**I**NDIANAPOLIS, Ind., Dec. 13.—J. C. Wodetsky, for 26 years in the theatrical business and for 10 years associated with the Keith Circuit in various capacities, has taken charge of the Liberty Theater, Terre Haute, Ind. He came from Grand Rapids, Mich., where he managed the Keith Theater there. The Liberty stages both motion picture and vaudeville. The policy in the future provides for the showing of a high-class motion picture and vaudeville. The vaudeville, however, will not be presented in the usual manner, but will be arranged so the program will be more snappy than the usual combination. Various novelties and features will be staged also, including the projecting of pictures. Certain scenes in motion pictures will be reproduced on the stage with special lighting effects and other features.

## Miss Diamond Under Knife

**N**EW YORK, Dec. 15.—Phoebe Diamond, of the Four Diamonds, was removed to the Georgetown Hospital, where she was operated on for a tumor, following the dancing act's engagement at Keith's Theater, Washington, week before last.

The operation was performed by Dr. Dearcy Magel, leading Washington physician and surgeon, and Miss Diamond is reported to be resting easily.

The Diamonds were forced to cancel a 10 weeks' tour of the Delmar Time because of Miss Phoebe's illness, but expect to resume their vaudeville dates in a few weeks. The three Diamonds are staying at the Arlington Hotel in this city until their sister recovers.

## Princess White Deer in Vaudeville Revue

**N**EW YORK, Dec. 15.—Princess White Deer, of whom we have heard so much recently, opened her new American Indian revue, *From the Wigwam to the White Lights*, at the Columbia Theater, Far Rockaway, last week, and came into the Royal today. The Princess is the daughter of Jim Deer, last hereditary chief of the Mohawks. Featured in her company of 11 are Chief Eagle Horse, Alaskan Indian, who recently "singled" in vaudeville, and Peppy D'Albrow, young tango dancer from the Argentine. Sam Shannon produced the act.

## McIntyre, Heath and Quinlan Honored by Elks

**A**UBURN, N. Y., Dec. 13.—Syracuse Lodge, No. 31, of the Elks, at its meeting Thursday evening honored three brothers who have gained fame in the vaudeville world and are still enthroned behind the footlights. The stage people are McIntyre and Heath and Dan Quinlan, who are playing at Keith's Theater this week in the *The Georgia Minstrels*.

Following the regular lodge ritual the three guests entertained the Syracuse herd and in turn were entertained at a banquet and reception.

## Christmas Treat for Kiddies

**N**EW YORK, Dec. 13.—Manager De Wald of Keith's Alhambra Theater in Harlem has organized an Alhambra Theater Patrons' Christmas and Theater Party, with the object of assisting needy children in that section of the city to enjoy Yuletide. He has arranged a special performance for the youngsters Christmas morning, when there will be a huge Christmas tree on the stage loaded with gifts sent in by patrons. In return for the presents De Wald is passing out tickets to the patrons to be distributed to the kiddies.

## William Courtleigh Opens in "Good Provider"

**N**EW YORK, Dec. 15.—William Courtleigh opened today at Keith's Hamilton in *The Good Provider*, by Elaine Sterne, the vehicle used by Elliott Dexter on the Orpheum Circuit. James Neill, of the original cast, is among Courtleigh's supporting company, which also includes William Friend, Miriam Hicks and Constance Beaumar.

# This Week's Reviews of Vaudeville Theaters

## Loew's State, New York

(Reviewed Monday Matinee, Dec. 15)

Jim Toney mopped up in the next-to-closing spot with Braille and Pállo, a clever pair of dancers, coming in for second honors. All in all, the bill was not of a particularly high order and the audience for the first show was none too liberal with the applause. What little appreciation there was fell to Toney and the two dancers.

The Loew orchestra opened the show with the overture, *A Day at West Point*, for which the conductor and musicians deserve a word of praise. But for the funeral cheer on the part of the players the selection was rendered with plenty of dash and vigor.

The Gibbon Trio work rapidly in a series of novel gymnastic stunts. Failure to get the big hands they justly deserved was due to anxiety to put speed and action in their work. While everything they did was presented in a workmanlike manner, still there was that appearance of rush and haste to catch a train.

Boyd and King followed with a group of character songs. The girl was not strong on her singing, but quite effective in her talking numbers, at the same time making a quick change of dress in full view of the audience. From evening gown she disrobed into Italian and Irish costumes and short dresses, and into rhinestone-studded tights for a finish. The piano accompanist proved to be a capable musician.

Raymond and Kaufman, in a song skit, *Marriage and Divorce*, in three rounds, offered some ancient wheezes. They were much more successful in harmonizing a repertoire of songs. The business of offering congratulations and condolences on their divorce and marriage failed to get any kind of a hand.

Valentine Vox rounded up a few laughs with his ventriloquism, in which he uses a dummy dressed as a bellhop. Florence Talbot, who was pleasing in two song numbers, brought a number of choice remarks from the dummy. They would be best described as wise cracks.

Jim Toney needs no introduction to vaudeville patrons. He was genuinely funny in clowning thru a number of dances. Toney indulged in a little horseplay with Ann Norman, both exchanging resounding slaps, which culminated in an old-fashioned chase around the stage. Particularly effective was his slow fall, which brought some big laughs. The knock-kneed dance was quite good.

The Braille and Pállo Revue was slow in getting under way. No real action took place until the apache episode. The dialog between the piano player and Lew Kessler could easily be eliminated. Braille and Pállo were splendid in a classic dance.

## Palace, Cincinnati

(Reviewed Monday Matinee, Dec. 15)

A single could have been the outstanding hit of the bill this afternoon, had he not brought on a lady for a cornet solo when an encore was demanded of and from him. We refer to Bobby ("Uke") Henshaw, jovial, rotund, mimic-comedian. In this case it's just plain oversgaring of the bread which had been so tastefully distributed to the entire satisfaction of the audience. Henshaw works "in one", opening yodeling off stage for 60 seconds. Then an ovation on his entrance. Imitations of a parrot, clarinet, auto horns, etc. The suffering from a bad cold, Bobby registered soundly; everyone won to his friend. Twelve minutes in fifth spot, three bows, applause; encore lasting eight minutes and bows plenty. Exceptionally extraordinary reception for this house.

Cinema program: *Pathe News, Topics of the Day, Pathe Comedy and The Masked Dancer*.

The Alphonso Company opened in three, special miniature stage for marionette vaudeville performers in a routine much like the average program. One marionette's "spitting" from an upper box seems the height of vulgarity to what otherwise is a pleasing offering. Ten minutes; man and woman taking curtains.

Edna Deal, working in the spot "in one", special, with center stage entrance wherein she makes wardrobe changes. She has a way of talking the verses to songs of which she sings the chorus that is likable, while she, herself, is charming and petite. Her specially written material fits her nicely. Her last number was the best, in which she gave a sample of her vocal possibilities. We wonder why she doesn't sing more in her sweet way. Ten minutes; one bow.

Pierce and Arrow, man and woman, (presumably so billed in accordance with the skit) offer a comedy turn good for laughs too numerous to keep record of, all being much ado about an auto. Both old and new material is in use, together with a couple of special auto songs, *Gaso-Le-na* and *Chauffeur, Hurry Along*. We suggest the headlight "props" back of the special drop be so arranged that the auditor isn't to believe the car has four lights. This may be a canvas reflection. Fourteen minutes, one bow.

Bobby Heath's Revue. Billed *Hits* and

# THE PALACE NEW YORK

(Reviewed Monday Matinee, December 15)

Many fine acts, but a draggy show for the most part. The usual pre-holiday slump made itself felt a little in the attendance, which was not quite up to the regular Monday matinee mark. If business is as good thruout the week, however, as it was this afternoon, there'll be no complaints.

The Jansleys, "Europe's Foremost Risley Equilibrists", breezed thru their routine, characterized by skillful stunts, fast work and good showmanship. The quartet never let down on the tempo for a half minute, but crowd the running time of the offering with one real one after another. They have so many excellent ones and do them so fast, with little if any stalling, that many go unappreciated.

George Watts and Belle Hawley, in "Laughs Coated With Melodies", did very well at their initial appearance here. Watts is a corpulent type of comedian who depends upon the comedy songs for much of his success. Miss Hawley accompanies him at the piano and sings in an unusually sweet voice. In contrast to her partner, she is slim. Watts gets a few laughs here and there and has greater possibilities than he makes use of at present. He has the appearance that will get a laugh before he utters a word, and some comedy material especially written for him would double the act's entertainment value. He could put it over with ease. Of his published numbers, "What's the Matter With That Girl" seemed to do best, due to the funny catch lines.

The Albertina Rasch Girls, in a popular ballet arrangement, with the European comedian, Zozo, and Kiki and Agnes Roy, leading solo dance, proved a delightful dance offering, in which a sextet of well-trained girls did a series of solo and ensemble numbers, staged differently than the usual run. The comedians fill in with a burlesque on a classical team. Some of the ensemble numbers would have done credit to a Tiller trained chorus, outside of the fact that they danced on their toes, making a pretty picture for the eye.

Joe Weston and Grace Eline, in "Character Interpretations", did wonderfully well for their first appearance here, even to the extent of running first as to the comedy hit of the bill. They were neatly togged out in new clothes for the early part of the offering, in which Weston does straight while his partner keeps up a running fire of comedy on the interruption order. The last half of their show comprises a skit, with the action taking place in an East Side cafe. It has been a classic for about three years in the three-a-day, and is none the less powerful for big-time entertainment. They simply knocked 'em dead. As a comedienne Miss Eline clicked. She is worth her weight in gold to any show.

Eddie Leonard and his minstrel bunch, in "Oh, Didn't It Rain", closed the first half in a corking black-face musical and dance production written and staged by himself. His veteran showmanship was evident thruout the act, which is crowded with action. In addition to a nine-piece singing-banjo orchestra, he has a show-stopping collection of dancers. When they weren't doing their stuff Leonard was there singing, and he knows how to get it over. They got the heavy mits coming, going and between times. Whatever sentiment there is for the old-time minstrel is brought out effectively, and the show is a decided forward step over the interlocutor type of minstrel act.

Oscar Loraine, the violin nuttist, hit nicely all thru the comedy turn, getting away strong with his early business with the men in the pit and later with his other nut antics. Toward the close, while a girl singer, planted in an upper box, did her bit, Oscar sat down on the edge of the footlights eating pretzels; also he offered a few to nearby patrons, and, as if that wasn't enough, he brought one out a bottle of beer and drank some out of the bottle himself. Which stuff always went big insofar as we know. He concluded the performance with a straight violin selection, playing it in regular virtuoso style, which closed the offering probably better than would one of his stories, which fits better in a smaller-time house.

Mary Nash, of the legitimate stage, is again seen in vaudeville, this time in a new dramatic playlet, entitled "Fear". A better name would be "Hysteria". The sketch is by Elaine Stern, and it is staged by Howard Lindsay. Miss Nash is the wife of a district attorney. Her husband rushes home to her from his office to the tune of a siren announcing an escaped convict. He knows the man will go straight to his house where wife is alone and unprotected excepting for a revolver. Mrs. Burchell discloses in her lines that Harry Denby, the escaped criminal, was her first husband, and she gets frightened at something that sounds like breaking glass. After raving for some time under the spotlight of a piano lamp she shoots into the curtain covering the window, and hubby arrives in time to show her that no one was there, and tells her Denby was killed a half hour since. The whole playlet runs about 15 minutes, and is not what might be termed a satisfactory vehicle for a star. She might take more time working up to her scene instead of rushing it so unreasonably.

Jack Norworth, in "Songs", assisted at the piano by Dorothy Adelphi, rendered his repertoire of numbers to good returns, all of them containing the usual clever lyric. His smooth, polished style was effective, while the offering's entertainment value was further enhanced by Norworth's comedy dialog with Miss Adelphi. Toward the close he gathered many laughs with his old-time song slides, the kind that were popular in the early nickelodeon days. Apparently the projectionist was mixing them up, and this added to the fun, as Norworth sang his medley.

Fridkin, Jr., and Rhoda closed the show in a novelty dance act, entitled "In a Flash of Color and Grace". Miss Rhoda was especially good in her classical and acrobatic steps and was well handled by her partner.

M. H. SHAPIRO.

*Bits of Vaudeville*, only two "bits" were "hits" so far as we could see. One was the boy's laugh-provoking plant's solo dance, speedy and exacting in detail; the other was the Tiller dancing of six shapely, bobbed-hair girls, attractively costumed. As for Heath, he stands around and pulls some wise cracks for scattered laughter. Yes, he was in the one-man prolog. A regular box patron was overheard saying: "That fellow's getting away with murder." If Heath was funny there might be some excuse. We regret he hasn't thought much of doing something himself, likewise of routineing that feminine quintet in some more uniform dance numbers, or even singles. And there's one little lady who has a voice, but she spoils her little effort, jabbering while she sings very sweetly. Eleven minutes,

special hangings, in one and three; two curtains.

The Choy Ling Hee Troupe, five Chinese, closed after 13 minutes owing to one boy slipping while leaping thru four hoops edged with knives. He was uninjured, but when the curtain was rung down many patrons left the house in a hush. Fire-eating, knife-spinning, magic tricks, paper stunts, saucer-spinning, etc., comprise the offering. Staged in full, Oriental rear drop with the Palace let drops in front, seemingly not the best matched, tho permissible in a pinch.

Henshaw and Heath, in announcements, said "tonight". We suggest they bear in mind that when there is daylight it is not night, unless, perhaps, when it's noontime at Fantasy Isle.

PHIL LAMAR ANDERSON.

## Palace, Chicago

(Reviewed Sunday Matinee, Dec. 14)

Manuel Vega opened the bill at the Palace with 10 minutes full of good athletic comedy, an eccentric dance, a dummy wrestling act, which was a knock-out, and all done with an apparent lack of effort which was refreshing. Good settings. Fine opening feature. Three curtains.

O'Rourke and Kelly gave 10 minutes of broad comedy—very broad—in one. One very good voice and a few good comedy lines give promise, with better coaching, of making the act more worth while.

I doubt if anything better of its kind has ever been given at the Palace than the feature of The Imperial Russian Players, a unique company of 30, with Viasta Maslova and Philip Pelz Imperial Symphonists, and featuring Olga Kazanskaya, "The Russian Nightingale". The extremely satisfying work of the musicians, the splendid settings, the costumes, the dances and the singing were all superb. The Volga Boat Song will not soon be forgotten by the enthusiastic listeners, and the music and dance of *The Dying Swan* were like a bit out of the Russian ballet. Ten curtain calls failed to satisfy the demands of the audience and the final curtain talk by Viasta Maslova, with its delicious accent and its precise English, took her into the hearts of her audience. Thirty minutes, full stage.

Jessie Maker and William Redford, in *Rolling Stones*, brought a very pretty sketch to a satisfactory conclusion. It is an act full of good art, tuneful songs, and presented with that manner of happy assurance and joy that insures success. Both of them win the affections of the listeners as well as their approbation. As an example of genuine vaudeville art the act ranks well toward the top. Eighteen minutes, in one; two encores; bows.

Albert Whelan, "The Australian Entertainer", lives up to the claim: "Original in Everything He Does." Very deliberate, finished in every move, phenomenal poise, and much genuine originality, he naturally pleased. His whistling was not marvelous, but effective. His Italian song was clever. His trombone song was a bit—deservedly so—and he modestly passed on much of the applause to the trombonist of the orchestra, who deserved it. Fifteen minutes, in one; one encore; two bows.

Fred Ardash, with Earl Hall and Grace Osbourne, presented a prime comedy sketch entitled *Members of the Same Club*. Ardash's clever presentation is the best of its class. No better impersonation of the clubman "three sheets in the wind" has been offered. Seventeen minutes, in one; four bows.

Gatlin Jones and Elsie Elliott, assisted by Hal Fisher's Orchestra, gave thirteen minutes of melodious jazz, with clever songs and dances. Five curtains and one bow.

Ray Samuels gave fifteen minutes, in one, pleasing her crowd with her comedy songs, with plenty of assurance and with good patter. Special mention is due to her accompanist, Mildred Land, for her excellent and sympathetic work. Four encores and five bows.

The bill closed with Maria Lo's *Tableaux Petite*, an exquisite series of living pictures, the fine settings, the soft colors and the splendid poses of which deserve the highest praise. Twelve minutes, full stage.

AL FLUDE.

## Majestic, Chicago

(Reviewed Sunday Matinee, Dec. 14)

Blake's Mules opened the new bill. There are six of them, including the clown, and the act has good action. Ten minutes, full stage; two bows.

Madie De Long couples a pleasant personality with comedy stories that are catchy, and goes into Swede dialect, which also went over. She entertains well. Nine minutes, in one; two bows.

Murdock and Kennedy Sisters are dancers, with some very good comedy accompaniments. The act is fast and pleasing. Good entertainment any time. Fifteen minutes, in two; two bows.

Schichtel's Wonderettes is a remarkable presentation of dancing marionettes. This must be one of the best of its kind. The lightning changes are startling and effective and costuming splendid. Heavy, special settings. Should go over anywhere. Twelve minutes, full stage; three bows.

Charles Kenna has a unique single where he fakes a gas lamp pitchman. Original, witty, easy, but fast, and a winner. Good material, well handled. Fifteen minutes, in one; two bows.

Raymond Bond and Company, two men and a girl, offer a comedy sketch which is well-written and well acted. Clever, clean and snappy. A suggestion: Pad your hold-up man good so you can handle him rough. Think it over. Act should go good anywhere. Nineteen minutes, in two; three bows.

Pearson, Newport and Pearson, two men and girl, have a dance act with an excellent repertory of knockabout, eccentric, acrobatic and unclassified dances that go over big. Their comedy accompaniments are also welcome. A strong

(Continued on page 16)

# From Coast to Coast by Special Wire

## Grand O. H., St. Louis

(Reviewed Sunday Matinee, Dec. 14)

Following the usual run of photoplays, Claymo modeled faces of prominent people. He works with plenty of speed and has a pleasing personality. A fair operator. Ten minutes, full stage; one bow.

Hanley and Howard, man and woman, have a very good line of patter and comedy, sing a few songs and go over stragg. They should eliminate the suggestive lines, as they are too good to resort to snut. Twelve minutes, in one; three bows.

Basil and Haxle work before a special drop in one representing a recruiting station. One of the men takes the part of a U. S. Army officer and the other a "woop" seeking enlistment. The work of the Italian comedian is very good and he had the house with him all the time. Fourteen minutes; three bows.

Flo and Olde Walters, in beautiful wardrobe, rendered several good songs, with dances interwoven in a comedy sketch as a knight and a princess. A very pleasing number. Twenty minutes, special in one; three bows.

Rubeyville Comedy Four. Their harmony was very good, also their comedy, which is enough said. Thirteen minutes, in one; four bows.

Mildred Andre and four girls, with Billy Nelson. Accomplished musicians. Miss Andre gave several songs which she put over splendidly to the accompaniment of the girls. Her violin solos include jazz and opera. Billy Nelson does several pipkin eccentric dances. Thirteen minutes, special pretty hangings, full stage; four bows.

Allen Norman. A plant works the opening from the audience and proves to be a real funster. He is the lift to the act. Both do good juggling and Norman has some wonderful tricks up his sleeve at all times. Thirteen minutes, in one; bowed off, leaving the audience wanting more.

Alma Mater Mary, assisted by another lady and three men, opened "in one" and then went to full stage. Their program of songs is dandy and their combined voices blend well. Scored big. Sixteen minutes; three bows.

Bento Brothers do some wonderful hand-to-hand balancing. Their wardrobe is neat. One of the best acts of this kind seen here for quite a while. Held the audience to the close of the show.

J. C. GUILFOYLE.

## Pantages, San Francisco

(Reviewed Sunday Matinee, Dec. 14)

Joe Roberts, banjoist, and the Convey Sisters shared first honors of the seven-act bill with this afternoon's capacity audience. Too much dancing weakens the program. The feature photoplay, *Circe, the Enchantress*, featuring Mae Murray, made a good impression.

Maxine and Bobby, "one man and some dog", a novelty act. The canine is well trained. Put the audience in good humor. Nine minutes, full stage; one bow.

Jim Kennedy and Maude Kramer, hard-shoe dancers. Their individual tap numbers held interest in their combined efforts, in which intricate steps are executed in fast style and perfect time. Eleven minutes, in one; two bows.

Saker Midley and Company, with five people, in *Oh, Johnny*, a musical farce, affords good entertainment. There are many laughs, clever dialog, songs, dancing, rapid-fire repartee and surprising situations. Went over good. Twenty minutes, full stage; two curtains.

Joe Roberts, billed as the "world's greatest banjoist", is the headliner. The high spot of his repertoire of classical and syncopated numbers was *Poet and Peasant*. The applause hit of the afternoon, being thrice recalled. Thirteen minutes, in one.

Two Covey Sisters, Golden Gate products, head their own company of five pretty girls in a dance revue. The features are a classical burlesque ballet dance by Edna Covey and the graceful ensemble Russian dance, in which the members wear colorful costumes. Twelve minutes, full stage; two curtains.

Al Rome and Harry Bolton, long and short comedians, in a routine of good singing, dancing and clever gags. Got over in snappy fashion. Ten minutes, in one; two bows.

Les Killeks, presenting *The Enchanted Forest*, a novel closing offering, with illuminated dancing figures of animals. A giant chicken, with surprising effects, made a big hit, especially with the children. Ten minutes, full stage; two curtains.

E. J. WOOD.

## Keith's Hamilton, N. Y.

(Reviewed Thursday, Evening, Dec. 11)

With Willie and Eugene Howard topping the last-half bill here, and a reasonably fine array of talent in support, the show offered was of a pleasing sort.

The Three Danolse Sisters, a trio of engaging young ladies who disport themselves interestingly in a routine of trapeze and ring novelties, opened to pleasing returns. One of the girls is a

# HIPPODROME ~ NEW YORK ~

(Reviewed Monday Matinee, December 15)

Pretentious in its novelties, altho the only new importation in the lineup is Sieller and Mills, dancers from London, the bill offered this week at the Hippodrome to begin the second year of the mammoth Sixth avenue playhouse under the Keith regime is a fitting one to celebrate the occasion. Chief among the newcomers are the bike riders, Bobby Walthour, Jr.; Reggie McNamara and Eddie Madden, who recently won high honors at the Madison Square Garden in the six-day races. Others are the Rieffenbach Sisters from the Ringling Brothers and Barnum & Bailey Circus, Jimmy Hussey, Frank Fay, O'Donnell and Blair, the Lamys, and Blossom Seeley, in addition to Sieller and Mills, already mentioned. The week's holdovers are Benny Leonard, Herman and Sam Timberg, and Pepito. Their presence on this week's bill is no mistake.

Julius Lenzberg gave the show a snappy start with a choice overture.

The Lamys opened in what is probably the neatest and finest trampoline casting act in the business. Their work is beauty of itself, and there is no excuse to pick at the billing, which calls it "The Act Beautiful". It is that in every sense of the word.

Pepito, that funny Spanish clown with the amusing imitations, repeated his success of the previous week, altho at this performance his baby-crying burlesque overshadowed the ventriloquism bit, which last Monday was the big riot. An interesting entertainer is Pepito.

The Timbergs, Herman and Sammy, scored their usual hit in the double they have been doing on the Keith Time in conjunction with Sammy's big act, "The Rebellion". This week Sonia Meroff is apparently out of the offering, not having appeared at this afternoon's show.

Blossom Seeley followed in her syncopated potpourri, assisted capably by Bennie Field. Warner Gault and Bert Fisk, the latter of whom officiates at the Ivories. The going seemed a little hard for this little queen of jazz at first, partly because she had to strain her voice to make it reach the far-off corners of the house, but she finished nicely, going over to a reasonably good hand. The Hippodrome corps de ballet acquitted itself interestingly in one of her numbers.

Benny Leonard, the champ. of the light-weight kingdom, struck a greater gusher of applause today than he did last Monday, tho he fared nicely enough on the occasion of his first appearance here. The pleasant-appearing young scrapper has had time to warm up to his task. The routine is virtually the same as offered last week, including the brief sparring bit.

The Rieffenbach Sisters closed intermission in their nicely presented equestrienne act, appearing by courtesy of the Ringling Brothers. Their feats of grace, skill and strength received unanimous approval.

Chas. O'Donnell and Ethel Blair, in "The Plasterers", a corking slapstick act, somewhat along the lines of "The Jerry Builders", which appeared at this house earlier in the season, mopped up, taking away with them the echo of an outstanding hand. Immoderate laughter punctuated the routine.

Frank Fay followed in a unique brand of entertainment, assisted by two unbidden young chaps who serve as the butts of his fun. Fay's offering ran quite long, consequently became a trifle tiresome toward the end.

Robert Sieller and Annette Mills, interesting dancers from that exclusive little club in London, Circo, appeared a routine of society and comedy numbers augmented by a seven-piece string orchestra and the Foster ensemble. Their debut at the Hippodrome met with success even greater than greeted them at Keith's Eighty-First Street Theater, where the writer viewed their efforts last week. A detailed review of the act will be found in this issue under "New Turns".

Jimmy Hussey appeared next in the spot which, according to the program, was to have had James Barton, the dancer. Hussey made quick work of his performance, doing three Yid. songs without a break and retreating to the wings. A little stingy of him, but what he did give was worth its weight in gold. We thought Jimmy was going to do the Eddie Cantor vehicle, getting a ticket, which he did last fall in the two-a-day, but there was no disappointment among the auditors from all indications, his comedy song routine having hit the mark with true aim. One thing we must say about Hussey, he exerted a lot of vocal strength here, which counts a lot if applause is expected from the back rows and balcony. Incidentally there was a fine turnout for the first performance of the Hippodrome's second year.

The feature of the week's bill, Bobby Walthour, Jr.; Reggie McNamara and Eddie Madden, outstanding bicycle riders of the present day, who brought the show to an appropriate close in an especially fine staged racing novelty, held every patron to his seat until the final curtain. Beautiful and sagacious engineering on the part of the management to spot this attraction on the end of the program. The riders were recently winners and favorites of the six-day bike races at Madison Square Garden. For their engagement here they gave interesting exhibitions of riding, a roller arrangement being used which registers the speed or rather the idea of speed being made thru mannikins of bike racers placed in the center of the stage. The color of jerseys worn by the riders themselves corresponds with the mannikins, so that one can follow the race. A 20-lap race is staged on the opening between Walthour and Madden, a half-mile exhibition by Reggie McNamara follows, and a two-mile match race between the trio closes. For the latter, won by Walthour, an announcement was made that Bennie Leonard would present a loving cup. The winner of this feature race is the son of one of the best known bike champions six-day races ever had. Like father, like son! We will have more to say about this offering in next week's issue. It is a real Hippodrome novelty, and the corps de ballet added to its pretentiousness. Pepito also was there, riding his miniature bicycle.

ROY CHARTIER.

strikingly good looker and smiles her way into a lot of favor, particularly among the male patrons.

Fred Miller and Bert Capman, steppers of agility, booped their way thru the spot following to the tune of consistent applause, finishing with a good hand. A harlot-spinning imitation of Will Rogers in conjunction with a soft-shoe dance won an outstanding hit.

That interesting artiste, Thomas F. Swift, whose offering, *The Gob*, a skit by Paul Gerard Smith, hits some high spots, was the same big go that he is everywhere he plays. The Hamilton audience took to him very readily, and evinced every sign of having enjoyed the act. Jacqueline Mason, Peggy Daugherty, Vir-

ginia Dale and W. Francis Clark, supporting Swift, make themselves appealing entertainers.

Ann Grey, harpist, offering a routine of songs to the accompaniment of harp music registered favorably. Her act is considerably improved since last seen by the writer, but there is still room for more. Miss Grey's routine would be more diverting, in the opinion of the writer, if she were to give more than one harp solo, sandwiching a musical selection between her vocal numbers, in addition to the opening one.

The Howard boys, Willie and Eugene, cleaned up in their judiciously prepared vaudeville offering of comedy, songs and imitations, stopping the show cold and

## Orpheum, St. Louis

(Reviewed Sunday Evening, Dec. 14)

Cissie Loftus, peeress of all mimics, headlines this week over a well-balanced bill.

*Aesop Fable and Topics of the Day.*

Arthur Nelson's "Katland" set things in motion. A bevy of felines and rats goes thru a series of stunts in the most friendly manner. The boxing bit between two cats toward the finish is the best comedy bet. Nine minutes, specials, in one and three; two curtains.

Fred Hayden, Charles E. Dunbar and Tommy Hayden, reunited, caption their 15-minute amusing routine of comedy, talking, music, dancing and singing, *Artistic Oddities*. Dunbar and Tommy Hayden are the nuts of the trio and do some good double eccentric dancing, while Fred Hayden is a bear on several musical instruments. Special, in one; two bows and some tomfoolery following.

Edith Clasper is one of vaudeville's daintiest dancers. The best in her dance repertoire was the *Shadow Dance*. Assisting her are Paul Yocan and Talbot Kenny, who, in addition to dancing with Miss Clasper, do separate specialties. Fourteen minutes, special, gorgeous hanging and settings, in one and full stage; three bows.

Jean Boydell gave her repertoire of comedy songs with appropriate costumes, with which she scored heavily. For a well-deserved encore she gave an imitation of James Barton's *Wooden Soldier Dance*, which was well executed. Nine fast minutes, in one.

Signor Frisco gets more tone and volume out of a xylophone, we think, than any other in the two-a-day. This year he has enlarged his offering to the extent of adding seven good marimbaphone artists, known as The Famous Guatemalan Ensemble. They accompany Frisco's playing on their instruments. Two plants in the audience furnish the comedy for the turn. *Humoresque* was the feature rendition of Frisco and his Guatemalans. For an encore Frisco did a solo on a new instrument called the vivaphone. Twenty-four minutes, special black hangings, in full stage.

George McKay and Ollie Ardine, in their comedy bit, *The Night Watchman*, which is good for laughs thruout. Their material is really funny and McKay can sing. The double comedy dancing, however, scored heaviest. Miss Ardine makes a good dumbbell and McKay ad libs. aplenty during their 20 minutes on the stage to good effect. Specials, in one and four; encore and bows.

And then Ceclia (Cissie) Loftus. Altho hampered by a severe cold, she did her impersonations in wonderful fashion and as only she can do them. She has an inimitable way and her impressions of Nora Bayes, Bert Williams, Ethel Barrymore, Fannie Brice, Sophie Tucker and a French apache girl were well-nigh perfect. Age means nothing, it seems, to this celebrated artiste. Billy Griffith accompanied at the piano. Twenty-two minutes, full stage; three bows.

Tan Arakis, Oriental wonder athlete, closed the vaudeville with their sensational foot-balancing. The male balances a heavy ladder, atop of which the lady performs difficult feats of foot-tossing and balancing for a full seven minutes. They are neatly costumed. Full stage; two curtains.

Pathe News. F. B. JOERLING.

precipitating one of the biggest applause exhibitions staged at this up-town stand in some time. They are both fine vaudeville entertainers. That's probably why the Keith Circuit is getting them to defer their farewell engagement to the last minute. The Howards are slated for a new musical comedy soon to go into rehearsal. Willie scored a decisive hit in his cycle of imitations of Eddie Leonard, David Warfield, Al Jolson and others, while the burlesque singing feature, bringing the act to its finish, sent both the Howards over to tremendous returns. Vaudeville will miss the act when they are compelled to leave. According to report, next week is their last.

Higgins and Blossom, a sprightly sister team of dancers, assisted at the piano by Harry Bentley, had pretty hard going after the Howards had made such a cleanup, but didn't let this worry them any. Their snappy routine of dances, ranging from acrobatic, buck and wing and eccentric to Egyptian, met with unanimous approval, and Bentley's clever work at the Ivories in a couple songs gained for him sure signs of approbation.

ROY CHARTIER.

## Donation Acknowledged

London, Dec. 14 (Special Cable to The Billboard). — Grateful acknowledgment was made at the Music Hall Ladies' Guild supper and dance at the Savoy Hotel, December 7, with Billy Merson in the chair, of the \$1,000 donation of E. F. Albee.

Total donations to the guild reached around \$4,000.

## Keith's, Cincinnati

(Reviewed Sunday Matinee, December 14)

Another well-balanced bill for which the management of the house deserves to be complimented. Frances White was the headliner, not only in the billing, but in the opinion of the audience—and that isn't always the case with headliners at this house.

*Pathe News, Topics of the Day, Aesop Fable.*

The Three Reddingtons, Herman, Harriet and James, in *Bounce Inn*, a trampoline turn. The prowess and comedy of that droll fellow, Herman, go a long way toward making the turn the success that it is. James, too, exhibits no mean amount of skill, and Harriet contributes a few pleasing diversions on the springy net. A well-arranged and well-staged act that is unusually good. Eight minutes, special drop, in two; three bows.

Low Castleton and Max Mack, in *Cleaver Capers of a High Caliber*, go thru a choice routine of steps, opening with a song, and intersperse their offering with very acceptable comic efforts. They proved a big favorite with the audience. Ten minutes, in one; two bows.

Harry Holmes and Florrie Le Vere in a novelty comic skit, *Themselves*, are two sterling entertainers. Miss Le Vere's singing and dancing are pleasing and Holmes' "drunk" characterization is genuinely funny. They kept the audience with them every minute. Twenty-two minutes, special drop and drapes, in one and two; four bows.

The Yong Wong Brothers, two men, one woman and two boys, billed as "Those Canny Chaps", present a routine of acrobatic feats, plus an attractive plate-spinning novelty. One of the boys who was with the act last year still grabs premiere honors with his strength and contortionistic feats. The other boy, who has been added this year, also shows promise. An act that was hugely enjoyed by the audience. Fourteen minutes, special drop, in one and full; two bows.

Jack Osterman, in his *Visit to Hollywood*, accompanies a reel flashed on the screen, showing his meetings with the Hollywood stars, with a comic line of patter that scored with the audience. After this he contributes some songs and dances and a line of patter that vies with that of Jack Benny. A very, very promising youngster. Twenty-five minutes, in one; four bows and encore.

Frances White herself in a fastidiously arranged routine of songs. Her personality and versatility are, as usual, more than enough to enchant any audience. Among her songs were *Gee, But I'm Glad I'm Small; Pigtail, I Didn't See, The One I Want and Round on the Ends—High in the Middle*. Billy Joyce is her able piano accompanist. Twenty-two minutes, special drop and drapes, in one and full; two encores and any number of bows.

Albert F. Hawthorne and Johnny Cooke in a choice collection of humorous bits, labeled *Make Me Serious*, nearly sent the audience into convulsions of laughter. Two very, very comical chaps. Eighteen minutes, in one; two bows.

Starke Patterson and Laina Clouthier, dancers, with William Reinhart at the piano, present *Three Stages of Love*, a nicely arranged and well-staged dance act. Miss Clouthier, besides being an accomplished dancer, is an optic feast, and has plenty of pep and personality. An agreeable novelty in the way of a closing act. Thirteen minutes, special drapes and drops; two curtains.

CARL G. GOELZ.

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

(Reviewed Thursday Evening, Dec. 11)

For the second time in the history of this house, to our knowledge, the entire show was run off exactly as per program, every act appearing in the allotted spot—and they were there; no changes. This is gratifying, for the old style announciators are not visible from all parts of the house.

The show was very much along big-time lines and contained fine material. Ely, "America's leading lady juggler," opened with her high-class routine of juggling, balancing and spinning stunts, which she does in finished style.

In the second spot Pablo De Sarto, violin virtuoso, was assisted by Sergei Barsukov, pianist, in rendering several classical selections in true concert style. Both boys displayed unusual technique.

Bob Robison and Renee Pierce, offering *No More Saloons*, got away to their usual number of laughs. The duo as man and wife do much scrapping and the resultant crossfire was good for comedy all the way. For the early part a flirtation over a crossed wire between the couple whose identities are unknown to each other proved entertaining as well as funny.

Frank Stafford and Company in *Rip Van Winkle's Dream*, with a cast of two others and a clever dog. An excellent novelty sketch, in which Stafford does many imitations of birds and animals as well as various machinery noises. A sort of Rip Van Winkle version is followed out with the aid of the dog Snelder, the Indian girl and a gnome. The settings in three scenes are pretty.

Joe Darcy needs new material badly. His gags for the most part are the same as he has been doing for years. His songs are newer, but not always chosen to the best advantage. If this black-face singer ever expects to reach the big time and stay in it, he might put some semblance of life into his offering.

John Guiran and La Petite Marguerite

# COLUMBIA BURLESQUE

COLUMBIA THEATER ~ NEW YORK

"STEP THIS WAY". WITH I. B. HAMP

(Reviewed Monday Matinee, December 15)

A Jacobs & Jermon burlesque attraction. Book conceived by I. B. Hamp. Numbers staged by Mlle. Valeska. Music by Ruby Cowan. Presented by Jacobs & Jermon week of December 15.

THE CAST—I. B. Hamp, Gertrude Beck, Al Golden, Beulah Venitta, Bernice La Barr, Fred Binder, Arthur Young, Ben Fox, Le Van Sisters and The Six Rockets.

CHORUS—Irene Canter, Irene Clark, Mae Le Van, Lilly Le Van, Sylvia Bradre, Elizabeth Rocket, Nanie Rocket, Erma Rocket, Lorreta Rocket, May Osborn, Bee Ford, Gerlie Rocket, Nita Noto, Peggy Hollis, Helen Dundon, Anna Rocket, Kitty Roth, Edna Pierce.

## Review

This production consists of numerous changes of dwarfed full-stage sets backed by semi-cycs., borders, drapes and drops, with lighting effects, gowning and costuming apropos to the various scenes. I. B. Hamp is credited with the book, and has given to the show many familiar bits with a new twist in lines and actions that keeps the auditors guessing as to the final outcome of the bits.

I. B. Hamp is commander-in-chief and is now appearing with a clean face, frequent changes of comedy clothes and evidences the same talent and ability that he has always displayed in other shows reviewed by us, but there is an inexplicable something lacking in Hamp's makeup, mannerism and work which in all probability is due to his lack of comedy makeup. Be that as it may, Hamp is in scenes frequently and manages to evoke laughter and applause on his every appearance.

Fred Binder is coquettish and is there with the Binder inimitable pleasing personality, set off to good advantage by his clean-cut crepe face, nattily attired Hebrew characterization, and there isn't a minute that Binder isn't in it while on the stage.

Al Golden is a classy-appearing, clear-dictioned straight man who feeds the comedians well and in a dope characterization handed them a new line of patter that enabled Comiques Hamp and Binder to burlesque his characterization in a manner that evoked continuous laughter and applause.

Gertrude Beck, a personally attractive and pleasing bobbed blond soubret, dominates the entire company whenever she is on the stage, be it in scenes in her numbers, or in specialties, in which she delivers her lines in a manner that is commended in dramatic actresses; her lyrics like a prima donna and her dancing like the dainty soubret that she is, and her each and every number went over for repeated encores. Miss Beck appears in frequent changes of exceptionally costly and attractive gowns.

Beulah Venitta, a bobbed brunet of personal attractiveness, appeared at frequent intervals as an ingenue who can read lines and lead numbers and in a specialty with Ben Fox, a nattily attired juvenile, was equal to many vaudeville acts.

Bernice La Barr, an auburn-tinted blond ingenue prima, worked well in scenes and led several numbers that fully entitle her to be programed as an ingenue-prima donna with an exceptionally pleasing personality and a countenance that radiates intellect and refinement.

Ben Fox, a juvenile new to us in burlesque, is a vocalist of ability and a hooper of more than average ability, and in his specialty with Miss Venitta they sang in harmony and danced in unison.

Arthur Young appeared in several characters as a uniformed cop and bartender, and handled both roles admirably.

The Le Van Sisters, two bobbed brunets, put over several specialties as singing and dancing kiddies and soubrets, and if these clever girls are wise they will have a boyish bob in place of the long bob that now makes them appear much older than they really are.

The Six Rockets, pretty, slender, symmetrically formed, vivacious acrobats, in a specialty fully merited the repeated encores given their every act, which included modisque poses on ladders with a pretty blonde revolving on bar, and closing with a whirlwind exhibition of acrobatics extraordinary.

Members of the chorus for the most part are exceptionally young, pretty and slender, and more than usually vivacious in their dance numbers and ensembles that are distinctly different from those usually found in burlesque. On consulting the program we note that Mlle. Valeska is credited with staging the numbers, and, if anything, the numbers in this show are better than the numbers that she was credited with staging in the show that preceded it, and if the numbers in both shows are any criterion of what Mlle. Valeska is capable of giving burlesque it behooves producing managers of burlesque to look these two shows over and consult this clever woman prior to their productions for next season.

Taking the production and presentation in its entirety, it is not what could be termed a great show, but it is a pleasing show along typical burlesque lines, and this was made manifest at today's matinee by the continuous laughter and applause given each of the bits and the encores given each and every number.

ALFRED NELSON (NELSE).

closed the show in their artistic classical dance offering. They were assisted by Paul Hagerly at the piano, who also fills in an interval with a cello solo.

S. H. MYER.

## Majestic, Chicago

(Continued from page 14)

presentation. Fifteen minutes, in one; three bows.

Mae Dix and her Chicago Harmonaders are a band with a flash, male dancer in corks and a woman singer and dancer. Well put together and went over nicely. Good entertainment features. Sixteen minutes, full stage; two bows.

FRED HOLLMAN.

## New Group Formed

London, Dec. 14 (*Special Cable to The Billboard*).—Things parliamentary are taking a curious turn, as a parliamentary group has been formed to handle all matters relating to entertainment legislation, such as the performing animals bill, registration of theatrical employers and the entertainment tax, with Sir Walter de Frece as chairman, Sir Park Goff, vice-chairman, and Harry Day, secretary-treasurer.

But the joke is that neither Walter Payne, Percy Broadhead, Oswald Stoll nor the Variety Artists' Federation has been consulted, so it seems to have all the ingredients of a first-class squabble all around.

## Lincoln Theater, N. Y.

(Reviewed Week of December 8)

The patrons of the 135th street house were offered a smashingly good bill this week. The Sumner Doo, a male team of acrobatic dancers, one of whom did some dexterous work on the bounding rope, and the other a series of fast dips on the mat, opened the show in a way that promised a good evening's entertainment. The act ran eight minutes with no stalling. They worked on half stage.

Sam Davis, the monologist, about whose work little that is new can be said, was next. He is always funny and he brings fresh material. He opened with the song *Smile, Smile*. He hit into some good gags, closing with *The Straight Road* number and a dance. He took an encore that was demanded with substantial emphasis.

Alberta Hunter, with Laura Miller as pianist and Leroy Broomfield a remarkably fast dancer, supporting her, was the feature act, tho spotted early. The pianist and boy opened with the boy doing a number in silk overalls that was fair. Alberta interrupts his number with some talk that leads to her song, *Separation Blues*, which she followed with *No-body But Me*. The boy, having changed costumes meanwhile, joins her in *How Come You Do Me Like You Do*, and all three work in a fast Charleston finish. The act goes over big. Alberta is a mistress of the blues and has personality. They provide 11 minutes of solid amusement. It's a big-time act.

The Toney Donetta Trio followed. Two men and a woman comprise the act. One man does a "simp" part, the principal playing a comedy "woop". The act has been reviewed in Harlem before, and the fact that it is again playing in the district after so brief an absence tells what a laugh-making outfit it is.

Zeiger's band, six colored musicians featuring a dancing boy and Kitty Ab-lanche, a clever soubret, had the closing spot. The band is just a typical jazz outfit of about average caliber. The girl is the big card of the act. Her two single song and dance offerings and the work with the dancing partner were great stuff. That boy, too, was hot stuff on the pedal work. His single routine was an assortment of flat-foot, Russian and acrobatic dancing that was good to look upon. The act ran 17 minutes, and was by no means a dull one.

*Film Fables*, the comic strip, was submitted after the Alberta Hunter act, and *Tarnish*, a First National feature film, completed the program.

J. A. JACKSON.

## Hearst Co. Is Declared Bankrupt

Winnipeg, Man., Dec. 15.—At the request of Rayner Dalheim and Company, Inc., Chicago, the Hearst Music Publishing Company, with headquarters at Winnipeg, has been declared bankrupt. The application was granted today.

In addition to money owing for work done, some \$5,600, the petition mentioned a check for \$1,000, which had been issued and dishonored. All attempts to collect the money have been of no use. Joseph X. Hearst, president of the company, for whose arrest a warrant has been sworn out, is supposed to be in New York, but so far has not been located.

Stock in the company was sold thruout Canada, some \$200,000 having been subscribed. Shareholders will meet Thursday, December 18, to decide what additional steps will be taken. The company has branch offices in several American and Canadian cities.

## No Royal Command Performance This Year

London, Dec. 14 (*Special Cable to The Billboard*).—Harry Marlow, of the V. A. B. F., was unable to get a royal command performance this year thru the upheaval of socialistic governments and consequent general post for officials and upsetting royalty's schedule of public appointments, but the king has informed Marlow that he will attend the royal vaudeville show at the Alhambra Theater on February 12 next.

It has been exceedingly hard to collect money for charity this year and receipts will just tip \$50,000, as against \$45,000 last year. In both these amounts are included E. F. Albee's contribution of \$5,000. Therefore the V. A. B. F. will have to fall back on its reserve to balance things, as applicants for relief are ever increasing.

## Lottie Williams Recovering From Operation

Los Angeles, Dec. 14.—Lottie Williams, vaudeville headliner, formerly featured on the Stair & Havlin Circuit, is recovering, according to reports, from a serious operation at St. Vincent's Hospital in Hollywood.

Seattle, Wash., Dec. 13.—J. W. Burke, for twenty years a Seattle resident and theatrical manager, closed the purchase of the Columbian Theater recently from W. J. Petri. Associated with him in the management of the theater will be his son, James E. Burke.

## INCOME TAX DEPARTMENT

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# AMERICAN VAUDEVILLE TO BE INTRODUCED IN CUBA SOON

**Syndicate of Cuban Managers Formed with Tadeo Valero as Manager--Six Theaters in Havana City, San Diego and Matanzas Secured and Set for Opening January 20**

**NEW YORK, Dec. 13.**—American vaudeville is to be introduced shortly to Cuba, thus marking the first serious attempt to serve a form of entertainment totally foreign to the island's average population.

Negotiations have been completed whereby six standard-size theaters in Havana City, San Diego and Matanzas, beginning January 20, will present a five-act bill with a feature film and a pictorial news. The character of the acts will be of the singing, juggling, acrobatic and musical variety.

This newly formed syndicate of Cuban managers has elected Tadeo Valero, former publicity agent for Havana Park, as its general manager. In the event the enterprise proves successful, the organization will take steps to introduce vaudeville in Vera Cruz and Porto Rico, with a possibility of extending its activities to the principal cities of South America. All of the acts will be booked thru the New York offices of Johnson & Loewenstein, Inc. The opening week will see three units on view in the Cuban houses, and in playing the circuit each act is guaranteed six weeks' booking.

To make vaudeville possible it was found necessary to remodel the theaters, which were built originally for picture productions. The new improvements will include fully equipped stages and the American system of stage and house lighting.

The regular theatrical season begins in November and terminates late in April, about the time when the island is beset with heavy rains. Johnson & Loewenstein are lining up a number of acts for the Cuban circuit, a complete list of which will be announced in the near future. The island syndicate has arranged to stand the expense of transporting the companies from and to New York.

## A Good Laugh, But Not for Alice Brady

**NEW YORK, Dec. 15.**—Alice Brady mistook a good laugh precipitated by a patron's sneeze for a razzing of her histrionics in *Cassie Cook of the Blue Sea* at the Orpheum Theater last week and had the curtain rung down in the middle of her playlet, refusing to finish.

It seems the house was tensely quiet during one of her heaviest bits in the sketch when all of a sudden the sternutative patron created an uproar of immoderate laughter among the others.

Miss Brady was highly incensed at what she thought was a generous razzing of her act and she walked off then and there. She played the week out, however, after an explanation of the disturbance was made.

## Willie Solar, Back From Vacation; Working Again

**NEW YORK, Dec. 15.**—Willie Solar, the comedian, who has been working the two-day for many years, returned last week from England, where he has been mixing vacation with work, and immediately signed up with the Orpheum Circuit for a tour, opening this week at Winnipeg. Solar is working under the direction of Harry Weber.

## Rich Hayes Returning

**NEW YORK, Dec. 15.**—Rich Hayes, clown-juggler, who appeared at the Hippodrome last year, will return to this country to open a tour of the Orpheum Circuit at Sacramento, Calif., the week of January 4, splitting the week with Fresno. Hayes will be seen on the Keith Time following the Orpheum Tour.

## Michael Glynn Recovering

**NEW YORK, Dec. 13.**—Michael Glynn, manager of the Patchogue Theater, was forced to undergo an operation this week at the Prospect Heights Hospital. He is well on the road to recovery and it is expected he will be out within a short time. He has been suffering from a minor ailment.

## Dover Theater Opening

**NEW YORK, Dec. 13.**—The new Dover Theater in Dover, N. J., will be ready to open December 22. The house was erected at an approximate cost of a half million dollars and will be devoted to pictures and vaudeville, the latter to be operated on the split-week basis.

## Millie Beland Again in "Lovers' Lane" Act

**NEW YORK, Dec. 15.**—Millie Beland, ingenue, has been engaged thru Helen Robinson for the Harry Charles Greene act, *Lovers' Lane*, a last year's offering, out again this year with a long route ahead.

## Work on New Los Angeles Orpheum Will Start Soon

**NEW YORK, Dec. 15.**—Work will be started in a week or two on the new Orpheum Theater to be constructed in Los Angeles on the site of the old Mission Theater, on South Broadway, between Eighth and Ninth streets. It was announced this week.

The plans, architectural and engineering, have been filed with the Los Angeles Building Department and call for a 12-story structure. The seating capacity of the new Orpheum house will be 2,500, making it the biggest theater of the Orpheum chain in the California city.

The present Orpheum Theater there will change its policy, it is thought, when the new house is ready for opening. An investment of between \$2,500,000 and \$3,000,000 is said to be tied up in this new addition to the Orpheum Circuit.

## School Act Successful

**CHICAGO, Dec. 13.**—Bob Petticoat and His District School, act of seven people, reports a favorable reception wherever the act has been shown. The act runs 18 minutes. It will play Detroit two weeks and then return to Chicago to take a coast trip for Sidney Schallmann. Nearly all of the people double in a jazz band that sets the act off to a strong finish. In the act are: Helen Chodera, toe specialty; Lulu Nethway, teacher and saxophone; Gertrude Petticoat, songs and dances; Leola Barry, piano; Louise Hazen, saxophone; Frank Barry, violin, and Bob Petticoat, comedy and sax.

## Kate Elinor III

**NEW YORK, Dec. 15.**—Kate Elinor was stricken ill last week while playing the Hill Street Theater, Los Angeles, with her husband, Sam Williams, in their act, *House Hunting*, which is touring the Orpheum Circuit. She was taken to a local hospital temporarily and is coming east to Northport, Long Island, her home. An unconfirmed report indicates Miss Elinor was taken ill with yellow jaundice.

## Mabel McKane on Same Bills With "Toyshop"

**NEW YORK, Dec. 15.**—Mabel McKane is opening an Orpheum Circuit tour at Winnipeg December 28 and will appear on the same bills with Jos. E. Howard's offering, *Toyshop*, doing an impromptu bit with this act. Miss McKane formerly worked with Howard as a member of the team Howard and McKane.

## Peggy Penn Gets Keith Time

**NEW YORK, Dec. 15.**—Peggy Penn, dancer, is in vaudeville in a new dance skit called *Revenge Is Sweet*. She opened last week at Keith's Theater, Jersey City, supported by Ross and Mack, also well-known steppers. The offering will be seen in the major houses of the Keith chain in New York in a few weeks.

## Return to Big Time

**NEW YORK, Dec. 15.**—William Demarest and Estelle Collette returned to the big-time field this week, opening at the Hennepin Theater, Minneapolis, for a tour of the Orpheum Circuit in their offering, *Strings and Stringers*. Their act, absent since May of this year, is a singing, dancing and patter concoction.

## Dainty June Opens

**NEW YORK, Dec. 15.**—Dainty June, who calls herself "The Darling of Vaudeville" and has had the line patented, opened this week out of town in her newsboy songsters' act, which includes, in addition to herself, George Tralford, Denny Montgomery, Joseph Dare and Sonny Sinclair.

## Fokine Act Opens Soon

**NEW YORK, Dec. 15.**—A new dance presentation, *The Immortal Pierrot*, offered by the Fokine dancers, with Michio Itow, the Japanese performer, featured, will be seen shortly on the Keith Time. Eight of Fokine's selected pupils will be in the act in support of Itow.

## "Stars" Renamed

**NEW YORK, Dec. 15.**—*Stars of Yesterday* is going out again this year, but under the title of *Stars of Other Days*, with most of the people who appeared in it last season, among them Corinne and Barney Fagin, Lizzie Wilson, Tony Williams and Paul Hamlin. Tom Rooney is presenting the retitled offering in vaudeville having taken it over from Hocky & Green, who originally produced it. It is going out for a tour of the Pan. Time, opening this week in Newark.

## De Prang for Vaudeville

**NEW YORK, Dec. 15.**—Andre De Prang, well-known Russian violinist, who has been giving concerts in this country since his arrival here last year, is to make his vaudeville debut soon, it is reported. De Prang is the son of the former Princess Baratoff and A. De Prang, Russian Imperial Counsellor of State. The Russian revolution brought ruin to his family and death to his parents. He himself was in prison 22 months. After his escape from jail in 1923 he gave more than 250 concerts in different countries in Europe, finally coming here.

## O'Connor Is Turning Out Many Travesties

**NEW YORK, Dec. 15.**—Eddie Hayden O'Connor has turned his hand this season to the writing of travesties, believing that this type of act is most popular at the present time. He has already produced a large number, in one of which, *Busy Isabel*, he himself is to appear, and among those to be put into rehearsal under his direction, in the near future, are *Why Scatilla Stayed at Home*, *How Neuralgia Got Tubular*, *When Anthony Sees Caesar*, *To Be or Not To Be* and *The Last Hour*.

## Kaufman's Chorus Soon

**NEW YORK, Dec. 15.**—S. Jay Kaufman's American Girl Chorus of 20 voices will be ready to open on the Keith Circuit in a few days, the personnel of the act having already been engaged and put thru rehearsals. Kaufman aims to have a native American choir that will rival any of the similar organizations in Europe. The members of his American Girl Chorus are all singers of note, it is said.

## Joins "Wigginsville"

**NEW YORK, Dec. 15.**—Julia Laurence, well known in the two-a-day as a singer, having toured with a number of standard acts, including William Kennedy, recently joined the offering, *Wigginsville*, in which Mountain and Dixon are featured. The act arrived in New York a couple weeks back after completing a tour of the Pan-tastic Time. Miss Laurence, a lyric coloratura, was in the concert field prior to entering the vaudeville ranks.

## Engaged for Acts

**NEW YORK, Dec. 13.**—Fred Rycroft has placed the following performers with vaudeville acts: Maude Drury, as ingenue with George Choo's *Fables of 1911*; Beatrice Pearce, as ingenue in Stanley Wolfe's *Beau and Bows*; Marjorie Sidman and Claire Lester for a new act featuring Arthur Jarrat, being produced by Max Tischman for Sam Baerwitz.

## Moss' Amateur Department in Larger Quarters

**NEW YORK, Dec. 15.**—The Amateur Production Department of the B. S. Moss Circuit, of which Harry Shaw is manager, has moved out of the Palace Theater Building to larger quarters in the Broadway Theater Building at 41st street. This department promotes and stages the amateur contests and shows played in the Moss houses.

## Mlle. Lubovska at Hipp.

**NEW YORK, Dec. 15.**—Mlle. Lubovska and Ballet, a pretentious dance act, has been booked for the Hippodrome and will open an engagement there next week. Mlle. Lubovska, internationally known, recently arrived here from an engagement in England.

## Durand Opens Agency

**NEW YORK, Dec. 15.**—Francis Durand, formerly of the team, Durand and Valloza, has opened a club booking agency in Newark, N. J., catering to towns in the northern section of that State.

## Harry Gordon Doing Double

**NEW YORK, Dec. 13.**—Harry Gordon, after many years of single work, is now doing a double act, having teamed up with Louise Kelly.

## Stone With Loew's Circus

**NEW YORK, Dec. 15.**—Harry Stone, of the old-time musical act Stone and Wood, is now ringmaster for Loew's Vaudeville Circus, touring Canadian cities at present.

## NEW AGENCY IN DETROIT

**Charles Mack Appointed Manager of Michigan Vaudeville Managers' Association**

**DETROIT, Dec. 14.**—A new vaudeville booking agency has been formed here during the past week, which will be known as the Michigan Vaudeville Managers' Association. Charles Mack, well-known booker of Detroit and long associated with the International Vaudeville Exchange, has been appointed general manager of the association.

The activities and development of the newly formed organization are to be governed by Jules Klein, Pontiac; Walter Kramer, Detroit; Joseph Dennison, Monroe; Carl Schroeder, Wyandotte, and Morris Stein, Walkerville, Ontario. Bookings, temporarily, are being handled out of the offices of Al Leichter, in the Detroit Savings Bank Building.

After December 15 the Michigan Vaudeville Managers' Association will take over an entire floor of offices at 233 John R street and will carry on its business at this address.

## Takraw Is Introduced to New York University

**NEW YORK, Dec. 15.**—Takraw, the native sport of the Siamese, introduced here for the first time by the Royal Siamese Troupe, appearing in Keith vaudeville, was played at the New York University last week by the members of the act. According to Henry C. Hathaway, chairman of the Athletic Council, this unique sport may be added to the list of the university. The exhibition game was attended by several hundred students and members of the football and basketball teams. Takraw is said to be a sort of native Siamese ball game.

The Keith people have routed the act into those theaters of the circuit that are situated near colleges and universities so that similar exhibitions can be given en tour.

## Billy Lorette Breaks Into Vaudeville to His Surprise

**CHICAGO, Dec. 13.**—When the W. V. M. A. sent Billy Lorette up to Sioux City, Ia., to clown for the bill the Shriners had in their temple last week he didn't know that he was to break into vaudeville. It seems the Lorette brand of entertainment went so good that David Petzski, noted Russian concert pianist, who was on the bill, invited Billy to join him at the piano and do some stunts. It proved successful and then the Shrine Chanters, local singers, asked Lorette to put on some of his stuff with their songs, and he again obliged. It all went strong, Billy said. The rest of the time he put on his police antics as usual.

## Cartoonists Getting Ready

**NEW YORK, Dec. 15.**—Harry Hirshfield, the newspaper comic-strip cartoonist, is preparing an act for vaudeville in which he will offer a routine of comedy stories. Ken Kling, another cartoonist, is planning to revive Bud Fisher's act, bringing it up to date with Joe and Asbestos. Both will make an early appearance at the Palace.

## Rowland With Levey Office

**DETROIT, Dec. 13.**—Art Rowland has been recently appointed manager of the Bert Levey Vaudeville Circuit with offices in the Barlum Building. Mr. Rowland, who was formerly manager of the *Juvenile Follies*, has the act booked solid at a number of neighborhood theaters.

## Barto Back on Big Time

**NEW YORK, Dec. 15.**—Eddie Barto, formerly Barto and Clarke, but now doing a single, is scheduled to begin a Keith route at Norristown, Pa., next week. This is a return for Eddie, having been away from the big-time boards since June.

## Nan Halperin Returns

**NEW YORK, Dec. 15.**—Nan Halperin, the road edition of the *Ziegfeld Follies* last week at Indianapolis and is coming back into the two-a-day in the act she has been doing with the *Follies*. She is to open at the Palace Theater, Chicago, next week.

## Marie Van With "Lonesome Town"

**NEW YORK, Dec. 15.**—Marie Van, who recently returned from a nine months' tour of South America, has teamed with Harry Rogers' act, *Lonesome Town*, booked to play the Poli Circuit.

## Nellie Gray Signed

**NEW YORK, Dec. 13.**—Nellie Gray, formerly ingenue with the Harder-Hall stock company at Port Richmond, S. I., has been signed on a long-term contract by M. Thor, who is placing her in his new vaudeville act.

## HEARST MUSIC PUBS. SEVER RELATIONS WITH N. Y. OFFICE

In Arrears to Office Staff for Three Weeks' Salaries---Investigation of Concern Precipitated by Article in Canadian Weekly

NEW YORK, Dec. 13.—The local offices of the Hearst Music Publishers, Ltd., of Winnipeg, Canada, are at a loss to explain the sudden severance of diplomatic and other relations by the home establishment. Salaries are in arrears for three weeks to the New York staff, and long distance telephone conversations with both Chicago and Winnipeg offices resulted in the callers being told to sell the furniture and get what they can out of it, and, furthermore, stop bothering other offices.

On the heels of this information comes the official letter, sent out by Thos. J. Quigley, music publisher of Chicago, who states that he has taken over the catalog of the Hearst Company in the United States, and will continue work along the same lines and plug from his present offices in the Garrick Theater Building. Fred Steel, manager of the New York branch, believes that the Winnipeg offices were seized by the Canadian authorities, and, like the rest of the staff, is highly incensed over the manner in which they were treated by Jos. X. Hearst, who did not bother to drop in and inform them of his plans, altho he was known to be in New York recently. If a lawyer can be found who does not insist on half of the proceeds, four pianos, tables, chairs, desks and a typewriter will be attached for salaries.

As generally known in the trade for the past two years, the Hearst Music Publishers have been selling stock in Canada and music in the United States. According to authentic sources, stock to the extent of \$600,000 was sold to the Canadian public in and around Winnipeg, as well as in other parts of Canada.

Investigation of the concern is believed to have been precipitated by an article written for *The Saturday Night*, a Canadian weekly. In a recent issue of its financial section a special story by F. C. Pickwell, Western representative of the paper and resident of Winnipeg, gave a complete expose, entitled "A Musical Mystery". Pickwell asked in his story: "Where do the earnings for paying huge dividends of Hearst Music Publishers of Canada, Ltd., come from?" After a carefully conducted search he explained how he was unable to find them, and that high pressure stock salesmen were still talking of large profits in the sheet music business.

The *Saturday Night* sets forth that Hearst went to Winnipeg several years ago, and three years since started in business with a Manitoba charter and capitalization of \$25,000. Later progress called for an increase to \$250,000 and further expanded into a \$1,000,000 outfit with a Dominion charter. Stock salesmen quoted tremendous dividends, and the office value of the stock ran from \$25 a share to \$260. Rumors were spread that Hearst had the stock listed on a New York exchange and was about to buy in at \$300 a share. But despite all this, curiosity was aroused over the fact that stock was still being sold, the big earnings notwithstanding.

It was also alleged that the directorate of the Hearst music organization was not composed of responsible financial men, but a fireman, telegrapher, a farmer, implement dealer and others.

Acting on letters of information from readers who wanted to invest, *The Saturday Night* wrote to the Music Industries' Chamber of Commerce in New York, and a reply from the Better Business Bureau, conducted by C. H. Dennis, was to the effect that letters sent to Winnipeg were never answered and that one dollar would be too much to invest in the Hearst Company.

Another instance was that the Winnipeg office had invoices showing some \$16,000 worth of music shipped to a New York jobber, who in turn wrote that he had bought as much as \$87 worth of Hearst music in one year. Other irregularities were cited to show that the Hearst Company was in need of investigation. Just where the Ponzi-like wizard of the music industry is at present is unknown.

At least three or four Hearst Company songs did very well during the past year, getting mechanical releases thru tieups with high-priced vaudeville singers and record artists. Outside of the stock-selling angle the catalog was thought to be progressing nicely for a concern that did not take too much of its profits in the United States. Earlier this year the Hearst Music Company bought the Canadian selling rights for the Witmark Black and White Series of high-class ballads, a standard seller for more than a score of years. The price was said to be \$6,000.

### Ora Parks With Loew

St. Louis, Dec. 15.—Ora Parks is now doing the publicity for the recently opened Loew State Theater, where he relieved Mr. Bishop. Parks formerly was with several outdoor enterprises, including the Sells-Floto Circus, and also acted as press agent for several legitimate producers.

### Richmond Theater Manager To Fight Child Labor Law

Richmond, Va., Dec. 13.—Manager Charles W. Rex, of the Lyric, will make a test in the State Supreme Court of the child labor law as applied by the State Commissioner of Labor to juvenile artists. Jane and Margaret Lee, famed in the "movies" as the Lee Children, who are appearing in vaudeville, were prohibited from appearing on the stage of the Lyric December 3 after they had played the two preceding days of their half-week engagement. Disregarding the official order, Manager Rex permitted the girls, who are about 15 years old, to give their performance at the matinee that day. He was summoned to court and the minimum fine of \$10 was imposed. At night it was necessary to put a substitute act on the bill.

Manager Rex appealed from the decision of the judge of the Juvenile and Domestic Relations Court and will seek to overthrow it in the Hustings Court before a jury. If the jury's verdict sustains the lower court the case will probably be taken to the highest court in the State. Attorney Ben Lovenstein, for the Lyric's manager, contends that the law was not designed by the legislature to apply to juvenile actors. The law invoked by the Labor Commissioner's agent forbids boys under 15 and girls under 16 from being employed for remuneration without a special permit, which must be obtained from certain officials.

### Omaha Orpheum's 26th Anniversary

Omaha, Neb., Dec. 13.—The Orpheum Theater in this city celebrated its 26th anniversary last week to capacity business at each performance. The Omaha Orpheum was the fourth theater to be opened by the circuit. At the last performance of the week Manager W. A. Hartung, Mayor James C. Dahlman and Frank Hayward appeared on the stage, and after a short address by the Mayor Mr. Hartung presented Mr. Hayward with a gold life pass in commemoration of his attendance every week since the initial performance, December 4, 1898. Mr. Hayward, who is 80 years old, is the only person who has ever been presented with a gold life pass to the Orpheum theaters.

### New Mann Show

Chicago, Dec. 13.—Rainbo Greetings is the title of the new entertainment organization which had its premiere Monday night at Mann's Million-Dollar Rainbo Room, on the fashionable north side. LeRoy Prinz staged the new revue as well as all other numbers in this big resort. Among the artistes brought back from the East by Mr. Prinz are Peggy McClure, prima donna; Brook Sisters, Bea Shelby, Oscar Gardner, Buddy Whalen, Harold Rick, Fernando and Fair, dancers; Edward Arthur, dancing demon, and others. Ralph Williams and His Rainbo Skylarks furnish the orchestration.

### Audrey Maple in Vaude.

New York, Dec. 13.—Audrey Maple, now appearing in the musical comedy, *Princess April*, at the Ambassador Theater, has been placed by Leslie Morosco in a new and pretentious vaudeville offering that is being produced by Bovette Tvey. Miss Maple will have the part that was to have been played by Irene Dunn, the well-known prima donna, who withdrew to accept a musical comedy contract.

### For Boston Cabaret

New York, Dec. 13.—Mildred Melrose, Mildred O'More and Evelyn Perry have been booked by the Georgia Wolfe office for an engagement of four weeks at Healy's Cabaret, Boston, opening December 22.

### Nelson in Movies

New York, Dec. 15.—Eddie Nelson, well-known artiste, has been added to the Cameo Comedy forces and will appear with Cliff Bowes and Virginia Vance in a number of one-reel comedies.

### Jensen & Von Herberg Acquire Olympia Houses

Seattle, Wash., Dec. 13.—Olympia has been added to the many other Pacific Northwest cities in which Jensen & Von Herberg has a dominant theatrical interest. Manager J. Von Herberg announces that, by a consolidation just effected, the Capital and the Ray theaters in Olympia have been taken over by his firm.

About September 1 the Liberty Theater, a beautiful new playhouse, was opened in the State capital by Jensen & Von Herberg. About the same time the Capital Theater was opened. It also is a fine, modern structure which was operated by Wilson & Zabel, E. A. Zabel being Olympia's pioneer theater man. Both his partner, William Wilson, and himself will be affiliated henceforth with Jensen & Von Herberg.

The Ray Theater is a smaller and older playhouse. The acquisition of the Capital and the Ray gives Jensen & Von Herberg, along with the firm's Liberty Theater, virtually all of the important playhouses in Olympia with a combined seating capacity of 2,700.

### Original Crandall Being Remodeled

Washington, D. C., Dec. 13.—One of the historical spots in the development of the business of exhibiting motion pictures in Washington is in process of complete reconstruction. Work was begun recently upon the remodeling of the original Crandall Theater at Ninth and E streets. This house not so many years ago was the largest and most imposing picture house in the National Capital. It contained 482 seats, all on one floor.

### Sight Restored; Talent Lost

Boltvar, Mo., Dec. 13.—A talented player of six musical instruments while blind, Amos Cady, has lost his musical ability since his sight was restored by an operation, according to physicians.

Cady, blind from childhood, became popular as a traveling musician. He was a "one-man orchestra", playing a harmonica, a banjo, beating a bass drum with his elbows, cymbals with his knees and a triangle and set of Swiss bells with his feet. He played by ear, never having studied music.

Since the operation his talent has vanished and he is attempting to regain his ability on one instrument at a time.

### Bronson and Renee

Due to an oversight the act of Earl Bronson and Irene Renee which was on the bill at Keith's Theater, Cincinnati, last week, was not reviewed. They label their offering *Sterling Song and 18-Karat Talk*. Bronson manipulates the ivories creditably and Miss Renee's singing is of high caliber. Her rendition of *Rock-a-Bye Baby Days*, *Never Again* and *Just a Kiss in the Dark* was especially good. The comic patter that accompanies their turn pleased the audience immensely. A bright spot on one of the best bills of the year at this house. Twenty-one minutes, in one; three bows and return. CARL G. GOELZ

### Mrs. Dan Noonan Recovers From Illness

Chicago, Dec. 13.—Mrs. Dan Noonan, wife of Dan Noonan, trainer of Robinson's Famous Elephants, has written *The Billboard* from Columbus, O., that she has been quite ill and was threatened with pneumonia, but is about well again. Mrs. Noonan said the act has been laying off, but will open in Keith's Theater, Washington, D. C., the week of December 22.

### New Theater Planned

Ballard, Wash., Dec. 13.—Work on the \$400,000 Eagles' Temple for Ballard Aerle, No. 172, is now under way. The building will house a combined motion picture and vaudeville theater, 40 offices and the lodge quarters. The theater is to have a seating capacity of 1,000.

### New Denver Manager

Denver, Col., Dec. 13.—E. Marshall Taylor, managing director of the America Theater, has gone to the Columbia Theater, Portland, Ore. Harry Long, former manager of the Kinema Theater, Salt Lake City, now is in charge of the America.

### Stein in New York

Chicago, Dec. 13.—J. C. Stein, head of the music department of Ernie Young, Inc., left for New York Monday to attend the meeting of ballroom managers.

Been married recently? Or become engaged? Or has the stark paid you a visit? If so, don't forget to let the editor of *The Billboard* know all about it. Send in all the details, and the notice will be printed the following week.

## MONDORF TO CIRCLE GLOBE

Keith Foreign Booker To Leave for Most Extensive and Far-Reaching Tour Ever Made

New York, Dec. 15.—Harry J. Mondorf, world scout for the Keith Circuit, leaves Wednesday on the most extensive and far-reaching globe-circling tour ever made in search of novelties for presentation in America at the Hippodrome and other Keith houses. He sails on the *Majestic* for London, where an itinerary will be prepared for England, Scotland and Ireland—territory that will be covered first.

It is Mr. Mondorf's fourth tour of foreign countries and will take in all of Europe, including Near Eastern countries and Scandinavia. Because of the magnitude of his proposed European trip Mr. Mondorf is leaving a good deal earlier than he did last year. He is to visit 29 countries and gave the writer an idea of what they are by referring to a complete map of Europe. Following the British Isles, Mr. Mondorf hies to Paris, where a route for Holland, Belgium, Switzerland, Spain, Portugal and Italy will be laid out.

After these countries have been combed for acts he goes into Germany, there to arrange an itinerary for that country, Austria, Czechoslovakia, Jugo-Slavia, Albania, Turkey, Greece and other surrounding countries, including Bulgaria, Rumania, the Ukraine, Poland, Lithuania, Latvia and Estonia.

Swinging around to the north on the tail end of the tour, Mondorf invades the Scandinavian Peninsula, going into the interiors of Sweden and Norway to pick the novelties these lands have to offer. There being reports of interesting novelties from the Shetland Islands and Denmark, he expects to visit these.

Practically the entire trip will be made by rail, unlike the last world tour which necessitated considerable travel on water in getting to far-off places covered, such as the Philippines, Siam, China and Japan. A number of worth-while offerings for the American stage were signed up on the last trip. There are a few yet to arrive for their initial appearance here, among them the Chinese Gladiators, a pretentious act from China, due to get here in a few weeks.

Next season, it is promised, will see more strange, unusual presentations than this year. E. F. Albee, head of the Keith Circuit, has given Mondorf carte blanche, so to speak, in the signing up of what he considers to be meritorious offerings. Mr. Mondorf gave the writer an idea of how he arranges for foreign material. Those acts which, in his opinion, are worth while, he says, are signed up on the spot provided the offering in question must have an immediate answer, while others are taken on an option.

In many instances Keith headquarters here are called to ascertain whether routes can be laid out, etc., to obviate a jam of books when the season opens. After he returns to New York, before routing begins in the early fall, dates are arranged for acts already signed and those on which options have been taken, issuing contracts to as many as the books will allow.

### Irene Dunn in Operetta

New York, Dec. 15.—Irene Dunn, young singer, who appeared in support of Peggy Wood in *The Chingling Vine* is rehearsing a tabloid operetta for vaudeville, called *The Lady of the Orchids*. She will be supported by William McCloud and a chorus of six girls.

### Rosenthal in Chicago

Chicago, Dec. 11.—Law Rosenthal, fair booking agent of Dubuque, Ia., was a Chicago visitor this week. He said he had had a prosperous season and is enlarging his scope of operations.

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# VAUDEVILLE NOTES

IT IS reported that ROSCOE (FATTY) ARBUCKLE will receive \$2,500 a week salary on his forthcoming European tour, arranged for him by M. S. BENTHAM, Keith agent and producer, here. The former film comic will make Paris his first stop.

The *Post Pusher*, an office sketch by LAWRENCE GRATTAN, with MIRIAM CORDELL, ROBERT RANIER and GEO. CONNER, will be seen shortly on the Keith Time. The act is breaking in at present.



Miriam Cordell

ARTHUR BYRON, of the legit., will be seen in vaudeville after the holidays in a one-act version of *Ten for Three*, by BOB COOPER MEGRUE.

CHARLES KELLOG, the naturalist-entertainer, who recently appeared at the Hippodrome, New York, has been booked for a 10 weeks' engagement on the Orpheum Circuit, opening January 25 at Winnipeg, Can.

The *Griffin Honor*, a Friars' Frolic sketch, is being considered for production in the two-day by HOCKY and GREEN, who contemplate featuring FRANK MCGLYNN in the cast.

MILT WOOD and JACK WHITE, absent from the big-time fold since April, returned this week at Wichita Falls, Tex., starting a tour of the Interstate Circuit.

MACK and YONE, singing and dancing team, have joined *Lonesome Town*, a new musical act from the pen of HARRY ROGERS.

ROBERT B. MANTELL and GENEVIEVE HAMPER have been signed by the Orpheum Circuit for a three weeks' engagement in their scene from *Macbeth*, produced under the direction of FRED E. HAND. It is the murder scene of Duncan, King of Scotland. The Shakespearean team is opening this week at Denver; the other two weeks being Minneapolis and Omaha.



Genevieve Hamper

RUTH ROYE, who has been away from the Keith Time for several months, returned today at the Prospect Theater, Brooklyn, starting a route for the balance of the season.

The Strand Theater, Louisville, Ky., a Pentages stand on the tail end of the circuit, closed last week following change of ownership. The probable policy of the house in the future will be pictures.

THE Royal Siamese Troupe, which has been retitled Royal Siamese Entertainers and Takraw Players, started a 20 weeks' big-time route, Monday at the Maryland Theater, Baltimore, April 6. The heavy importation starts an engagement of the popular-priced Keith houses.

DOUGLAS LEAVITT and RUTH MAJL LOCKWOOD, recently seen in musical comedy, opened Monday at the Cosmos, New York, for the Keith Circuit.

MARGARET YOUNG, phonograph artist, returned to vaudeville this week at Keith's Theater, Philadelphia, starting a route. She has been working a few weeks in and around New York in her offering with NEUMAN FLECK.



Margaret Young

VIRGINIA MILLIMAN returned to the two-day this week at the Harris Theater, Pittsburgh, in her act, *The Understudy Girl*. MISS MILLIMAN was formerly understudy for JANE COWL in the legit.

NORMAN MOORE has been added to the cast of MURIEL COLE and Pals, a new musical act, due to open shortly on the Keith Time.

STANLEY WOOLF and Company, a new offering in which CAROL REMONT is a featured member of the cast, will be shown in the Keith houses some time this month.

HESTER BAILEY and Company, a new act, opened the second half last week for the Keith Circuit at Schenectady, N. Y., and after a preliminary out-of-town tour will be seen in New York.

SIMPSON and DEAN returned to the two-a-day boards last week at the Washington Street Theater, Boston, working out of the Keith Boston office. The act has not worked on the big time since June.

BROOKE JOHNS is scheduled to invade vaudeville with his new band offering at Keith's Theater, Washington, the week of December 22, landing in New York for appearance in the major houses of the Keith chain a few weeks hence.

ART HENRY and LEAH MOORE, in *My Brothers*, are booked for a tour of the Orpheum Circuit, opening at St. Paul the week of January 11. The act is playing in the East at present.



Art Henry

JOHN BARTON and Company opened at the Broadway Theater, Norwich, Conn., last week, returning after an absence since last spring.

HARRY RESER and His Banjo Orchestra, which recently appeared at the Arcadia Ballroom, New York, opened a vaudeville engagement last week at Yonkers, N. Y., for the Keith Circuit.

CHAIN and ARCHER called last week for London on the Leviathan and will make a music-hall tour of England.

BABY SYLVIA FROOS, popular radio entertainer, has been engaged by the Keith Circuit for a tour of its houses. The diminutive artiste opened this week at Washington.

ONE of the many DOOLEYS in vaudeville, the one who used to bill himself as TOM DOOLEY and last season as JO JO DOOLEY, is now calling himself MR. DOOLEY. He opened a Keith Circuit route at the Temple Theater, Syracuse, N. Y., last week.

CHARLOTTE WEEKS has replaced FRANCES RICE in the NED NESTOR and OLIVE GREEN Revue, touring the Keith Circuit.

ANNETTE DARE returns to the boards the week of December 22 in comedy songs and sayings at the Poll Theater, Stamford, Conn.

HARRY BUSSEY starts a Keith route at Germantown, Pa., the week of December 22 in his variety act.

The Three Black Diamonds, who have been away from the vaude, footlights since November, 1923, came back last week, opening a Keith route at Canton, Ohio.

LEW OLIVER and MAE OLSEN are opening a Keith tour in their comparatively new offering, *A Series of Smiles*, at the Palace Theater, Cleveland, the week of December 30. They have been booked for 20 weeks thru the H. B. MARINELLI, Ltd., office.



Mae Olsen

ELLEN VAN BIENE and RICHARD FORD have secured an Orpheum route thru the WILLIAM MORRIS office, beginning January 4 at the Palace Theater in Milwaukee.

PALO and PALET, formerly a three-people turn, opened this week at the Rivera Theater, Brooklyn, doing a double. The act recently broke in on the Loew Time.

J. C. CLIFFORD, hypnotist, started a tour of the Delmar Time at Norfolk and Richmond, Va., last week. He hasn't worked the big time since December last year.

CUNNINGHAM and BENNETT opened at Proctor's Theater, Mt. Vernon, N. Y., this week in a new offering, labeled *Community Sue*.

GRANT GARDNER, black-face comedian, is returning to big-time vaudeville via the Orpheum Circuit. It is reported, a route pending at present.

New acts opening this week are DONAHUE and MORGAN, who make their bow at the Grand Opera House, Philadelphia; The Paccadilly Four, appearing in the Keith house at Asbury Park, and LLOYD STILLWELL at Long Branch. After a short break-in tour these acts will make their appearance on Broadway.

The Ballyhoo Trio just arrived in New York after finishing a tour of the Western Vaudeville Time, and "Tut" accompanied them. The act is to open for Keith soon under the direction of CHARLES S. WILSHIN.

HOCKY and GREEN, vaudeville producers, are vacating their offices in the building at 110 West 47th street, New York, the last of this month, to move into new headquarters in the Earle Building on Broadway.

GLADYS YATES, dancer, formerly in vaudeville, is playing a three months' engagement at Venetian Gardens, Montreal, booked by BOEHM & RICHARDS. MISS YATES has a repertoire of 11 dance specialties with different costumes for each.



Gladys Yates

JAMES H. CULLEN returned to vaudeville last week at Lynn and Brockton, Mass., booked out of Keith's Boston office. He hasn't appeared on this circuit since last February.

JEAN ACKER, formerly MRS. RUDOLPH VALENTINO, arrived in New York on the Olympic last week after a short sojourn abroad and is in search of a vehicle for vaudeville. LEWIS & GORDON will present her in the two-day.

The Two MARTELS have been booked thru the REILLY BROTHERS for a tour of the Pantages Circuit. The act will (Continued on page 23)

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BOX D-260, Billboard, Cincinnati.

# PROMINENT BALLROOM AND MUSIC MEN DISCUSS CIRCUIT PLAN

Need for Large, Clean Type of Dance Hall and Extensive Field for Such Endeavor Is Stressed at Meeting

NEW YORK, Dec. 13.—The need for the large, clean type of ballroom and the extensive field for such endeavor was the keynote of the meeting and dinner held Wednesday afternoon and evening at the Hotel Astor, where ballroom men and orchestra leaders from various parts of the country gathered to further the plans of the National Attractions, Inc., which is sponsoring a new ballroom circuit to be played by traveling orchestras of wide reputation.

Those present who were among the speakers and franchise holders of the circuit included L. O. Beck, of Cleveland, owner of the Euclid Gardens and other resorts; J. W. Anderson, of the Willows, Pittsburg; Edward B. Strong, of the Cleveland Loew theaters and Detroit dance pavilion owner; J. W. Cook, the Butterfly, Springfield, Mass.; Harry Cohen, Scranton; John Rhoades, Providence; J. C. Stein, representing Ernie Young, Chicago; I. Jay Fagin, of the Arcadia, New York; John Conklin, Cleveland; Ben Bernie, orchestra leader and vaudevilleian; William Hamilton, of the Vincent Lopez organization; H. Emerson Yorke, of the Brunswick Phonograph Company; Ray Miller, musical director; Walter Rosemont, musical director-composer and producer; William G. Dodge, of the American Federation of Musicians; Monroe Goldstein, legal adviser, and others.

George Baright, financier and secretary of the National Attractions, presided at the meeting. After outlining the purpose of the organization he introduced L. O. Beck, president of the circuit. He told of his activities in operating large capacity ballrooms in the Middle West with unusual success, which he credited to his plan of running his resorts much along the same lines as a theater, by opening about 8:30 p.m. and closing at 11:30, so that the patrons did not go home tired and unable to dance again the next night. A straight admission fee of 50 cents, depending on volume of business, put his huge halls over for financial successes. He stressed the strict policy of keeping liquor out of his places and the excellent results obtained. He also mentioned how he was giving his patrons new bands every week or so and this had proved a big drawing power in itself.

Ben Bernie managed to get several laughs during the course of his short talk and he showed how well the plan of a 40-week play-or-pay contract appealed to the average musician and leader. He was in hearty accord with the circuit plan. William Hamilton, associated with Vincent Lopez, promised all possible cooperation and believed the idea of the circuit would solve the orchestra leader's many difficulties of keeping a band together by having sufficient work booked far in advance.

J. T. Anderson gave his hearers a shock when he told of how he was able to get as high as \$4.40 admission fee for his ballroom solely thru the means of playing name attractions. His Willows, located in Oakmont, a Pittsburg suburb, he said, was off and on until he finally decided to book a string of big attractions. On such occasions he charged higher admission prices, double the regular scale. Thus last season he played Vincent Lopez, Jan Garber, Ted Weems, Benson's and other such orchestras, with the result that he did a business of 14,900 more patrons that season than the year previous, the extra admissions being at the double-price scale. Thus he proved that new orchestras rotating were an asset to the ballroom business, bringing in nearly 15,000 additional dancers at what appeared to be a record-breaking price.

Ed B. Strong told of how easy it was to start an open-air dance pavilion and pack 'em in at 50 cents a throw, provided a little showmanship was used in the operation. Following Mr. Anderson, he said, made him feel that he was playing the family time with his 50-cent price scale. But the future of the business, he emphatically stated, was in such plans as were formulated by the National Attractions. He had as many as 20 10,000-patron nights during the past summer, he said, according to the weather in his open-air place in Detroit, and, in his opinion, the thing could be duplicated

elsewhere by the new-orchestra-a-week idea. The business was not looked upon now as a sort of outlaw industry, because gradually the ballrooms were being cleaned up and run on a high plane of morality. It was up to those present to help take off whatever stigma remained on the dance hall, he concluded.

I. Jay Fagin, of the Arcadia, New York, said his business had nothing to offer the public but good music and something new each week would probably result in better business than ever. John Conklin, of Cleveland, said his sentiments were exactly the same as those expressed by Strong, who must have looked over his shoulder when he was preparing his notes. H. Emerson Yorke, of the Brunswick company, promised to cooperate toward helping the ballrooms to exploit the Brunswick orchestra that might be booked over the circuit.

William H. Dodge, of the American Federation of Musicians, explained how many difficulties would be overcome by the employment of union musicians, who had to be fair to their employer according to their rules. Several questions relating to possible clashes between local unions and traveling orchestras were threshed out by Dodge and his listeners. Mr. Dodge said that the national organization did not interfere with the operation of the locals, but that special provisions were made for traveling orchestras by the national organization. It was thought that some difficulty might arise in several cities, including Chicago, where singers can't work with bands. The 130,000 members of the federation, said Dodge, comprised all classes of musicians whose prime object would be, and is, fair dealing, and the use of such men would be a guarantee of fair play.

William Morris, Jr., said a few words in the absence of his father, who is on the advisory board, and Monroe Goldstein, attorney, spoke on the economical side of the organization's booking plan, citing Mr. Anderson, of Pittsburg, and how his profits would have been further increased if he did not have the added expense of individual railroad fares for his orchestras. J. B. Goldstone, Cleveland architect, who designed Beck's Euclid Gardens and other large ballrooms, explained the advantages of using say \$5,000 at a time while decorating resorts instead of spending a possible appropriation of \$30,000 at once. The money spent in six periods gave the patrons something new to look upon every once in awhile and so proved another incentive for more business. Open-air pavilions were most feasible, he thought.

J. E. Horn, of Vincent Lopez, Inc., and vice-president of National Attractions, further outlined the plans and answered many questions relative to possible flaws in the plans. These questions were put for the most part by J. C. Stein, of Chicago. J. W. Cook's talk on his 17 years' experience booking traveling orchestras in New England concluded the conference at the dinner that followed the meeting. Harry Schlacht, of the Board of Trade, of New York, East Side, told of the crying need of large, clean ballrooms in his section of the city. L. O. Beck extended invitations to visiting owners and managers to see his models of ballrooms in his suite at the Roosevelt Hotel.

## Bookings for Cooper Band

New York, Dec. 13.—Al Cooper and his Hollywood Dance Orchestra, an eight-piece combination of this city, returned today from a successful dance tour thru New York, Pennsylvania, West Virginia and Ohio. They are making a number of Banner records before starting on a six weeks' Western route. In the meantime a tour of Southern territory has been arranged, and from it they will go into the Western time.

William Josh Daly, who is business manager and traveling representative for the band, is negotiating a European tour thru the William Morris offices.

## Harkness at New Post

Seattle, Wash., Dec. 13.—Eddie Harkness closed as leader of the Alcazar Theater Orchestra in San Francisco and started a six-month engagement as leader of the orchestra in the Ship Room Grill, a distinctive feature of this city's new \$5,000,000 Olympic Hotel.

Harkness, who is one of the youngest musical directors on the Coast, won instant recognition thru broadcasting a record concert recently from station KFOA. His style of music is softness of tone without sacrificing the necessary dance rhythm and pep.

## Music Hath Charms

Jefferson City, Mo., Dec. 13.—Reading like fiction, a story of how the radio brought about a turning point in the life of a convict, lifting him from the abyss of shame to the heights of fame, is being woven in the Missouri State Penitentiary here. It concerns Harry M. Snodgrass, who is serving a three-year term for robbery committed in St. Louis.

Snodgrass is a pianist and he volunteered to play for radio concerts. He was at once acclaimed and in a nation-wide contest was voted the most popular radio entertainer. His plight became known and many persons rushed to his assistance with the result that he will be freed January 16. More than \$300 in gifts and donations have been sent to him to give him a good start, and he has received many offers of employment from vaudeville circuits, theaters, cafes and dance orchestras.

And the biggest and best thing about it all is that he will at last redeem himself in the eyes of his wife and eight-year-old child, who have been dependent upon him for support.

## Meyer Davis Outfit To Open Colonnade Gardens

Washington, Dec. 15.—Meyer Davis' music activities include the opening on New Year's Eve of a new resort at Palm Beach, to be called Colonnade Gardens, where a star Davis orchestra will hold forth. There will be four Meyer Davis orchestras at the famous Florida resort this winter, one at Royal Danell, new hotel being built by the Salvins; two playing a solid series of private functions and the Colonnade Garden band.

## Record Jump and Price

Boston, Dec. 15.—Leo Reisman's Orchestra, playing the Egyptian Room of the Brunswick Hotel, is claiming a record-breaking jump and price for a one-night engagement January 2. Reisman has a contract calling for his appearance on that date at Sawickley, Pa., a suburb of Pittsburg, where he is to play for James D. Rhodes. Rhodes is paying all expenses of the over-night trip to Pittsburg for the entire band and, in addition, is paying a fee of \$1,000 to Reisman, plus the regular price asked.

According to Reisman, he never met Rhodes before and has no idea of how he heard of his band, except thru the radio or when the orchestra played Pittsburg in October, 1921, when it was in the musical show *Good Morning, Dearie*. While in Pittsburg Reisman may do a broadcasting stunt. He will use 10 men, and will cancel a local dance, which is one of a yearly series of six for the Senior Supper Club, an exclusive organization, for which he has been supplying the music for the past eight years.

## Honor Lampe

Chicago, Dec. 13.—Leading orchestra directors gave a musical birthday party Thursday night in honor of the first anniversary in Chicago of Dell Lampe, conductor of the famous Trianon Orchestra, the affair being held in the Trianon. Taking turns with the baton were Isham Jones, Don Bestor, Ralph Williams, Roy Bargy, Frank Westphal, Ted Florito, Dan Russo, Armin Hand and Al Short. It was the 41st performance of the Lampe orchestra. Mr. Lampe, formerly of the Vincent Lopez Orchestra, of New York, came to Chicago after completing his musical education abroad. During the summer his orchestra played for the Edgewater Beach Hotel.

## Mrs. Brown Expanding

Chicago, Dec. 13.—Mrs. T. D. Brown, of Brown's Bureau, plans to put out still more girl orchestras, also men orchestras and individual talent. Mrs. Brown now has several girl orchestras working in the large hotels and says her hotel patronage is steadily increasing. She also furnishes men and girl orchestras for the summer parks.

## Lopez Juniors Get Keith Route

New York, Dec. 15.—Vincent Lopez's Juniors, an orchestra made up of boys not older than 20 years, have been signed to appear on the Keith Circuit, opening December 22 at Camden, N. J. The Juniors played for Keith last season with B. A. Rolfe directing, and later made a tour of the Pantages Time.

## Creager Band in Two-a-Day

New York, Dec. 15.—The Willie Creager Band, which played one or two dates for the Keith Circuit last spring and then took an engagement in one of Broadway's ballrooms, is to open Thursday at Proctor's Theater, Newark, N. J., to start a Keith route.

*Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of The Billboard know all about it. Send in all the details, and the notice will be printed the following week.*

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Rinehart and Duff

Reviewed Wednesday matinee, December 10, at Loew's American Theater, New York. Style—Songs. Setting—In two. Time—Twelve minutes.

The Misses Rinehart and Duff do a fairly good turn in harmonizing several numbers and taking turns at the piano. Both singers have good voices and put their numbers over in a pleasing manner. They open with a published number to the piano accompaniment of one of the girls. This is followed by a talking number and the of no particular consequence. It is done with a certain amount of sincerity. The girls do a medley of plantation songs, gowned in striking costumes of the Colonial period. The act is presented with a special curtain, part of which is draped over the piano and part over a section of a drop, which serves as a background for the plantation episode. G. B.

Marlowe and Mallette

Reviewed Wednesday evening, December 10, at Proctor's 125th Street Theater, New York. Style—Trapeze contortion novelty. Setting—In three. Time—Ten minutes.

Man and woman team, contortionists, who offer a unique routine of limb-twisting novelties on the trapeze and other rigging. They are in the front rank as contortionists and their act is an ideal opener or closer for big-time bills. It is neatly executed, presented and staged. The team work alternately in specialties of a varied order. Among the girls' outstanding feats are splits and other novelties performed on a pole with a lamp shade at the top, which is swung back and forth from the flies by an attached rope. The difficulty of her stunts was duly appreciated by the audience, when reviewed.

The man features a number of intricate contortion bits on a trapeze in which he ties himself into knots and wriggles out of them. Sort of inside-out bits, while turning around on the trapeze, won for him a tremendous hand Wednesday evening, and the act bowed away to resounding plaudits. R. C.

Seminary Scandals

Reviewed Monday matinee, December 8, at Loew's State Theater, New York. Style—Musical skit. Setting—In full stage. Time—Twenty-two minutes.

Viven Chandler Smith has written a lyrical-comedy skit tinged with bright lines and palpable situations with a semblance of plot. The bulk of the laughs rests with Miss Tommy Allen, who is the featured member of a company of six girls, a teacher and a male interloper, Miss Allen, as the leader of the seminary outfit, that cuts capers to the point of upsetting all the rules of a well-regulated girls' school, does some notably clever work.

The scene is a bedroom of one of the sweet young things. It is generously decorated with bunting and paraphernalia associated with college dorms, as usually depicted on the stage. The girls drape themselves around the room as Miss Allen recites the story of her latest capture. The object of her affections is one Johnny Dyer, renowned squire of the college town. According to her views, he is a perfect dear and to him she attributes her reason for being gay and loquacious. After some all-round joshing all the girls but one make their exit.

When all is apparently still the lights dimmed and the sweet young miss has tucked herself into bed, an intruding male climbs thru the window with shoes in hand. It's Johnny sure enough and the girl, frightened, collapses in his arms. There is a knock on the door. As Dyer hides behind the screen the girls, decked out in fetching silk pajamas, troop in with pillows. They are primed for a feather racket. Miss Allen comes on armed with a couple bottles of deady stuff, possibly near beer. She is bent on having a royal party of her own, when Johnny unbelt an audible groan. He is discovered and Miss Allen goes into a hokum love scene. Some of it is pretty crude material but good for sure-fire laughs. She sings, Oh, Gee, I'm in Love, and the invader of no-man's-land retaliates with a comedy number, Osculation, in which he is joined by the company. This is followed by an ensemble dance.

More knocking on the door, which sends the merry-makers helter skelter under the bed. In marches a belligerent teacher of the militant species. She has heard some frivolity and she discovers a man's shoe to boot. All crawl out of their hiding places. Miss Allen, who has been concealed in a trunk with the liquid refreshments, is still gay and carefree, much to the horror of an angry teacher. However, all is forgiven, and to show that she is a regular old sport, said teacher bursts into When You and I Were Young Maggie. A jazz version of this classic is then rendered by the entire company for a finish. G. B.

Mitchell Brothers

Reviewed Thursday evening, December 11, at B. S. Moss' Flatbush Theater, Brooklyn, N. Y. Style—Banjos. Setting—In one. Time—Twelve minutes.

Two banjo players who literally step on their instruments and make things

NEW TURNS AND RETURNS

hum with accompanied singing of Southern ditties. They do some fancy winging while strumming popular blues, among which are A New Kind of Girl, Red Headed Mama, Outside and Banjo Blues. With the exception of one number, a sentimental ballad, which leaned heavily on the lower strings, the routine called for pop and tricky playing. For a banjo act they make as much racket as some jazz-band combinations. G. B.

Direct From Ciro's Theater, London Siella and Mills

The Dancing Darlings of Europe Reviewed Tuesday matinee, December 9, at Keith's 81st Street Theater, New York. Style—Dancing novelty. Setting—Specials, in full. Time—Twelve minutes.

This most certainly is a booming season for importations from John Bull. Here's another London music-hall turn which, according to the billing, is also known to the Continent. It is a worthwhile offering, embracing dancing, for the most part of a comedy brand, that pleases from start to finish of the routine.

Siella and Mills are a man and woman team adept at doing dances that probably are to the English what the bowery dances are to America and the apache to France, altho their act includes a number of specialties that are a cross between the ball-room dancing of Walton and Le-trim and the ordinary sort of semi-classical stepping done by the average dancer, in addition to other bits. Practically every specialty embraces some speedy and capable pirouetting or pivoting, usually used to top off the number.

A comedy scene in which the stage is supposed to be the deep blue sea, and the girl straddling a chair (supposed to be a ship) is overtaken by a squall, her ship toppling over and she attempting to swim, being finally rescued by the man, is highly ludicrous, particularly when the two go thru the motions of swimming. They close their dancing raout in evening clothes, doing a ball-room type of dance in which pivoting figures. The act was enthusiastically received when caught. R. C.

Wilson Aubrey Trio

Reviewed at the Jefferson Theater, New York. Style—Comedy gymnastics. Setting—In one and three. Time—Nine minutes.

Horizontal-bar performers who engage in some sensational stunts during the forepart of the offering, then go to "one" for a burlesque catch-as-catch-can wrestling bit which is egregiously funny.

The work on the bars is prettily executed and includes a routine of intricate bits. One of the men clowns during the first scene of the act while the other two do the stunts. In "one," the clown and another do the wrestling bit, evoking gales of laughter. In fact the Wilson Aubrey Trio is a better comedy act than it is a gymnastic offering, altho their bar work is much better than the average. R. C.

Connor Twins

Reviewed at the Jefferson Theater, New York. Style—Singing. Setting—Special drop, in one. Time—Twelve minutes.

The Connor Twins formerly appeared in the Ziegfeld Follies. They are doing a routine of songs of the pop-melody mart, including Back Where the Daffodils Grow, Nobody Knows What a Red-Headed Mama Can Do, All Alone, a blues number and a Dixie special.

The girls make nice appearances in dainty gowns, but can greatly improve the presentation of their act. They might raise their voices a bit and try to smile a little more, injecting a little pop into their offering. While the Connor Twins do not possess voices of an unusual note, a snappier style of delivery would put them over favorably. A little dancing or some comedy, sandwiched between the songs, would make their act a more diverting one.

When reviewed they scored reasonably well, getting the biggest hand on their amber-spot ballad. R. C.

Princeton and Watson

Reviewed at the Jefferson Theater, New York. Style—Skit. Setting—Specials, in two. Time—Twenty-one minutes.

This new act Princeton and Watson are doing is the punchiest written skit they ever presented. Nearly every line carries a huge wallop. Princeton does the part of a New York detective, while Miss Watson essays the role of a cigar and magazine clerk in a jerk-water town hotel, the scene used for the act depicting the lobby of the hostelry.

The girl is on the telephone at the opening of the act, talking. It develops with the warden of Sing Sing Prison, who informs her that her husband, incarcerated there for some time, had been shot down in trying to escape. She talks unobtrusively to the warden, signifying she'll be "up the river" pronto to hook herself up with him. Princeton walks in and proceeds to crack wise with the rarest

collections of smart rags the writer has heard in many a moon. He has been sent to cover the girl, according to the plot, but it finally develops that she and he discover they were school chums together. He proposes eventually—but too late—for she leaves to marry the warden.

The act is a great laugh-getter, and the slang Princeton uses would make Tad, the cartoonist, green with envy. In the team's old act, Browderbyville, there was a lot of it, also. R. C.

Hartley and Patterson

Reviewed at B. S. Moss' Flatbush Theater, Brooklyn, N. Y. Setting—In one and full stage. Style—Song and dance novelty. Time—Fifteen minutes.

Arthur Hartley and Helen Patterson offer an amusing skit, entitled One Night, which is the joint work of A. Arnold and Kenneth Keith. The opening scene, played in one, consists of a velvet drop with a window arrangement. Miss Patterson, as a girl bandit, exposes a shapely limb while effecting an entrance thru the window. Hartley, more or less under the weather, comes on just as the girl disappears. The stage is then blacked out and the scene that follows is Hartley's living room.

He takes several drinks when the girl comes out from her hiding place and demands that he "stick 'em up". She wants money, a lot of it, and in a hurry. In his anxiety to come across he offers her everything from Confederate money to theater tickets. Hartley puts over some bright lines, together with funny bits of business. Following the comedy holdup, the pair sing Come Back to Dreamland and go into a pretty dance. Miss Patterson has a deep resonant tone, which is in direct contrast to her speaking voice. G. B.

The Andresens

Reviewed Thursday evening, December 11, at B. S. Moss' Regent Theater, New York. Style—Balancing. Setting—In three. Time—Eight minutes.

This is a classy little acrobatic turn suitable for either extreme of any type of bill. The man is a capable understander, handling his petite feminine partner with skillful ease. They specialize on head and shoulder stands, the man walking up and down a ladder with his teammate, who at times is in perilous position.

For the close the girl mounts a perch and does the usual routine, plus a few expert touches of her own. Both work in smooth style without a stall and whatever they do they do well, whereas they might put on several other meaningless stunts for the sake of apparent speed, etc.

The Commanders

Reviewed at the Jefferson Theater, New York. Style—Orchestra. Setting—Specials, in full. Time—Nineteen minutes.

The Commanders, a band of 11 clever young men, is an augmented offering of the Versatile Sextet which has toured in vaudeville for some time. The five bandsters added to the versatile six prove themselves up to the task of competing with their well-known partners, and the orchestra, as a whole, is far superior to the average.

The open with Follow the Swallow and then offer a raft of others from the popular melody mart, including the catchy Nola, which the trombone player features in an admirable manner. Sandwiching the band selections are dances of an entertaining sort, a good deal of comedy, some burlesque, and a measure of enjoyable singing. A vocal solo by the banjoist, finely rendered, brought in a huge hand when reviewed.

The Commanders is an offering that can command big-time booking and should get it. R. C.

Initial American Appearance Pepito

Famous Spanish Clown Royal Jester to the Spanish Court Reviewed Monday matinee, December 8, at the Hippodrome, New York. Style—Imitation novelties. Setting—Specials, in three. Time—Fifteen minutes.

This is the first appearance in this country of Pepito, Spanish clown. It will be far from his last, that is certain. He was the laugh hit of the show when caught by the writer, in fact was a veritable scream in one particular bit of his large assortment of novelties. This was a ventriloquism bit in which he uses his left hand as the head of a doll dummy. The thumb and first finger of the hand, with a line of rouge applied to each, represents the mouth, while the balance of the hand is held in such a way as to give a highly imaginative picture of a miniature head. Crayon gives a semblance of eyes and nose. When the fingers of the hand are manipulated to give the figure animation it is a screamingly funny object to look at. Laughter welled up in the huge Hippodrome as Pepito offered the bit, far outdistancing anything else in his routine, altho the baby imitation stirred the majority to a not un-

pretentious display of approval. This latter is his second best specialty.

As to the other features of Pepito's act, there are imitations of a dog, chicken, sawing wood, planing wood and sundry others, all capably and interestingly done. One thing we must say for this funster from Spain, he doesn't overdo any of the imitations, giving just enough of each.

Interlarding the imitations is a clever bit in which Pepito rides a miniature bicycle, not more than a foot high. The caricature is well-worth seeing. There is also a saxophone solo by his attractive assistant, addressed as Rosita, and a trumpet duet by her and one of Pepito's men assistants, who accoutres himself as a clown. They please.

Pepito's clown makeup puts into our mind what a newspaper cartoon would look like if it suddenly became animated. R. C.

Otis Mitchell

And Maryland Singers

"Singing Southern Songs of the Sixties"

- Trixie Wood.....Lyric Soprano
Des Mondae Reiman.....Mezzo Soprano
Hazel Carlton.....Contralto
Elna Reichert.....Pianist Artistic
Mr. Mitchell.....Solo Banjoist
Prelude and Introductory Recitative
Otis Mitchell and Girls
A Southern Suite.....Arranged by Otis Mitchell
Oh, Susanna.....Otis Mitchell and Girls
Old Kentucky Home.....Miss Wood
Mocking Bird.....Miss Reiman
Old Black Joe.....Miss Carlton
Boswell Train.....Miss Reichert
Banjo Solo (Characteristic).....Mr. Mitchell
Finale.....Ensemble of Tone and Color

Reviewed Thursday evening, December 11, at B. S. Moss' Regent Theater, New York. Style—Singing, banjo. Setting—In three (eyes). Time—Twelve minutes.

Just a fair singing act, with the repertoire as programed above, with the result that there is a certain amount of repetition and monotony, insofar as big-time entertainment is concerned. While this is to be expected from such an offering, a little more novelty in the presentation would make considerable difference.

The voices of the four girls are ordinary for the most part, but they harmonize well. The costumes are in keeping with the period when the songs were in the air, which helps.

It would seem that at least two fine voices could be used in the act to put it over, instead of depending so much on sentiment. As it is staged now the offering has no definite kick in its make-up, such as is needed for present-day vaudeville needs. As to the banjo solo of Mr. Mitchell, they too might be sold in more of a showmanship style. M. H. S.

Last Word in Modern Melody Harry Webb and Company In "Something Different"

- The Master.....Harry Webb
The Knave.....Eddie Boll
The Jester.....Louis Jetro
The Courier.....John Webb
The Courier.....Earl Thompson
Bugler.....Charles Murphy
Bugler.....Ed. McCarthy
Minstrel.....Joe Perry
Minstrel.....Jack Hilbard
Technical Director.....Fred Hoag

Reviewed Tuesday matinee, December 9, at Keith's 81st Street Theater, New York. Style—Orchestra novelty. Setting—Specials, in full. Time—Twenty minutes.

A band of nine men, considerably better than the average seen in the two-a-day. It is not only better, in the opinion of this reviewer, so far as its music is concerned, but also in its staging. None of the numbers of the band's repertoire is done straight, novel lighting effects, vocal snatches, and dance and comedy bits being employed. Apparently Webb is hep to the fact that orchestras nowadays must brighten their music with novelties. He has run the gamut in this regard.

The first number, While Egypt Sleeps, quaintly and drowsily played in an at- (Continued on page 23)

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# MELODY MART

(Communications to 1493 Broadway, New York, N. Y.)

While the question of whether or not radio hurts the sales of sheet music is still being debated 'tis well to give ear to the jobber. If the jobber doesn't know what is and what isn't selling then no one knows. Two of the leading jobbers in the country definitely state that the songs of one particular concern, which plunges heavily on radio plugging, are positively not selling. Orders come in, but not in the volume that might be expected from such songs under normal conditions when orchestras and vaudeville acts did the plugging without hindrance of radio in uncontrolled and promiscuous concerts. For a time the concern in question was supposed to have cleaned up with its subsidiaries and main organization, but even that version is being doubted now.

One of the leading music houses of the country, while it plugs over the radio, does so because conditions are beyond its control more or less and is unable to put over a plug in accordance with its plans as it would like to do it. This house in a letter to its department heads and other employees stated that the reason for a smaller bonus than was expected being distributed was due to no less than a \$100,000 loss on two songs (generally supposed hits) alone, which it attributes to the inroads of radio and its way of killing a song before it has a chance to get a real foothold.

This concern doesn't have to lie to its employees, much less hand out a bonus, if it doesn't want to. But it is all obvious for the most part. Instances where radio made song hits on its own are rare. Other causes had to aid in the few isolated cases it helped. Where broadcasting actually helped two songs it killed 50 others, the others being of a type ordinarily classed as sellers close to the million mark.

Harms, Inc., has definitely decided that its waltz ballad, *June Brought the Rose and You*, will be the next number to occupy the efforts of the professional department. As a matter of fact, a host of high-class singers in vaudeville and concert have become so used to getting a new one for their repertoire each season from this house that the demand makes it imperative to supply one.

The new one is composed by John Openshaw, who also wrote the music for *Love Sends a Little Gift of Roses*, and is banked upon a sure enough winner by Otto Jordan, general manager. The song is pretty, moves along smoothly and much faster than the average ballad of its kind. The impetus given *Memory Lane* is still being felt in the sales of this waltz, which is reaching into its 700,000th copy this month.

The injunction and accounting suit brought by Leo Feist, Inc., thru the

American Society of Composers, Authors and Publishers against the Bridgeport Die and Machine Company, which was to be argued last Friday in the Connecticut courts, has been postponed and is due to come up this week. The company pressed phonograph records under its own trade name and for other concerns.

Having put over their song *I Wonder What's Become of Sally* for a tremendous hit, Ager, Yellen & Bornstein, Inc., is seeking a bit of relaxation from the strain of the big drive. Ben Bornstein is taking a trip to Bermuda and there is no doubt but that Sally is paying the expenses. Jack Yellen and Lew Pollack, who have been working hard in Chicago, are back in the New York offices after a two months' drive in the Middle West. They left Tubby Garron in charge in the Windy City, where he is holding forth in the Cohan Grand Opera House building. Assisting Garron is Bob O'Brien, for many years with the Ja-Da Trio.

Representatives have also been stationed in Detroit, where Billy Mack is looking after the A., Y. & B. interests, and in Kansas City, where Watty Watkins, for many years in charge of the S. S. Kresge music counter, is plugging the concern's waltz ballad, *Bob Cross, Pacific Coast representative*, is in San Francisco for the time being, following up Van and Schenck's plug. Archie Fletcher was firmly established in Philadelphia. Other songs in the catalog are also going strong.

The Victor Record Company plans to return to its former policy of monthly releases after January 1. For a time it tried the weekly release plan, but evidently has come to the conclusion that regular monthly bulletins, augmented occasionally with a special release, as some songs warrant, is the best after all.

Weekly releases by the Victor came as a result of competition, of course, engendered by the promiscuous releases of smaller, popular-priced disks. It is no secret that Victor dealers were never in love with the weekly release plan, which resulted in showing in records upon their shelves before they had an opportunity to know what's what and choose those numbers that were destined to be popular. Buyers, who saw an advertised number, refused to consider it two weeks later because they associated a hard and fast release date with the newness of a song and considered a song old if released some weeks since. The music publisher never had the chance to properly campaign his songs, either, and the statements, of course, of a weekly release did not amount to the sales of a monthly one. More songs were put out, to be sure, but the profits from the added numbers were not always consistent with the campaigns and money placed behind songs by large publishers. This important angle was lost sight of altogether and in order to keep up a representative number of popular songs each week, songs absolutely unknown were released, sometimes from a manuscript. In the long run music men will make more money from a substantial monthly pressing of records rather than a nominal weekly number. Publishers were never so disappointed in their lives with Victor statements as they were during the past few quarters.

Jack Mills, Inc., has acquired the American rights for Dix's Music Tape, a new method of correction when music manuscripts have to be fixed. The product is manufactured by Dix, Ltd., of London, and is especially adaptable for arrangers, composers and copyists. The tape provides a practical substitute for erasures of all kinds and is made to fit the staffs of all arrangements.

Bob West, youthful songwriter of Brooklyn, has completed a new number which he is placing this week with a local publisher. The title is *They're Not Wearing Them Long Any Longer*.

The Love & Stroube Music Company of Hammond, Ind., finds two of its songs making decided progress and bidding fair to become steady sheet-music sellers. *Indiana Home* and *Sweet Papa* are the numbers.

Harry Archer, composer, has been directed by a decision of a jury in Justice Mitchell Erlanger's part of the Supreme Court, New York, to fulfill his contract with Paul L. Trebitsch, calling for payment of 50 per cent of his royalties on the score of *Little Jesse James*. Trebitsch proved to the satisfaction of the court that he had a valid contract with Archer, made on December 21, 1921, whereby he was to turn over various German sketches and music and receive half of the sheet music and mechanical proceeds thereof. Subsequently, Archer, who in private life is known as Aurocher, introduced Trebitsch to Harlan Thompson, who agreed to write the book and adapt one of the sketches, making a separate agreement with Trebitsch. *Little Jesse James* grew out of the German sketch called *Ein Griff Ein Bett*, meaning a folding bed which opened by pressing a button. Literally the title is *A Button a Bed*.

The song *I Love You*, supposedly a big hit, was the chief royalty getter for the composer, according to the statement rendered by the publishers, up to June, 1924. Archer, who received one-third of the royalties on the score from the publishers, received \$3,374.08 for his end of the sheet-music sales. Six cents a copy was the complete royalty paid on the music. For the mechanical end of it Archer received a total, up to last June, of \$3,943.03, at the rate of one-third of one-half of the two cents received by the music houses.

Attorney Julian T. Abeles appeared for Trebitsch, while Arthur Driscoll of O'Brien, Malevinsky & Driscoll, represented Archer. The case narrowed down to two questions, more or less amplified, the first being the defense of Archer that Trebitsch did not do the producing as he originally understood and the second that Archer's belief that the second agreement made between Thompson and Trebitsch let him out. Motion to set aside the verdict and for a new trial was denied by the court.

The Automatic Transposing Dial, patented and being placed on the market by Smico Products, is filling a long felt want among singers and musicians. It enables one to transpose music from one key to another readily and with practically no effort.

Erwin Bajarsky and Jimmy Cairns, well-known radio singers, are engaged for a week each at Balaban & Katz's Tivoli and Riviera theaters, beginning December 15. They will feature *Some Other Day*, *Some Other Girl* and *At the End of a Winding Lane*.

The ballad, *Give Me One Rose to Remember*, by J. Will Callahan, is being used with success by the Kouns Sisters on their tour of the Orpheum Circuit.

After January 1 Walter Haenschel, recording manager for the Brunswick Company, will take charge of the Vocalion recordings, which will be done at the Brunswick's New York laboratory. James O'Keefe will also assist him in this direction and relieve him of much of the work. As announced in *The Billboard* last week, the Vocalion division of the Aeolian was bought out by the Brunswick-Balke-Collender Company.

Will Rockwell has been made general manager of Clarke & Leslie Songs, Inc., to take effect this week. Rockwell was band and orchestra man for the concern since last August, and prior to that time was for several years with M. Witmark & Sons in similar capacity.

Burt W. Spear has contributed two new blues numbers to the catalog of the W. C. Handy Music Company, which will be released early next year. They are *Red Hot Papa* and *Hand It Up Blues*. Both are suitable for harmony arrangements. Other songs placed by Spear during the past two weeks include *Tampa Blues*, with the Clarence Williams Music Publishing Company. Spear is at present sojourning in Port St. Joe, Fla.

J. Vincent Moore, who has been connected with various big publishing houses for many years, has opened offices of his own for the purpose of giving the smaller publishers an opportunity to secure radio performances of their catalog thru a central bureau. He will handle a number of selected clients and arrange to exploit their songs over the radio, as he has the entire to most every broadcasting station in the vicinity of Greater New York. Twenty years of actual experience in the music business, especially the professional department, has equipped him well for his new idea.

Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of *The Billboard* know all about it. Send in all the details, and the notice will be printed the following week.

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### New Theaters

A. J. Lochmann and John Stahl are erecting a theater at New Braunfels, Tex.

Paul Hamilton has opened his theater at Ballinger, Tex.

The new \$150,000 playhouse at Lake Worth, Fla., has been opened to the public.

Contracts have been awarded for the erection of the Tomahawk (Wis.) Theater for Messrs. Kuehling & Foster.

A cinema house, seating about 2,500, is to be erected at Second avenue and Sixth street, New York.

J. L. Beardsley is planning on a theater building to be erected in Main street, Monroe, Wash.

The Babcock Theater, Bath, N. Y., recently had its formal opening. It is under the management of Harold Lee.

Messrs. Hunnicutt and Gallager recently opened their new playhouse at Girard, Tex.

J. D. Wineford, owner of three picture houses at Picher, Ok., has opened his new theater at Treece, Kan.

E. W. Groesbeck has let contract for the erection of his theater at Buckley, Wash. Work of razing the old building on the site has commenced. The structure complete will cost \$20,000.

John A. McGill will open his theater at Port Orchard, Wash., early in January. Especial attention is being paid the decorations and furnishings. A \$10,000 organ will be installed.

The Rampart Theater, Los Angeles, only square auditorium on the West Coast, has opened. It is of brick and steel with stone trimmings and cost approximately \$125,000.

C. L. Higginbotham has opened the Colonial Theater, Seneca, Mo. It seats 400, has accommodations for road shows

and is said to be one of the most handsome houses in Southwest Missouri.

Max Goldman plans the erection of a \$500,000 theater at Fayette and Division streets, Perth Amboy, N. J. It will seat 2,500.

A \$28,500 Wurlitzer organ, said to be the largest in the State and the second largest in the Middle West, is being installed in the Indiana Theater, Indiana Harbor, Ind., which is expected to open December 25. Alex Manta will manage the house.

M. Naify, general manager of the T. & D. Jr. Enterprises, Inc., and J. T. McCain and W. Nassa, associates, were recent visitors at Tulare, S. D., looking over possibilities with the idea of purchasing a site for a playhouse. If the negotiations are completed, it is planned to erect a theater with a seating capacity of 1,400.

Robert A. McNeil, W. G. Bailey, Mrs. Amelia Baines and the Excelsior Amusement Co., owners of the Excelsior Theater, San Francisco, have bought a piece of property in the new Crocker Amazon tract, Mission and Polk streets, and will erect a theater there to supply the needs of the rapidly growing section. A theater seating 1,000 people and costing \$150,000 will be built.

Jensen & Von Herberg plan the erection of a theater building on the plot recently acquired by them at East 35th street and Hawthorne avenue, Portland, Ore. The approximate investment in the building, including its complete furnishings, will be \$175,000. It will be known as The Hollywood and will have a seating capacity of 1,200. Work will be rushed so it will be ready for opening about May 1, 1925.

### New Turns and Returns

(Continued from page 21)

mosphere of somberness, with a drop of the Solina and the Sahara Desert in the background, attracts attention immediately. In reaching the conclusion of this number, a scrim, used in the foreground, is the scene of swiftly moving clouds, lit up here and there by streaks of lightning. Fred Hoag, programmed as technical director, probably gets the credit for these scenic delights. Follow the Swallow, with a brief scene showing myriads of swallows gliding thru the air. Is number two of the routine. Three of the bandmen work in a little vocal bit, going thru one of the choruses of the song. Following is Blue Evening Blues, offered from behind a scrim drop on which is depicted a rural scene with rows of corn shocks and a scarecrow shown. The scarecrow turns out to be one of the members of the band, who offers a hoofing specialty. If Winter Comes is next in line, with more novel lighting effects utilized, this time a snow-covered church and surrounding country, with snowflakes finally drifting it into a deeper white. Old Familiar Faces, with one of the members doing it vocally with an album in his lap, serves to introduce a scene in which the entire company are regaled as tank-town hicks and play barn-yard dance music.

When reviewed, Webb and his men were forced into an encore. He tried to show the difference between a jazz band today and one five years ago. The contention act the men did in attempting to give an exhibition of a jazz band of today was amusing to say the least.

R. C.

### The King of Lightweights Benny Leonard

The Greatest Lightweight Champion the World Has Ever Known

A Scene From the New York Winter Garden Revue

Reviewed Monday matinee, December 8, at the Hippodrome, New York. Style—

Comedy and boxing-exhibition burlesque. Setting—in one and three. Time Twenty-one minutes.

The Lightweight King, Benny Leonard, does a typical pugilist's act, not without the inevitable square circle for the finish. He is making his first Eastern appearance at the Hippodrome, but last season made a tour of the Orpheum Circuit, assisted by Herman Timberg and his brother, Sammy, who are supporting him in his present engagement and are booked on the same bills with him, the Keith Circuit having laid out a few dates for the champ.

We admit Benny would be considerably handicapped without the Timberg boys, who project the major portion of the comedy in his offering. The champ, opens in "one" with a brief speech, then puts himself thru some training exercises. This hit home with the audience at the Monday afternoon show, which consisted for the most part, we are sure, of Leonard's fans. They seemed to find delight in Leonard's neat ropeskipping and callisthenics, tho not very much of this is indulged in.

The comedy features of the offering begin to assume definite shape when Sammy and Leonard cork up a scheme to play a little joke on Herman. Sammy decides to introduce Herman to the champ, giving a different name from Leonard in order to inveigle him into acting as sparring partner, who, it is explained, failed to show up. Being told that he will get \$10 for every round, Herman falls heavily for the offer, and works in a deal of interesting comedy.

Going to "three", a ring is revealed. A preliminary boxing exhibition—one round—between Leonard and another (unbilled) precedes a burlesqued match between the champ, and Herman Timberg. The latter lands some interesting punches, most of them far below the belt, and some of them delivered with the pedals instead of fists.

The offering, as a whole, has its merit as entertainment, and as for drawing power, Leonard has a large following.

R. C.

### Vaudeville Notes

(Continued from page 19)

open some time this month at the Pantheater in Newark, N. J.

BARBARA and DUNN opened last week at Pawtucket, R. I., in a new offering, due to reach the Keith houses in New York ere long.

The Cotton Pickers, an all-white troupe working in blackface, opened their second week on the Poli Time at Hartford, Conn. MIKEY and ELSIE McGARRY, eccentric and hard-shoe dancers; BERT COLMAN, ROY KELLY, WALTER SCHWARTZ and PETE SMITH, comedians, are in the act.

The Billboard is in receipt of a postcard, mailed at Honolulu, from the FOUR ORTONS, now en voyage to Sydney, Australia. They report an enjoyable early trip.

RUSSELL and ROSE are now playing over the Orpheum Time under the name of DENO BROTHERS. They are with the dancing team of DENO and ROCHELLE.

MORALES BROTHERS and LITTLE DAISY recently opened in their new act, Presenting a Sweet Bunch of Daisies, on the Keith Time at Reading, Pa.

JOE BRADLEY, formerly booking manager of the International Vaudeville Exchange and more recently of the team of BRADLEY and EARLE, is now booking manager for CAL LATHAM'S theatrical enterprises in Detroit.

A flash act produced and staged by GRACE MANNING, featuring SALVO and GERTRUDE, European dancing team, with EVELYN RYAN, accompanist, will open shortly on the Keith Time.

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# COMEDY FARCE TRAGEDY THE DRAMATIC STAGE

News, Views and Interviews

CONDUCTED BY GORDON WHYTE

(Communications to 1493 Broadway, New York, N. Y.)



## BROADWAY BUSINESS IN THROES OF BAD PRE-HOLIDAY SLUMP

Expected Drop in Receipts Sets in Week Earlier Than Usual and Nobody Seems Able To Explain It

NEW YORK, Dec. 13.—The most generally heard topic of conversation on Broadway this week was the terrible business being done in the theaters. It had been very bad during early part of the week, but last night was stigmatized as being the worst night that has been known in years.

A drop in business is expected just before Christmas, but it is looked for during the week immediately before. This year the slump started in a week before that and nobody seems able to account for it. All hands, however, are agreed that it is more than usually bad.

Last night tickets for every show in New York were to be had at Joe Le Blang's cut-rate emporium. Besides those listed by Joe on his bulletin boards, and they numbered well over half the shows on Broadway, the regular agencies unloaded at about eight o'clock and choice seats for the biggest attractions were obtainable at cut rates.

The agencies which have a stipulated buy for the hits always send over the unsold tickets at eight o'clock to Le Blang. They sell them to him at \$1 each, and he, as a rule, can shove them over the counter as fast as he gets them, for \$2 each. Last night there were not nearly the usual number of takers and Le Blang was stuck with many of the pasteboards.

Finding it somewhat difficult to dispose of the hits at cut rates was bad enough, but the leavings from the regular Le Blang "buys" were tremendous. For some of these, there were more tickets unsold than disposed of.

At *The Show-Off* last night there was only a handful of people in the balcony, the downstairs was pretty well sold out. Even *What Price Glory* had a few vacant seats, while the other Hopkins show, *Close Harmony*, held only a scattering few.

For some unexplained reason the agencies bought for *The Man in Evening Clothes*, which is so bad a frost that it comes off tomorrow night after playing 11 performances. Unable to get rid of the seats, the agencies turned them in to Joe Le Blang by the wholesale. Le Blang was stuck with them; too, and finished the night with a stack about four inches high still in his possession.

There have been many guesses as to the causes of the drop in business, but none seems to think he has hit the solution. Christmas shopping and the impending payment of the last installment of income tax this week seem to be the favorites, the radio comes in for its share of vilification.

The business is bad and would warrant the closing of many shows, the attractions due to come in are holding off until after Christmas. At that time it is believed there will be a big exodus of the crippled attractions and an influx of new ones.

Next week there will be four new dramatic offerings, but only three of them will come to Broadway.

Monday night *The Emperor Jones* will be revived at the Provincetown Playhouse. Paul Robeson will play the name part in this O'Neill drama and it will be presented for two weeks while the management is preparing a revival of *Patient*. Kirah Markham, John Taylor, Clement Wilenckick and William Stahl will be among those in the cast of *The Emperor Jones*.

Joseph Schildkraut will make his first appearance in an English-speaking part Monday night, when he appears in *The Merchant*, adapted from the German of Herman Bahr by Elmer Rice. This play will be presented by Warren P. Munsell, with settings and costumes designed by Lee Simonson, at the Longacre Theater. Included in the cast are Enrita Lascelles, Alice Bellmore Cliffe, Maurice Colborne, Carl Anthony, W. T. Clark, John Hamilton, Peter Lang, Max Montezole, Rae B. Ireland and George L. Foster.

The third opening for Monday is *The Sap*, starring Raymond Hitchcock. This is a comedy, without music, by William A. Grew and is under the management of George Nicolai and Jack M. Welch. The supporting cast consists of Doris Eaton, Miriam Sears, Peggy Allenby, A. H. Van Buren and Norval Keechwell. The piece will be shown at the Apollo Theater.

*Quarantine*, a comedy by F. Tennyson

Jesse, will be presented Tuesday night at Henry Miller's Theater by Charles L. Wagner and Edgar Selwyn. The cast includes Helen Hayes, Sidney Blackmer, Beryl Mercer, Percy Ames, A. P. Kaye, Olga Olanova and Kay Laurel.

### Ditrichstein Leaves Stage

New York, Dec. 13.—Leo Ditrichstein is sailing for Europe next Tuesday and announces that he will settle in Florence or Rome and not return to the stage.

Mr. Ditrichstein said he was retiring for reasons of health and had reached his decision while he was making plans to appear in a play this season.

"The point is that I am in excellent health while I stay out of the theater," declared Mr. Ditrichstein. "About 10 years ago I found myself on the verge of a breakdown and at that time spent a year in Europe recovering my health. Again last spring I found that my health did not justify continued activity, but after spending the summer abroad I am again in good health. I am therefore reluctant to risk my health again by embarking on another production."

"I had intended, at all events, to make this production my farewell to the stage. But it occurred to me that if the play were successful I would be committed to an engagement of two years or more, with its attendant burdens of bad hotels and irregular hours. And if the play were a failure, of course, it would only give me a heartache. Mrs. Ditrichstein agreed with me that it would be better to make the retirement immediate."

### Woods Theater, Chicago. Back to Legitimate

Chicago, Dec. 13.—It is rumored that the Woods Theater will shortly cease to show the silver screen and will return to the housing of legitimate productions. If so, this will bring satisfaction to many a manager of the spoken drama. The Woods is comparatively new, modern and roomy. All in all, it is perhaps the best located playhouse in the Blalio at the corner of Randolph and Dearborn. When Jones, Link & Schaefer bought the theater and accompanying office building about a year ago at a figure said to be in excess of \$1,250,000, it was believed the cinema people had captured this choice stand, maybe for good. Now it is said that after *The Iron Horse* plays its last flicker, December 27, the theater will be opened for road shows with no show as yet named as the tenant.

### Shift Opening Date

New York, Dec. 13.—Out of deference to George Arliss and Winthrop Ames, the Actors' Theater has changed the date of opening *The Habitual Husband* from December 23 to the following night. The premiere would otherwise have conflicted with the first performance of *Old English*, the Galsworthy drama in which Winthrop Ames is to star George Arliss.

*The Habitual Husband* will be presented with Grant Mitchell, Marcello Gilmore, Diantha Pattison, Clarence Derwent, Ernest Stallard and Marion Barney in the cast. Dudley Digges, assisted by Josephine Hull, has staged the production, and Woodman Thompson has designed the scenery. The play will be seen at the 48th Street Theater.

### Dinehart Playwriting

Chicago, Dec. 13.—Allan Dinehart, co-star with Claiborne Foster in *Applesauce*, in the La Salle, is working on a new comedy that he has called *The Sleeper*. He expects to finish it soon.

### MARTHA STANLEY



Now at the Nora Bayes Theater, New York, who wrote "My Son". Mrs. Stanley is becoming one of our most prolific women writers. With "My Son" launched successfully on Broadway, she plans to bring forth a new play during the season. In the past Mrs. Stanley has collaborated in writing bright comedies, but when she writes alone she creates drama.

### The Story of Martha Stanley, Who Wrote "My Son", Now at the Nora Bayes Theater

Martha Stanley, who has in the past collaborated with Adelaide Matthews in the writing of such bright comedies as *Nightie Night*, *Scrambled Wines* and *Teaser*, when deprived of her collaborator, wrote her first drama, *My Son*, now enjoying a long run at the Nora Bayes Theater, New York. And it is said that Miss Matthews, deprived of the services of her collaborator, has also written drama. When the Stanley and Matthews minds get together there is a spontaneous flow of wit, but separated they both sound the drama.

*My Son*, dealing with the lives of Portuguese, impressed us as such a perfect example of realism, that we asked Miss Stanley if she had sojourned for a while among the Portuguese. She replied that she had spent her early life among them, so we asked her to tell us all about it.

"My father was a sea captain," she began, "and, with a bright smile, 'my mother was a Presbyterian. We lived at Harwich, right on the Cape Cod coast. Here lived the white Portuguese, descendants of those who had sailed to the Massachusetts shores in the old whaling days from the Azores, and blacks who came from Barbados. Mother's Presbyterian activities brought me in contact with the quaint ladies of the sewing circle, who had a penchant for gossip about the doings of their neighbors, and many stories in dialect are a memory legacy inherited from these gossips."

"I still have a vivid recollection of my mother, sitting at the table aboard ship, dressed in a high-necked dress with cameo brooch, a Puritan gentlewoman in the midst of ladies in décolletage. When liqueurs were served, mother turned down an empty glass, while father drank cheerily. I used to wonder a bit naughtily when I, too, should be able to drink from a glass with father's amiability."

"My father prospered, and once he brought back to me from foreign shores a wee ermine coat, which was the pride of my heart. But dark days were in store. My father went on a voyage from which he never returned. Altho not 15, I thought seriously about the problem of financial support for my mother, sisters and self, and one day I learned at the Daughters' Sewing Circle that Mrs. Landers, who took in sewing and whose husband was cook on a tugboat, was going to indulge in the terrible extravagance of buying a cabinet organ with 12 stops. Next day I pinned my curls under my hat, lengthened my skirt and set out for the Landers domicile. As I opened the wicket gate and stood under the grape arbor my pride underwent a serious conflict, but the odor of baking gingerbread emanated from within, suggesting an atmosphere of cheer. So I entered. With a high-pitched voice (buoyed up by the recollection that I was the owner of an ermine coat) I proposed that I, the pupil of Miss Dean, who charged 75 cents a lesson, would teach Mamie Landers, who didn't know how to play, for 50 cents a lesson. (Perhaps I had one eye on the gingerbread during the proposal). Placing about my neck her gingham apron and in my hands half of a fragrant gingerbread, Mrs. Landers, with her arm about my neck and tears in her eyes, said:

"You poor little child. Altho my Joe is only a cook on a tugboat and I am but a poor dressmaker, we will both work off our finger ends to see that Mamie has three lessons a week. That was my debut as a wage earner. And I managed while tea-hing to finish my high school course."

"And your stage debut?" we inquired. "I've played only one part," replied Mrs. Stanley, but I played it for two years continuously. While in Cuba where my husband was stationed I became homesick. Mr. Stanley proposed a trip home to America. The suggestion was followed, and shortly after my arrival in America I met Roberto Deshon who was in B. H. H. Co.'s *Girl of the Golden West*. Mr. Deshon, impressed by my knowledge of Spanish, suggested that I call on Mr. Belasco, who was looking for a Spanish coach for the play. Mr.

(Continued on page 111)

### CHICAGO PLANS

Chicago, Dec. 13.—When *Plain Jane* finishes its engagement in the Illinois Theater, December 21, it will be followed by Sam Harris' production of Irving Berlin's third annual *Music Box Revue*, which will open Monday night, December 22. In the cast will be John Steel, Florence Moore, Joseph Santley, Ivy Sawyer, Johnny Burke, Solly Ward, Florence O'Donishawn, Hugh Cameron, Phil Baker, Ruth Thomas, Nelson Snow, Charles Columbus, Dorothy Dilley, the Three Walwright Sisters, Buena Vista, Carol Goodner and Eric Titus.

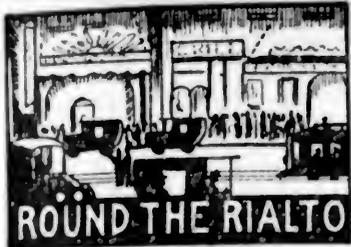
*Seventh Heaven*, John Golden's play at Cohan's Grand, is preparing to pack up before very long. The engagement will close January 2. Stewart & French's *The Show-Off* will open in Cohan's Grand Sunday evening, January 4. The London company that played the production in the world metropolises will be brought to Chicago. In the cast are Clara Blandick, Ellis Baker, Myrtle Tannehill, Raymond Wallburn, Frank Rowan, Myron Paulson, Charles Martin, George Warrington and Graham Velsey. *The Show-Off* has been one of New York's outstanding successes for more than a year in the Playhouse.

The Shuberts will present the New York Winter Garden's annual revue, *The Passing Show*, 1924 edition, at the Apollo Theater, Sunday, December 28. It will be in two acts and 30 scenes and will be the 12th annual show of its kind. In the show will be Billy B. Van, George Le Maire, Lulu McConnell, Jack Rose, Olga Cook, LeRoy Dunfield, Eleanor Williams, Dan Healy, Joyce White, Grant Simpson, Harry McNaughton, Tado Twins, Robert Lee, Ben Franklin, Harrington Sisters, William Simpson, Herbert Ashton and the Marvelous Lockfords.

Managers of all of the Loop theaters are to be guests at Colosimo's after their shows close Thursday evening, December 28.

The *Greenwich Village Follies* celebrated its 75th performance in the Apollo Tuesday evening. The show's engagement in that theater will allow for 99 performances. It will close December 27 and go to Pittsburg for two weeks.

*Applesauce* will give its 100th performance in the La Salle next Monday night. The show has played to more than 100,000 theatergoers since it opened September 23. It will stay in the La Salle indefinitely. Four Broadway managers have made overtures to Richard Herndon, the producer, without avail. This is not a season to sidestep ready money.



**W**HAT with doing our Christmas shopping early and other activities pertaining to the present season, we have not seen as many of the lads as we like to during a week. . . . However, we drop our cross-word puzzle long enough to tell you more or less of what we know. . . . We received a letter from EDDIE GARVIE, who is in the near-urban wilds with *Fool's Gold*. . . . We feel a peculiar interest in this production, for it is the first managerial venture of a friend of ours, it was written by another lad we know well and several of the company are among our close acquaintances. . . . From what NED says, the prospect looks good for all concerned and a notice enclosed verifies that statement handsomely. . . . There was a big turnout of first-nighters for *The Little Clay Cart* at the NEIGHBORHOOD PLAYHOUSE. . . . Their long journey in the rain was well rewarded, tho. . . . This is the most naively comic play in town and reflects great credit on the producers. . . . We had a few words with HELEN ARTHUR in the lobby and met MME. JERITZA, the Metropolitan singer. . . . She appears to be as charming as she is pretty. . . . At the GREEN ROOM CLUB *Intimate Revel*, held at the BELASCO THEATER, there was also a great throng of notables. . . . For the benefit of posterity we must record that Tom made his appearance on the stage at this affair. . . . It is true that he had only a heavy thinking part, but he did this with aplomb, so he was subsequently informed. . . . FRANK MERLIN tells us he has written the third act of his comedy, *And Then What?* . . . It is now brimful of laughs, we hear. . . . Those who have seen the rehearsals speak most highly of it. . . . And having said the which, we now take up our hunt for an eight-letter word meaning an antithetical paradigm. . . . TOM PEPPER.

**"The Youngest" to Broadway**

New York, Dec. 13.—After hovering around the outlying districts for the past few weeks, *The Youngest* will be brought to the Gaiety Theater here December 22. This piece is the latest production made by Robert Milton and is the work of Philip Barry. The cast will be headed by Henry Hull and Genevieve Tobin. *Close Harmony*, which is occupying the Gaiety at present, will move to another theater when *The Youngest* comes in, if a suitable house can be procured.

**"The Undercurrent"**

New York, Dec. 13.—Charles Mulligan and Paul M. Trebitsch have started rehearsals for their impending production of *The Undercurrent*, a comedy drama by William H. McMaster. The cast is made up of Harry Beresford, Frank Shannon, Elsie Esmond, Alison Bradshaw, Walter Soderling, Frank Hubert, Julia Cobb, Victor Beecroft and Bennett Southard. Guy Bragdon is directing the staging.

**Mrs. Whiffen's Birthday**

Chicago, Dec. 13.—Mrs. Thomas Whiffen, called the grandmother of the American stage, will celebrate her 80th birthday anniversary this week at the Princess Theater, where she is playing in *The Goose Hangs High*. Not everybody knows that Mrs. Whiffen just 60 years ago this week made her first public appearance as a concert pianist. Mrs. Whiffen also was a contralto soloist in those days and sang with Linger's Symphony Orchestra under her maiden name of Blanche Galton.

**"Bunk De Luxe" for B'way**

New York, Dec. 13.—James P. Beury will present a comedy called *Bunk De Luxe* at the Ambassador Theater December 22. The play is the work of Thompson Buchanan and John Mehan, the latter also staging the piece. The cast includes Edward H. Robins, Emlid Markey, Roy Gordon, Helen Acker, John T. Doyle, Gene Homer, Bello Lloyd, Helen Travers, Bona Carruthers, Stanley Jessup, Dana Desboro, Henry Hicks and Franklyn Hanna.

Been married recently? Or become engaged? Or has the stock paid you a visit? If so, don't forget to let the editor of the *Billboard* know all about it. Send in all the details, and the notice will be printed the following week.

**LONG RUN DRAMATIC PLAY RECORDS**

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

**IN NEW YORK**

| PLAY.                                | STAR.               | THEATER.          | OPENING NO. OF DATE. | PERFS. |
|--------------------------------------|---------------------|-------------------|----------------------|--------|
| Able's Irish Rose                    |                     | Republic          | May 22               | 1,097  |
| Artistic Temperament                 |                     | Waltz's           | Dec. 8               | 7      |
| Best People, The                     |                     | 49th Street       | Dec. 3               | 13     |
| Candida                              |                     | Lycam             | Aug. 19              | 131    |
| Close Harmony                        |                     | Equity-48th St.   | Dec. 12              | 1      |
| Conscience                           |                     | Gaiety            | Dec. 12              | 16     |
| Dancing Mothers                      |                     | Belmont           | Sep. 11              | 148    |
| Dawn                                 |                     | Maxine Elliott    | Aug. 11              | 141    |
| Desert Flower, The                   | Helen MacKellar     | Harris            | Nov. 24              | 21     |
| Down Under the Elms                  |                     | Longacre          | Nov. 18              | 31     |
| Emperor Jones, The                   |                     | Greenwich Village | Nov. 11              | 39     |
| Expressing Willie                    |                     | Fifty-Second St.  | Aug. 26              | 120    |
| Fake, The                            |                     | Provincetown      | Dec. 15              | —      |
| Farmer's Wife, The                   |                     | Forty-Eighth St.  | Apr. 18              | 278    |
| Firebrand, The                       |                     | Hudson            | Oct. 6               | 81     |
| Grounds for Divorce                  | Joseph Schildkraut  | Comedy            | Oct. 9               | 76     |
| Guardsman, The                       | Ina Claire          | Morosco           | Oct. 15              | 66     |
| Harem, The                           | Lenore Ulric        | Empire            | Sep. 23              | 67     |
| High Stakes                          | Lowell Sherman      | Garrick           | Oct. 13              | 84     |
| Little Clay Cart, The                |                     | Belasco           | Dec. 2               | 15     |
| Man in Evening Clothes, The          | Henry Miller        | Eltzinger         | Sep. 9               | 112    |
| Menick                               |                     | Neighborhood      | Dec. 5               | 10     |
| Mongrel, The                         | Rudolph Schildkraut | Henry Miller's    | Dec. 5               | 11     |
| My Son                               |                     | Booth             | Sep. 24              | 61     |
| New Brooms                           |                     | Longacre          | Dec. 15              | —      |
| Nora and Francesca (Special Matinee) |                     | Nora Bayes        | Sep. 17              | 103    |
| Pastor's Wife                        | Francine Larrimore  | Fulton            | Nov. 17              | 32     |
| Peter Pan                            | Marilyn Miller      | Booth             | Dec. 2               | 4      |
| Pigs                                 |                     | Thirty-Ninth St.  | Nov. 19              | 29     |
| Quarantine                           |                     | Knickerbocker     | Nov. 6               | 45     |
| Sap, The                             | Raymond Hitchcock   | Little            | Sep. 1               | 120    |
| Second Mrs. Tanqueray, The           | Ethel Barrymore     | Henry Miller's    | Dec. 16              | —      |
| Show-off, The                        |                     | Apollo            | Dec. 15              | —      |
| Simon Called Peter                   |                     | Cort              | Oct. 27              | 57     |
| Steam Hopper, A                      |                     | Playhouse         | Feb. 5               | 394    |
| Their Own What They Wanted           |                     | Klaw              | Nov. 10              | 41     |
| Uncle Tom's Cabin                    |                     | Provincetown      | Nov. 3               | 43     |
| Way of the World, The                |                     | Princes           | Nov. 10              | 40     |
| What Price Glory                     |                     | Garrick           | Nov. 24              | 21     |
| White Cargo                          |                     | Punch & Judy      | Nov. 17              | 31     |
|                                      |                     | Cherry Lane       | Nov. 17              | 31     |
|                                      |                     | Plymouth          | Sep. 5               | 118    |
|                                      |                     | Daly's            | Nov. 6               | 473    |

\*Closed Dec. 13. †Closed Dec. 12.

**IN CHICAGO**

|                   |                   |                |         |     |
|-------------------|-------------------|----------------|---------|-----|
| Able's Irish Rose |                   | Studebaker     | Dec. 23 | 472 |
| Applesauce        | Allen Dinehart    | La Salle       | Sep. 28 | 100 |
| Caspar To Marry   |                   | Playhouse      | Nov. 23 | 28  |
| Dumb as a Fox     | Raymond Hitchcock | Great Northern | Nov. 23 | 28  |
| Goose Hangs High  | Norman Trevor     | Princes        | Nov. 2  | 55  |
| Holdup Man, The   | Joseph Bogan      | Adelphi        | Nov. 30 | 18  |
| Lore Test, The    |                   | Central        | Nov. 30 | 18  |
| Outsider, The     | Lionel Atwill     | Garrick        | Nov. 23 | 28  |
| Romeo and Juliet  | Jane Cowl         | Selwyn         | Oct. 19 | 72  |
| Saint Joan        | Julia Arthur      | Blackstone     | Dec. 1  | 17  |
| Seventh Heaven    | Helen Menken      | Cohan's Grand  | Sep. 14 | 118 |
| White Cargo       |                   | Cort           | Oct. 5  | 60  |

**IN BOSTON**

|                     |                |          |         |    |
|---------------------|----------------|----------|---------|----|
| *Carnival           | Elsie Ferguson | New Park | Nov. 24 | 24 |
| *Nervous Wreck, The | Otto Kruger    | Hollis   | Nov. 3  | 48 |
| Putters, The        |                | Plymouth | Nov. 3  | 49 |
| *Quarantine         | Blackmer-Bayes | Selwyn   | Dec. 1  | 16 |

\*Closed Dec. 13.

**IN PHILADELPHIA**

|                  |                  |         |         |    |
|------------------|------------------|---------|---------|----|
| Busybody, The    | Ada Lewis        | Adelphi | Nov. 24 | 24 |
| *Cobra           |                  | Lytic   | Nov. 24 | 24 |
| Haunted House    | Wallace Eddinger | Broad   | Dec. 1  | 16 |
| In the Next Room |                  | Walnut  | Nov. 24 | 24 |

\*Closed Dec. 13.

**IN LOS ANGELES**

|                  |                  |           |         |     |
|------------------|------------------|-----------|---------|-----|
| First Year, The  | Edward E. Horton | Majestic  | Oct. 26 | 63  |
| Welcome Stranger | George Sydney    | Playhouse | Nov. 23 | 27  |
| White Collars    |                  | Egan      | Jan. 31 | 406 |

**DRAMATIC NOTES**

Susan Glaspell has sold her play, *The Verge*, to Sybil Therradike, the English actress, and it will be given a production by her in London.

James Shogreen, who presented *The Dust Heap* as his last Broadway offering, is preparing to produce two plays during the season.

H. S. Brummell, well-known Chicago actor, is reported to be ill in the State University Hospital, Oklahoma City, Ok., and asks that his friends write him.

John M. Sullivan, who plays the part of the millionaire banker in *Cheaper To Marry* at the Playhouse, Chicago, announces that in the past 22 years he has appeared in 22 Chicago theaters.

*The Stork* is the name of the new play which Ben Hecht has translated from the Hungarian. Schwab & Mandel will produce it and rehearsals are due to start this week.

A. H. Woods has borrowed Katherine Cornell from David Belasco and will present her in *The Green Hat*, a dramatization of the popular novel of that name by Michael Arlen.

Brook Penberton may revive *Six Characters in Search of an Author* for a series of special matinees. He will gather as many of the original cast for it as he can and probably Florence Eldridge. Maf-

fat Johnson and Dwight Frye will be seen in it again.

Henry W. Savage is to produce a play from the Italian called *The School Mistress*. It was written by Dario Nicodemi and has been successfully produced in France and Italy.

*The Easy Mark*, which left the 52d Street Theater, New York, last Saturday, has started a road tour. It will play the Subway Circuit before it ventures any further.

Another addition to the *Morgan* cast is Frank Hearn, who will play the Ensign. Mr. Hearn was last seen on Broadway in the John Barrymore production of *Hamlet*.

The Theater Guild has purchased *Right You Are*, a play by Pirandello. This is a comedy mystery play and recently was produced in Paris with considerable success.

While no names, aside from that of George Arliss, have been announced for Winthrop Ames' coming production of *Old English*, it is said that the cast will be an all-English one.

Fritzi Scheff may desert the lyric stage for straight comedy. She is now negotiating for a play thru Richard Madden, who looks after new plays in (Continued on page 27)

**Three Claim "White Collars"**

New York, Dec. 13.—It appears that the real reason *White Collars* was not produced here is because the right to do so is in dispute.

Louis MacLoon produced this play at Frank Egan's Little Theater, in Los Angeles, and it has been running there for months to big business. He paid a visit to New York a short time ago with a view to putting the piece on here.

Frank Egan then claimed that he had an interest in the play and disputed MacLoon's right to produce the piece here. After that Edith Ellis, the author of the piece, claimed that MacLoon had violated his contract with her by changing the play about in the Los Angeles production.

Until the ownership of the drama is finally settled there seems to be only a dim prospect of its being seen on Broadway.

**Cast of "Old English"**

New York, Dec. 13.—Winthrop Ames has announced the supporting cast for George Arliss in *Old English*. It consists of Ivan S. Simpson, Frederick Earle, Henry Morrell, Cecile Dixon, Deering Wells, Stafford Dickens, Norman Cannon, Justice Wyatt, George Walcott, Edmund George, Victor Weston, Langford Hayes, James Hughes, Horace Cooper, M. Murray Stephens, Arthur Villars, Thomas F. Donnelly, Irby Marshall, Ethel Griffies, Henrietta Goodwin and Molly Johnson. Mr. Ames will present this Galsworthy drama for the first time December 13, in New Haven, Conn. It will be brought to the Ritz Theater here December 23.

**Barrymore Follows Cowl**

Chicago, Dec. 13.—Jane Cowl's tenure at the Selwyn is indefinite, but if she leaves by the first of the year Ethel Barrymore will take the house in *The Second Mrs. Tanqueray* for two weeks. After that will come George White's *Scandals*, in the same theater. The *Charlot Revue*, accredited to the Selwyn, has been switched to Philadelphia.

**"Silence" for London**

New York, Dec. 13.—Crosby Galge, the producer of *Silence*, which is a big hit at the National Theater here, will present the play in London during February with Godfrey Tearle in the role played here by H. B. Warner.

Mr. Tearle is at present appearing here in *The Fake*, and will leave the cast of that show in a short time.

**New Producing Firm**

New York, Dec. 13.—Charles Horan, a former motion picture director, is the president of a new producing firm bearing the name of Rock and Horan. The first production to be made by the company will be a play by Mr. Horan called *The Devil Within*. Rehearsals are due to begin in a short time.

**Whiteside to Playhouse**

Chicago, Dec. 13.—Walker Whiteside will come to the Playhouse, December 21, in *Sakara*, instead of the *Great Northern*, as heretofore intended.

**"The Lady of the Streets"**

Chicago, Dec. 13.—*The Lady of the Streets*, Melanie Kell's play, will open in the Central Theater Christmas night. Mary Newcomb will head the cast.

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# DRAMATIC STOCK

REVIEWS, NEWS AND COMMENT BY ALFRED NELSON COMMUNICATIONS TO 1493 BROADWAY, NEW YORK

## "Cheating Husbands"

Proves Big Drawing Card for Warren Burrows and Players at Strand, Everett, Mass.

New York, Dec. 13.—*Cheating Husbands*, the new comedy drama by Max Marcin, proved a big drawing card for Warren Burrows and his associate players at the Strand Theater, Everett, Mass. This recent stock release is by the author of such well-known successes as *The House of Glass*, *The Eyes of Youth* and *Cheating Cheaters*. He has the distinction of having the two substantial hits of the season running at present in New York, namely, *Silence*, with Henry Warner as the star, at the National, and *Badges*, with an all-star cast, at the 49th Street Theater.

*Cheating Husbands* was, no doubt, written for Broadway production, but the fact that it is being played in stock first is Broadway's loss and the stock patron's gain. It is probably because the theme of *Cheating Husbands* is somewhat similar to Edgar Selwyn's *Dancing Mothers*, now playing at the Maxine Elliot Theater in New York, that Mr. Marcin thought it advisable to allow its release for stock. Not that the two plays are alike to any great extent (the ideas are similar), as they are worked entirely different.

In *Cheating Husbands* Mary Carter is an old-fashioned girl. She has been married to Steve for five years, and he, getting tired of the humdrum home life, goes around with Norma Powers, a neighbor's wife. Fay Spencer, Mary's sister, a hard-boiled flapper, refuses to give up her wild night life existence with Nick Dunn, her fiance, and Fay leaves the house. Mary overhears Steve and Norma, and they go out and leave her alone. Mary decides on heroic measures. She captures Norma's husband, also a devotee of the simple life. She bobs her hair, wears a daring gown, goes to a roadhouse with him and is the life of the party until Norma and Steve break in on their private dining room. This is prefaced by a racy, intimate scene in the ladies' dressing room, with several typical gold diggers showing the methods by which they get cold cash from their victims.

Mary thinks she has taught Steve a lesson, but instead he turns against her disgustedly. The last act shows the two errant couples, the flapper and her reformed fiance. How Mary finally brings "hubby" to her feet just when it looks as though the divorce is inevitable is accomplished in a clever, dramatic manner. It is a typical Max Marcin surprise touch, which brings to a satisfactory end a play that is remarkable for its character drawing, contrasts, its punch, touches of sob stuff and excellent comedy relief.

Warren Burrows and Blanche Fickert, did each and every member of the cast. Standing room only was at a premium throughout the week. We venture to predict that every stock company in the country will be playing *Cheating Husbands* before long. Harry Clay Blaney's Standard Play Company controls the play. According to Mr. Blaney, reports coming in to him convey the information that the Dorothy La Vern Players, under management of Al Jackson, at Fort Wayne, Ind., produced and presented *Cheating Husbands* to pleased patrons for a week of ever-increasing attendance, and that the same is applicable to Billy Belmont's Empress Players at Butte, Mont., where the play is the attraction for the current week.

When a representative of *The Billboard* stepped into the offices of the Standard Play Company it looked like a national convention of some stage directors' society, for we found Cecil Owen of the Alhambra Theater, Brooklyn; Jack Ellis of the Montauk, Dan Malloy of the Metropolis, Luke Connors of Loew's Seventh Avenue Theater, Robert Webb of the Rialto, Hoboken, N. J., and Frederick Ormonde of the Bayonne Players. The selection of plays and exchange of ideas were the reasons for this unique gathering, and Blaney seems to be a very popular fellow with the stock managers and directors.

Oliver White is basking in the white lights of Broadway, making his headquarters with Blaney. Mr. White is the author of *Dangerous People*, the crook comedy, which William Courtenay used as a starring vehicle last season at the Selwyn Theater, Boston, and the Cort Theater, Chicago. Mr. White brought two new plays that have been placed with Mr. Blaney for production. The first is a comedy-drama of love and adventure, called *Big John Conlin*, while the other is described as a whimsical melodrama, under the title *Smiling Danger*. The latter is being considered by a New York producer for a well-known male

## PRESENTATION STOPPED

When Katherine Johnson, Leading Woman of Stuart Walker's Company at Cox Theater, Cincinnati, Is Stricken Ill

Stuart Walker and his company of players were all set for their presentation of *Outward Bound* on Monday evening, December 8, and an exceptionally large number of patrons were comfortably seated, awaiting the appearance of Katherine Johnson, leading woman, in the role of Mrs. Clivenden-Bank. When Miss Johnson made her appearance she was given an ovation that quickly subsided as the auditors noted her paleness and evident suffering.

Miss Johnson made heroic efforts to deliver her lines, but they were in vain. She was led off the stage, where she was attended by a physician, who ordered her immediate retirement and confinement to her home in Covington, Ky., with medical attendance for a nervous breakdown.

The curtain was rung down and the audience was advised of Miss Johnson's illness and the inability of anyone to take her place at such short notice, and that the presentation could not go on. Those desiring their money refunded or seats exchanged for the presentation later in the week were offered the same. The house was dark Tuesday night awaiting the arrival of Charlotte Granville from New York.

## Brockton Players Score in "The Demi-Virgin"

Brockton, Mass., Dec. 13.—Judicious pruning of the objectionable lines by Director Carrill Daly demonstrated that Avery Hopwood's *The Demi-Virgin*, presented last week at the City Theater by the Brockton Players under the caption *The Play Without a Title*, was an enjoyable entertainment. Given the opportunity, Helen Mayon and Robert Lynn, the leads, displayed skill in the varied emotions demanded by their roles. Two guest players, Anita Cowl and Ernest Embry, did good work. Mildred Mitchell (in private life the wife of Kenneth Macomber of the City Theater orchestra), an extra seen too infrequently, delighted with her charm and comedy. A play-naming contest was on, Manager James J. Hayden having offered a prize of \$25 to the patron suggesting the most appropriate title for this nameless play.

Myrtle Clark, who has registered ability as a vocalist, the second woman, was cast for the Julia Sanderson part in *Tangerine*, this week's production. To make the presentation entirely correct Busby Berkeley, who supervised *Mary*, the guest star being Vera Myers, last season, was brought from Baltimore to routine principals and chorines. As he is director there of the Frank Wilcox Stock Company, a record-breaking jump was made here and back. Leaving after the Saturday night performance he arrived at the theater Sunday afternoon, rehearsed the players until 10:30 and took the midnight express to Baltimore, arriving in time for Monday's show.

Bernard Burke has signed with Casey & Hayden for juvenile roles with the Brockton Players, filling the position vacated by Ralph Munro. Mr. Burke has had wide experience in vaudeville, stock and moving pictures, his versatility including singing and dancing. His first appearance here was in *Tangerine*.

star for early production. All of Mr. White's plays are handled thru The Standard Play Company.

Mr. Blaney has just completed arrangements with J. Grant Anderson, of London, Eng., for the European production of the American farce, *Not Tonight, Dearie*. This well-known comedy has had several seasons of success on tour in America, also is very popular with the various stock companies throughout the country. It was presented week of December 1 by Billy Belmont and his Empress Players at the Empress Theater, Butte, Mont.

Mr. Anderson will make his European production about March 15, touring the English provinces for several weeks before taking it into London, to be played at some West End theater. An Australian producer is also figuring for the rights for this comedy with the view of presenting it in Sydney during the coming season, but the deal has not yet been completed.

Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of *The Billboard* know all about it. Send in all the details, and the notice will be printed the following week.

## FLORENCE RAVANEL



A Brooklyn girl, who cultivated a desire for the stage by attendance at Broadway theaters and later became a protegee of William Augustin as a member of his dramatic stock company at Gloucester, Mass.

## FLORENCE RAVANEL

A Youthful Aspirant for a Theatrical Career Who Sensed the Importance of Dramatic Stock Training

Florence Ravanel is a native of Brooklyn, N. Y., where she resided with her parents and received her early education and inspiration for the stage by attendance at Broadway theaters, followed by careful coaching in amateur theatricals in Brooklyn until she became a student in the School of the Drama, New York City. Her first professional appearance was in William Augustin's Stock Company at Gloucester, Mass., for an extensive season. She was then offered a lucrative engagement by Lillian Desmond for her company at Idora Park Theater, Youngstown, O. She was seen there by Al Luttringer, who offered her a far more lucrative engagement for his company at the Music Hall, Akron, O. On the recent closing of the company Miss Ravanel returned to New York City and immediately signed with Ella Kramer's company at Connettsville, Pa., as second business woman. Her first appearance was in the role of Susan Silsby in *The Cat and the Canary*.

## Montauk Players Will Revive "Uncle Tom's Cabin"

Brooklyn, N. Y., Dec. 13.—The W. H. Wright Montauk Players are now in their 12th consecutive week of stock at Louis Werba's Montauk Theater, where attendance has been uniformly good since the opening week. This week's attraction is George Cohan's *A Prince There Was* and for the next two weeks there will be a revival of *Uncle Tom's Cabin*.

Little Elwrt Ellis, daughter of John Ellis, stage director, has again demonstrated her versatility in the part of Comfort in *A Prince There Was*. Next week and Christmas week the little lady will also appear as Eva in *Uncle Tom's Cabin*, followed by Mary Margaret in *The Fool*. Quite an undertaking for a little miss 10 years of age.

Mary Ellis, wife of Director Ellis, also appeared in *A Prince There Was*. Gertrude De Vinc, who so successfully played *Topsy* in *Uncle Tom's Cabin* with the Broadway Players, Powers Theater, Grand Rapids, Mich., last summer, will again essay the same role with this company during the *Tom* run.

## Mary Vernon Wolfe Signed

New York, Dec. 12.—Mary Vernon Wolfe, for the past 14 weeks ingenue of the State Theater Players, New Brunswick, N. J., has been signed by the Fifth Avenue Theater Stock Company, Brooklyn, for ingenue leads. Miss Wolfe, who is the daughter of Georgia Wolfe, well-known artists' representative, attracted considerable attention by her ability and charm while playing in New Brunswick.

## Somerville Players

Offer "Madcap Mary", by Mary Ann Dentler, Leading Lady, and Are Favorably Received in Boston

Boston, Dec. 12.—The Somerville Players are enjoying good business on *Madcap Mary*, which is the tentative title of Mary Ann Dentler's new play. A contest is being conducted this week for a more suitable title, the winning one to be announced next Monday evening. In its present version this play is not quite suited for a Broadway showing, but it has great promise, and, with careful revision, something can be expected of it. However, it is the sort of play that will get a warm reception from stock followers, as was demonstrated this week.

The story deals with the restless daughter of a wealthy widowed father who craves excitement and adventure and a "big thrill". Her doting father lives for his daughter and his business, often placing his daughter's whims—and they are many—before business. He takes her out West to see one of his gold mines, being accompanied by some of her little society playmates in his special car. She meets adventure in the way of a trip to a notorious "hop joint", and, of course, falls in love with the superintendent of her father's mine, who turns out to be the black sheep son of the man from whom her father wrested control of the mine. The former owner was so wrapped up in the search for his missing son that he was not paying strict attention to business, and Mary's father, with the ruthlessness of big business, seized the opportunity to swing control, the former owner winding up in a sanitarium. His son learns of his plight, finds his true self, and sets out to avenge his father, picking on Mary as his means of revenge. He kidnaps the daughter, causing her doting father much anguish, but weakens in his resolve when he falls in love with her, and finally adjusts everything. He finally sees that his course is not proper and rights the wrong he has done, marrying Mary, who bulldozes her father into giving back to the former owner a half interest in the mine he has stolen.

Mary Ann Dentler in the name role did a truly splendid piece of work. She played perfectly the fickle, frivolous, spoiled daughter of wealthy parents—a girl of many whims, moods and fancies. Her heart was in her work, that was plain to be seen. No doubt she lived the character within herself for many weeks while writing the play, which accounts, in a measure, for her sincerity in handling the part. The lines gave good outlet to her histrionic ability. She went quickly from the light and frivolous to the dramatic, doing a good job of both.

Edward Clarke Lilley, in the male lead, made a good foil for Miss Dentler's efforts. He, too, played his role well and carefully, not overdoing it. A good word must be said for Frank Thomas, who played the part of Jim Cassidy, Lilley's man servant. Thomas was a characteristic relief role, and he got every laugh coming to him. His makeup and attire alone were conducive to laughter, while his peculiar shuffle helped things more. He read his lines well. In the supporting cast were Henry Crossen, Halbert Brown, Lois Landon, Philip Shellfield, Booth Howard, William Freeman and Frank Peck. Crossen played the part of the father of Mary and did it quite well. Halbert Brown did a good job of directing with the assistance of Frank Peck. The sets built by George Lord, scenic artist, were admirably and faithfully realistic.

Clyde McArdie, company manager, takes close personal supervision over all productions and deserves much of the credit for the success of these players. He is one of the best stock managers in New England. He spares no effort or money to get his company across with his supporters. His house is always well billed and well kept; the audiences are loyal in their support. McArdie reports this season to be quite successful so far despite the fact that some companies up this way have been having difficulties. When asked how he does it, he briefly replies: "We give patrons what they want." After all, that's the secret.

*Madcap Mary* is in four acts. The first two are gripping and interesting, but the third slips a little and the fourth has a hard time pulling thru, but no doubt something and revision has taken place already to strengthen things. There is a lot of the oldtime sure-fire hokum about the piece, but it is so handled that it isn't resented.

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

## PERSONALITIES Here and There

Al Luttringer, who closed in Akron, O., is going to the Park Theater, Manchester, N. H., week of December 29, it is understood.

It is reported that notice has been posted of the closing of the stock company at the Strand Theater, Everett, Mass., the last performance being scheduled for December 20. It is rumored vaudeville will be put in the house.

Elsie Hiltz, of the Boston Stock Company at the St. James Theater, Boston, will have the prima role when that company presents *Oh Boy* Christmas week. This is the second musical comedy performance of her career, her last having been when she was 15 years old and played in *Miss Daisie*.

Bernard Nedell, leading man with the Boston Stock Company at the St. James Theater, Boston, made the tour of the Orient with the T. L. Frawley Company in 1922, playing such bills as *The Cat and the Canary*, *Gold Diggers*, *Anna Christie*, *The First Year* and others in India, China, Japan, Malaya, the Hawaiian Islands and the Philippines. Curiously enough, Nedell reports, there were many natives in the audiences as well as many Americans who were sojourning in those countries at that time.

### Milicent Hanley Out of Cast

New York, Dec. 13.—Milicent Hanley, popular leading woman of the Blaney Players at the Yorkville Theater, will be out of the cast for two weeks on the advice of her attending physician, who desires her to take a much-needed rest. While Miss Hanley is taking the rest cure Rhea Dively, popular leading lady from the Middle West, will replace her in leading roles. Miss Dively has been with St. Louis stock companies for the past few seasons and has had considerable training and experience in musical comedy, as well as being in dramatic stock ranks for the past five years.

Malsie Cecil Klark, who has been playing with the Blaney Players, has been forced to return to her home in Melrose, Mass., to undergo a slight operation of the throat, but will rejoin the company as soon as she recovers.

### Wilkes Players Well Liked

New York, Dec. 13.—*The Denver Post* carried a double-column-headed review of the Wilkes Players' production and presentation of Crane Wilbur's *The Monster*, a new type of mystery play, that held the intense interest of the patrons from the first uprising to the final fall of the curtain. That the patrons liked the play and appreciated the players' presentation is made manifest by the glowing tribute paid to both play and players by the reviewer, who signs himself F. L. B.

### Miss Clarke Joins Boston Stock

Boston, Dec. 13.—Roberta Lee Clarke, formerly ingenue and more recently leading lady of the stock company at the Cataract Theater, Niagara Falls, N. Y., has recently joined the Boston Stock Company at the St. James Theater, Boston, as ingenue, and not the Everett Stock Company, as was erroneously reported in these columns recently. This talented young lady had her own chautauqua company on the road previous to her engagement at Niagara Falls.

### G. A. Giles III in Belmont

Boston, Dec. 12.—George A. Giles, managing director of the Boston Stock Company at the St. James Theater, is recuperating from an illness at his home in Belmont. He took sick suddenly a little over a week ago, and for six days was in a serious condition but has been rallying nicely the last few days and is now well on the road to recovery. In addition to his management of the Boston Stock Giles controls several moving picture theaters in and around Boston.

### Teresa Guerini to Canada

New York, Dec. 12.—Teresa Guerini has been engaged thru Helen Robinson as leading woman for the Temple Theater Players, Hamilton, Ontario, opening January 12. Charlotta Irwin, also has been placed by Miss Robinson as ingenue for the new stock company that will open January 12 in Toronto under management of Cliff Schaufle.

### Sewing Machines Busy

Toronto, Can., Dec. 8.—The past two weeks preparation for the annual Vinton Glaser Christmas pantomime, *Yankee Goose* and *The Gingerbread Man*, has been steadily progressing night and day. From every unoccupied dressing room comes the busy purr of sewing machines turning yard after yard of gold and silver cloth into wonderful creations.

## STOCK MANAGERS!!!

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## W. I. SWAIN SHOWS

had failed the Council was compelled to pass a Resolution that "It is for the future welfare of the Actors' Equity Association that Equity members refrain from working or signing contracts to work for the W. I. Swain Shows after January 1, 1925."

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JACK X. LEWIS WANTS LOCATION FOR ASSOCIATED PLAYERS. Mr. Manager—Try something different. JACK X. LEWIS, Roanoke, Va.

## Companies' Openings and Closings

### Ella Kramer's Company

Connellsville, Pa., Dec. 12.—The Ella Kramer Stock Company opened a season of dramatic stock presentations at the Arcade Theater, week of December 1, with *The Cat and Canary*, cast, viz.: Richard Foote as Roger Crosby, Helen Potter Jackson as Mammy Pleasant, Gordon Ruffin as Harry Blythe, Florence Ravanel as Susan Sillsby, Katherine Bauer as Cicely Young, Tex Perry as Charlie Wilder, Ralph W. Poe as Paul Jones, Ella Kramer as Annabelle West, Justin Hull as Hendricks, Ralph Hayes as Patterson, Billie Monroe is the scenic artist and C. A. Braisted is the manager of company. A local paper highly commended the play and players.

### Berkell Players

Waterloo, Ia., Dec. 13.—Charles Berkell and his company recently opened a season of stock presentation at the Waterloo Theater, and a local newspaper gave two columns to a review of the play and players, commending both highly and giving especial praise to Edyth Elliott in the role of Polly Shannon in *Polly With a Past*. The play was cast as follows: Robert St. Clair as Clay Collum, Glen Coulter as Harry Richardson, Edyth Elliott as Polly Shannon, Milton Byron as Rex Van Zile, Sylvia Rubian as Mrs. Clementine Davis, Helen Empton as Myrtle Davis, Earl Jamison as Stiles, Maxine Miles as Mrs. Van Zile, May Wilson as a maid, William V. Hull as Commodore Bob Parker, Al. C. Wilson as Prentice Van Zile. The closing paragraph of one review follows: "The appreciation of the patrons was shown by repeated and frequent encores and curtain calls, as well as by a veritable procession of flowers sent over the footlights to every member of the company. For Miss Elliott two large boxes of flowers were received during the day from Salt Lake City and Vancouver, where she has played before. At least a dozen boxes of flowers were wired to the company and several local admirers contributed to the floral offerings that nearly filled one of the dressing rooms."

### Fire Forces Closing

Lawrence, Mass., Dec. 12.—The Mildred Dunn Stock Company was forced to close its engagement at the Colonial Theater late last week owing to a fire which broke out in the house, damaging the building to such an extent that considerable repairing will have to be done before it can be reopened.

### The Orpheum Players

Duluth, Minn., Dec. 13.—Clyde H. Gordiner, one of the most progressive producers of dramatic stock presentations in the West, has completed arrangements for a season at the Orpheum Theater, beginning Sunday, December 22, with *Just Married*. Mento A. Everett and James Billings will be featured and supported by a carefully selected cast.

### Guy Harrington Players

Binghamton, N. Y., Dec. 13.—The return of Guy Harrington and his company to the Stone Opera House has been looked forward to with keen delight, and Monday night the lovers of stock were out in large numbers to give the players a rousing greeting in their presentation of *Just Married*. The cast included John Morosco, Olga Walters, Therese Quardl of the original company, especially engaged; James A. Boshell, A. Kranz, Marjorie Dow, J. Francis, Myrta Bellair, Rankin Mansfield, Ernest Woodward, Guy Harrington, Alice Davenport and Walter Cartwright. At the close of the third act the members were introduced by Mr. Harrington. Bouquets were presented several of last season's favorites. Next week Margaret Fields will play the leading role in *The Last Warning*. The executive staff includes: Joseph W. Standish, manager; James Hartnick, assistant manager; Henrietta Space, treasurer; Florence Whitmore, assistant treasurer; Walter Cartwright, assistant director; Sam Warsaw, art director; William Lee Jenks, musical director; Carl Winters, mechanic; Jack White, electrician, and Edward Robinson, properties.

### Ross Players Socially Active

Sioux City, Ia., Dec. 13.—The Earle Ross Players on Christmas Day will celebrate their 15th week in this city. Mr. Ross and his company are very entertaining and regarded as an educational amusement. *The Love Test*, the Thanksgiving week offering, was well received and, incidentally, made many new friends for the company. Miss Baird, leading lady, is now nicely established. Jack Martin, Jack Krall, Bob Blakslee, Neil Trowsdale, Bonnie Male, Loretta McNair, Arelta Baird, Lee Ward and Mr. and Mrs. Ross are all taking an active part in Sioux City's social life.

## Trio Handles Leads

Jack Roseleigh, Aileen Poe and Howard Hall Head Cast of "Unguarded Daughters" at the Rialto, Hoboken, N. J.

New York, Dec. 13.—The announcement that the Rialto Players Stock Company at the old Empire Theater, a former Mutual Burlesque Circuit house in Hoboken, N. J., recently rechristened the Rialto, was presenting *Unguarded Daughters* led us to assume that it was a recent release for stock, and a review of the play and players would be interesting and instructive to producers and players thruout the country, but a descriptive review of the play would be superfluous for the reason that it has already been produced and presented by many companies under the original title, *The Natural Law*. Therefore this review will be confined to the production and players.

### The Production

Robert Webb Lawrence is credited with the direction of the production and presentation, and let it be said to his credit that there was nothing lacking in the scenic and lighting effects. For the most part the dressing of the characters was in keeping with the script.

### The Players

According to the program, Jack Roseleigh, Aileen Poe and Howard Hall are the featured players. In their characterization and presentation they ran true to form. Roseleigh, one of the most popular actors in stock in and around New York, as Dr. John Calvert enacted the role of a manly, sympathetic, self-sacrificing lover admirably. We have reviewed Roseleigh in many similar roles, but hope that we will at some time in the future catch him in a real villainous role in which he will give an artistic and realistic exhibition of the strength that he evidently submerges in his sympathetic roles with a regular onslaught on his opponents by a real knockout.

Aileen Poe, leading lady, is a personally attractive, pleasingly plump actress of notable talent and ability, whose grace of movement is a delight to watch. In the delivery of her lines Miss Poe varies continually from the natural to the affected, from a clear, distinctive emphasis to an unintelligible rapid fire of affectation. A little more attention to this defect in delivery and she will distinguish herself as an emotional actress of pleasing personality and exceptional ability, for otherwise her enactment of the role of Ruth Westley was admirable.

Howard Hall, the new leading man, is a manly appearing chap, who evidences the thoroly seasoned actor, but is altogether too stilted in his mannerism, and this was especially noticeable in his love-making scenes with Miss Poe. A little more warmth would make him far more likable.

Seth Arnold, as Judge Kendrick, was our ideal of such a characterization, for he dressed the part and carried himself with a gentlemanly dignity that was enhanced by his clear, distinctive delivery of undefiled English, emphatically perfect. Ada Howard evidences youth, beauty, talent and ability. Her enactment of the role of Kitty Brewster was that of an accomplished actress who gives the proper inflection and emphasis to her lines. In action she was the personification of self-possession. Why an accomplished actress of Miss Howard's youth and beauty will dress an ingenue role like that of a leading lady of 30 years ago is inexplicable—a course of study in the psychology of dress will enable her to add to her personal attractiveness as an ingenue, thereby enhancing her advancement to the role of ingenue lead.

Arthur Bell, as Sammy Saunders, was a typical, likable American juvenile, and displayed his versatility after his return from a visit to England by our accepted version of the English snob, in which he humored his lines and actions for laugh-evoking purposes. Laurie McMicker, as Mammy Lou, a typical colored servant, handled her lines and actions well, but her makeup and mannerisms were overdone.

Taking it in its entirety, this is a play that teaches a good moral lesson, and the presentation was equal to many others in stock.

### Frank Hettrick in Bayonne

Bayonne, N. J., Dec. 12.—Frank Hettrick has joined the forces of the Bayonne Players, at the Opera House, as director. He succeeds Fred Ormond, who, with Mrs. Ormond, until this week character woman in the same company, is leaving for a much-needed rest.

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(Communications to 25-27 Opera Place, Cincinnati, O.)

**"UNCLE TOM'S CABIN" IN MUSICAL FORM**

Adaptation for "Topsy and Eva" by Duncan Sisters a Compliment to Repertoire Play--Writer Makes Comparison

*Topsy and Eva*, as the title suggests, is the musical comedy version of *Uncle Tom's Cabin*, one of the oldest of repertoire bills. It was our pleasure, a few nights ago, to witness the performance of the Duncan Sisters in *Topsy and Eva* at the Grand Opera House, Cincinnati. There is reader interest, we opine, in a brief comparison of the repertoire presentation and the musical comedy production and so we will spend a few minutes in print with the Duncan Sisters.

Rosetta and Vivian Duncan, in our opinion, are doing more for the old, old play, *Uncle Tom's Cabin*, by way of making it live long in the memory of folks today than any other two performers. They are, in the first place, presenting the old script in a revised, modernized, peppy way, and likably so. They have adhered to the plot of *Uncle Tom's Cabin*, for therein is their show, yet they have deviated from the regular well-known course of events in divers gentle ways, injecting comedy and punch lines into what otherwise (in the repertoire performance) would be dull the interesting material delivered dramatically. They have the plot interpolated with numerous musical numbers and specialties.

The all-too-familiar Tom show loses in *Topsy and Eva* its melodramatic background to one of brilliant, dashing youth and personality. No long speeches are to be heard. The villainous role is briefly offered. There are a few plantation melodies in the opening of the Duncan Sisters' play. Then catchy melodies and cleverly worded lyrics fill the air. Even Uncle Tom, that inimitable, lovable old character, himself an American institution, sings numbers in accordance with this day and age instead of *Old Black Joe*, the ever favorite song of the venerable Tom performance in repertoire.

*Topsy and Eva* is a musical offering that is a genuine boost to repertoire. It shows that the modern stage producers have been seeking novel ideas for production material, and that, in so doing, have gone backward into the yesterday for a historical story, a theme as commonly known as the bed-time tale of *Little Red Riding Hood*.

The revival, or should we say the survival, of *Uncle Tom's Cabin* in the form as presented by the Misses Duncan is a magnificent compliment in itself to the repertory branch of the profession. It is a compliment handed from the musical comedy stage, the last of all places where one would expect it to come from. That has helped greatly to make the Duncan Sisters famous.

*Topsy and Eva*, as characters, have made Rosetta and Vivian renowned favorites. Rosetta and Vivian have made *Topsy and Eva* come to new life, to be seen in hundreds of consecutive performances in the larger cities, and become the most popular among scores of characters identified with the foremost theatricals. Repertoire performers everywhere should have one red-lettered resolution for the New Year. It is: to see *Topsy and Eva*.

**"Tom" Show To Reopen for Tennis December 25**

Thomas Alton closed his *Uncle Tom's Cabin* Show No. 1 at New Castle, Pa., recently and will not open again until the holidays, he writes. The show was under the management of Billy Blythe, who will continue in that capacity when the company goes on tour again December 25 over the C. O. Tennis Time at Elmira, N. Y., en route east. Thirty people will be carried, besides six dogs, two ponies, a donkey and a carload of special scenery. C. W. Wilson is Mr. Alton's business manager.

**Rosewall Has Two Shows**

Abe Rosewall, manager of the Dubinsky Bros.' Show, has purchased another tent outfit and will be in charge of two shows next season. He has renewed his contract with E. L. Paul for use this winter and next summer of Mr. Paul's success, *Valley Center*. Mr. Rosewall offered this play Thursday nights during his tent season last summer, but will use it as an opener hereafter in the houses, since he says it nets him "a million laughs".

The Duncan Sisters are headed for Broadway. It is problematic how long they will be there. But we predict the East will quickly fall in love with *Uncle Tom's Cabin* in its popularized musical environment.

We also predict that Broadway will liberally patronize *Topsy and Eva* for a year and a half at least—maybe two years. It is that kind of a hit. So, we reiterate, it should be the one ambition of every repertoire actor and actress to see this pleasing revision of the piece so well known. *Topsy and Eva* is just *Uncle Tom's Cabin* presented to please and pleasingly presented.

**Visits Exchanged**

By Members of Two Repertoire Companies Playing Near Dates in Louisiana

Members of the Crescent Stock Company, formerly the Ed C. Nutt Show No. 2, which is now owned by Roland Sedgwick, and members of the Ed C. Nutt Stock Company have been busy exchanging visits the past two weeks in the South, particularly around Lake Charles, La., while playing dates not far apart. On a recent Sunday night some of the members of the first-named company "caught" the Nutt show's opening bill, *The Flapper and the Cave Man*. Nona Nutt was seen in the part of the flapper and Fowler B. Howard as the cave man. Compliments of a high order were bestowed by the visiting players, writes E. Buck Howard of the Nutt Company. The visitors included Mr. and Mrs. Eustace Fletcher (Vida Sedgwick), Mr. and Mrs. Monte Stuckey and William Swango, band leader.

In the cast of the Nutt Company, besides the leads mentioned above, are Blanche LaDell, Jean Gibbons, Una Adams (Howard), Gordon Hayes, Loren Grimes, Walter Pruitt and Ed Nutt, Mrs. Gordon Hayes is treasurer. The ticket division is handled by Mrs. Walter Pruitt, Mrs. Harold Brandon and Mrs. DeVere. In the orchestra, directed by Marie Caldwell, are Joe Hoffman, pianist; Sylvia Holcomb, saxophone; Mrs. Helen Sims, trumpet; Georgia Root, drums and specialties.

Howard says he has been with Mr. Nutt for the past several months and greatly enjoys the friendliness and sociability of the various members of the troupe. Mr. Nutt, he says, has one of the best shows of his many years in the business, according to his own claims. And the same is being said by people in the towns played, adds Howard.

Walter J. Clark is in advance of the Nutt show and getting some splendid openings. George DeVere is superintendent of construction and has four assistants. Loren Grimes is director and has charge of productions. Late plays of the better class are being offered.

"Sister" and Marion, daughters of Mr. and Mrs. Hayes, are attending school in Lake Charles, La.

**Green Room Players Present "Toby" Bill**

The latest Ted and Virginia Maxwell Toby bill, *Dolly of the Follies*, recently was presented by the Green Room Players for a week at the Plaza Theater, San Francisco, and Manager MacQuarrie states it was the best bill he had during the 21 weeks of stock productions. Miss Marion, as Dolly, and Mr. Wallace, as Toby, kept the house in an uproar.

The Hoffman Play Company of San Francisco announces that the bill was leased to nine repertoire and three stock companies in the past few weeks. *Belle's Care Woman* has been running *Dolly* a close second in popularity for bookings. The Joe Glass Players, at the Taft Theater, San Francisco, are the latest to use it.

**J. B. Rotner Laying Off**

Chicago, Dec. 13.—Mattie Ziehke has closed with the J. B. Rotner Company, which is taking a two weeks' layoff, after which Mr. Rotner will open in circle stock. The layoff was necessitated by the absence of Bob Nelson, leading man, who was called to the bedside of his father, ill in Pittsburg.

**Fighting Clergyman**

Organizes Theatrical Company With Aim of Developing Stock Company of Church Members

John E. Shaw, who for the past 10 years has been inactive in the repertoire field, writes that he has been residing in Winthrop, N. Y., in recent years, where he has cared for his stepmother. He is, however, still in theatricals, handling amateur productions from time to time, he says.

We are indebted to Mr. Shaw for passing along a clipping from a New England newspaper concerning the Rev. Norman P. Fletcher, pastor of the First Universalist Church of Haverhill, Mass., who is quoted as declaring that religion and the stage go hand in hand, and who, it is said, is producing plays in a theater constructed within a church. The clipping is quoted:

"Mr. Fletcher, a graduate of St. Lawrence University last June, now spoken of in the press as an outstanding figure in New England, is the originator of the church theater plan. He supplied pulpits at various times in Watertown, Potsdam, Winthrop and Gouverneur, and is well remembered for his superior acting in the performance staged by The Mimmers, under the direction of Prof. Edison Miles.

"The fighting clergyman," as he has been called, has organized a theatrical company, with the ultimate aim of developing a stock company of church members that will produce plays here, there and everywhere.

"Mr. Fletcher declares that he cannot understand the opposition and criticism he has met, for the play has always been a means of drawing the moral, and he feels it unfortunate that the stage and the church have been divorced from each other.

"Anything which makes for the better appreciation of life," he says, "as the drama, is of interest to the church and closely related to religion. We base our entire work upon the assumption that the church is a social institution dedicated to the co-operative quest of men and for the more beautiful and the more ideal."

**AULGER IN CHICAGO**

Well-Known Repertoire Organization Has Some Unique Features in Its Structure

Chicago, Dec. 13.—A. M. Augler, of Augler Bros. Players, is enjoying his first trip here in five years. The Augler Company traverses the fir forests and snowdrifts of the Northwest, where the organization has been making friends for the past 18 years. This company guarantees its members 46 weeks' work. The Augler Company shows 20 weeks under canvas and 26 weeks in theaters. Most of the towns on its list have seen the company from 15 to 18 years entertaining their folks. Mr. Augler said only two people have quit the show in three years. Brainerd, Minn., is the only town added to the route in two years.

Mr. Augler is after neither people nor plays for the coming season, being "all set". He will go from here to his home in Kansas City, Mo., until the show opens. The show has no rehearsal period, as new shows are gotten up in, from time to time, on the regular tour. He said most of the people show up for the new season the day before the show opens. There is but a six-week layoff in the year.

Mr. Augler said he worked 48 weeks last season and his people served notice that they wanted a longer vacation. He figures, as a result, that 46 weeks will be the limit from now on.

**"Abie" Fast on Road for Next Few Weeks**

Chicago, Dec. 13.—James Wingfield, who is booking the time of one of the Anne Nichols' *Abie's Irish Rose* companies, said Tuesday that the company opened in Sioux City, Ia., Monday, in the teeth of a terrific blizzard. The company goes to Fort Dodge, Ia., December 15, 16 and 17; Cedar Rapids, Ia., December 18 and 19; Mason City, Ia., December 22, 23 and 24; Eau Claire, Wis., December 25, 26 and 27. The same company will open in the Metropolitan Theater, St. Paul, Minn., week of December 28 and play a week. The following week it will play a week's engagement in the Metropolitan Theater, Minneapolis, Minn. After the latter date the show has Wingfield Time in Iowa and Nebraska, followed by Denver. Business has been splendid. Only the fact that theater managers show pictures a portion of the week in the smaller cities prevents longer bookings of *Abie*.

The management of Stetson's *Tom* show reports one of the biggest weeks in its history at the Orpheum Theater in Montreal last week. The show soon will leave Canada and work thru Michigan, Minnesota and Wisconsin.

The Boston English Opera Company closed at Columbus, O., and will lay off in Chicago until Christmas.

Gaskill & Patton's *Shepherd of the Hills* Company, which has been doing a good business this season, reports a series of severe storms in Montana.

Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of *The Billboard* know all about it. Send in all the details, and the notice will be printed the following week.

FRANCES ALLIGER



Who was leading woman for the Alliger-Sutton Shows, presenting a repertoire of plays under canvas the past summer thru West Virginia and Pennsylvania, and who will be featured with the same company again the coming season.

**Final Performance**

Of Young-Adams Company in St. Johns Record Breaker for Attendance at the Casino

After an absence of four years, the Young-Adams Stock Company, headed by H. Wilmot Young and Marjie Adams, opened the dramatic season in the Casino at St. Johns, Newfoundland, Canada, October 21, and finished a most pleasant engagement November 15. The company is particularly well balanced and presented a list of plays that is said to have pleased immensely. The players were greeted by large houses thruout the engagement.

The closing night was by far the biggest final performance ever played to by any company appearing in the Casino. Long before curtain time the hall seats had been disposed of in their entirety, and hundreds of extra chairs had to be added to finally accommodate the crowd. Many were turned away. The concluding bill was that old-time, tried and proven success, *Ten Nights in a Bar Room*, in which Mr. Young appeared in the role of Joe Morgan. He was given a fine ovation on his appearance.

In the audience was Mayor Cook, of St. Johns, and party; the ex-mayor, Sir Michael Cashin, Newfoundland's prime minister, and others. Incidentally they are all recognized firstnighters during the season.

Members of the company include: H. Wilmot Young, Marjie Adams, Alfred Stretton, Edgar Harris Jason, Harry W. Young, Marguerite Young, Mabelle Leverton, Joe Lyonell, Ann McNeil, Edna Durand, Fred Durand, Frank Bellew, Howard Durant, Thomas J. Walsh (a St. Johns boy), Edward H. Stauffer and Ed H. Barnstead. R. A. Young has been handling the company's publicity.

Other plays presented were: *The Veiled Woman*, *The Call of the Woods*, *Thou'st Down*, *Spooks*, *Mary's Ankle*, *St. Elmo*, *East Lynne*, *Nice People* and *S'Manthra*.

**Kell's Comedians Making Plans for Next Season**

Preparations for the new season are now being made by those in charge of Leslie E. Kell's Comedians at the winter quarters in Warren, Ark. A scenic artist has been on the job lately, and Leon P. Phillips, superintendent, has drawn diagrams for bodies of two trucks to be used for hauling.

The season of 1925 will find the show one of the most up to date on the road, predicts Phillips. Attention with considerable detail also is being given at this time by Mr. Kell to his plays, players, band and orchestra for the new season. He is in New York now on a business trip. Mr. Phillips and wife, Dolly Seymoure, make their home on Mr. Kell's private Pullman car at Warren.

REP. TATTLES

When the best things are not possible the best way may be made of those that are.

What means Christmas in four letters? No, it isn't "Xmas". Give up? Well, that's it. It is "give".

Only four more shopping months before Easter. How time flies! And after Easter comes fly time. Ho, hum.

Bertie's Cave Woman was produced by the Edler Stock Company in San Diego, Calif., for a week recently, and is reported to have been a big success.

Dennis Thornton is preparing for the opening of a new repertoire company in the near future. He is making arrangements for the purchase of 14 plays for his repertoire.

Coulthard and DeVoto, well known in stock and repertoire circles, are now enjoying their 16th week with the Hendrix-Belle Isle Company, a seven-people act in vaudeville featuring Kirk Hendrix and Buddy White, T. J. Coulthard writes.

Harry E. Lloyd writes that Tom Alton closed his No. 1 Mason Bros.' Uncle Tom's Cabin Company show at the Liberty Theater, New Castle, Pa., recently. Lloyd says he will now play some vaudeville dates around Pittsburg.

Tom and Bee Dunn advise that they have returned to Colorado, Tex., after making a trip to California, and that they are glad to be back with the Hila Morgan Stock Company. Tom is musical director and Bee is in charge of reserved seats.

As this department went to press we were still waiting for someone in Puckett, Miss., to write and tell about the many shows wintering there. We know The Billboard has a list of subscribers in Puckett. Now let's have some volunteer correspondents.

"Happy" Gowland and wife, Lillian Touzet, and "Happy" Jr., closed a season of 40 weeks with the Paul English Players December 14 at New Iberia, La. Gowland did principal comedy while his wife did heavies. They will spend the winter at their home, 2309 Dumaine street, New Orleans, La.

Crawley's Comedians recently lost a part of their new tent by fire during a Saturday matinee at Madill, Ok., writes Mr. Crawley, owner and manager. He praises the fire laddies there as being hard workers. It is understood someone deliberately held a match to the canvas, the details are lacking.

"Dad" Zelno says it's just the Zelno Players now, by name, meaning his recently newly organized repertoire show playing in the South. It seems that the partnership between Zelno and Pierce didn't work out successfully, so "Dad" is carrying on, offering drama, vaudeville and music.

Edward A. Reno, of Reno's Funmakers, writes that he expects to winter in Athens, Ga., and reopen his traveling vaudeville and feature picture show about April 1. He says he may put out two shows for the season, both to be under canvas and to play return dates thru Georgia, where the Reno name is favorably known.

The Keyes Stock Company was welcomed by a crowded house at the American Theater recently upon its first appearance in Enid, Ok., says The Enid Eagle. The play, The Straight Road, was the initial presentation and scored. The company expects to spend most of the winter in Enid. Two plays will be offered, with two matinees each week.

Roy Nally, age 15, son of Mr. and Mrs. J. V. Nally of Easley, S. C., who was reported as having been murdered in Abbeville, Ga., recently, appeared at his mourning parents' home in Easley, says a news dispatch. The lad had been in the employment of the Barnes Comedy Company since August 9, according to the report.

Claude Heath writes from Climax Springs, Mo., that he has had his show in Southern Missouri since last September and has continuously been playing to good business. His route has taken him into a number of good, thriving towns for week stands, and pleasant weather was enjoyed most of the time. He expects to remain in Missouri all winter, he adds.

George G. Wakefield, for whom Ted and Virginia Maxwell wrote The Humbug, a road production which opened at Ludington, Mich., recently, has written the Maxwells the following: "The Humbug is a wonder and I am delighted with your work. If our tour is as successful as

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We expect it to be all credit is yours for the clever manner in which you have constructed the play. I am perfectly satisfied to have you provide me with all future material."

Mrs. Beulah Cummings, wife of Billy Cummings, who was seriously ill following live operations, is reported as improved and resting at her home, 1916 McFerrin street, Waco, Tex. The Cummings were of the acrobatic team with Gabe Garrett's Comedians the past season. It was while the company was playing in Wellington, Tex., week of October 13, that she was taken to the Baptist Hospital, where she remained under doctors' care four weeks. Mrs. Cummings will be glad to hear from old friends.

The Hoffman Play Company, San Francisco, announces the following additions to its large catalog of plays: Her Unborn Child, An Unmarried Mother, The Unwanted Child, The Harney Stone, Maytime in Erin and Hearts of Erin. Also these plays by Edith Ellis, author of Mary Jan's Pa and White Collars, the big Los Angeles success; Promoting Peter and Betty's Last Bet. Mr. Hoffman states he also is handling three comedy-dramas by Maude Fulton, author of The Brat, as follows: Sonny, Enter Mary Jones and Tomorrow.

Nellie Booth, stock and repertoire leading woman, who formerly headed her own company in Pittsburg and was a member of a lyceum company in that city last year, writes that she has just completed a tour of 14 weeks in the New England States together with her husband, James S. McLaughlin, in a road attraction. With their little daughter, Nellie, they will rest in New York during the holidays. Miss Booth, a kinswoman of the lamented Edwin, regards as historical distinction the fact that she was the last leading woman to head a stock company at Robinson's Theater in Cincinnati in 1910, the year of the passing of that dear oldtimer.

REP. RIPPLES FROM K. C.

Kansas City, Mo., Dec. 13.—A piece of advertising matter from the Boyd R. Trousdale Stock Company states that E. L. Paul's new play, Mystic Island, is the greatest so far put on by the company.

Wm. H. Tibbitts left this week to join the Manville Bros.' Comedians in the capacity of agent.

Harry Dale has joined the Corrigan Amusement Enterprises' Show. "Sport" and Frank North, playing a vaudeville engagement here, were callers at the Ed Feist Theatrical Exchange and left an order for a complete show to open in the early spring, playing houses until tenting time.

Frank DeAtley was a recent visitor on the Margaret Lillie Show in St. Joseph, Mo.

The E. P. Hamilton Company closed its season at Solomon, Kan., December 6. Most of the members are in Kansas City now.

Charles Slawson was a K. C. visitor this week. He is temporarily out of the show business, but expects to be back next spring.

Jake Vetter is back in the city after a successful season ahead of a Mutt and Jeff company.

Fred Flood is visiting on the Dorothy Reeves Show in Nebraska.

Dick Deriviera is organizing a musical show to open on the road December 21.

Manhattan Stock Co. Is Working Canadian Time

The Manhattan Stock Company, this week playing at Joggins Mines, Nova Scotia, Can., opened his season in Lent in a Catholic territory, took into consideration that the past year was a Presidential year, worked in opposition to a general business depression existing in New England and thru Canada, operated on very little capital, survived, made a little money, and now is going strong! That's achievement, proudly declares Mal Murray, manager. In addition to the aforementioned, the company did not lose a single day since the opening last February, he adds. Vermont, New Hampshire, New York and Maine have been played, with the Maritime provinces in Canada just being started.

Said The Woodstock (N. B.) News under recent date: "The Manhattan Stock Company is scoring big hits at the Capitol Theater this week. Laughable comedies, good singing, splendid acting—all featured the entertainments being put on by this splendid company. The vaudeville is especially good. The players are causing a 'riot of laughter' on their every appearance. Colloquially speaking, this company is there with the goods." Mal Murray, Hilda Bruce, Herb Power, Marie Fischer, Ollie Newcomb, Miss Tucker and Gaylen Kenney are in the cast.

MacCarrell Expresses Views on Admission

"I have read with much interest the controversy in the recent issues of The Billboard (in the repertoire department) regarding admission charges of the various tent shows," writes E. MacCarrell, manager of the Mac Stock Company, wintering at Bedford, Ind.

"I note where my friend Billy Terrell has been so kind as to refer to the Mac Stock Company as one of the recognized shows which do not have a 50-cent admission charge," he continues, "It is true that our charge is 35 cents front, 15 cents reserved, and we do not have a sliding scale nor do we admit ladies free with the exception of on Monday nights. I am not writing thru The Billboard's columns to criticize any particular shows or showmen for what they do or do not charge, but I do believe that the repertoire showman would find, if he will attempt to produce a better class of entertainment, give the people a worthwhile performance with proper surroundings, and charge a legitimate admission, himself much better off, financially, at the end of each season.

"I believe, as Mr. Terrell has said, that every manager should be capable of knowing his own business and charging as he sees fit, but the practice that many managers are using of admitting ladies free four or five nights a week is a policy that will bring about bad reactions for the future.

"I note with much interest what Mr. Nero said in the Christmas Number of The Billboard in which he criticized showmen for exaggerating their profits. I believe that this is very detrimental to the business as a whole and a practice that certainly should be eliminated. When such statements are made that a show cleared \$30,000 in a season with a 10-cent attraction it most certainly is not the truth. The result: It has a bad effect upon licenses, lots, etc., which are out of all reason now, and it also encourages more competition in a field that is already overdone."

Week-Strand Repertoire Shows Are Now Enjoyed

Sights' Comedians opened their regular winter season in Southeastern Minnesota November 12 with the following people: Billy Cash, Harry Page, George Stitsel, Louise Stenger, Verna Steger, Pauline Sights and J. W. Sights. The company last visited this section the winter of 1914, says Mr. Sights. But then he had played the towns now being routed for 15 seasons, so the older people still remembered the company name favorably. The show opened in Plainview, Minn., to capacity business despite strong opposition at the motion picture theater, and enjoyed a good business all week.

"Most of these towns in Minnesota," says Mr. Sights, "in former years had few week-stand shows outside of medicine companies. They certainly appreciate a week-stand repertoire show nowadays. Our six-piece band, under the direction of George Stitsel, gets plenty of praise in every town. We are booked west to the South Dakota line." The company's home address is La-Harpe, Ill.

Motoring to Memphis

The Jenkins, Marie and Lucius, at the close of the W. I. Swain Show December 20, expect to motor to Memphis, Tenn., where they will spend the Christmas holidays. They then plan to motor to Lawrenceburg, Tenn., and be located at broadcasting station WGAN. Mr. Jenkins states that James D. Vaughn, of Lawrenceburg, is just completing the installation of a new 500-watt station and probably will be in the air for the initial broadcasting January 1. Mr. Jenkins understands the station will use a 12-piece orchestra in addition to a quartet and several entertainers. The Jenkins are closing their fourth year under the Swain banner and report a very pleasant season.

Alliger-Sutton Closes Season Ahead of Time

The Alliger-Sutton Show closed its tent season four weeks ahead of scheduled time owing to the illness of Master Donald Alliger, writes R. E. James from Portsmouth, O. The little fellow contracted pneumonia, necessitating the attendance at home of his mother, Frances Alliger, and his grandparents, Mr. and Mrs. H. N. Sutton. The show had a very prosperous season, losing only three days on account of inclement weather, and played a territory where the name Alliger-Sutton is a byword. Practically no changes were made in the company cast during the season. The roster included: H. N. Sutton, manager;

Mrs. H. N. Sutton, treasurer; Frances Alliger, leading woman; Effie Harrison, characters; Russell O'Hara, leads; Edwin DeGroot, characters and director; Edwin DeGroot, Jr., juvenile; Henry Eastman, comedian. A four-piece orchestra, under the direction of R. E. James, entertained the audience before each curtain arose. Master Donald and little Ruth Alliger were well received everywhere with their specialties, it is said. With one or two exceptions the company's roster will remain the same next (Continued on page 95)

KARL F. SIMPSON Gayety Theatre Bldg., Kansas City, Mo. Managing ROBERT J. SHERMAN PLAYS THE BEST IN THE WORLD FOR THE MONEY.

HEFNER'S COMEDIANS WANT for year's engagement, young, good-looking, intence (must have ability and wardrobe and do specialties), A-1 Juvenile Heavy Man (prefer one who doubles Band), A-1 Drummer (must read and play Xylophone or Marimba), Must join on wire. Like to hear from useful Repertoire people who double. Our reference, Texas Bank & Trust Co., Sweetwater, Tex. Coleman, Tex., week of Dec. 14.

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Fast-stepping, close Contracting Agents for coming season under canvas. GEO. E. ENGBER BARNEY GOOGLE-SPARK PLUG TENT SHOWS. Agents must drive Ford and post. Long season to right parties and right salary. Two of my shows still out until February 1. CAN ALSO USE Band Dramatic People in all lines. Al Oakes and Jimmy Sheldon, wife, WILL BUY Dramatic Tent Show Outfits II price right. GEO. ENGBER, care Costas House, Kansas City, Missouri.

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For Character Man and Ingenue on my companies appearing in Lyceum and Chautauque. Education, Personal and ability absolutely essential. Don't write unless you send full description, photo and state lowest salary. Season runs from 25 to 50 weeks. L. VERNE SLOTT, Vermontville, Mich.

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# American Concert Field

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## Eastman Believes Nation Needs More Music Gives Additional Three Million to Eastman School

Had this country more men like George Eastman, who like him would endow musical institutions, much needed work could be accomplished towards creating a keener national interest in music. The Eastman School of Music at Rochester, N. Y., which was made possible by the generosity of Mr. Eastman a few years ago, has already done great things for the young music student, and now in order to further carry on the good work Mr. Eastman has given an additional sum of \$3,000,000 with which to increase the endowment fund of the school.

When questioned as to the purpose of this handsome gift, Mr. Eastman said: "I am not a musician, I am unable to whistle a tune, to carry a tune or to remember a tune. But I love to listen to music, and in listening I've come to think it a necessary part of life. In other words, for a well-rounded life one must have music. Furthermore, music offers the best way of using time. As leisure increases thru shortening work hours the use of music becomes more and more necessary. There are no drawbacks to music. You can't have too much of it. There is no bad effect like overindulgence in other things."

At the Eastman School thro' training in all branches of music is given by noted instructors, and recently there was presented most successfully grand opera performances in which the roles were sung by American singers who are receiving training in the opera department of the school. With the generous endowment fund provided by Mr. Eastman it is possible for the school to provide instruction at rates within the reach of many of those who would be unable to otherwise continue their musical education. Also provision is made for scholarships which also make it possible for a number to further pursue a course of musical study.

There are many ways in which men and women of wealth who are music lovers could also aid. There is the MacDowell Colony, where under admirable conditions composers may work undisturbed, and if an endowment fund was made available so that more artists could be accommodated at the colony in Peterboro the donor would be doing much to further the writing of good music. There is need of funds available for the offering of prizes for composition as, unless these prizes are of suitable amounts which will warrant the composer in giving his time unreservedly to the composition, there is little incentive to write music. These are but few of the many ways in which the cause of music in this country may be furthered thru generosity such as that of Mr. Eastman.

## Zuro To Resume Sunday Concerts

Josiah Zuro, founder of the Sunday Symphonic Society, Inc., of New York, will resume the free bimonthly concerts on the afternoon of Sunday, December 21, at the George M. Cohan Theater. He plans to continue his concerts thru the spring and winter, presenting programs according to the schedule adopted last year, when the society gave a series of eight concerts. Each program will be of one and one-quarter hours' duration and will include an overture, a symphonic number and an orchestral suite in addition to a number by a soloist and an address by a prominent speaker. The society has been increased to 90 men and young American soloists, particularly those residing in New York, will be given an opportunity to be heard on Mr. Zuro's programs.

## Maier and Pattison

To Be Soloists With Philharmonic

Maier and Pattison, nationally known for their two-piano recitals, will be the soloists at the third concert given this season by the Philharmonic Orchestra at the Metropolitan Opera House, New York, December 21. Henry Hadley will be the conductor.

## Christmas Season Concerts

Despite the fact that the Christmas season is a busy one, many concerts will be given in New York during the holiday time. The New York Oratorio Society will give two performances of *The Messiah* in Carnegie Hall, one on Christmas night and one the evening of December 27, and on both occasions the soloists will be Mabel Garrison, soprano; Neva La Van DerVeer, contralto; Alma Kitchell, contralto; Allen McQuhae, tenor, and Arthur Middleton, bass. On the after-

## "Brunswick Hour of Music"

Is Name of New Series of Broadcasting Concerts

An announcement which will interest a countless number of people is that just made by the Brunswick-Balke-Collender Company, of New York City, that a series of broadcasting concerts by exclusive Brunswick artists will be broadcast direct from the Brunswick Recording Laboratories thru station WJZ and re-

## Little Opera

Performance Marks Opening of Savine Studios

Alexander Savine, long active in the world of music and opera and who recently established studios in New York, formally opened the attractive "Little Opera" Auditorium, which has been built as a part of his studios, on the evenings of December 12 and 13 with an opera recital given by students of the several opera classes.

The first part of the program consisted of a series of practical exercises in stage deportment illustrating the period of classic, medieval and modern ages, also a character sketch of the present day, and these were exceedingly well given by Rita Narelle, Philetta Bombarger, Mazana Don, John Elvin, Mabel Zoeckler, Walter Owens, Harold Kravitt and Frances Baviello. Arias from *Aida*, *Faust* and songs of lighter caliber were sung, respectively, by Frances Baviello, Mabel Zoeckler and Helen Short, all of whom were making their debut appearance. The entire opera class sang excerpts from Mr. Savine's opera, *Xenia*, and these bits of score were so musical as to make one desire to hear more of the opera.

The professional singers of the Savine studios were heard in the first act of *Faust*, with Ava Bombarger in the name part as Faust and Harold Kravitt as Mephisto. The latter has a bass voice of exceedingly good quality which he uses well, and also he has a splendid stage presence. Mr. Bombarger's voice was not as pleasing as was had anticipated. The scenery was from the Freed Scenery Studios and costumes by Arthur Tams & Company.

In a brief address Mr. Savine outlined his plans for developing in his auditorium a "little opera" movement similar to the little theater whereby young opera students may obtain experience in the routine of opera, and provided the required support is forthcoming, one performance each month will be given. Undeterred by difficulties which would have discouraged many, Mr. Savine at this first performance in the new little opera auditorium gave his audience much that was interesting and he and his pupils deserve commendation.

## Chicago Civic Opera Company

To Give Annual Performance for High Schools

In accordance with its usual custom, the Chicago Civic Opera Company will give during the Christmas holidays a special matinee for pupils of the Chicago high schools. William J. Bogan, assistant superintendent of schools, and Miss Hannan, president of the High School Music Teachers' Club, are completing the arrangements for the special performance of *Aida* by the Chicago Civic Opera Company on Tuesday afternoon, December 30. This matinee performance is given by the Civic Opera Company as a result of the splendid association and co-operation of the principals of 24 Chicago high schools and is in line with other efforts which are being made in Chicago to cultivate among children of the public schools a desire for the highest standards in the art of music.

## Stravinsky To Make

First American Appearance Early in January

Igor Stravinsky, noted composer, will sail shortly for the United States and is expected to arrive here on or about January 3. He will make his first appearance in this country as conductor at the pair of concerts to be given by the Philharmonic Orchestra on January 8 and 9 in Carnegie Hall, New York, when the program will include his setting of the *Volga Boatman's Song*, the suites *L'Oiseau de Feu* and *Petrouchka*. Also he will conduct his compositions, *Fireworks*, *Scherzo Fantastique* and *Sacre du Printemps*, at a special concert to be given on January 10.

A piano recital is announced by Minnie Polln in Aeolian Hall, New York, the evening of January 3. Miss Polln will be assisted in two numbers, Greg's Concerto in A Minor for two pianos and Liszt-Busoni's *Spanish Rhapsody* for two pianos, by Boris B. Feibish.

## AMERICAN ARTISTS

APPEARING AS SOLOISTS WITH CHORUSES AND SYMPHONY ORCHESTRAS

|                        |                             |  |
|------------------------|-----------------------------|--|
| New York City.....     | Philharmonic Orchestra..... | Marie Sundellus<br>Sophie Braelau<br>Helen Stanley   |
|                        | State Symphony.....         | Anna Case  |
| Springfield, Ill.....  | Civic Orchestra.....        | Lois Johnson<br>Walter Wheatley<br>Louise Harrison-Slade   |
| Cincinnati, O.....     | Symphony Orchestra.....     | Dusolina Giannini<br>Arthur Shattuck   |
| Detroit, Mich.....     | Symphony Orchestra.....     | Edith Mason<br>Albert Spalding<br>Clarence Whitehill<br>Guy Maier<br>Lee Pattison<br>Louise Homer-Stires<br>Sue Harvard<br>Emma Roberts<br>Francis Moore<br>Guy B. Williams<br>Ernest Hutcheson<br>Dusolina Giannini |
| Cleveland, O.....      | Cleveland Symph. Orch.....  | Edward Johnson<br>John Charles Thomas<br>Olga Samaroff   |
| Philadelphia, Pa.....  | Philadelphia Orchestra..... | Olga Samaroff<br>Guy Maier<br>Lee Pattison   |
| Portland, Ore.....     | Symphony Orchestra.....     | Royal Dammun<br>Sophie Braslau   |
| Boston, Mass.....      | Symphony Orchestra.....     | Albert Spalding<br>Guy Maier<br>Lee Pattison   |
| St. Louis, Mo.....     | Symphony Orchestra.....     | Marion Telva<br>Arthur Middleton<br>Mario Chamlee  |
| Chicago, Ill.....      | Symphony Orchestra.....     | Guy Maier<br>Lee Pattison<br>Arthur Shattuck   |
| Minneapolis, Minn..... | Symphony Orchestra.....     | Grace Kerns<br>Judson House<br>Alice Gentle<br>Paul Althouse<br>Arthur Middleton<br>Albert Spalding<br>Mary Mellish<br>Bernard Ferguson<br>Claire Brookhurst   |
| St. Paul, Minn.....    | Minneapolis Symphony.....   | Grace Kerns<br>Marjorie Squires<br>Judson House<br>Alice Gentle<br>Paul Althouse<br>Arthur Middleton<br>Mary Mellish<br>Albert Spalding  |

noon of December 27 the New York Symphony will give another concert for young people, and on the evening of December 29 Sascha Culbertson will be heard in a violin recital in Carnegie Hall. In the same hall on the evening of December 30 occurs the concert of the Schola Cantorum, when Rimsky-Korsakoff's opera, *Sadko*, also Chabrier's opera, *Briquets*, will be presented with a chorus of 200 voices, assisted by the Philharmonic Orchestra and a distinguished cast of soloists, including Dusolina Giannini, soprano; Marguerite D'Alvarez, contralto; Mario Chamlee, tenor; John Charles Thomas, baritone, and Leon Rothier, basso. In Aeolian Hall on the evening of December 26 will occur what is said to be the only New York appearance of Thomas Wilfred, who will give a Clavilux recital with his new five-manual Clavilux organ, which has just been completed. Then on December 27 will occur a joint recital by Andre Polah, violinist, and Richard Singer, Hungarian pianist.

laid over the various stations of the Radio Corporation of America thruout the East, Middle West and West. The first program was given the evening of December 9, when Mario Chamlee and Florence Easton, Elley Ney and the Cleveland Symphony Orchestra, also Frederic Fradkin, violinist, were heard. The event was notable inasmuch as the Metropolitan Opera stars, Mario Chamlee and Florence Easton, thru the courtesy of the Metropolitan Opera Company, made their radio debut. Elley Ney, concert pianist, was also heard for the first time over the radio.

According to the statement made by the Brunswick-Balke-Collender Company, this first concert indicates the exceptional merit of the musical programs to be offered in the series of broadcasting concerts by exclusive Brunswick artists, which series is to be known as the "Brunswick Hour of Music" and will usually be given between 10 and 11 p.m. on the dates to be announced from time to time.

New York Musical Events

Julius Bledsoe, Negro baritone, was heard in a song recital in Town Hall the afternoon of December 6. His program included German lieder, French and Italian songs as well as songs of American writers, also spirituals. He possesses a voice of excellent quality, particularly in its low tones, and made a good impression upon this, his second recital before a New York audience. His diction in the English songs needs improving, a few of the words were distinguishable.

Sunday afternoon, December 7, at the Town Hall, another English pianist gave a typical recital of classics by Bach, Schumann, Beethoven, Chopin and Paderewski. Adele Verne appeared about a week ago with the New York Symphony Orchestra when she received considerable and favorable notice. Prior to that appearance she had not played here for 15 years. It is said, but apparently many in the audience Sunday had remembered her and added in a most cordial reception. She is a vigorous, powerful but careful player, her interpretations are musicianly, indicative of the matured artist, serious and purposeful. Her present tour promises to be a continuous success and doubtless it will not be her last, because she is surely to rank with the few near the top.

A large audience heard and thoroughly enjoyed the song recital given by Ethel Parks, coloratura soprano, in the Town Hall the evening of December 8. In a well-arranged program, which included a group of songs in German, French, Italian and English, Miss Parks displayed a voice of exceeding clearness with a wide range, which permitted her to reach the highest notes with extreme ease, and her coloratura work was especially well done. Frank Brown, at the piano, and Frohman Foster, flutist, proved excellent accompanists.

The Cleveland Orchestra, Nikolai Sokoloff conductor, gave its annual concert in New York City at Carnegie Hall the evening of December 9 before a large-sized audience. On each of its visits to New York this orchestra has shown improvement in its ensemble work, and the tone of the violin section was markedly better than on previous appearances. We did not like Mr. Sokoloff's reading of the first two movements of the Brahms Symphony No. 1, C-Minor, but in the last two movements the interpretation had warmth of tone color and much of the expression needed in this most interesting composition. Overture to a drama by Arthur Shepherd, with the composer at the piano, proved a work worthy of a high degree and deserves consideration at the hands of symphony conductors. Enesco's *Roumanian Rhapsody* was well played by the Cleveland musicians, and at its conclusion hearty and well-merited applause was given.

A request recital, at which every song

on the program was a requested number, was given by Esther Dale, American soprano, in the Town Hall the evening of December 10. Possessing a voice of much flexibility, of exceedingly good quality and added to this the ability of presenting songs in a manner keenly interesting, Miss Dale gave much pleasure in a program of songs by Brahms, Bach, Dvorak, Debussy, MacDowell, Carpenter and Cadman. Her diction made every word clear and distinct. Mabel Farrar played very well an obligato for one of the numbers and John Doane gave pleasure with his piano accompaniments.

Chicago Operas

For Latter Half of This Week

On Wednesday evening, December 17, the Chicago Civic Opera Company will give the fourth performance of *La Tosca* with a cast including Muzio, Picaver and Baklanoff, and Moranzoni will conduct, and on Thursday evening *Thais* will be sung for the second time, with Garden, Mojica and Schwarz in the leading roles and Moranzoni conducting. The second novelty of the season will be *Fra Diavolo*, which is scheduled for performance on Friday evening, when it will be sung in Italian by Mason, Perini, Schlipa and Tazzari and Cimini conducting. The Saturday matinee will be *The Jewess*, sung by Baisa, Macbeth, Marshall and Lazari, Cimini again conducting, and by special request the Saturday night opera will be *The Pearl Fishers*, sung by a cast including Pareto, Hackett, Rimini and Cotruil and Pollaco as conductor.

New York Recital

Announced for Theo. Karle

It has been a long time since Theo. Karle, well-known American tenor, has given a recital in New York City, and he will be heard in Aeolian Hall on Tuesday evening, December 23, in a program which includes old English songs, a group of Russian songs, a group by Russian composers and a group by composers of this country. Mr. Karle has been much in demand as soloist with many of the most noted orchestras, also at music festivals, and during his career has made 29 tours from coast to coast.

Concert and Opera Notes

Adele P. Lien, head of the department of music of Rochester (Minn.) Public Schools, was elected president of the music section of the State Educational Association at a recent meeting held in St. Paul. Mrs. Lien, who is a graduate of the New England Conservatory, has had two years' graduate work with Stephen Townsend, choral conductor of the Boston Symphony Orchestra, and has been instructor for two years in a New England Conservatory.

Owing to an extensive Southern tour, which began December 3, Mischa Levitzki will not be heard in his annual recital in Carnegie Hall, New York, until January 13.

On January 22 a recital is announced by Mary Meliss, of the Metropolitan Opera Company, in Asheville, N. C.

On the evening of January 14 Nevada Van Der Veer, well-known contralto, will be heard in a song recital in the Town Hall, New York.

The next subscription concert by the Society of the Friends of Music of New York is announced for Sunday afternoon, January 11.

Ethel Leginska will be soloist with the Boston Symphony Orchestra on December 28 at Fall River, Mass., and on January 9 will appear as conductor of the New York Symphony Orchestra in Carnegie Hall, New York.

Guy Maier and Lee Pattison, duopianists, will appear with Arthur Shattuck, pianist, in Aeolian Hall, New York City, on January 4, when they will

(Continued on page 110)

Motion Picture Music Notes

Lovers of Gilbert and Sullivan operas will be glad to learn that impressions of *The Mikado*, which are being presented

this week at the New York Capitol Theater, is the first in the series of light opera in tabloid form which will be given by S. L. Rothfel. Last season's performances proved so popular to patrons at the Capitol that the current cycle is in response to scores of requests. This week's production is divided into two scenes, with a Japanese ballet by Doris Niles and the Ballet Corps providing the interlude. The other favorites appearing are Frank Moulan, Avo Bombarger, James Parker Coombs, Gladys Rice, Marjorie Harcum, Florence Mulholland, Vivian Kelley, Pierre Harrower, Leo de Hieropolis and an ensemble of mixed voices. The overture for the week is the *Poet and Peasant*, and Mile. Gambarelli, assisted by the entire ballet, are appearing in a ballet to the music of the waltz *Nita*, by Gruenwald.

An interesting program was presented at the sixth Sunday noon concert by the Symphony Orchestra at the Capitol Theater, Detroit, under the direction of Eduard Werner, Stephan Kozakevich, Russian baritone, was the soloist, and he sang Schumann's *Two Grenadiers* and the Chappin arrangement of the *Volga Boat Song*.

This week's musical program at the New York Rivoli Theater is headed by Miriam Lax, soprano, and August Werner, baritone, singing *Pale Moon*, by Fred Logan, as a prelude to the feature. Offenbach's *Orpheus* is the overture, played by the orchestra and directed alternately by Irvin Talbot and Emanuel Paer. There is also a dance divertissement by Lorelei Kendler, Zena Larina and Marguerite Low, and organ contributions by Frank Stewart Adams and Harold Ramsbottom.

The Barcarolle from *Tales of Hoffman*, featuring Margaret Stevenson, soprano, and Geraldine Rhoads, contralto, was included in the musical numbers at the Eastman Theater, Rochester, N. Y., during the week of December 7. For the daily organ recitals Harold Osborn Smith played selections from *La Tosca*.

Conductor Mirsky used Hosmer's *Southern Rhapsody* to open the program presented at the Palace Theater, Dallas, Tex., the first week of the current month.

The post of musical director at the Howard Theater in Atlanta, Ga., which was left vacant by the death of Buel B. Risinger, has been filled by the appointment of Alex Keese, who was associate conductor at the Howard. Mr. Keese is well known in musical circles thruout South Georgia and was for some time assistant conductor of the orchestra at the Tivoli Theater in Chattanooga, Tenn.

Rosemary Hughes made her first theater appearance in Chicago at the Randolph Theater, having been selected to sing *Emblems of Love*, written especially for the film by the same name which opened at that house recently. Miss Hughes is well known to radio fans.

Following the overture, *Cavalleria Rusticana*, played by the Theater Orchestra at the Riviera, Chicago, last week, under Adolphe Dumont, an excerpt from the same opera was given by Dorothy Biese, soprano; Cesar Nesl, tenor, and Ida Mae Cameron, mezzo. Messrs. Balaban & Katz also presented on the same bill *Harvest Days*, with the three Abbey Sisters, Charlie Calvert, the Cook Sisters, Roy Dietrich and the Harvest Dancers.

Excerpts from Wagner's compositions were directed by Lewis R. Lipstone as the overture to the musical program at the Chicago Tivoli Theater the week of December 8. The Harmony Vocalists, "That Girl Quartet", were also a feature of the week's program as was *Memory Lane*, by Marie Herron, soprano; Charles B. Gash, tenor; Milo Luka, baritone, and Jaroslav Gons, cellist.

Commemorating the recent death of the distinguished composer, Puccini, selections from *Madame Butterfly* were used by Al Davidson, conducting the orchestra at the Missouri Theater, St. Louis, to open the week's program beginning December 6. *An Interval of Song*, with Louise Loring and Marion Armstrong, under the direction of Betty Tillotson, served to introduce a number of favorites from various operas, and a personal appearance was made by "Happy" Harry Philwin in singing *Just a Bit of Heaven*, *Killarney*, *The Blarney and You* and *Memory Lane*.

Balaban & Katz presented at the Chicago Theater, Chicago, recently the Mozart Ensemble and several radio favorites, Ford and Glenn, of WLS, and Nick Lucas from WEBB. At the twin

organ Mr. and Mrs. Jesse Crawford played during the week *Memory Lane*.

Surrounding the picture this week at the New York Piccadilly Theater, John Hammond, director of music, has assembled a colorful musical score with *Les Preludes*, by Liszt, as the main overture, followed by a novelty overture, *Follow the Swallow* (Bial). Mr. Hammond is using as his organ specialties *Dearest* and *Etica*. Charles Carver, basso, is offering his interpretation of Flegler's *Horn and I'll Forget You*, and Louise Scheer, mezzo-soprano, is singing d'Hardelot's *Because*.

Descriptive features, illustrating the trials of a radio fan, were used by Director Harry Brader and Associate Director Seidl at the Rialto Theater, Omaha, Neb., last week. Among the novelties used were tuning in a jazz band, a symphony orchestra interrupted, an organ prelude, *Signor Cresco* and a number of others. Randall's Royal Orchestra, playing an engagement at the Rialto, presented a new program, including Arthur Randall's nation-wide success, *Riddle Dum Dum*.

Two elaborate divertissements, featuring operatic and popular music, occupy prominent places on this week's program at the Mark Strand Theater, New York. In the first Joseph Plunkett is presenting Kitty McLaughlin, soprano, and Edward Albano, baritone, in a duet from *Il Trovatore*; Madeleine MacGuigan, violinist, and Everett Clark, tenor, and *Dresden Statuettes* with the principal dancers. The second musical feature is *Tinypies*, by the Male Quartet, in three numbers, and this number is being repeated by popular request. A special musical score surrounds the feature picture and Dr. Percy Starnes and Frederick Smith at the organ close this unusually interesting program.

Additional Concert and Opera News on Page 110

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BY DON CARLE GILLETTE

(Communications to 1493 Broadway, New York, N. Y.)

Australians Like Good Dancing Shows

Cohan's "O'Brien Girl" and "Little Nellie Kelly" Big Successes, Writes June Roberts

New York, Dec. 13.—Good dancing shows are the most popular attractions in Australia...

For the past four months Miss Roberts has been appearing in Little Nellie Kelly in Sydney...

June Roberts and her sister, Dorothy, are the only Americans in the company with which they are appearing...

Maxine Brown Making Hit in "Plain Jane"

New York, Dec. 13.—Maxine Brown, featured player in the title role in Plain Jane, starring Joe Laurie, Jr., at the Illinois Theater, Chicago...

In Buffalo, Detroit and Pittsburg, where Plain Jane played on its way from New York to Chicago...

Last year Miss Brown raised more than \$8,000 for The Chicago Herald-Examiner Christmas Basket Fund...

Celebrate 250th Time for "I'll Say She Is"

New York, Dec. 13.—John P. Beury, producer of I'll Say She Is, will give a midnight supper at the Ritz-Carlton after the show next Monday night...

Townly Quits "April"

New York, Dec. 13.—Barry Townly, producer of Princess April, which opened last week at the Ambassador Theater...

Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of The Billboard know...

ENGAGEMENTS

New York, Dec. 13.—Maurice Holland, juvenile, and Robert Roberts, musical director, have been placed by Leslie Morosco with the forthcoming John Cort operetta, China Rose...

Davis Stock Profitable

Chicago, Dec. 13.—Col. J. L. Davis said Friday that his musical stock at the Family Theater, La Fayette, Ind., is doing fine...

LONG RUN MUSICAL PLAY RECORDS

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

IN NEW YORK

Table listing musical plays in New York with columns for Play, Star, Theater, Opening Date, and No. of Performances.

IN CHICAGO

Table listing musical plays in Chicago with columns for Play, Star, Theater, Opening Date, and No. of Performances.

IN BOSTON

Table listing musical plays in Boston with columns for Play, Star, Theater, Opening Date, and No. of Performances.

IN PHILADELPHIA

Table listing musical plays in Philadelphia with columns for Play, Star, Theater, Opening Date, and No. of Performances.

IN LOS ANGELES

Table listing musical plays in Los Angeles with columns for Play, Star, Theater, Opening Date, and No. of Performances.

SHOWS UNDER WAY

"The Love Song"

With The Student Prince to their credit as one of the finest operettas presented in New York in several seasons...

Coming and Going

New York, Dec. 13.—George White's Scandals ends its run at the Apollo tonight. Hassard Short's Ritz Revue and Marjorie, minus Elizabeth Hines, Roy Royston and Ethel Shutta, leave next week...

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WRITE FOR FREE BOOKLET B.

THANK YOU FOR MENTIONING THE BILLBOARD.

NOTES

Nyo Lee and Rona Lee, of Annie Dear, are Australasians.

Lora Sonderson, until recently prima donna in No, No, Nanette, the Chicago musical hit, is back on Broadway.

Dan Douglas, lately with Fay Painter's operetta, has joined No, No Nanette, in Chicago, replacing Maurice Lupue.

Warren Crosby, formerly in Marjorie, is now in the cast of Annie Dear, at the Times Square Theater, New York.

Dorothy Knapp, of the Ziegfeld Follies, is posing for a bust by Howard Chandler Christy, the first sculpture attempted by the famous artist.

Paulette Winston, formerly in Marjorie, is now brightening up the ensemble of Lady, Be Good, the new Astaire show, at the Liberty Theater, New York.

Eddie Cantor has introduced two new songs in Kid Boots. They are called Rock-a-by Baby Days and Follow the Swallow.

Elmer Pichler, of The Student Prince, was stage manager of the State Grand Opera in Budapest for two years before he came over here.

Dorothy Phelan, a talented toe dancer from Boston, who recently joined Chatterbox's Revue, will accompany that organization to England at the end of its engagements here.

Florence Ware, thru the altruistic nature of Marie Callahan, the lively soubrette of Kid Boots, appeared in the latter's role at a recent performance and made an excellent showing.

Jack Hartley, formerly of Up She Goes, who recently joined the new Lyle D. Andrews musical farce, My Girl, at the Vanderbilt Theater, New York, is developing the part of Harold Gray into a more extensive one. Incidentally, it was stated thru error that Hartley was engaged for (Continued on page 98)



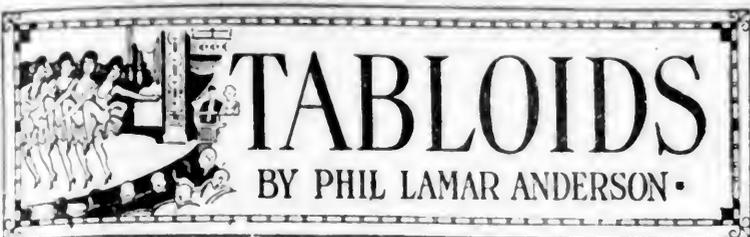
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Advertisement for THEATRICAL ST. DENIS HOTEL, DETROIT, MICH, Special Rates to the Professor.



(Communications to 25-27 Opera Place, Cincinnati, O.)

VIOLA LAKE, chorister, late with the *White Bang Revue*, has gone to El Dorado, Ark., to resume work in tabloids.

FRANK LARKIN, formerly a motion picture salesman in New England, has taken over handling of the *Frolics and Frills Company*, playing that territory. It is a 20-people tabloid.

EDNA DE SAULLES, chorister on *The League of Nonsense* show, closed with the company at Covington, Ky., a week ago to join her husband, Joe Brill, in Chicago.

CHARLES SOLODAR of Solodar & Myers, is producing his own show and opened December 8 in Petersburg, Va., to tour the *Speigelberg Time*, carrying 12 people in *The Brinkley Girls Company*.

FRID HOWNIE and wife have joined Fred Hurley's *Jolly Follies Company*, booked over the Sun Time, to do double specialties and parts. Bud is an eccentric comic and is working opposite Frank Males, blackface.

Have married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of *The Billboard* know all about it. Send in all the details, and the notice will be printed the following week.

JACK GILARD and his *White Bang Girls Company*, with Margaret Connolly, Alice Burke, Eddie Kellar and a chorus, introduced tabloid to the Comique Theater audiences in New Bedford, Mass., last week for the first time. This house previously offered pictures.

IN JACK ROSE'S *Rose Bud Company*, playing the *Speigelberg Circuit*, are Jack Rose, Jew comedian and manager; Pat Gallagher, blackface; Ollie Castle, leads; Kinney Duo, a musical act, and chorus with Marion Kinney, Mickey Hamilton, Dolly De Vere, Elaine Stein, Babe Miller. All of the chorines do specialties.

COMMUNICATIONS signed "a friend" or her "friends" are regarded the same as anonymous and notes received from such writers are not published. Writers' names will be withheld from publication upon request, but we must know the authority for every news item that appears in these columns.

PAUL MARTIN has returned to Marshall Walker's *White Bang Revue* after spending a week in New Orleans, La., where his mother was seriously ill. New Orleans shows Martin, is dead so far as tabloid shows are concerned. And yet the people there seemed hungry for this type of entertainment. He says two houses there now dark could be made paying propositions with tabloid stock.

THE MARTIE DUPREE Show broke the house record at Poll's Palace Theater, Waterbury, Conn., when playing there recently. It is reported. This is the attraction that the United Booking offices bought for 44 weeks' solid work thru the New England States, establishing a precedent in the history of Keith's and tabloids.

M. J. MEANEY, of the Brewster Amusement Company, Boston, has made some changes in the roster of Hoyt's *Revue*, strengthening the show a great deal. He has added Ben Loring, Ethel Abbott, Joe Conroy, Fred Maniell, Harry Left, Gladys Left, Betty Hueshes, Peto Brady, musical director, and John Fagan. Seven of these are replacements, while the first two are additions.

BOBBY FERGUSON and Wenda Low, soubrette, of the Ferguson Musical Comedy Company, under direction of the Brewster Amusement Company, opened in New Bedford, Mass., recently, and will play thru New England. In this 18-people tabloid are seven principals, a musical director and chorus of 10 girls. The show has been equipped with all new scenery, costumes and equipment.

GERTRUDE ESBERGER joined "Red" Mack's *Ragtime Serenaders Company* at Greenville, O. Her son, Edwin, with whom she has always been associated, will remain this season at their home in Cincinnati, where he is working and also studying music. The Esbergers formerly were with Amsden & Keeffe's *French Follies Company*, and last season were with Jack Hutchinson's show.

CLARENCE BRITCHARD is back from the East and North, following a trip by automobile, and now is headed for Atlanta, Ga., to produce his own show, which will open around Christmas time and be routed over the V. C. M. C. Time. Mack Walsh, his partner, left Asheville, N. C., a few days ago for New York to purchase scenery and wardrobe. The new tabloid will carry a six-piece orchestra as a feature.

BEN MATTHEWS and wife are now

with *The Hyler Revue*, a 16-people show, carrying a hot jazz band, playing the *Joe Speigelberg Time*. Ben is a bump comedian of the well-known Matthews troupe of Roman ring artists, who worked under the big top a few years back. He also had his own show for nine years, playing the *Speigelberg* and *Gus Sun* circuits, billed as *Matthews' World of Novelties*.

MANAGER H. PRICE, of the Palace Theater, Oklahoma City, Ok., recently bade good-by to Klimbing and Harding, who for ten weeks successfully played to large audiences in his house. The K. and K. Company moved to Beaumont, Tex. Tabloids will be resumed at the Palace, with Billie Watson producing; Ruth Parks doing characters; Dan Friendly, Jew comedian; Arthur Lee, straight; Sybil Bridgeman, soubrette; Dolly Darby, specialties, and a chorus.

"COTTON" J. STOREY and wife, Essie, of the *Paramount Entertainers Company*, numbering five people, called at *The Billboard's* Cincinnati home between shows while playing near that city a week ago. They motored to the Queen City. Earl and Pauline Whitaker, pianist and soubrette, and Baby Lorena, age four, comprise the company with the Storeys, "Cotton" doing blackface and his wife specialties in this vaudeville revue. Mrs. Storey was confined to a hospital at Greenfield, O., for several days.

WHEN PEGGY OSBORNE'S *Fashion Revue* Company played Chattanooga, Tenn., Thanksgiving week Sam Bareski, manager, was host at a seven-course dinner at the Patten Hotel. On a 25-pound cake was inscribed the name of each member of the company. Those present included Miss Osborne, comedienne and manager; Mack Walsh, blackface; Roy Cowan, Clay Pitts, tenor; Lockie and Kretone, specialty team; Sarah Osborne, soubrette; Annie Ashtroff, prima donna; Nell Stone, and the Newark Four.

THE TOWN FOLLIES is the attractive title of the musical tabloid now in stock at the Gayoso Theater, Kansas City, Mo. In the company are Walter Johnston, first comic; William Coy, second comic; Robert Johnson, straight and characters; Princess Livingston, soubrette; Bibbie Bullard, prima donna. The chorus: Janet Boor, Goldie Johnson, Margaret Klark, Mae Owens, Alma Coy. The company recently lost Bobby Ryan, principal producing comedian, who has joined *The Beauty Paraders*, a Mutual wheel show, where he replaced George (Chick) Barkham.

IRVING LEWIS, owner and manager of *The Nifties of Broadway Company*, entertained the members of his show at a Thanksgiving dinner while playing at the Star Theater, McKeesport, Pa., Thanksgiving week. The roster of the company remains the same and the show is going over big everywhere, according to report. For Christmas week there will be a tree and party for the company in Jackson, Mich. Some of the Lewis people say they can hardly wait for each week's issue of *The Billboard* to come out, so anxious are they to peruse the Tabloid columns.

IT WAS SURPRISING to hear the name of Homer Neer, general manager of the Sun Booking Exchange, Springfield, O., used in Ray Read's burlesque show at the Empress Theater, Cincinnati, the

other night. Then, to make sure that we were not mistaken, we went back a night later, only to hear Gus Sun's name spoken, the usage presumably being for the purpose of creating some sort of a laugh. But, alas, how flat the gags fell! Read surely must be hard up for material when he resorts to the use of tabloid chieftains' names in his show. For professional courtesy, I. N. Herk ought to order such lines CUT.

THE HOLDEN THEATER, Detroit, which opened to tabloid stock about a month ago, is doing exceptionally good business, we are advised. There are 11 people who comprise the *Holden Players*, with Vern Duncan, manager and producer; Mrs. Fred Vice, chorus producer and characters; Willard and Dan (team), doing straight and principal comedy, respectively; Robert Kline, parts. Anna Fineburg is soubrette, doubling chorus; Louise Texas leads numbers and doubles chorus with Sheaba Dolof, Maude Bruce, Phillis Spaine, Catherine More. The company is at the Holden for an indefinite engagement, says Ed Buckley, manager.

THE CLARK SISTERS' *Revue* broke into the front page of a Logansport (O.) paper the other day, thru a contest in which subscribers told what they considered the best bargain in town for the week. Winners of published letters were given cash awards. Said one person: "Thanksgiving Day at the Luna Theater the public was offered the best bargain in musical comedy that was ever brought forth in a long time. The 50-cent seat that I purchased was the best buy I have made in Logansport. The Clark Sisters are to be commended for the fine show which they have and the Luna Theater management should consider itself lucky in being able to book such a wonderful company."

THE ROSTER of Kavanaugh & Ramon's *Naughty Baby Revue* Company follows: Art Kavanaugh, character comedian and manager; Ruth Ramon, soubrette and chorus producer; Klitty Green, characters and yodeling blues singer; Harry Cordray, straight and imitator of musical instruments; George Lew Green, featured principal comedian. The chorus: Margaret Moyer, Vernie LaVerne, Miss Cordray, Marie Alter, Irene Maloney and the McLonn Twins. The company plays all script bills and carries three complete sets of scenery. It is booked over the *Speigelberg Time*. The Greens just received a new drop depicting a main street in a small Western town for their rube comedy act. The show is playing the Carolinas and will be in Florida for Christmas.

AFTER A BRIEF rehearsal at Baltimore, Md., Samuel Shuman's *Boston Musical Comedy Company* opened there November 24, and will remain for an indefinite engagement. Later the company will go on tour thru Northern Pennsylvania and New York State, thence into Canada. The roster: Jack Conway, first comic; Joe Harris, second comic; Joe Levine, character comic; Eddie Sherman, straight; Kate Williams, prima donna; Gladys Hayes, soubrette. The chorus: Bell Suttick, Helen Dupree, Ada and Ida Williams, Katherine Purchase, Dora Buchanan, Dumont Aurall, Blanche Harrison, Gladys Mounts, Hazel Wilson, Ethel Lorraine, specialty dancer; Ada Williams, pianist; Benjamin Klebanow, manager and producer; Samuel Shuman, general manager and organ.

LEIGHT & GARDNER'S *Gloom Chasers* Company has opened on the Joe Speigelberg Time in the South. Recently it was reported that the company would play the Gus Sun Time, but changes were later made in the booking schedule. In the company are The Monumental City Four, with Meredith, Dearing, Edell and Mack (featured and scoring); Jess Mack is light comedian and straight man, Tom Meredith is producer and doing eccentric comedian parts. Dan Dearing is handling characters, Billy Harren character woman, Minnie Burke soubrette, Dave Edell specialties, George Manning general business, Paul Miller musical director. The chorus: Jean Schultz, Toots DeVon, Ruth Hamline, Gladys Timmons, Violet Miller

and Beverly Burke, who leads numbers. TAB. Follow Joe

THE ZIP BANG ZIP Revue is the title of Amsden & Keeffe's new miniature musical show which has just been put on the road, booking out of Springfield, O.

(Continued on page 35)

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(Communications to 1493 Broadway, New York, N. Y.)

## PRESIDENT HERK PLANS SUMMER SEASON FOR MUTUAL CIRCUIT

Refuses To Confirm or Deny Report That Movement Is on Foot To Present Shows in Tab. Form Under Canvas

NEW YORK, Dec. 13.—Ever since I. H. Herk was elected to the presidency of the Mutual Burlesque Association, controlling houses and shows on what is known as the Mutual Circuit, *The Billboard* has kept itself well posted on not only the activities of Mr. Herk and his business associates but on the activities of a group of Western theatrical promoters who have been keeping tab on President Herk's progress in stabilizing the Mutual Burlesque Association and its circuit of houses and shows.

It may have been prearranged, or, as President Herk evasively admits, it may have been a mere coincidence that he should be in Chicago during the National Association of Amusement Parks convention at the Drake Hotel last week, but actions speak louder than words, for reports from our representative in Chicago give us good reasons that it was prearranged by E. Thomas Beatty, a business associate of President Herk, likewise secretary of the Mutual Burlesque Association and director of the National Theater, Chicago, presenting Mutual Circuit shows. We know for a positive fact that President Herk was in conference with several prominent managers of parks and in company with representatives of various traction companies which control parks in various sections of the country, including well-known seaside resorts.

President Herk, with his usual enigmatic smile, on his return declined to deny or confirm the reports made to us by our Chicago representative, who, in a communication this week, advises us that there is a movement on foot to present Mutual Burlesque in tab. form under canvas in numerous parks throughout the country and at seaside resorts during the coming summer.

Altho President Herk would neither deny nor confirm the reports from Chicago, he did admit that he is now working on plans for a summer season for Mutual Circuit shows that will prove profitable for producers and performers alike, as it will enable the producers at the end of the Mutual Burlesque Circuit season to take over all of their present equipment and costumes, provided for them by the Mutual Burlesque Association, as their own property, which has been paid for in full by their weekly payments to the Mutual Burlesque Association for that purpose.

When we submitted our reports to President Herk he requested that we give no publication to the reports for the present, but as the reports come from a reliable source, entirely independent of Mr. Herk and the Mutual Burlesque Association, we feel at liberty to give our own version of what President Herk is planning to do in connection with Mutual Circuit shows for the coming summer, and if we are right in our surmise it is an experiment that may become sufficiently successful to expand the Mutual Circuit into a 52-week consecutive season.

In speaking of his own plans for Mutual Circuit producers and performers, President Herk said: "I think your reports from the West are somewhat far fetched, as we have signed no contracts as yet with any parks or traction companies, as my original plans did not include either one or the other, but for months past I have been working out a plan that may possibly lead up to a summer season for as many of our producers and performers who care to work along the lines to be perfected after a conference that will be held in this office prior to the close of the current season.

"If I can perfect my plans along practical lines it will enable the producer to utilize all of his equipment of scenery and costumes throughout the summer and at the same time keep many of his company at work, during which time he would have ample opportunity to try out many new bits and numbers and at the same time try out new talent by giving the new talent the benefit of the careful coaching of those in the company fully familiar with our production and presentation of burlesque, for we will require more producers and more talent next season than we have during the current season. While we are not going to make any radical elimination of those who have helped us to make the Mutual Burlesque Circuit shows what they are today, there are a few undesirable in the shows that we will have no place for next season unless they show a more co-operative disposition to

comply with the orders issued from this office.

"If my present plans mature along the lines of my expectations, producers will be able to clear up possibly \$2,000 on the summer season by utilizing their present scenery and equipment and with the opening of the regular season we will provide them with entirely new equipment in scenery and costumes.

"We are in receipt of applications for franchises, also applications from many well-known burlesquers who have not as yet appeared on the Mutual Circuit, and we are giving careful consideration to the applications of both with a view to making our circuit stronger next season than it has been during the current season. I feel that by providing these producers and performers with work during the summer season that it will be a big inducement for them to come over to the Mutual Burlesque Circuit with the opening of next season."

President Herk declined to discuss or debate the proposition any further, as he claimed that in giving publication to his plans he would be doing an injustice to those who are most vitally interested with him in this new project.

## COLUMBIA AMUSEMENT COMPANY STILL MAINTAINS DEEP SILENCE

Producers, Performers and House Managers Perplexed---Attribute Their Ills to Bungling by Unseen Influence

NEW YORK, Dec. 13.—Since Sam A. Scribner, general manager of the Columbia Amusement Company, decided to make Walter K. Hill conductor-in-chief of the news bureau maintained by producing managers of Columbia Circuit shows, the disseminator of information to theatrical journalists, there has been a noticeable curtailment of information relative to the activities of the Columbia Amusement Company that is mystifying to theatrical journalists, and more so to producers per-

formers and house managers on the Columbia Circuit, who sense an influence not heretofore felt in connection with the officials of the Columbia Amusement Company. Therefore, producers, performers and house managers are perplexed and attribute many of the ills that they are now suffering from to the bungling of burlesque by that unseen influence.

The chief topic of conversation among burlesquers in general during the past two weeks is a report from the West to the effect that instead of a Columbia Circuit show playing the Lyric Theater, Dayton, O., for the week of December 1-6, and the Olympic Theater, Cincinnati, O., week of December 8-13, *Talk of the Town* in the routes is peddled for a lay-off week of December 8-13, so that one of Gus Hill's *Bringing Up Father* companies played the Lyric, Dayton, last week and the same company is playing the Olympic, Cincinnati, this week.

It strikes many burlesquers that it is somewhat incongruous that Harry Strouse's *Talk of the Town*, conceded to be one of the best burlesque shows on the Columbia Circuit this season, should be laying off and a Gus Hill *Bringing Up Father* be booked for the time originally allotted to Strouse for his *Talk of the Town*.

Inquiries by phone to Mr. Hill Thursday elicited a somewhat confusing response to the effect that there had been a readjustment of the route due to the booking of the Lyceum Theater, Columbus, O., as a Columbia Circuit house, but Mr. Hill's explanation was far from being convincing.

### Conferences a Daily Occurrence

The regular quarterly meeting of the Columbia Amusement Company and its allied corporations was held in the execu-

Jack La Mont Honored

Milwaukee, Wis., Dec. 13.—Jack La Mont, Jewish comedian and a favorite of Fox & Krause burlesque productions, is being honored tonight in a special midnight farewell performance at the Gayety Theater on the eve of his departure for Indianapolis, where he will head the company opening the Capitol Theater under Fox & Krause management December 20. The producers are taking this opportunity of making good their promise to give every deserving chorus girl a chance to make good as a principal. Among those who will be permitted to court the favor of the audience in feature numbers are Ellen McKenna, Violet Tanner, Bee Burroughs and Alpha Conley, all of whom have distinguished themselves in the Fox & Krause *Blue Ribbon Chorus*. The late performance also will mark the closing of engagements with the company by Anna Rose, Jack Harrington and Ethel Howard, principals.

The Fox & Krause No. 1 Company, headed by Jack La Mont, will open at the Capitol Theater, Indianapolis, next Saturday. The show will be staged by Gus Arnold, with numbers produced by Mamie LaMont. The strong supporting cast includes Chubby Drisdale and Blanche Burnette, soubrettes; Minnie Fitzgerald and Mildred Strange, ingenues; Les Dunn and Lawrence Wall, comiques; John Trent, straight; Frank O'Rourke, character, and others.

Matt Kolb is now busy assembling and training a third Fox & Krause Company, which will open at Milwaukee December 20. It will have the regulation 12 principals and 22 choristers, in keeping with the standards set by the producers. Those who have been definitely engaged include George Barkham, comique; Violet Barkham and Norma Noel, soubrettes; Jack Stanford, straight; Bryan Wolf, juvenile, and Connie St. Claire, ingenue. Meanwhile Fox & Krause are reported on the best of authority to be closing a deal for taking over a fourth theater within a few weeks.

Lew Sidman

Rejoins "Peek-a-Boo"

New York, Dec. 13.—Lew Sidman, business associate and manager of Dave Sidman's *Peek-a-Boo* Company on the Columbia Circuit, recovered sufficiently from his recent automobile accident to rejoin the company and communicate from Wheeling, W. Va., that both he and the company are doing well and that the show is now well set with several changes in cast that include several newcomers in the person of John and George Charland, acrobats, supplemented by Lynch and May, an acrobatic singing and dancing team, all of whom have played in vaudeville on the Keith Time. With the addition of these acrobatic teams Lou has revived his former circus scene as the finale of the show and he states that it is going over better than ever before. The reorganized cast includes the old reliable Lander Brothers, as comiques-in-chief; Matt Kennedy, straightman; Ed Quigley, characters; Charlan Brothers, acrobats; William Lynch, acrobatic dancer; Peggy Mayo, ingenue prima donna; Nelle Neilson, soubret, and Martinna May, ingenue.

Christmas Dinner for Show and Employees

St. Louis, Mo., Dec. 13.—Joseph Oppenheimer, popular manager of the Garrick Theater, Mutual Burlesque house, will give a Christmas dinner, December 25, on the Garrick stage, to his employees and the members of the show which will be the attraction that week.

The Thanksgiving dinner, at which there were 78 plates, was a pronounced success. At that time the *Round the Town* Company played the theater and the members of the company as well as several theatrical luminaries in the city and this section attended. Speeches were made at that time by Ed. Ryan, George Belfrage, Joe Oppenheimer and Mabel Lea.

Seen and Heard

Sheriff Jack Levy appeared on Columbia corner Thursday last with a manziled bankroll and transportation to Toronto, where he will become the little man at the head of the big show, otherwise Rube Bernstein's *Bathing Beauties*.

Jack Quinn and Ruth Mayer, while laying off at Kansas City, stepped in to Izzy Weingarten's *Stepping Out* on the Mutual Circuit and will renew acquaintance of their many New York City friends when they play the Prospect Theater during the current week. They are doing a singing and dancing specialty, likewise comedy, throughout the entire show. They were both formerly with Charles Greenwood in musical comedy.

The Weingarten family will be well represented in New York City during the current week, for Izzy Weingarten will leave his cozy home in the West and entrain for the metropolis to look over his two shows, *Steppin' Out*, a Mutual Circuit show, playing the Prospect Theater under the management of his son, Arthur Weingarten, and his *Follow Me*, colored show, playing the Lafayette Theater under the management of his brother, Julius Weingarten.

A report has reached the Mutual Circuit office that Max Gealer, comique, exited last Saturday from the Frank Harcourt *Red Hot* Company at Schenectady, being succeeded by Johnny Goodman, company manager, as second comique, who will be relieved of his comedy-making efforts at the Prospect Theater, week of December 22, by Abe Gore.

Ray Caffery, late manager of Frank Harcourt's *Red Hot* on the Mutual Circuit, after closing his engagement with that company, secured an engagement as special writer on *The New York American*, which had its reflection in a dinner tendered him by the newspaper and sporting and newspaper men in his hometown, Newark, N. J., who tendered him a welcome-home party and banquet at the Achel-Stetters Restaurant, where many of his former associates ragged him for ever deserting the ranks of journalists to become a burlesquer.

Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of *The Billboard* know all about it. Send in all the details, and the notice will be printed the following week.

(Continued on page 108)

# MUTUAL CIRCUIT

Prospect Theater, New York

(Reviewed Tuesday Evening, December 9)  
**"Step Along"**

A Mutual Burlesque attraction, Entire production conceived and staged by Sam Morris and Bee Bernard. Musical direction by Marie Brivegole. Principal's costumes designed and executed by Ida Bernard. Presented by Morris & Bernard, week of December 8.

**CAST:** Max Coleman, Bennie Moore, Mina Bernard, Claire Stone, Virginia Beattie, Chester Griffin, Peter Wells, Marion O'Neill, Bee Wilson, Beatrice Jowett, Mina Bernard, Rose DeMarr and Ruth Southern.

**CHORUS:** Marion O'Neill, Beatrice Jowett, Ruth Southern, Marie Ambry, Helen Griffin, Rose DeMarr, Jean Alpine, Beatrice Wilson, Dottie Reed, Mabel Marsh, Helen Ridgeway, Ruth Keenan, Dixie Renault, Billie Ward, Jessie Clark and Midge Daly.

## REVIEW

The rising house curtain revealed a semi-darkened stage and an apparently elaborate realistic ship deck with an exceptionally large ensemble characterizing pirates in song, a la opera, with various principals leading a series of songs in keeping with the setting, but as the lights came up a close observer of stage mechanics could readily observe that the apparent realistic ship was an artistically painted backdrop with several front-leg drops, and seldom, if ever, have we seen its equal in stage setting or talent of principals, who exceeded in number any show so far seen on the Mutual Circuit, and never have we seen a chorus ensemble more personally attractive or vivacious.

Also there is nothing on the program to indicate any one of the principals being featured. Little Mina Bernard, a bobbed brunet, exceptionally pretty-faced, slender ingenue-soubret, dominated the entire company on her each and every appearance, and having reviewed this little girl's work in other shows we can conscientiously say that we have never seen any one in burlesque who has more talent or developed more ability than this little girl has during the past three seasons, and it is surprising to us that Broadway hasn't stolen her from burlesque, for she can sing, dance, work in scenes and put over specialties in acrobatic dancing that are remarkable in one so young.

Max Coleman, a clean-cut Hebrew with frequent changes of attire, is apparently the comique-in-chief, and he is another Morris & Bernard actor who shows wonderful improvement over his work in shows previously reviewed by us, for he is far more aggressive in his work, likewise faster and funnier, and he puts his every line over for laughter and applause.

Bennie Moore is comique and does a modified wop through the entire presentation, and let it be said to Bennie's credit that he is coming to the front as a wop comique who has an inimitable makeup and mannerism that is admirable, and the same is applicable to his delivery of lines a la natural Italian, which is enhanced in several scenes in the show by his recently developed dancing ability, which includes an eccentric dance extraordinary.

Ida Bernard, a petite, pleasingly plump ingenue-soubret, is there with pep and personality, talent and ability, so essential to popularity in the presentation of burlesque, and Ida never misses an opportunity of putting her numbers over for encores and her work in scenes for telling effect.

Claire Stone, a pretty-faced, flirty-eyed, over-smiling, modelsque, bobbed brunet ingenue-soubret, has also developed wonderfully in the past season, and Claire can now hold her own with the best in burlesque when it comes to singing, dancing and working in scenes, likewise in specialties.

Virginia Beattie, a pretty-faced, tall, slender singing and dancing specialist, is a second Charlotte Greenwood, and, if this clever girl is wise, she can, with the careful coaching of one who knows, become a character comedienne who eventually will become distinguished.

Chester Griffin, a clean-cut, clear-dictioned straight man, appears equally well in characters, and as an operatic vocalist has few equals in burlesque.

Peter Wells, one of the classiest juveniles we have ever seen in burlesque, works well in scenes, has a sweet singing voice in numbers and a dancer of intricate steps admirably, and as a juvenile in dramatic stock would be a matinee idol.

Ruth Southern, a pretty-faced, dazzling blond toe dancer, in a specialty has far more talent and ability than many we have seen in burlesque.

Rose DeMarr, a pretty-faced, little bobbed brunet, handled several minor roles well, and as the "cry baby in carriage" evoked much laughter and applause.

Marion O'Neill, Bee Wilson and Beatrice Jowett, programmed as the three graces, fully merited their title, for they dance in unison with exceptional gracefulness.

The show in its entirety combines opera, musical comedy, vaudeville and burlesque, for the most part presented in elaborate full-stage sets, with the principals and choristers in frequent

changes of characteristic costumes, and this is especially applicable to the finale of the first part in a strutting ensemble and the grand finale with a full-stage-set minstrel company. In both the finale and the grand finale all of the male principals appeared in satin minstrel-man attire with a change of colors for both finales, and if there is any better dressed show on the Mutual Circuit we have not seen it, for all of the feminine principals made frequent changes of costly and attractive gowns and costumes, and the same is applicable to the choristers, while the masculine principals appeared at frequent intervals in characteristic costumes in keeping with the scenes in which they appeared.

Taking it in its entirety, the entire production and presentation is a credit to Mutual Burlesque, for it combines class, cleanliness and admirable real burlesque comedy.

If some of the producing managers of burlesque, laboring under the impression that "cooch" dancing and other indecencies are necessary to entertain patrons of burlesque, would sit thru an entire performance of *Step Along*, they would then fully realize the error of their ways, for this show is one that other producing managers can pattern after with profit to themselves and Mutual Burlesque in general.

*Been married recently? Or become engaged? Or has the stock paid you a visit? If so, don't forget to let the editor of The Billboard know all about it. Send in all the details, and the notice will be printed the following week.*

## Tabloids

(Continued from page 33)

where rehearsals were held, over the Gus Sun Time.

THOMAS A. DUNN, pianist, and wife, Bee Dunn, formerly in tabloid, are now members of the Hila Morgan Stock Company, playing in Texas.

W. J. LITTLE, San Antonio (Tex.) theatrical chieftain, has bought the Cozy Theater in Houston. He will remodel it and offer tabloid stock.

DOLLY LOVE, chorister, late of Milwaukee and Chicago, recently joined Eastwood Harrison's *Step Lively* Company at the Regent Theater, Hamilton, O.

SAM GOLDMAN has joined the tabloid stock company playing the Prince Theater, Houston, Tex. He is a producing comedian.

ALLIE BAGLEY, prima donna with *The League of Nonsense* Company, had as her guest her sister, Mrs. George Logan, and son, Harold Logan, of Louisville, Ky., when the company recently played a week at the Regent Theater, Hamilton, O.

ETHEL DEANE, chorister, is in the Koch Hospital, Koch, Mo., we are advised by her friend, Billy Markell, who asks that acquaintances of Miss Deane write her, care of Division 2, Room 5, thereby giving her cheer at this Yuletide season.

CHARLES V. TURNER, manager of Burns & Paden's *Cute Little Devils* Company, is one of the earliest to start distributing Christmas remembrances among his friends. The Tabloid editor acknowledges receipt of one of them. We can smoke a lot, nowadays.

WASN'T THAT A splendid Christmas Number of *The Billboard*? And how did you enjoy the Tabloid section? There's just one way to keep these columns replete with interesting news. That's co-operation. We need the help of everyone identified with tabloids. Make yourself known. Drop a line today.

OWING TO SEVERAL big pictures having been booked for the next two weeks at the Prince Theater, Houston, Tex., two tabloid companies are combining from the Prince and Grand theaters, the latter in San Antonio, making a 40-people tabloid stock production at the Grand until the first of the year.

CUDDLE UP, lately a one-nighter musical comedy, is now playing the Gus Sun tabloid houses and was scheduled to open at the Regent Theater, Hamilton, O., December 14, for a week's engagement. The show, as a one-nighter, played at the Jefferson Theater, Hamilton, about a month ago.

L. DESMOND'S *New York Roof Gar-*

*den Revue* has just passed its eighth week in Missouri and Oklahoma and continues to make a bit along the route. Kansas will be played for the coming six weeks. Preparations are being made on the show for a big Christmas party, following an annual custom established by Mr. and Mrs. Desmond.

AN APOLOGY is due Stanley Crable, tenor, with *Honeytime*, a musical tabloid, and Billy Church, tenor, with the Al G. Field Minstrels, for the unintentional reversal of sketches for their pictures in the Christmas Special issue of *The Billboard*. This mixup occurred in the composing room during the 11th-hour rush to get out the big edition.

THOSE WHO COMPRISE the tabloid stock company at the Grand Theater, San Antonio, Tex., include: "Chick" Griffin, comedian; Virgil Siner, straight and director; Lew Luther, characters; George Rowland, general business; "Chuck" Hockback, straight; Jimmy Doolin, general business; Kate Siner, characters; Elsie Pevetau, soubret; Reta Lowan, ingenue, and a chorus of 10 girls.

ERNIE DE VOY, formerly carpenter with Golden & Long's *Buzzin' Around* Company, is now property man with Gus Hill's *Bringing Up Father* Company, a one-nighter, which played a week's engagement last week at the Olympic Theater, Cincinnati. De Voy called at *The Billboard* to renew acquaintances with members of the editorial staff whom he met while in stock at the Hippodrome Theater, Covington, Ky., last fall.

A LETTER, signed by Harry French, Martie Galemore, Eddie Meeham, Irene Stegman, Lou Grabs, Edith Holt, Mabel Boyer, Mary Belcher and Mabel E. Funston, comes to our desk criticizing Blair & Donovan's *Heart Breakers* Company, which was suddenly closed recently in Salina, Kan. The artists allege the management owes part salaries and took some of the belongings of these folks. Further details are lacking.

EASTWOOD HARRISON, manager of the *Step Lively* Company, dropped into the Empress Theater, Cincinnati, the other day only to find that Ed and Cleo Douglas, who last season were his second comic and specialty workers, are now in burlesque and members of the Ray Read's *Speed Girls* Company, a Mutual show. Needless to say Harrison and Douglas were inseparable during the week outside show hours.

CHARLEY BANGER, late of Cincinnati, has joined Lester's *Big Revue* and advises that Lester has a fine production with beautiful scenery, fine wardrobe and a splendid 16-people company. Banger is producing comedian; Ralph McGuire, eccentric comic and juvenile; Dave Morris, character comedian; Neal Leible, straight; May Friel, prima donna, and Margue DuPaine, soubret. The chorus: Helen Engle, Tena Cetar, Margie Williams, Julia Patrick, Betty White, Mary Powell, Mary Smith, Pauline Johnson and Billie White. Charles Green is musical director.

ADOREE ROSSINI, classical dancer and producer, aside from conducting a dancing school in Los Angeles and rehearsing a new revue, is finding time to play the role of Fairy Godmother to 24 cripples at the Children's Hospital there. This Christmas 12 little girls will have a rag doll completely gowned, made by Madame Adoree, and 12 little boys will pass long hours with books and drawing material. A revue of 20 people, known as *McDonald's Merry Maids*, owned and produced by Madame Adoree, begins a tour of the Pacific Coast in January.

MILLER'S *Merry Makers* Company opened recently in New Castle, Pa., and went over in great style, comes a report. Says our correspondent, "We have one of the fastest and snappiest-stepping choruses on the Gus Sun Time." Those given this credit include Charlotte Kollie, Mae Desmond, Harriet Wayne, Mae Babel, Marlon Carlyle and Margie Kollie. Ed Miller, with his magic, is featured, together with Herb Carlyle and Bert Wilson, fun makers; John Desmond, specialties; Marlon Carlyle, soubret; the Kolly Sisters, harmony duo; Mae Babel, ingenue, and Harriet Wayne, "the girl in the bottle".

WALTER DEERING, formerly in tabloid and identified with the Al and Lov Bridge Company and Marshall Walker's *Whiz Bang* Company, is now in burlesque, doing straight with *The Talk of the Town* Company, a Columbia Wheel attraction. The writer met Deering the other night at the Olympic Theater, Cincinnati, and had a pleasant visit with the graduate from tabdom. Deering has a three-year contract with Harry M.

Strouse and next season his salary will be in three figures, he said. He owes his professional debut to tabloids and has many pleasant memories of days he spent on the Harbour and Gus Sun circuits.

JACK STEIN'S *Fiddish Players* are enjoying a successful season, having opened at Henderson's Coney Island in Detroit, and now are finishing four weeks at Orchestra Hall. They will play Cleveland, Pittsburgh, Baltimore and several other cities en route to the Amphion Theater, Brooklyn, N. Y., where they open Christmas Eve. The policy of the Amphion will be high-class Jewish and English vaudeville and feature pictures. There are 14 principals in the company and a chorus of 12. Among those featured will be Nina Shiekowitz, soubret; David Meyrowitz, Jewish composer, and Sterns, who will produce the playlets, a number of which he wrote.

BROWN & THOMPSON'S *Band Box Revue* opened for stock at the Lyric Theater, Ft. Wayne, Ind., November 23, and to date has been playing to splendid business, we are advised. The company roster includes: "Red" Walters, principal comedian; "Bob" Sheen, straight; Ruby Fancher, ingenue; Pearl Davis, soubret; Marie "Red" Jasmine, characters; Don Davis, characters; Al Cooper, general business. The Lyric Four is comprised of Al Cooper, Walters, Sheen and Babe Shreve. The chorus: Bebe Freeman, Bobbie Jackson, Betty Fair, Faith Ryan, Marie Rich, Cora Lorimer, Mae Cooper, Quentin Ferguson, Grace Sheen, Margaret Thornburg, Bessie Moyer and Agnes Bailey. Al Brower is company manager.

BILLINGS BOOTH, manager of Thelma Booth's *American Beauties* Company, writes that he has just signed a year's contract with the Orangeburg Amusement Company for a solid year's run, beginning December 8, with the option of renewal at that time, to play in the Lyric Theater, Charleston, S. C. This will be the only stage attraction in Charleston, a city of 85,000 people. The Lyric is located on the main street in the heart of town. Thus, says Booth, indications point to a successful engagement. He has a company of 15 people, offering two bills a week.

BOB GREER is director and comedian of the tabloid stock company playing at the Prince Theater, Houston, Tex. Others include: Sam Goldman, comedian and producer; William Lewis, straight; Cal West, straight; "Mikey" Riley, comic; Rosie Morton, leads; Tanny Galaway, ingenue; Bonnie Mack, soubret; Hazel Mason, characters. The chorus: Billy Long, Tobe Rodgers, Wolf Sisters, Bessie Whitlock, Ruth Whistler, Mary Waring, Grace Lewis, Jeannette Green, Dorothy Jones. W. J. Lytle, of San Antonio, is owner and manager. He also has a string of theaters in the South. Tommy Whitlock is local manager. Greer went hunting the other day, he writes, and got 25 ducks. He wishes the law would permit him to send us one. So do we, Bob.

THO NOT A TABLOID, the Mysterious Smith Company is booked over the Gus Sun Time of tabloid houses this season and is playing to large and appreciative audiences at every stand. The Tabloid editor saw Smith work at the Regent Theater, Hamilton, O., December 7. He has a fast moving show, running for more than an hour. We enjoyed a pleasant visit with Smith and members of his company, numbering seven. Three years ago we "caught" him at the Orpheum Theater, Sioux Falls, S. D., and note that he has not changed his show a great deal, yet several new tricks and illusions have been added. He is doing 35 tricks in addition to featuring Mme. Olga, mindreader. Patrons and managers alike are more than pleased with the Smith show.

## PHILLIS AND JOE DeRITA



This clever and beautiful team is featured in songs and dances in tabloid with Charles W. Renner's "Peck's Bad Boy" Company, a bill in which they also have leading juvenile parts. Miss DeRita is a versatile soubret.

## A CHRISTMAS SUGGESTION

AN ARMADILLO BASKET MAKES A MOST UNIQUE GIFT.

From the horned shell of the curiously beautiful little animals, which abound in the hills of West Texas, Armadillo Baskets are made. The handle is formed by bending the tail around until it meets the mouth, where it is securely fastened. The illustration shows an attractive silk trimmed work basket. Our catalogue, showing "The Basket Beautiful", will be sent free upon request.



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## FROM LONDON TOWN

The Vaudeville Field  
Billboard Office, 18 Charing Cross Road, W. C. 2  
By "WESTCENT"

## Still Protesting Against the Rodeo

LONDON, Nov. 28.—That Leeds Rodeo which was to have opened at Jewville November 24 and, according to the press man, was to have outdone Wembley, has been suspended because, it is stated, of the prevalence of the "hoof and mouth" disease in America preventing Rodeo, Ltd., getting its cattle thru. It is generally thought that the vigorous protest brought against the show by local authorities and humanitarian people has had the desired effect. Pressure was

to the British public with pulling attractions are not available for vaude. shows. True. With the revue and production craze those most suitable for production work were snapped up and thus ensued a shortage. Look, for instance, at Billy Merson. He has been doing production work for some years at the Hippodrome, the Lyric Theater in *Whirled in Happiness* and now with Gulliver's Palladium Revue. When Billy played at the Lyric for Jimmy White he had to pay Gulliver about \$15,000 as a penalty for so doing. In order to play in the Palladium show he has had to cancel or postpone his vaude. dates into the future with a consequent shrinking of his monetary earning power when these contracts mature. We believe it a fact that R. H. Gillespie has not demanded a cash payment for these postponements, but we are certain that were Gillespie able to avail himself today of Merson's services at the salary called for by the postponed contracts the result would be a most profitable affair for the Moss Empires, and a legitimate transaction as far as they were concerned. Some managements here have acted very considerably toward artistes when they have, for their (artistes) own convenience and to their financial advantage, allowed these artistes to postpone their dates to go into productions. All managements have not insisted upon the spirit and letter of their contract, but with the knowledge in front of them that other managements have been just "business" men, they felt it somewhat ungrateful of the artistes so benefited that when the time arrives for the working out of the cheap "matured" postponed dates that the artiste does not do his part of the bargain and either gets out of the contract or gives a very inferior show. Sometimes it happens on the multiple tours that the local directors of a certain theater adamantly refuse to postpone the date any longer and insist upon the

artistes playing their engagements at whatever cost it might be. It has so happened that when this occurred the act has either allowed itself to be billed and fully advertised all over the town and district and then at the 11th hour and 59th minute to get out of the contract by a doctor's certificate. The result is generally a heavy financial loss on the theater thru the disappointment, with the cry from the local directorate that variety doesn't pay. Those managements which demand a cash penalty have a legal right to do so, and when the other managements see that they are not getting a fair deal when they themselves are doing all they can to help the individuals then quick comes the question of enforcing their rights. The performer, no doubt, thinks it a very severe hardship that he has to break, even tho for one week, a lucrative run to fulfill a contract at a smaller salary which has been postponed once or twice for his benefit, while the manager is right in wishing to get on with his job of putting on paying vaudeville contracts. We know of some contracts which have been postponed where the acts have been getting around the \$1,000 mark weekly and then they have the next few weeks to fall back on contracts as low as \$300 thru postponements. It is with this smaller salary and the enhanced reputation of the act that modern vaudeville managers can and want to bring back vaudeville. There is, of course, the performer's side to this question of the harsh manner in which managements have forced acts to postpone dates for the management's benefit, and it is more than possible that this will cancel all the former.

## — Good Example of Church and Stage

The death of the Rev. Stuart Headlam of the London County Council emphasizes the loss the amusement world has suffered, as far as a man of wider and tolerant views. As far back as 1877 he got himself up against the ecclesiastical authorities when he was a curate by giving a lecture on theaters and music halls in which he advocated the cultivation of good relationship between church and stage. His bishop wrote that he feared he had done wrong in admitting him to Holy Orders and Headlam had to quit his curacy. Then years later the bishop of London refused him a license because he had encouraged young people to go to the theaters and music halls to see ballets, etc. In 1879 he founded the Church and Stage Guild, which functioned until 1900, when it was dissolved on the ground that its work in dissipating the prejudices of churchmen against the stage had been

(Continued on page 105)

## PLAYERS' and PRODUCERS' REPRESENTATIVES

For the convenience of producers and to minimize the detail that these gentlemen must go thru in deciding on a cast for a production Murray Phillips, well known actors' representative, has gotten up a systematically arranged chart by submitting proposed casts to producers. On the chart, which bears Phillips' name, is a space for the name of the producer to whom it is submitted, a space for the name of the play he is casting, and three columns of spaces for first-choice, second-choice and third-choice casts, as suggested by the representative. In each of the columns is given the name of the player, the part for which he or she is recommended and a brief record of the player's past performances.

This concise method of assisting producers in casting their production is being welcomed by the Broadway managers on whom Phillips has already tried it out.

## Chamberlain Brown

The past week's activities of Chamberlain Brown included the casting of Leon Gordon's new play, *Four Knaves and a Joker*, being produced by the A. H. Woods offices, and the cast of which includes Lionel Barrymore, Irene Fenwick, Alan Brooks, Jose Alessandro, Ralph Locke, Adrienne Morrison, Robert Cummings, Harry Bannister and Nancy Dore.

Brown also has lined up a company for *White Cargo*, which is to open in Boston on January 12, with Leon Gordon, author of the play, in the principal role of Witzel, the others in the cast being Wallace Clark, Boots Wooster, Alan Connor, E. N. Lewin, Hugh Childers, William Evans and George Duryea.

A new dramatic piece, entitled *Wall Street*, to be produced by Barry Townly, also is on the way for early casting.

## Helen Robinson

Helen Robinson's placements for the past week include Teresa Guerini, as leading woman for the Temple Theater, Hamilton, Ontario; Charlotta Irwin, as ingenue with the new stock company opening in Toronto January 12; Catherine Clinton, for Selwyn's *Love Lock*; Eugene La Rue and Maurice Kuhlman, for the Gladys Klark Company going to Bermuda and the West Indies; Helen Okott, Mrs. Olcott and Neal Curdwell, for Wagonals & Kemper's road production of *Way Men Leave Home*.

William Postance, Miss Robinson's associate, who has been in Boston the last two weeks as stage manager of *Quarantine*, is due back in New York this week, when that piece opens at the Henry Miller Theater, and his return will lighten the burden of Miss Robinson, who is nearly all in from doing double duty the last few weeks.

## Rycroft-Perrin

Adrian S. Perrin's production of *Taugerine* is holding forth at the Opera House, Bayonne, N. J., this week. Among the players specially engaged by the Rycroft-Perrin office to augment the personnel of the Bayonne Players in presenting this piece are Hazel Hillard, Irene Cottell, Jess Wellingham and G. R. Montesanto, all of whom have appeared in previous presentations of this musical piece. Perrin is now at work on the musical comedy, *Oh, Boy*, which the Boston Stock Company will present at the St. James Theater, Boston, Christmas week.

Perrin also has just completed a new two-act musical comedy, which will be produced soon by one of the Canadian stock companies.

## Roehm and Richards

White and Manning, late of *Vogues*, have been given some time in Pittsburg, at the Motor Square Hotel and the Aldine Theater.

## Leslie Morosco

Maurice Holland, juvenile, and Robert Roberts, musical director, have been placed by Leslie Morosco with the John Cort musical show, *China Rose*. Morosco also has engaged Harry Williams, Billy MacLeod, Diana Gordon, Alice Hedberg and Mildred Lunnay for a new vaudeville act being put on by Bettie Tucey.

*Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of The Billboard know all about it. Send in all the details, and the notice will be printed the following week.*

mean accomplishment) and I expect they will bring this production to town in due course, as they have done with other Hardy plays in previous years.

Of more immediate professional interest, however, is the announcement that Sybil Thornlike has acquired the rights of this piece, which she will present after her return to town.

## Racing Comedy Blocks the Strand

Inspector Bassom, of Scotland Yard, has been busy for months formulating traffic schemes to relieve the congestion

(Continued on page 105)

## A LONDON LETTER

Treating of the "Legitimate"  
By "COCKAIGNE"

## Actors' Organizations

LONDON, Nov. 28.—The stage war continues in a state of semi-animation. I hear that the Guild is considering ways and means, which I can quite well believe. As I stated months ago, their financial arrangements seemed to me actuarially hopeless. If the Guild is to continue, which now matters to nobody but its paid servants, so far as one can gather, it will have to reshuffle its financial cards.

The A. A. is by no means in a happy plight either, and I learn that internal reforms of a drastic kind are mooted. There is considerable tension, too, between the permanent officials and that unrepresentative and indiscriminate council of theirs.

And meanwhile, a sort of truce exists between the Stage Guild and the Actors' Association—a truce engineered, I believe, by Sir Frank Benson, who seems anxious that the two sides should get together. But neither movements are moving.

## Charlie Sinclair's Exploits

The Actors' Association has just made the acquaintance of another bright light of bogus management in the person of one Charlie Sinclair, otherwise known as Aynsley Fishlock, recently proprietor of the *A Lot of Fun* Company.

Victor Fairley, one of the provincial organizers of the Actors' Association, heard of the stranding of several artistes at the Langley Moor Hippodrome. Fishlock, alias Sinclair, was the manager and comedian of *A Lot of Fun*, and he seems, from the A. A. reports, to have been the only person in the crowd to get much fun out of it. After borrowing money right and left he hired a \$3,000 car, and in the course of a joy ride sent the chauffeur to buy seats for another show and cleared off with the hired car.

Without its chief wag the show was in a parlous state. Perhaps the least funny fact was that this crook's wife and his five-year-old son were left practically destitute by the defaulter. When the owner of the car and the A. A. organizer got in touch with the police they found that Sinclair, alias Fishlock, was well known to the Criminal Investigation Department. He had been drummed out of the army for felony and was otherwise distinguished in sharp practice.

Thanks to the prompt action of the A. A.'s provincial representative, the company was rescued and the show pulled together so that it could carry on at other dates.

## Americana

The coming of Florenz Ziegfeld to

## Gloom in British Cinema World

It is said that for the first time in the history of the British film industry not a single studio in this country is working this week. Topicals and educational films, of course, excepted. This main fault seems to be due to the lack of capital, but at the same time it must be remembered that hundreds of thousands of dollars have been sunk in British films and lost. We have had a slight knowledge of these things from personal observation and experience and we are personally of the opinion that waste has been the cause of the whole thing. Inexperience of both managing directors and producers were the keynotes of the failures. Nobody seemed to know what to do or how to do it. The producers were always experimenting at the expense of the capital and the expense of the cinema artistes. We have seen them come down to "shoot" scenes of which they had the haziest conception, with the result that valuable time and money was thrown away. Dollars were spent uselessly and cents begrudged on necessities. Then came the block booking of the American films and the British market was swamped. There's a film running at the Tivoli in the Strand which has gotten the finest of notices of any we have yet heard of. It is called *Warning Shadows* and every paper has given it the blue ribbon. The press states that it will cause more controversy than any other film shown here. It is marked "A", which means it is to be shown to adults only.

## Where Are the Vaude. Headliners?

One of the reasons why vaude. is still lagging is because the headliners known

## MUSICAL MUSINGS

By THE MUSE

(Communications to 25-27 Opera Place, Cincinnati, O.)

The Merro Castle Orchestra reports splendid business thru Kansas.

H. S. F. Trombone, and Paul Kukla, trumpet, are the brass team with Jackson's Synchronators of Gloversville, N. Y.

Stuttsberg, former circus musician, now playing trumpet at the Miller Theater, Wichita, Kan.

The Musical Kitties report that they are playing to very successful business in Oklahoma and Texas.

Frank Van is still wandering up and down Europe before staging his return to the States.

Gene Miller and His Orchestra of seven pieces are filling a three months' engagement at the Asia Restaurant, Syracuse, N. Y.

Kenyon Renfro of Carbondale, Ill., is now playing second alto saxophone with Eddie Leott's Blue Melody Boys' Orchestra at the Alhambra Dance Gardens, Winnipeg, Man.

Verna Ricketts and His Orchestra, at the Hotel Deshler, Columbus, O., for the 1924-25 season, recently entertained the Dixie Sisters during their engagement in that city.

Al Pating, band leader with Allen Bros. Big Tent Show, closed recently with that outfit at Malden, Mo., and stepped off in Cincinnati on his way to West Virginia, where he is to join the Shannon Stock Company as orchestra leader.

The personnel of the Synchronators, playing at White City, Little Rock, Ark., reads: Earl Oliver, Bob Mooney, Earl Cooke, Glenn Harris, Howard Darnell, Joe Saide, Al Green and "Pickles" Hines.

Wte Sturgis, clarinet of Earl Moss' Band with the Neil O'Brien Minstrels, has purchased a pair of rapid transposition glasses and would like to know if Jerome Carroll of the Lassos White Minstrels has that a clarinet yet.

Frank Weitz and His Scotch Highlanders' Band, last season with Rogers' Sun-Sea Exposition Shows, and now located in Evansville, Ind., will be back on the show for 1925. The outfit will leave Evansville about February 15 and motor to Milton, Ga.

The Corraan-Lipp Orchestra is playing dates thru Indiana and will play at the Grand Hotel, Chicago, December 29. In Chicago, January 3, the band closes a three-month tour of one-night stands in Tennessee, Kentucky, Ohio, Indiana and Illinois.

H. W. Bethel has resigned as manager of the Asheville Bureau of *The Henderson* (N. C.) *Daily Times* and has accepted the position as advertising and publicity director of Crawford's orchestras. At present there are four Crawford orchestras touring, these being the Virginia Aces, the Carolina Ramblers, the Blue Ridge Roamers and The Carolinians.

Austin Rush writes that everything is "double forty" in Cromwell, Ok., where he is playing with "Red" Box and His Orchestra at the Olympic Dancant. The lineup of this outfit reads: George McWhorter, piano and director; "Red" Box, sax, and manager; Fred Ford, trombone; Pearly Haines, trumpet; Bernard Trendler, banjo, and Austin Rush, drums.

Brobst and His Palace Garden Entertainers, after closing a successful season in the Middle West, opened Danceland, Sulphur Springs, Tampa, Fla., December 1, for an engagement of six months. This makes the third season for the band at this resort. The following is the personnel: Ray Jones, piano; Herschel Moody, trumpet; Don Jones, trombone; Joe Clark, sax, and clarinet; Ed Beckwith, sax, and clarinet; Forrest Goodrich, banjo and sax; Eddie Adair, drummer, sax, and entertainer; and O. H. Brobst, manager and director.

O. W. Murphy writes that he has enjoyed a prosperous engagement in Miami, Fla., mentioning that Thanksgiving eve was the first night's vacation he had since landing there January 17 last. He put in 11 weeks at the Rainbow Gardens and more recently finished 35 weeks at Elmer Pier. Murphy will now be with the Northern Stars at the Seminole Lodge, Hialeah, Fla., until the summer. The personnel of the orchestra is: Ed Sexton, banjo and manager; O. W. Murphy, piano, director and arranger; Donald Scott, violin; Wayne Vanleave, sax, and clarinet; and Harold Nelson, percussions.

Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of *The Billboard* know all about it. Send in all the details, and the notice will be printed the following week.

## THE BOOK SPOTLIGHT

By Gordon Whyte

(Communications to Our New York Offices)

### LOOKING THE THEATER OVER

ON THE ART OF THE THEATER, by Gordon Craig. Published by Small, Maynard & Company, 41 Mt. Vernon street, Boston, Mass. \$3.

It seems to me that Gordon Craig is best known among the people of the stage as the man who wants to chase actors off the stage and replace them with marionettes. If Mr. Craig adopted this device to cause himself to be talked about, he succeeded admirably. But, unfortunately, the ribald way in which the players received his suggestion that they be booted off the stage prevented many of them from reading his books and thus finding that he has written much for the good of the theater, out of a genuine love of the theater.

In this reissue of *On the Art of the Theater* which is before me I find that Mr. Craig takes back what he said about replacing the actor with an inanimate figure. It is true that, on page 81, we still find the celebrated passage:

"Do away with the actor and you do away with the means by which a debased stage realism is produced and flourishes. No longer would there be a living figure to see the paint and canvas scenery which looked like that and nothing else. More than anybody else, Gordon Craig has been responsible for that. Perhaps some of his other ideas will also find their way into the theater; but that is for the future.

Personally I think they are very far in the future; but, while believing that, I see no reason why they should not be given careful thought, even by those who think quite the opposite of Mr. Craig. The radicalism of today is the conservatism of tomorrow and the roadway of art is strewn with the bleaching skeletons of those who tried to stop the progressives who were following it.

I do not admire Futurism in painting, not atonal or polytonal music. Yet I believe the men who practice such seemingly artistic aberrations are entitled to respectful and sympathetic consideration. Before Picasso painted in the Futuristic manner he showed himself a great artist of the academic school; before Busoni commenced theorizing about quarter-tone music he proved his mettle as a composer and executant in the academic schools; before Gordon Craig theorized about the Theater of the Future he served his time in the Theater of Yesterday. When artists become dissatisfied with the present tools and methods and, reaching into the Future, try new ideas, new materials and new methods they must be listened to, even though we do not like what they are saying.

As I see it, that is the case for Gordon Craig. To neglect him because you do not like what you have heard of his ideas may be to ignore something worth while, just because it is new. That way peril lies. I think that every player, every lover of the theater should read *On the Art of the Theater*. It will make them think if it does nothing else.

Well, all I can say to Mr. Craig is, "What did you expect?" Whenever anybody threatens to dispossess workers from their jobs the same thing is said. What would have been a vicious sacrifice on Mr. Craig's part was to have been an actual one for the player. When that prospect was put before him he did not care much what Mr. Craig's idea was. So if scant attention was paid to Mr. Craig and his theories he has his unfortunate phrase to thank for it.

And that is too bad. For Gordon Craig has contributed some genuinely good ideas to the theater. There is no doubt that his influence upon scene design has been tremendous and for the improvement of the art. The theater will never again see the paint and canvas scenery which looked like that and nothing else. More than anybody else, Gordon Craig has been responsible for that. Perhaps some of his other ideas will also find their way into the theater; but that is for the future.

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## THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.  
899 Main Street Buffalo, N. Y.

### Office of Grand Secretary-Treasurer

"Forward" seems to be the motto taken up by the lodges of the middle States. We are getting good reports from this section. T. M. Aism seems to have taken a new lease on life, and all the lodges are trying to outdo one another.

What is the matter with the West, Northwest, Middle West, South and Canada? You have just as much opportunity as those in this vicinity. Why not get busy?

Don't forget to elect delegates this month when you elect your other officers. This is essential, as we want representatives from all our lodges at this meeting; your Grand Lodge can not function properly if you do not support it and elect competent men to office that will look after your business. This cannot be done if you do not send anyone, for there will be no one to elect. These are downright hard facts. So govern yourselves accordingly.

What is the matter with Portland, Ore.? We used to hear from them often. Pittsburg, Pa., has fallen by the wayside. Philadelphia, Pa., for some reason has stopped short. Newark, N. J., is rather quiet. Minneapolis, Minn., must be snowed under. St. Louis, Mo., surely must be doing something. New Orleans, La., is a live one, but they won't tell anybody about it. Long Island, our new lodge, ought to say something about itself. Toronto, Ont., has promised, but has not come across. Beaver Falls Pa., is still going, but does not believe in

advertising. New York just had a big entertainment. We are sure others would like to hear about it. Let us make use of the space so kindly allotted to us by *Billybon*. It surely would be appreciated by everybody.

T. M. Aism seems to have taken a firm hold on the Mutual Wheel during the week of December 1. The *Band Box Review*, playing the Garden Theater, showed a 100 per cent membership, all being members of St. Louis Lodge, No. 5, and very enthusiastic ones. The roster follows: Ed Miller, manager; Gus Flaig, producer; Chuck Wilson, second comique; Mighty DeVere, feature comique; J. H. McCarthy, carpenter; Jack Pearl, props; Leo Russell, electrician; Charles Meade, musical director. These members are doing considerable missionary work and trying to bring out the merits of this order, and intend to try to organize and revive lodges in the cities they visit, and at some future time expect to see every show on the Mutual fully organized.

Correspondents this week: Jay A. Hubbard, Chicago, and W. H. Torrence, Pittsburg.

### Pittsburg Lodge, No. 37

Brother W. A. Bauer, who has been on the sick list, is gradually regaining his health. He says he wants to be in trim so as to attend the next Grand Lodge session.

Not much doing nowadays. There has been a friendly battle on for delegate to

(Continued on page 66)

## Stage Employees and Projectionists

By GEORGE BURTON

(Communications to New York Office)

The International Alliance calls attention to the provisions of the traveling contracts which stipulate that full salary shall be paid for the week before Christmas in the event any work other than loading or unloading of cars or traveling to the next stand is performed during this period. Half salary is forthcoming for the said time, which ends Saturday night, December 20, in the event that no work is done other than the loading or unloading of cars.

This provision means that members attached to a traveling attraction that closes an engagement at one stand Saturday, December 13, and arrives at the next stand, say the following Monday, and lays off for the entire week, would be entitled to half salary. Should, however, a single performance be given or should work of any character be required except that of loading and traveling, the working crew would be entitled to full salary.

Some time ago Secretary-Treasurer Green forwarded to the different local unions of the Alliance a list of the members of the respective local unions as they appeared on the records of the general office, with the request that said list be corrected by the local union and returned as soon as practicable. A vast majority of the local unions have taken care of this important detail, but headquarters has yet to hear from 65 locals. Green is desirous of having local secretaries furnishing dates covering the admission of new members, expulsions, suspensions, withdrawals, deaths, etc.

The Claim Department is anxious to locate a former member, Christian J. Boesser, of Baltimore (Md.) Local, No. 181, and formerly proprietor of the Excelsior Theater at that point. The department is also desirous of locating E. Stuart Whyte, formerly of the *Prince Charming* Company. He was last heard of when stage manager of the *Band Box* Theater, Catalina Island. It requests information as to the whereabouts of Al Gillis, at one time with a stock talk company at the Strand Theater, Winnipeg, Man. Hazleton (Pa.) Local, No. 152, wishes to locate Brother John Breman, member, Greensburg (Pa.) Local, No. 265, is likewise anxious to get into communication with Brothers Ben O. Marsh and John Newingham. Kenosha (Wis.) Local, No. 361, wants to get in touch with William (Red) Hamilton, and anyone knowing his whereabouts will kindly communicate such information to C. Webb, P. O. Box 182, Kenosha.

Officials of local unions are broadcasting a request that traveling department heads with attractions take care to see that yellow report cards are forwarded in advance of their arrival, should they be booked to play any of the following stands:

Lakewood, N. J. Send cards to Samuel Hill, Box 66, R. F. D. No. 1, County Line road, Lakewood.

Port Huron, Mich. Cards should be addressed to Louis J. Thomas, P. O. Box 41, Port Huron.

Bloomington, Ind. Forward cards to Elmer Harris, P. O. Box 240, Bloomington.

Brother P. J. Ryan, of Montreal (Que.) Local, No. 56, recently appeared before the General Executive Board and requested the assistance and co-operation of the Alliance in its fight against the non-union theaters in Montreal. This matter was referred to President Canavan, who has been vested with full power to take whatever action he finds necessary.

Secretary-Treasurer Green presents for the consideration of the E. B. the auditor's report, submitted by James Barr & Company, certified public accountants, covering the period between the last convention and November 1, 1924. After careful consideration the report was approved by unanimous vote of the board.

Prexy Canavan and Dick Green, now back at their respective desks at the general office, were royally dined, wined(?) and feted by the lads of Fresno Local, No. 158, while touring thru California by way of returning East from the El Paso conference. Green is well known to the Fresno bunch, his original stamping grounds having been Los Angeles, which is not so far distant. The affair, which was a midnight supper held at the Fresno Hotel, was attended by more than 50 members and their guests. The lack of discord in the I. A. of Theatrical Stage Employees and Motion Picture Operators was pointed out by Canavan in a brief address to the local members. The generally peaceful relations between theater managers and employees, especially in Fresno, was also mentioned by Canavan. Managers of several local theaters and prominent union men were among the guests. At the conclusion of the affair Canavan and Green were presented with gifts. Other addresses were made by F.

(Continued on page 66)



# ACTORS' EQUITY ASSOCIATION

JOHN EMERSON, *President* ~ ETHEL BARRYMORE, *Vice President* ~ GRANT MITCHELL, *Second Vice President*  
 PAUL N. TURNER, *Counsel* ~ FRANK GILLMORE, *Executive Sec.-Treas.* ~ GRANT STEWART, *Rec. Sec.*

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 KANSAS CITY Office - Gaiety Theater Bldg. SAN FRANCISCO Office - 369 Pine St. LOS ANGELES Office - 6412 Hollywood Blvd.



**A. F. of L. Convention**  
**COMMENTS** on the recent convention of the American Federation of Labor at El Paso, Tex., were written by Frank Gillmore, executive secretary of the A. E. A., who represented the Associated Actors and Artists of America there. Mr. Gillmore wrote them aboard a train which bore him further west, where he inspected the outposts of Equity on the Pacific Coast. They were written with Equity's page of *The Billboard* specially in mind. Here they are:

"It is only at a convention that one gets in close touch with the leaders of the unions affiliated with the A. F. of L., and learns the high ideals which animate them as a body, in spite of the attacks that are leveled at them, nine out of every ten being false. And so we were glad to be in El Paso.

"Probably one of the most impressive sights ever witnessed by the delegates was when the representatives of the Mexican, English, Canadian and German trade unions joined hands on the platform with our own people in a pledge to prevent future wars.

"The Mexican Federation of Labor was holding its convention across the Rio Grande River, in Juarez, and there were many exchanges of courtesies between the two bodies.

"Some may have found the 1924 convention slow compared to others, but we do not desire to be included in that number. It is true, there were no many spirited debates as usual, but that does not mean that the proceedings were not followed with the keenest interest. It is admitted that there was a natural desire to get thru in time to accept the generous invitation of the Mexican Federation of Labor to make the trip to Mexico City and attend the inauguration of the newly elected President of Mexico, Plutarco Elias Calles, who, it is understood, was put in by the Labor Party. We deeply regret having been unable to take advantage of this wonderful opportunity, but business called us West.

"As before, we had the honor of serving on the Committee on Education which had, we believe, more resolutions referred to it than any other. Education plays one of the biggest parts in the policy of the American Federation of Labor.

"A resolution had been referred to the Committee on Local and Federated Bodies which was a protest against a proposal to close all forms of entertainment on Sundays in Washington, D. C. Equity has never gone on record as favoring blue laws, but our people have again and again protested against being compelled to work seven days a week. Our health and our art eventually suffer from this. The resolution was quite sweeping in its character and would have placed the American Federation of Labor on record as favoring all forms of entertainment, including the drama, on Sundays. Had this passed it would have been inconsistent for labor to support us in our annual fight at Albany against the bills permitting Sunday performances in New York, and we were glad to be able to secure an amendment which, while not defending blue laws specifically, states 'That we (the American Federation of Labor) favor legislation which would prohibit the production on Sunday of the so-called "legitimate and musical comedy" shows.'

"It may be asked why we confined the above to 'legitimate and musical comedy'. The answer is because Equity has no jurisdiction over vaudeville. Anyway that branch of the dramatic profession has never so far as we are aware, made any protest against the seven-day week. Maybe the vaudeville actors are mute on the subject because they think it useless to protest, or maybe it is for what they believe to be economic reasons. We understand that in Memphis, Tenn. (where Sunday shows have recently been banned), and in Canada one-seventh is deducted from the actors' pay envelope.

"Oh, yes, we often crossed the bridge and ate our dinners in Juarez. The change is attractive. The Latin countries are very colorful and besides they have no prohibition laws.

"We also saw a bull fight, but this did not appeal to us and we left early.

"It sounds like a whirl of pleasure in El Paso, but as a matter of fact we were busier than usual. There is often much movement beneath a placid surface."

**K. C. Welcomes Mr. Gillmore**

Kansas City is the big market of the tent and repertoire actors and a large proportion of them properly claim it as their base. This is proved by the dozens of telegrams and letters, containing good wishes and welcome, from deputies and a few from managers, which poured into the office there upon the occasion of the executive secretary's recent visit.

Mr. Gillmore writes that this demonstration came as a very agreeable surprise and touched him deeply. He says he felt like throwing all business to the

winds and answering every one of his correspondents in person. But this would have taken weeks, as the companies were widely scattered. Since Mr. Gillmore was traveling he had to ask Mrs. Delmalne to answer for him, and he hopes that this printed acknowledgment will be accepted as a further proof of his great appreciation.

**Theater at Low Ebb in Texas**

El Paso has 70,000 inhabitants and yet during the past year its legitimate and musical comedy theater has been visited by about three traveling companies and then only for one day apiece. This does not include a short season of stock.

Every cultured community in the world has its theater, yet the entire State of Texas, the largest in the union, has, we understand, but two houses devoted to the spoken drama. A similar condition exists in other States. We must find the cause of this and if possible provide a remedy. For patriotic if not other reasons Equity cannot but view with concern any condition that deprives so many of our citizens of hearing the best that is written for the stage today. Is the younger generation to know nothing of the art of acting? Is it to have no opportunity of seeing the best of our modern dramatists who depict so faithfully the national life? Is it to be brought up on vaudeville and motion pictures? We have no criticism for these two forms of entertainment, but it would be a pity if they alone were called upon to represent the theater.

**Notice to Tent and Rep. Players**

Members of the association will please

note that the following resolution of the council is in full force and effect:

"WHEREAS, It is the opinion of the association that its members cannot otherwise procure satisfactory working conditions;

"RESOLVED, That on and after January 1, 1925, all Equity members shall refrain from making contracts with W. I. Swain or his show and that when they may lawfully do so all Equity members on and after January 1, 1925, cease to work for W. I. Swain or his show. This resolution will remain in effect until otherwise ordered by the council."

As is well known, the Equity has won the esteem of practically all tent show and repertoire managers. Mr. Swain is one of the few exceptions. With him there has been constant friction. Equity is satisfied that the only way to straighten out the situation and get for its members the fair dealing to which it considers they are entitled is to call for a showdown.

**Benefits Must Include Actors' Fund**

Members, when asked to appear at "benefits", no matter for what purpose, are bound by a resolution passed in 1919 to see that unless 10 per cent of the gross receipts are given to the Actors' Fund they cannot play. The motion referred to reads: "Mr. Cope moved, seconded by Mr. de Cordoba, that members of the A. E. A. be notified at the earliest opportunity that they are not to play at any public benefit unless 10 per cent of the gross receipts thereof be given to the Actors' Fund."

The association is obligated to live up

to the conditions of this resolution and expects its members to help enforce it. Remember the Actors' Fund takes care of the actor, and it is the duty of every actor to help in this great work.

**Mrs. Whiffen Aids Fund**

Mrs. Thomas Whiffen, still playing with *The Goose Hangs High* Company at the Princess Theater, Chicago, wrote Equity enclosing a check for \$50 which she described as: "My Thanking to Equity, with every good wish."

Paul Dullzell, acknowledging the receipt of the gift, wrote: "Your letter of November 30 with check for \$50 was read to the council at its meeting December 2, and we were instructed to convey to you its thanks and appreciation for your splendid thoughtfulness.

"We think that this wonderful spirit, as expressed by your check, is a fine demonstration of Equity's slogan: 'All for One and One for All.' We are indeed proud of you and prouder still that you are one of us, and you can be assured that you are greatly beloved."

**Contracts Once Broken No Longer Bind**

A letter was received recently from one of our members complaining that she had not received payment for her extra performances with a certain company and requesting information as to whether she could give her notice irrespective of a forbidden clause on the back of her contract giving the management the right to her services for the balance of the season if it saw fit to avail itself of this clause within the first two weeks.

Our Legal Department ruled that she could give her notice at once if she so saw fit.

**Guild Benefit Nets \$6,000**

The recent benefit of the Episcopal Actors' Guild at the Knickerbocker Theater, New York, netted over \$6,000. The money will be used to help finance the proposed School for Actors' Children.

**Bond Saves "Blind Alleys" Salaries**

The bond required from the producer of *Blind Alleys* before the company opened, November 17, has protected the members of that company. The play closed November 22, but a check for \$2,730 was sent by the National Surety Company and has been distributed among the cast.

**Author's Reading Not Rehearsal**

One of our deputies called at the office the other day with reference to a dispute between the members of a certain company and the management as to when their salaries started. The deputy claiming that the members of the company were called for rehearsal October 6 for a reading at the author's studio and that, according to Clause 2 of the rules governing the Minimum Contract, this constituted the first rehearsal.

Our Legal Department ruled, that, as these people were gathered together at the request of the author and the manager did not enter into negotiations with them until October 8 and the company went into actual rehearsal on October 9, it could in no way be considered a first rehearsal.

**ACTORS' EQUITY ASSOCIATION.**

Executive secretary's weekly report for council meeting December 9, 1924:

**New Candidates**

Regular Members—Augustus Balfour, Stella Brady, Betty Byron, Charles Colville, Edward Eisner, Miss Teddie Gerard, Mildred E. Gillars, Alfred C. Groh, Charlotte Groh, Dorothy Hope, Mitti Manley, Mary Moore, Ben F. Murray, Kathleen O'Connor, Mary O'Connor, Veronica O'Connor, Edward Pascal, Nell

(Continued on page 104)

## CHORUS EQUITY ASSOCIATION OF AMERICA

JOHN EMERSON, *President.*

DOROTHY BRYANT, *Executive Secretary.*

**THIRTY-ONE** new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Lionel Langtry, Emilia Pratesia, Hiram Murphy and Dorothy Dare.

Do not sign run-of-the-play contracts unless you are willing to go on the road. The run-of-the-play contract is issued for one reason only, so that the manager may be sure of taking his New York chorus on the road. You cannot give a notice when you hold such a contract, and the Chorus Equity has no power to help you get out of it. If we refuse to let a manager break a contract we must also refuse to let our members break contracts.

If you are in the chorus you must sign a Chorus Equity contract—not an Actors' Equity. Managers want you to sign the principals' contract because that contract is better for them and worse for you. The Actors' Equity contract allows five weeks free rehearsal in musical comedy—the chorus contract only four. Holding the chorus contract the manager has to pay for your sleepers if you travel. Holding an Actors' Equity contract he does not. If you give your notice on the road and hold a principal's contract you have to pay the fare of your successor to join the company. If you hold a chorus contract you do not. The manager has no right to offer you the principal's contract, but you have no right to accept it. A lot of chorus people are flattered because it is offered them. It is a costly flattery. A contract does not make you a principal. If you are doing chorus work,

getting the same salary as chorus people and dressing in the chorus dressing rooms, you have everything to lose and nothing to gain by signing such a contract. The Equity can't protect you against yourselves. You must use some judgment. The chorus of one New York company allowed the manager to give them principals' contracts for chorus work and rehearsed five weeks for the privilege. The chorus contract is pink. The Actors' Equity contract is white.

Anyone knowing the address of the following members will please notify this office: Frank Miller, Esther Montgomery, Caroline Mooney, Margaret Moore, Ruby Moore, Mary Moorehead, Elsie Neal, William Neely, Peggy Nell, Eldon Nelson, Helen Norph, Virginia O'Brien, Ethel O'Dell, Catherine O'Gorman, Florence O'Neil, Margaret O'Neil, Evelyn Oilphant, Eunice Hall, Beryl Halley, Antoinette Hamilton, Dixie Harkins, Naomi Harkins, Ruth Harrington, Alice Harris, Maude Harris, Adele Hart, Caroline Hanska, Annette Hawley, Virginia Hawthorne, Elvira Henderson, Mertel Henderson, James Herold, Betty Hill, Betty Holmes, Eunice Holmes, Louise Homolsky, Beatrice Houghton, Louise Helmuller, Diana Hunt, Robert Hurst, Dolly Hyman, Robert Hyndman, Helen Kay, Virginia Kelley, Flo Kennedy and June Kennedy.

Members holding cards good to November 1, 1924, will be fined 25 cents a month beginning December 1 unless they hold excused cards.

DOROTHY BRYANT, Executive Secretary.

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PHONETIC KEY

- 1. He is met there at my. (hu: iz met ðeə æt maɪ)
2. Who would throw water on father. (hu: wʊd θəʊ wɔ:tə ɒn fɑ:ðə)
3. Bird above. (bɜ:d əbʌv)
4. Yes, the singer's thin whisker shows thru the rouge. (jes, ðə sɪŋəz θɪn hwɪskə ʃəʊz θru: ðə ru:ʒ)

The English Table of Vowels, published December 6 (Serial No. 12-24-6), is satisfactory for practical purposes. The (ɜ:) might be placed a little higher in the half-low division, and the (o) might drop a little lower in the half-high division...

The fact that The Billboard has had the initiative and foresight to add the International Phonetic Alphabet to its columns has come as a happy surprise to many of its readers who are professionally interested in the subject of voice and speech.

Such a statement from Mme. Adèle Laels Baldwin, author of Practical Phonetics and a member of the faculty of the Institute of Musical Art, New York, is especially significant and gratifying.

For this reason Mme. Baldwin heartily approves of the changes on the Chart published December 6, which distinguishes between the (v) in "would" (wʊd) and the (u:) in "boot", and between the (i) in "it" (ɪt) and the (i:) in "eat" (i:t).

Another explanation of the Spoken Word symbols was the fact that they follow the general scheme of William Tilly, whose methods of instruction are so widely known in America that I chose to present the subject in a form already familiar to the majority of students.

No commendation is so valuable as that which comes from someone who knows what he is talking about, and so when Mme. Baldwin listened to the Spoken Word records on the phonograph and pronounced them another practical aid to the teaching of speech...

- "The Ancient Mariner"
(1) "Higher and higher every day, till over the mast at noon—"
(2) the Wedding-Guest here beat his breast, for he heard the loud bassoon.
(3) "And now the Storm-Blast came, and he was tyrannous and strong:
(4) He struck with his o'ertaking wings, and chased us south along.
(5) With sloping masts and dipping prow, as who pursued with yell and
(6) Blow still treads the shadow of his foe, and forward bends



Communications to 1493 Broadway, New York, N. Y.

- (11) his head, the ship drove fast, loud roared the blast, and
(12) southward aye we fled. And now there came both mist and
(13) snow, and it grew wondrous cold: And ice, mast high,
(14) came floating by, as green as emerald. And thru the drifts
(15) the snowy cliffs did send a dismal
(16) moan nor beasts we ken—the ice was all between. The ice
(17) was here, the ice was there, the ice was all around: It
(18) cracked and growled, and roared and howled, like noises in a
(19) At length did cross an Albatross: Thru the fog it came; as
(20) if it had been a Christian soul, we hailed it in God's name.
(21) It ate the food it ne'er had eat, and round and round it flew.

In Annie Dear Bobby Watson and Mary Vokes tell a good linguistic joke. Mr. Watson—Why is getting up at six o'clock in the morning like a pig's tail? Miss Vokes—I don't know. Mr. Watson—Too early.

E. J. Ballantine's Ancient Mariner

Eugene O'Neill's Adaptation of Coleridge's Poem, as Read at the Provincetown Playhouse

(Copyright 1924, Windsor P. Daggett)

- 1. "The ship was cheered, the harbour cleared, merrily did
2. we drop below the kirk, below the hill, below the lighthouse top,
3. The sun came up upon the left, out of the sea came he!
4. And he shone bright, and on the right went down into the sea,
5. 'Hail on 'hail 'evan 'der | til 'ouva ðə 'ma:st ɔ: 'nu:n' !! ðə
6. 'wedɪŋ 'gest hɪə 'bi:t hɪz 'bæst | fə hɪ 'hæ:d ðə 'laʊd bæ'su:n |
7. 'ɒnd 'nəʊ ðə 'stɔ:m ɒb'la:st 'keɪm | ɒnd 'hi: wəz 'tɪrənəs ɒnd 'stɔ:p ||
8. hɪ 'stɪək wɪð hɪz ɔ:'teɪkɪŋ 'wɪz | ɒnd 'tʃeɪst əs 'sæθ ə'ləŋ |
9. wɪð 'slɒpɪŋ 'mæ:sts æn 'dɪpɪŋ 'pɹəʊ | æz 'hu: pə'su:d wɪð 'jel ɒnd
10. 'blɒʊ | stɪl 'tædʒ ðə 'fædɔv əv hɪz 'fəʊ | ɒnd 'fə:wəd 'bendz
11. hɪz 'hed | ðə 'fɪp dʒɒv 'fæ:st | laʊd 'rɔ:d ðə 'blæ:st | ɒnd
12. 'sæθwəd 'eɪ wɪ 'fled | ɒnd 'nəʊ ðə 'keɪm bɒθ 'mɪst ɒnd
13. 'snɒʊ | ɒnd 'tɪ gɹəʊ: 'wændəs 'kɔʊld | ɒnd 'aɪs | mæ:st 'hæɪ |
14. 'keɪm 'flaʊtɪŋ 'bæɪ | əz 'gɹaɪn əz 'emæ:ld | ɒnd 'θəʊ: ðə 'dɪfɪts |
15. ðə 'snɒʊn 'klɪfts | dɪd 'send ɔ: 'dɪzɪml 'fɪ:n || nɔ: 'fɛɪps əv
16. mɛn | nɔ: 'bi:sts wɪ: 'ken | dɪ 'aɪs wəz ɔ:l brɪ'wɪ:n | dɪ 'aɪs
17. wəz 'hɪə | dɪ 'aɪs wəz 'ðe:ɪ | dɪ 'aɪs wəz ɔ:l ə'laʊnd || ɪt
18. 'krækt ɒnd 'gæʊld | ɒnd 'rɔ:d ɒn 'hæʊld | læk 'nɔɪzɪz ɪn ə 'swaʊnd! |
19. æt 'leɪθ dɪd 'krɔs ɒn 'ælbətɹəs || 'θəʊ ðə 'fɒg ɪt 'keɪm || æz
20. ɪf ɪt hæd 'bɪ:n ɔ: 'krɪstʃən 'səʊl | wɪ: 'heɪld ɪt ɪn 'gɔdʒ 'neɪm |
21. ɪt 'eɪt ðə 'fu:d ɪt neə hæd 'et | ɒnd 'saʊnd ɒnd 'saʊnd ɪt 'flu: |
22. dɪ 'aɪs dɪd 'splɪt wɪð ɔ: 'θændə 'fɪt || ðə 'hɛlmzɪmən 'strəd əs 'θəʊ: |
23. ɒnd ɔ: 'gʊd sæθ 'waɪnd spɹæŋ 'əp brɪ'hænd || (ɒn) dɪ 'ælbətɹəs
24. dɪd 'fləʊ | ɒnd 'evən 'deɪ | fə 'fu:d ɔ: 'pleɪ | 'keɪm tə ðə
25. 'mæɪnəz 'hələʊ | ɪn 'mɪst ɔ: 'kɹæʊd | ɒn 'mæ:st ɔ: 'fɹaʊd |
26. ɪt 'pɔ:st fə: 'vespɹəz 'næɪn || hwaɪlz 'ɔ:l ðə 'næɪt | θəʊ: 'fɒg
27. smɔ:kt 'hwaɪt | 'glɪməd ðə 'hwaɪt mu:n'fæɪn | | "gɔd 'seɪv dɪ:
28. 'emfɔnt 'mæɪnə! | frəm ðə 'fɪ:ndz ðət 'pleɪg dɪ: 'ðas |
29. 'hwaɪ 'lɛkɛst 'ðəʊ 'səʊ?" | | "wɪð 'mæɪ 'krɔs 'bəʊ | ɪt 'fɔt
30. dɪ 'ælbətɹəs" | |

"Too early" in phonetic type becomes (tu: 'ɔ:lɪ), and "twirly" becomes (twɜ:lɪ). If we run "too early" together it becomes (tu:ɔ:lɪ), which is about the way that Mr. Watson says it.

The consonant (w) is a semi-vowel. The lip rounding for the sound is about the same as for (u:), and if the (w) is said emphatically the lip rounding is ever greater. Say "I will" emphatically (aɪ 'wɪl), and notice the position of the lips for (w) and the vowel quality of (u:).

In a "grammatical" joke in the play, Mr. Watson is also a spokesman. Twilly Girl—We are very hungry. We ain't et yet.

Mr. Watson—What's that? Twilly Girl—We ain't et yet. Mr. Watson (to the audience)—Maybe I'm wrong. (Laughter.)

In The Ancient Mariner, Mr. Ballantine's speech, line 21, we have: "It ate the food it ne'er had eat (et)".

J. Leslie Hall, in English Usage, quotes this as one of the two passages in famous literature that have helped to keep "eat" in use for "eaten". The other is Tennyson's

"the island princes over-bold Have eat our substance," Altho "have eat" or "haven't eat" had considerable literary standing in the past, its usefulness for comedy in Annie Dear shows that it has pretty completely passed out of cultured speech.

For the "ate" of Coleridge's line there is a choice of pronunciations (et) or (eɪt). In the reading Mr. Ballantine may have hit upon (eɪt) because it gave a little more vowel to 'set the teeth' in and because the vowel sounds of (eɪ:) are slightly more tense than for short (e).

As word puzzles are quite the fashion at the present time, I will offer one as a sample of cockney dialect. M. G. Underwood tells the story of an American woman who spent the summer in London. One morning she was in a fashionable hairdresser's establishment in Bond street. Two girl assistants were occupied in a recess and thru the curtains came the following observation:

at 'sez tʊ 'ɔ: | 'i: mɛnt ðə 'hæð dæt ju 'baɪ:ð | nɔt dɪ 'eə əv jə 'ed | In Annie Dear Marion Green's good diction in English songs is worthy of note. There are no "inverted r-sounds" in any of his words, and he is sparing in his use of trilled r-sounds, which some singers develop into a mannerism. When the "r" is trilled the trill is slight and does not call attention to itself.

The refrain of Whisper to Me is here represented pretty nearly as Mr. Green sings it. The only trilled r-sounds that the listener is likely to notice are those at the end of a sustained note as represented by (dɪə.....ɪ). This (ɪ) has a delicate one-flap trill, which would be represented in phonetics by placing one dot over the (ɪ).

Whisper to me that you love me, dear 'hwɪspə tʊ mi: dæt ju: lʌv mi: 'dɪə.....ɪ Whisper to me what I long to hear 'hwɪspə tʊ mi: hwɔt ɪ 'ləŋ tʊ 'hɪə.....ɪ Just let me know that you need me, sou dʒʌst lɛt mi: nəʊ dæt ju: ni:d mi: sɔv Dear heart, sweet heart, say you want me near 'dɪə hɑ:t, swi:t hɑ:t, seɪ ju: wɒnt mi: nɪə

Gently confess that you are my own 'dʒɛntli kən'fes dæt ju: ɑ: maɪ əʊn (Continued on page 42)

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# Feminine FASHIONS Beauty Frills

By Elita Miller Lenz



(Communications to 1493 Broadway, New York, N. Y.)

## The Fashion Revue

### EVERYONE A PETER PAN!

How youthful are Mademoiselle and Madame in their new peaked crown chapeaux, topped with a clever bow, pom-pom or novelty feather trim! The youthful effect of the bob is now emphasized by the most adorably youthful hats. In other words, the woman of the hour is a Peter Pan who never grew up. The clever little hat illustrated is described in detail in The Shopper column of this page.



### ROBERTA BEATTY IN COSTUMES OF 1860

Beautiful Roberta Beatty, of delicately indelible mien, has come into her own in entrancingly tuneful *The Student Prince* at the Jolson Theater, in which she plays the role of the Princess. Much might be said in praise of Miss Beatty's art, but that would be sidestepping our assignment, so we shall concentrate on her feminine finery.

Weldy, of Paris, has designed Miss Beatty's costumes, each an authentic version of the mode of 1860, with a few up-to-date touches which give them novel charm.

For instance, the first act costume, a golden-brown velvet coat, with fitted button-trimmed bodice and widely distended hoop skirt, with two tiers of ruffles about the bottom, has a collarlet of clipped ostrich, which is repeated about the edges of the bell cuffs and in a band topping the two ruffles of the skirt. A wee muff of matching velvet is banded at each opening with the clipped ostrich and ostrich feathers trim the high-crowned hat, resembling the postillion.

In a ball scene Miss Beatty is an entrancing vision in a pale-blue taffeta evening gown of the 1860 vintage, with roses snuggling in the voluminous puff of the hooped skirt. The bodice fitted and pointed with square decolletage is trimmed with bands of the fabric studded with rubies, which continue into shoulder straps.

In the final act Miss Beatty makes a dashing appearance in a gown of purple-velvet, with voluminous skirts, of course, and a hat to match, trimmed with white ostrich. Over the gown is worn a luxurious ermine coat, the upper part in circular cape effect, edged with ermine-tails and the skirt parting in a wide-triangle from the waistline and extending over the ample skirt of the gown. Ermine also trims the square decolletage on the gown.

Weldy has designed Miss Beatty's costumes with wide and lavish gestures, which he deemed worthy of the finest fabrics obtainable.

### LENORE ULRIC IN FASHIONABLE GOWNS

We had so long associated Lenore Ulric with the character of Kiki of the quaintly ludicrous gowns that we were quite startled (without reason, we'll admit) when she appeared in a Tappe gown in *The Harem* at the Belasco Theater.

The Tappe gown, which impressed us with its unusual grace, was of turquoise blue velvet, moulded to the figure, showing a front and back seam and a V-shaped decolletage. The skirt, with an uneven, circular hem, was ankle length in front and touched the ground in back. Gold loops outlined the decolletage and a gold loop cord was drawn about the waist and crossed in the form of an X over the hips, giving somewhat the effect

(Continued on page 41)

## The Shopper

### Dear Readers:

The Shopper wishes to call your attention to the following requests:

Please address all communications to Elita Miller Lenz, care The Billboard Publishing Co., 1493 Broadway, New York.

Money orders should be made payable to The Billboard Publishing Co. No personal checks are accepted and goods are not sent C. O. D.

A stamp should accompany all communications to which replies are desired.

Kindly give your mailing address for at least two weeks ahead.

The Nat Lewis Shop, 1578 Broadway, New York, offers ladies' apparel and men's haberdashery, accessories, umbrellas and canes at a theatrical discount.

### STROLLING THRU THE SHOPS WITH ELITA

Betty Kennedy 'phoned us that she had a perfectly adorable robe intime which just arrived to enrich her collection of negligees, and that since we were always seeking something to please the actress she was sure that Odette would impress us with its grace. So down to Betty Kennedy's we strolled and we found Odette, which is photographed on this page, all that Miss Kennedy claimed, plus.

Odette is a robe of svelte lines, fastening to the side under a French hand-made flower and is developed from black satin, with angel sleeves composed of two layers of georgette—orange, red or green, with a fold of same down the front. Sizes 16 and 18 and sizes 36 to 44, \$16.75.

We know that you cannot duplicate this robe elsewhere for the price. Betty Kennedy is able to sell for less because she maintains a shop in an office building and has a modest overhead.

Another Betty Kennedy design is a two-tone satin breakfast coat with dainty shell ruchings, extending all the way down the front, around the bottom and forming edgings on sleeves and pockets. In French blue, rose, orchid, peach or black, \$9.75.

Mrs. Madge Tidwell: We have endeavored to reach you by letter three times, addressing you care of Shows, Post, Tex., without success. The concern handling your order for the scarf has had the same experience. All letters are returned with the information that you cannot be located. Please forward instructions.

Our next jaunt took us up in the 70s, where we called on a firm putting out a new line of pure-rubber corsets, brassieres, ankle reducers which may be worn under the stockings, etc. Someone had told us that this firm was specializing in rubber-reducing corsets that fastened down the front and laced in the back like the good old-fashioned kind, minus the boning (if you've wriggled in and out of a glove-fitting reducing corset you will appreciate the convenience of one which may be unhooked instead of peeled off by inches and drawn over the head).

When we stated our errand the corsetiere in charge smiled knowingly and showed to us statistics that proved that there were as many slim as there were stout women wearing rubber corsets. "For this slender type we have prepared a step-in corset," she said, holding up a dainty corset of flesh-colored rubber with a silk moire finish, "which sells for \$6.45. It is ideal for the dancing artist." (More about this step-in in an illustrated pamphlet, if you wish it.)

"Here is the front fastening and back-lacing model in which you are interested," continued she, holding up the rubber-reducing corset illustrated at the bottom of The Fashion Revue column, this page. It had the appearance of a dainty moire satin corset, with satin insets for the fasteners and lacing arrangement. There were garters front and back.

"I want to emphasize," said the corsetiere, "that these corsets are all rubber and that the model with fasteners and lacings is accurately shaped to the human figure, being the composite achievement of several expert corsetiers. It is going to revolutionize the rubber-corset business, as in addition to offering comfort while reducing, it sells for the low sum of \$8.45. It will not be placed on the market until next week."

By the time this issue comes from the press the new rubber reducing corsets, flesh color in satin moire effect, will be ready to be sold. A copy of Dr. Christian's diet treatise will accompany each one, with interesting exercise instructions.

Before ordering the corset take your

(Continued on page 42)

## The Human Interest Side

### Appreciating Marilyn Miller

Beautiful, graceful, nimble, airy Marilyn Miller engendered in us a flame of enthusiasm for her portrayal of Peter Pan. But when we enthused verbally we found ourselves confronted by would-be flame quenchers, admirers of the immortal Maude Adams. While we concede that Maude Adams is or was a wonderful actress, we are unable to appreciate the difference between her performance and that of Miss Miller because we never had the advantage of seeing Miss Adams

in Peter Pan, being still of chickadee age when the Adams Peter was introduced to New York.

Furthermore, Maude Adams was not the only Peter Pan, history tells us. There were such Peter Pans as Nina Boucicault, whose performance of Peter Pan is said to have never been equaled; Cissie Loftus, who is herself expressive of the spirit of the boy who never grew old; Pauline Chase, who played Peter eight years in succession; Unity Moore and Edna Best.

Finally we contend that the younger generation should be permitted to enjoy its Peter Pan without suggestions of comparison from their elders. The best indication of the charm of Marilyn Miller, the present Peter, is the enthusiasm of her audiences. And it is boundless.

### The Cat Show

Elizabeth Kingston-List, who had charge of the publicity for the Empire Cat Show and who was exhibiting her celebrated silver Persian, invited us to visit the throrbred Persians at the Park Avenue Hotel last week. By dint of hard hustling we arrived at the Cat Show just before the closing hour late Saturday. There was an advantage in this late arrival, as it enabled us to study the felines at that moment when they prove their true dispositions—when they are tired. The prize silver Persian, admired, feted and constantly petted, had developed true artistic temperament, resenting even the caresses of her gentle mistress. But Lily-Cat, Princess of the Alley, a common domestic puss, property of Peggy Paige, the actress, and winner of the blue ribbon for the short-haired class, was at her best, despite the late hour (proving her alley pedigree). Lily-Cat had learned how to relax on a pale blue satin cushion, and had coquettish glances for all comers. "In fact," said Peggy Paige, "it was more Lily-Cat's disposition than her appearance that won her a blue ribbon."

(Continued on page 41)



## Skin-Deep Beauty

Most of the gals who pride themselves on being up-to-date in the matter of cosmetics and who believe that one should not make up obviously use a Kiss-proof lipstick. One virtue of this lipstick is that it is waterproof and does not rub off, making it unnecessary to renew one's makeup before the eyes of mere man or to retire to seclusion several times during a social evening to revive the vivid charm of one's lips. It costs but 50 cents and comes in one color only—a natural shade that blends harmoniously with all complexions.

Another beautifier favored by these up-to-date gals is a waterproof liquid for darkening the brows and lashes. It used to sell for \$1, but is now put up in a 50-cent size. It is used in the profession and by screen artists principally because one may shed tears galore without spoiling the effect of well-made-up eyes. It is applied with a wee brush, which comes with the package, and is very easy to blend quickly.

Now that keen winter winds and steam heat both combine to effect a dry, harsh skin, which wrinkles easily, one should be equipped with Madame Helena Rubinstein's Pasteurized Cream, which serves as a cleanser, softener, whitener and astringent all at the same time. Before the World War the formula from which Pasteurized Cream is made was the property of a celebrated Viennese skin specialist, who sold it to court beauties and royalty at a fabulous price. After

the war, however, his rich clients were no more and he was obliged to sell his valuable formula. Mine, Helena Rubinstein was the purchaser. So enthusiastic was Madame about her new possession that she ordered her laboratories to make up Pasteurized Cream at \$1 a jar so that every American woman would find its purchase an easy possibility. We would like our readers to make the acquaintance of the cream. Its faithful use will gradually refine the texture of the skin and solve the problem of carrying a beauty outfit while on tour for the woman who dislikes to be encumbered with many jars.

The woman who believes in the value of the lemon as an astringent, but who hasn't the time to keep plenty of fresh lemon juice on hand, will welcome Beecham's lemon cream. It is an absolutely non-greasy, non-sticky liquid, perfumed slightly with the fragrance of fresh lemons. It most assuredly tightens the skin and whitens it, and the claim is made that it also builds up the relaxed underlying tissues and overcomes enlarged pores. Makes a wonderful base for face powders, if used and permitted to dry before applying powder. Price, \$1, \$2, \$3.50 and \$6.50.

"Keep your eyes young—don't let them tell your age," says Kathleen Mary Quinlan, who is far famed for the eye rejuvenation treatments given at her salon on Fifth avenue. The

(Continued on page 105)



Manstyles

We talked recently with a style expert who claimed several years ago that the average actor was a bit overdressed and was exercising a bad influence on the men of the smaller towns thru which he passed. The actor was a sort of counter to the flamboyantly dressed character of other days in the mind of this style expert.

But the overdressed actor, like the flamboyantly dressed drummer, has passed, said Mr. Overdress. Mr. Economy has been succeeded by Mr. Economy. Mr. Economy is the result of financial stringency with which every man, except the showman, has been well acquainted since the war.

Mr. Economy has learned to choose dark clothes which do not soil easily or show signs of wear quickly, hence his subdued appearance. Whatever color may be adopted is in the form of some small accessory, like scarf or handkerchief, a restraint which gives him just a wee bit of swagger, and a wee bit is enough you know. Such a scheme of clothes makes a man feel at home in any degree of society, for he knows that he presents an appearance of refinement.

Mr. Economy buys his overcoat, for instance, with a view to wearing it for several seasons. Knowing that fancy weaves and color combinations are novelties that hold but for a season, he chooses the staple colors and fabrics that are always good style. The thing that determines the up-to-date appeal of a garment, after all, is its lines, and staple colors and fabrics always fit in with any style scheme.

Another advantage of choosing the Guard or Chesterfield overcoat in a dark shade is that it may be worn with the evening suit or tuxedo. Then, too, a staple shade harmonizes with the changing hues of the hat, which is usually in varying shades of gray or brown.

Personally we thought the style expert's little chat on Mr. Economy was very interesting and urged him to proceed.

Mr. Economy owes unceasing thanks to the shirtmaker who has given him smart-line shirts of crinkly weave and silk crepe de chine, which are a genuine economy. They may be washed in a jiffy, requiring no starching or ironing, by the man himself. When dry they are ready to wear and have an exceedingly good appearance. This method of laundering shirts prolongs their life and usefulness, heat and starch being enemies to the life of a fabric. The soft collar comes within the same classification.

Another rule for the man of limited means to observe in laying in a wardrobe is to select shirts with which the bright accessories will not clash. By accessories I mean the tie, the scarf and the pocket handkerchief.

SHOPPING TIPS

The Nat Lewis Shop, 1578 Broadway, New York offers ladies' apparel and men's haberdashery, accessories, umbrellas and canes at a theatrical discount.

Most every man who desires to avoid laddishness uses a hair tonic, with an astringent action to tighten the hair cells. And most every man dislikes to apply liquids to the scalp, as their even application is quite a problem. This problem, however, has been solved by the advent of a hard rubber comb, with a receptacle for holding any kind of liquid, including oil. The receptacle is operated much like an oil can by means of pressure, which causes the fluid to flow thru the hollow teeth of the comb. As the comb is drawn thru the hair the tonic is automatically massaged into the hair. The price of this useful article is \$1.

The Shopper is in a position to procure for you at the wholesale price of \$4.50 a handsome leather suitcase of tan leather binding, with reinforced corners, two heavy all-round straps, strong fittings, lock and key. It is a sturdy affair, built for constant use, and it would cost you at least \$8 or \$10 in the shops.

One of the things that every actor needs is a hat box. This statement, of course, is no news to you. But there is news in the statement that we can procure such a hat box for you at wholesale price. The style we have in mind is 16 1/2 inches long and 9 inches deep, and is well lined inside. It has a strong leather handle and lock, and is priced at \$3.75.

Here is a real opportunity: A New York trading company of general merchants is selling genuine imported English broadcloth shirts at \$2.29 each or three for \$5.95. And this price includes postage and insurance. The reason given us for the low price is that the firm advances money to manufacturers of shirts who are in need of ready cash and thus secure every available discount. The colors are white, tan, gray and blue in all neck sizes and sleeve lengths. Satisfaction is guaranteed or money back.

The Human Interest Side

(Continued from page 40)  
Ruth Urban's Tea Baths

While we knew that actresses were using tea to tint the skin a fashionable beach tan and that the Parisians were emulating her for reasons of fashion, it remained for Ruth Urban, the soprano with the Four Murx Brothers in *I'll Say*

Two Berlin Conceptions of the Negligee That Are Unusual



At the left is a model more like a dress than the American conception of a negligee. In dark blue crepe, it has tea-colored lace ruffles and red buttons. —From Regina Friedlander, Berlin.  
A novel pajama negligee worn by Fritzi Massary, a well-known Berlin vaudeville star, is shown at the right. It is of embroidered gold lame, with a three-quarter length cloak of black lace. The long sleeves are interesting.

the following verse between scenes, during the making of the film, which we think proves Miss Busch a genius in cameo verse:

"The Triflers"

You are—  
But a branch—  
Tapping on my window—  
As the wind passes you by.  
You are—  
But the touch of a butterfly—  
As it lights—  
On a blade of grass.  
You are—  
But the crest of a wave—  
Whose form disappears—  
Ere it strikes shore.  
You are—  
But an echo—  
Whose voice is lost.

The Fashion Revue

(Continued from page 40)

of a princess girdle. With the gown was worn a blue metal-brocade wrap, lined with the turquoise-blue velvet and collared with white fox in a shawl effect.

We furnished all the drapery materials used in the NEW MUSIC BOX REVUE

We supply the leading Theatres and Shows of America with Tights, Opera Hose, Jewelry, Tinsel, Trimmings and Drapery Fabrics, etc.

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- Plain Duveyn (all colors)..... .60
- Gold and Silver Sparkling Emb'd Velvet 4.50
- Gold and Silver Sparkling Emb'd Duveyn 3.50

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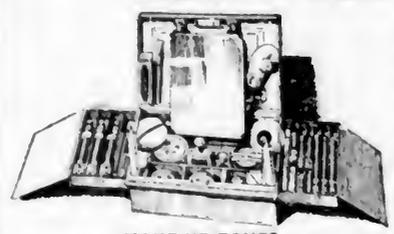
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  - Metal Filigree Choker, in gold and silver..... 1.75 Postpaid
  - Fancy Woven, Indestructible Pearl Bracelet, colored Stone Snap..... 1.25 Postpaid
- A. ZUCKER & SON, 27 West 38th Street. NEW YORK CITY.

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## The Outfitter's Art COSTUMERS

By Don Carle Gillette

(Communications to 1493 Broadway, N. Y.)

Sydney S. Freed, of the Freed Studios, New York, has just received from Germany a large assortment of new materials suitable for costuming and for decorative use. The collection contains an interesting variety of novel and striking designs, in almost every conceivable combination of colors, and includes everything from the flashiest to the most subdued patterns. Among the most attractive are the various metal cloths, from which some very effective results can be obtained.

Earl Carroll, who used luster lace and various other fabrics with great success in his *Vanities of 1924*, is now considering the use of this German material for some of the scenes in his next production, and several other producers of musical shows seem much impressed with the possibilities of these goods.

Claire DeMonde, Parisian costume designer, has come over here to join the staff of the Sydney S. Freed Studios in New York.

The Brooks Costume Company, New York, is putting on lots of class these days. Each afternoon at five o'clock tea is served at the Brooks establishment by a charming little Jap girl, who, judging from her costume, must be at least a princess. Demi-tasses, however, were served one day last week, when Frances White and Nelson Keys, the smallest artists of America and England, respectively, met at the Brooks parlors and were introduced by Art Director Charles LeMaire between costume fittings. Just as the party was going great Mark Leuscher, of the Hippodrome, New York, marched in with his troupe of Toyland Lilliputians, who came to be fitted for new costumes for Christmas.

Raymond F. Bowley, of Boston, having completed the costuming for the annual show given by the pupils of the Dramatic Department at the New England Conservatory of Music, under the direction of Clayton D. Gilbert, is now at work on several amateur shows in that vicinity. Bowley also is doing quite a few things for the ladies of the Boston Stock Company.

The once-famous black-silk tights are back again. At least a few pairs of them are. They are worn by a group of girls in the new Barry Townly musical show, *Princess April*, now running in New York. After the long siege of bare legs it is quite a refreshing sight to see the lower extremities encased in shining black once more, and it wouldn't be a bit surprising if the good old tights came back into vogue one of these days.

Another interesting item noted in connection with the costumes in *Princess April* is the use of fans. So many things can be done with a fan, aside from giving occupation to hands that are sometimes out of place, that it is a wonder they are not used more extensively.

Novelties in the trimming line, including large feather and flower ornaments, seem to be in demand, judging from inquiries received as to where these materials can be purchased. Wax artificial flowers also have been inquired about.

Max Weldy, costumer of the Casino de Paris and the Folies Bergere, designed the costumes for two important numbers in *Vanity Fair of 1924*, which will be given at the Waldorf-Astoria Hotel, New York, December 26 and 27, for the benefit of charity. Mrs. Clarence Millhiser has brought the costumes back from Paris.

Beth Berl, feature dancer in Ziegfeld's *Kid Boots*, is now using two beautiful Madrid costumes in her Spanish numbers.

No less than 20 designers and costumers helped to make the newest *Music Box Revue*, which opened in New York on December 1, the most gorgeously dressed entertainment of the season. The list includes the following names: Max Roe, Mabel Johnston, Eaves & Company, Efele, Inc.; Frances & Company; Bulliche, Inc.; Schneider-Anderson; Veronica Blythe, Jenkins, Hickson, Inc.; Gilbert Clark, A. Pincira, S. M. Levor & Company, Inc.; Henry Sittenberg & Son, F. R. Tripler & Company, Famous Textile Company, Earl Benham, Lyness, Berner and I. Miller.

A black-face effect by Edward Mendelsohn, stage manager of the Music Box Theater, New York, is one of the most interesting features of this year's *Music Box Revue*. In addition to causing the faces of the actors to turn from white to black, and vice versa, the effect works on the costumes as well.

### The Spoken Word

(Continued from page 39)

Please tell me "yes"—don't leave me alone  
pli:s tel mi: jes—dount li:v mi:  
sloun  
But fill my life forever  
bat fil mar laif fovev

## REFLECTIONS OF DOROTHEA

May the love and cheer you sent  
Come back a thousand fold;  
May every day be filled with peace  
As full as it can hold.

RUSHED almost to death and glad of it. I love the urge, the hustle and bustle of Christmas time. I'm afraid I shall never grow up. As far back as I can remember Christmas always has been the happiest time of the year for me, and even when on the road and while in the hospital I never failed to have my Christmas tree. Perhaps it was because I was tiny, tho I did not like to be reminded of it, the company tree usually was placed in my room and the delights of that occasion can hardly be fully appreciated by those who never have trouped. But I expect to be very happy this year and have grown quite accustomed to gazing upon my Christmas tree from my bed. The happy kiddies are again very much in evidence and little groups ask my nurse every day if they may not come in to tell me they saw Santa Claus downtown. Then they prattle on about the old man and his reindeers and the many little things they expect him to leave at their homes on the eventful night. I love them all. From all parts of the world friends and readers are sending me messages of cheer and orders for Sunshine cards. Why shouldn't I smile?

My friends here have been vying with one another in their eagerness to make me happy and finding their own happiness in being able to help. God bless them! I, too, am crowding 60 minutes of distance run into every waking hour and as I seldom sleep more than four or five, that means a lot of work, and more happiness.

Dansy Weiskopf has been working like a beaver on the circulation of my cards and smiling all the while. She

turbed by the constant chntter of monkeys and parrots in the jungle just across the river. He also sent a collection of interesting pictures of the country.

Eugene Kane and Kathryn Mallory (Mrs. Kane), of *Lightnin'*, will spend Christmas week at their home in Cleveland, O.

In Zanesville, O., Fred E. Johnson, manager of the Weller Theater, is rooting for me, backed by the boys of the house. They are making a splendid record.

The loyalty of my friends and readers is such a beautiful inspiration that I wish I could meet them all face to face and tell them of my appreciation, but I doubt if I could find the words. I wish each and every one a very joyful Christmas, and that wish comes from the innermost depth of my heart, direct from my bedside at 600 West 186th street, New York City.

Dorothea Antel

### The Shopper

(Continued from page 40)

Just measure over your brassiere, but not over your dress; your waist measure over your corseted figure, but not over your dress, around the body at the smallest part of waist; your hip measure over corseted figure, but not over dress, around hips at the largest part, usually about six inches below the waistline.

After bidding the corset specialist au revoir we took a bus down Fifth avenue, with the intention of window shopping. At Fifth avenue we spied the charming little hat illustrated and alighted from our perch to get a closer view. Inspec-

## HARD WORDS

ANDREYEV (an'dreef), Leonid ('leə'nid). Russian author.  
CHARLOT ('ʃɑ:lou), Andre ('ɑ:ndrei). London manager.  
GEMIER (ʒem'je), Firmin (fir'mē). French actor and manager of the Theatre de l'Odeon.  
FERAUDY (fero'di), Maurice de. Noted French actor and dramatic author.  
LUDMILLA ('ladmilə), Anna. American dancer, former premiere danseuse of the Chicago Opera Company.  
MEINE KRIEGSERINNERUNGEN ('mainə kri:kse'rinnerungən). *My Memoirs of the War*, by Ludendorff.  
MEYER-FORSTER ('maier 'førstər), Wilhelm. German dramatist, author of *Old Heidelberg*.  
SIMONE (si'mon), Madame. French actress.  
THEATRE DE L'ODEON (te'a:tr də lode'ɔ̃).

KEY: The (æ) resembles English (ə) in "the" (ðə), said with lip rounding. For other symbols see Spoken Word.

hopes to double her last season's record which put her in the blue-ribbon class. Dansy is the charming daughter of Daniel Weiskopf of the Selwyn corporation and has inherited her daddy's pluck and business ability.

Florence Fair, formerly understudy for Julia Marlowe and late leading woman of *The Green Beetle*, called to see me one day last week and launched into the work with a holiday spirit. She helped in the rearranging of my little bedside shop. Then John P. Forbes, of *The Evening Telegram*, brought a fresh supply of copies of Nellie Revell's inspiring book, *Right Off the Chest*. It is one of the six best sellers, and Nellie, herself, is living proof that the story isn't fiction.

May Buckley, busy as usual, called me up for a long telephone chat, during which we recalled our former association in stock. Miss Buckley is playing the lead in a successful comedy, called *Pigs*, at the Little Theater. I'm so glad I managed to express that properly. A lot of nice people will have to be very careful about their answers next season when asked what they were last with. The pigs in the show are real porkers.

Mrs. Lyle D. Andrews met with a painful accident while in Worcester, Mass., where she had gone to witness the premiere of her husband's new show, *My Girl*. She fractured her left foot, necessitating the application of a plaster cast, and is now resting quietly at her home while the tuneful musical has settled for a run at the Vanderbilt Theater.

Vera Gordon has reopened on the Poll Circuit with *America*, and will remain with it until her new act, by Ann Irish, is ready.

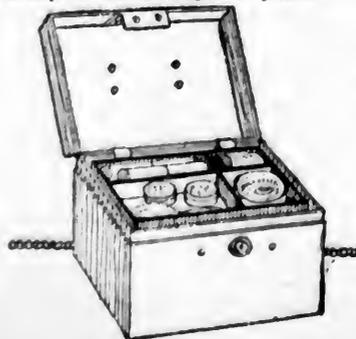
Edyth Totten, of Drama Comedy, who has been working like a Trojan for the Little Mothers' Shoe Fund, will go to Miami Fla., for a few weeks.

I had a letter from Mrs. C. J. Hamilton, of Cristobal, Canal Zone, a reader of *Reflections*. The most distant reader writes from Palembang, Sumatra, D. E. I. He is Harry W. Rhinelander, a native of Pittsburgh, Pa. Mr. Rhinelander reads *The Billboard* regularly, seated on a broad veranda and undis-

tion proved that the little hat, with its saucy peaked crown and upturned brim of taffeta, with deep wrapping of silver brocade, a corsage flower of black and silver attached by a cord to a similar flower at the crown's summit, was a pattern hat which had just come from the hands of the designer to pique the curiosity of the passing throng. "A copy," said Madame Saleswoman, "will cost your readers \$30, and none but an actress can wear it with the charm that it deserves." When ordering, please allow a week for filling the order in addition to the time it will take your order to reach The Shopper. And don't forget to mention your head size!

Our next visit was to a theatrical make-up shop, where the shopkeeper informed us with pride that he had the best theatrical make-up box in the city for \$6 postpaid.

The box (which may be purchased without cosmetics for \$1.90 postpaid) was of steel, covered with dull olive-green enamel, with nickel-finish handles and two keys. Measurements: 9 1-2 inches in length, 6 inches wide and 4 1-4 inches deep. May be ordered filled with Miner, Stein or Lockwood assortment of cold cream, face powder, grease paint, dry and lip rouge, two lining colors, two powder puffs, paper liners, eyebrow brush, cosmetic and cosmetic pan. Sufficient makeup to last a couple of years.



## Of Interest To SCENIC ARTISTS

By Don Carle Gillette

(Communications to 1493 Broadway, N. Y.)

Urbanism, by which is meant the ideas of economy and service of a modern American urban environment applied to the stage setting, is the latest thing on the Russian stage. It recently made its appearance, for the first time, at the progressive academic Moscow Kamerny Theater. In the urban surrounding every object and agent is highly efficient and serves. There are no excrescences, no waste. Likewise in the urbanist setting everything is designed to be of 100 per cent efficiency, and everything serves. Indeed, the motto of the urban setting is "I serve".

Actually, there is no decoration, that is, as decoration is understood by modern decorators. There are only utilities. At the same time the complete structure may form a decoration, as a piece of architecture or engineering does, in which every part is mathematically correct and useful.

Normal Bel-Geddes has been commissioned by Florenz Ziegfeld to do the settings for the latter's forthcoming American revue, *The Comic Supplement*, in which W. C. Fields will appear.

Woodman Thompson is designing the settings for Shaw's *Candida*, which will be the next production by the Actors' Theater.

Reggie Marsh, well-known scenic designer and cartoonist, is in a private hospital in New York City, recuperating from a minor operation performed on him recently. He is expected to be all well and ready for action again very soon.

Sydney S. Freed, of New York, is making a specialty of settings for vaudeville acts. "Syd" has made a study of the requirements of the two-day offerings, taking into the consideration the great amount of traveling they must do and the consequent necessity of having equipment that is easily transported, and has found a way to meet the situation without sacrificing any points that go to make an effective setting for an act. "Syd" has just completed a full set of scenery for Anton Scibilia's big vaudeville revue, *Flashes of 1925*, also sets for the new acts of the Berlo Diving Girls and Van Dyke and Vinci.

He also has been commissioned by Mrs. Otto H. Kahn to decorate the ballroom of the Kahn residence in New York, where a big affair is to be staged soon by Roger Kahn, son of Mr. and Mrs. Kahn, who has been attracting wide attention by his musical activities.

Another job recently finished by the Freed Studios was the designing and decorating of the studios of the Savine School of Opera, which were transformed into a medieval castle. In addition to all this, "Syd" is at present working on sketches for several new productions.

When the Mildred Dane Stock Company, Lawrence, Mass., closed its season, owing to a fire in the theater, the manager of the company voluntarily paid Arthur Burns, the scenic artist, one week's salary, thinking thereby to make the disappointment less severe. Burns held a contract calling for two weeks' notice of cancellation so he telegraphed President Charles E. Lessing, of the United Scenic Artists, for instructions as to how he should act in the matter. The telegram reached Lessing at his home on Long Island after midnight, and he did a 15-mile Paul Revere ride to send a reply, which said, in effect, that inasmuch as fires are generally conceded to be acts of God and therefore as a rule not foreseen by even the best of managers, the case had—be admitted—not been adequately covered in the contract. It was, therefore, according to Lessing's best judgment, not necessary for Burns to refund the money received, as the manager had paid it to him of his own free will.

Willy Pogany is designing the decorations for the Hecksher Foundation Theater, one of the most charming little community playhouses in New York.

Walter Darrell has just finished two drops for the United States Steamship Lines. They are identical and represent the S. S. Leviathan. Steamship and railroad lines do a great deal of pictorial advertising and the field ought not to be ignored by the scenic artist who paints.

Moses Bloom, candidate for vice-president of the United Scenic Artists, is circulating a letter thanking the members for their confidence and stating that he is ready to do his best if elected—and everyone seems to be hoping that he will be.

There will be 12 elaborate scenes in Doris Keane's next vehicle, *Starlight*, which is now rehearsing in New York.

Herman Rosse, who has been engaged to do the production for the new Schwab, Liveright & Mandel play, *The Stork*, ought to know just how to go about this job, because his six little kiddies are living proofs that he knows about the subject. The "proofs", incidentally, will be in the production, as there are to be a lot of kiddies in the show.

**A USEFUL SERVICE FOR THE LITTLE THEATER DIRECTOR**

Longmans, Green & Co., publishers, have established a play department which aims to serve the director of the little theater in a most helpful manner. To quote E. F. Allen, manager of the play department:

"The play department of Longmans, Green & Co. was established on the hypothesis that little theaters were desirous and capable of producing metropolitan successes in the manner of their original production. To that end the original director's manuscript of each play has been used, but clarified and adapted to the smaller stage generally used by amateurs. This manuscript is available to all who produce these plays, but it remains in the hands of the director, while the members of the cast use prompt books which do not contain stage directions. Thus the direction of the play is centralized in the director, an ideal condition that is too seldom realized in amateur organizations.

"We do not take the attitude that the little theater director always needs the explicit directions that our manuscript gives, for obviously in a branch of dramatic art that has contributed so much to the stage there are many directors who are capable of creating as well as interpreting. But all the details—entrances, exits, crosses, lighting, makeup, etc.—are included for the benefit of those who have not the technical knowledge of the experienced director. A certain amount of adaptation is always necessary in any case. Stage sets, lighting equipment and properties vary. So do players! Therefore there is no danger of the little theater becoming standardized, no matter how far it may progress along the high road it has taken."

Mr. Allen handed us a copy of *Suggestions to the Director* for our perusal, stating that it would be sent free to all directors of little theaters. *Suggestions to the Director* is a large folder, a statement of stage principles and position plots, with three diagrams. A request to the little theater editor of *The Billboard* will bring a copy of this valuable treatise to your address, together with a list of plays.

**THE IRVINE PLAYERS IN ONE-ACT PLAYS**

Five one-act plays were well staged and intelligently acted by the Irvine Players under the direction of Theodora Irvine in the Little Theater of Greenwich House, New York, December 7, before an appreciative audience, including Daniel Frohman, Mr. and Mrs. Lee Keedick, Minnie Dupree and other professionals. Miss Dupree, as guest of honor, gave an impressive talk between acts on the making of an actor, in which she praised highly the work of the Irvine Players, and named as essentials for the actor the power to think, to hold his standard of work high and to respect his profession.

Exceptionally fine work was done by Mildred Voorhees, Paul Hays and Anna May Price, each in two widely differing roles in two very different plays; Frances Wood gave a moving interpretation of Sylvia in *Moondown*; Nadine Shepardson played *Kitty Clive* with charm; Esther Somers, leading woman with *The Easy Mark*, now playing in New York, gave a finished performance as Lady Victoria in *No Servants*, with Lawrence Chrow playing a capable lead as the Hon. Francis. Others in the cast who played with understanding were Frank Williams, Anne Seyfert, Anna May Price, Roger Briner, Glenn Coleman, Ruth Shackelford, Elvia Allman, Katherine Devine and Morgan Henry.

The plays presented were *The Lure of the Stage*, *Moondown*, *Kitty Clive*, *No Servants* and *The Wasp*.

The Irvine Players have given a number of performances recently for the British sailors in the New York Port Society and for the American soldiers at Governors Island. They will present a new bill of plays in February.

**BROWN UNIVERSITY GIVES A DRAMA**

Thursday night, December 4, the Brown University Dramatic Society opened the 1924-1925 season with a presentation of Shakespeare's famous historical drama, *King Henry VIII*. Followers of the work of the society declared this play the best that has ever been presented on the Brown campus. All of the acting and the necessary cutting of the play testified to the skill and understanding of the director, Ben Brown, a member of the English department. Heading the cast in the role of King Henry was Tom Johnson, playing a part which suited him well and which he played with skill and grace. Mr. Johnson portrayed the lusty, chuckling monarch in a way that made one think that he had just stepped out of Holbein's portrait of the king. Devotion to art is one of Mr. Johnson's qualities, for he grew a respectable beard for his part.

Opposing Johnson was Arthur Packard playing as the scheming Cardinal Wolsey. His delivery was surprisingly mature and he rose to the scene of his dismissal from Henry's court with a dignity and strength that is unusual in an undergraduate actor. The principal women's roles were capably taken by Edward Horrick, who as Queen Katherine was delightfully spirited in her defiance of the king's court, and by Duncan Taylor as Anne Boleyn.

In the present production the directors have endeavored to create a 16th century atmosphere and have succeeded remarkably. Stage Manager Harlowe designed sets that were unusual for an amateur stage in their skill and general excellence mechanically. Particularly pleasing was



(Communications to 1493 Broadway, New York, N. Y.)

(Reproduced from *The Little Theater Monthly* of the N. Y. Drama League)

Does your Little Theater organization get sufficient publicity? Is it effective in terms of the box-office? How this can be accomplished is set forth by the country's foremost Little Theater publicity director in

**PUBLICITY AS SALESMANSHIP**

By H. O. STECHHAN

**PUBLICITY** is really salesmanship—that is, real publicity—instead of merely getting laudatory pieces in the papers, as many people seem to believe.

This is as true of Little Theater publicity as it is of any form of press-agentry. The fundamental purpose of such material prepared for the public prints should be to arouse sufficient interest in those reading it to induce them to step up to the box-office and buy tickets.

This fact is generally appreciated among commercial activities employing representatives to keep them in the public eye via printer's ink, but unfortunately many community or non-professional producing groups in the realm of drama do not seem to have fully grasped the fact as yet. Functioning most thru "publicity committees" that are not experienced in this highly specialized modern work, they wonder why they do not get desired results.

In the first place, publicity is something that must be worked continuously, night and day, in season and out, year after year. Followed up in this fashion, like the drop of water that wears away the mighty stone, it is bound to overcome the public's resistance in time. But that result cannot be obtained where only sporadic stories are put before the people. And then, too, it is absolutely necessary to make the publicity interesting and newsy if it is expected to get the public to read it. Do this and you will finally lead your people to look for it and see what you are doing next.

But I'm ahead of my story. I started out with the assertion that genuine publicity is salesmanship, and in this connection I want to establish one fact, that is, that we are living in an age of salesmanship. Very few people today buy anything of their own accord. Everything is sold to them. That is: the one having a commodity to dispose of does not wait for a want to develop naturally. Instead, thru the medium of "display space" and "pure reading matter," he awakens interest and thereby creates a demand for his commodity. Thereby a buyer is educated who steps up and hands over his money for shoes, beautifiers or theater tickets, as the case may be.

Now the Little Theater that is not subsidized and depends on the money that comes thru its box-office for funds with which to pay the director, royalties, costume rentals, etc., faces this self-same problem. It has just so many seats to sell for each performance. A certain number of them may be sold in advance to friends, and if they are not all subscribed for by the season a bid must be made for the general public's support.

There are several ways to do this, but the surest one discovered to date, in my experience, after trying them all, is thru newspaper publicity. I do not hesitate in saying that the editors of your local dailies and weeklies are your very best allies. Interest them in what you are doing so that they will be willing to print your stories and you will have access to the largest body of ticket buyers that you can ever get.

Every editor knows that his subscribers would rather read about their own hometown than almost anything else. Local names make the best sort of news, particularly when the owners of these names are doing things. For that reason a little or community theater is always a potential news source. Its workers are doing things, things that make mighty interesting reading when properly chronicled.

Contrary to general belief, good reporters are few and far between. Not everybody knows how to pick out the salient facts in an activity and dress them up in an interesting manner so that all may be induced to read them. Hence it is important to find the right person in your group who has this talent and is willing to accept the responsibility. Maybe such a one is not there, when it is advisable to interest some member of a local newspaper staff to undertake the work. It may be necessary to compensate him. If so, you will find it worth while if you get the right person.

Above all things, don't expect the newspaper to gather the facts about your Little Theater, as it covers city hall or waterfront. You are not important enough for that yet. A decade hence, perhaps, but not now! However, if you will hand the city editor an interesting story about your next play and then keep the stuff coming, he will not refuse you space—especially if you keep the names of the participants to the fore. And then, too, don't forget to spend as much money as you can with him for display space. It costs money to run a newspaper, and the Little Theater should no more expect the publisher to do it all for nothing than it does the purveyor of other material that it takes to make a production. Show that your heart is in the right place anyway!

It is not possible to lay out a hard and fast Little Theater publicity campaign because varying local conditions will make different plans and schedules desirable. But first and foremost you want to get before your public just what your organization stands for, its aims, ideals and purposes. If you are a genuine community activity, thoroly democratic, so that all persons are welcome to participate, make this plain. Hammer the fact in time and again. Don't weary of repeating it.

Here in Pasadena, Calif., the Community Playhouse is now in the eighth consecutive year of activity. Local newspapers have been most generous in giving space to our publicity, as have those of Los Angeles and the surrounding towns. While we are quite well established and favorably known as a civic enterprise, I venture to say that the larger part of the population remains ignorant, notwithstanding of what we are trying to do. Of course not a few persons are indifferent because they have no inherent interest in an educational activity along recreational lines. Others cannot be made to "see" mere amateurs. But the number is increasing with the passing years that finds the Community Players worth while as the result of steadily hammering away.

Only by consistent publicity can this interest be maintained and the volume of supporters be enlarged. Enthusiasm is not self-generating. It must be brought to the boiling point, and is kept there chiefly by means of newspaper co-operation. Then, when a play is to be put on, the announcement should be made as soon as possible. Feed your newspapers as much material thereafter as the editors can or will use. Tell about the play, but not too much; the nature of the production, and don't fail to pound in when and where it will be given.

These latter facts should be contained in each and every story. Also keep before your readers the names of the participants. That means those helping on the various committees, as well as the players. They like to see their names in print even if they won't admit it. Be generous in giving newspaper recognition to the humblest workers. It insures their continued co-operation, and this is as important as selling your seats to the public.

The week before your play opens you should have a daily story. Make it interesting—worth the editor's space—and he cannot refuse you. Let these accounts be written in such a manner as to whet the people's appetite, to make them step up to the box-office and buy tickets.

the second scene in the first episode, in which the fallen Duke of Buckingham addresses the lords and ladies of the court on the way to his execution. The dramatic pot-boiling of the scene itself, combined with the setting in which the characters were silhouetted against a crimson backdrop, was particularly pleasing. It was perhaps the best set used in the play. Special music arranged for the production by K. A. Corlew, leader of the university orchestra, and which included songs and dances of the period, was played during the entire performance.

*King Henry VIII* was given as the annual fall revival. It has been the custom of the society for many years to open the season with the presentation of some old and infrequently played drama. Last year the society presented Shakespeare's *Measure for Measure*. Other notable successes have been scored in Terence's *Phormio* and in Sophocles' *Oedipus Rex*. It is expected that later in the year the society will present other dramas, and some time during the spring will present a farce.

**HUMAN INTEREST TOUCH IS A WONDER WORKER**

Your editor is indebted to the Denver Community Players, Denver, Col., for a most pleasant 15 minutes, spent reading a very clever broadside, which is a plea to the community to find happiness in self-expression. Three short stories, charmingly told, and true stories, too, illustrate the salvation of the self-expression to be found in community dramatics by folk in all walks of life. Of course, the broadside is part of a publicity campaign to enroll more members. The typography and layout are extremely attractive and should prove instructive to all who are contemplating a similar campaign for membership. Perhaps a request, directed to Mrs. Frank Stone, president and director of the Players, will bring one to your desk. Mr. Publicity Director of other groups.

**JOHN MARSHALL HIGH SCHOOL DRAMA CLASS**

Oscar Beck, who is assisting Windsor Daggett of our Spoken Word Department, tells us with pride that the John Marshall High School Drama Class, of which he was instructor last year, produced *The Temple of Dost* November 21 and 22, with Helen Harwood, daughter of James C. Harwood, principal of the school, as Princess Isobele. The part of the Pharaoh was played by J. Rawlings Percival, one of the authors of the play, while the role of Prince Ahkmaton will be played by William Jeffries. The production was directed by Charlotte Wheeler, Althea Hunt and Arline Bellville. The local press called it a remarkable production, stressing the artistry of the players in imparting to their production the colorful atmosphere of the ancient Pharaohs.

**TEXAS ORGANIZATION TO GIVE "CLARENCE"**

Encouraged by the unusual success of its recent presentation of *Peg o' My Heart* to the largest crowd ever witnessing one of its performances, the Little Theater of Gainesville, Tex., has commenced rehearsals of Booth Tarkington's four-act comedy, *Clarence*, with increased enthusiasm. A strong cast has been selected with Joseph B. Pettit in the title role. Marie Crudgington is to be seen opposite him as Violet Plinney. Other members of the cast are Arthur Lee Joyner as Mr. Wheeler, Zoia Tippitt as Mrs. Wheeler, Una Minnick as Cora Wheeler, James Ford as Bobby Wheeler, Theodore B. Crumly as Hubert Stem, Bernard H. Mylius as Dinwiddie and Wilda Reeves as Mrs. Martyn, also as Della, the maid. The play will be presented publicly December 19.

John J. Lindsay and Felix M. Johnson have charge of the production. Knox Lamb is electrician and Frank R. Stanford is property manager. *Why Not* will be the January offering of the organization.

**THE BUFFALO PLAYERS, INC., PRODUCE "FASHIONS"**

The Buffalo Players, Inc., Buffalo, N. Y., is another little theater group which  
(Continued on page 103)

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EVERYTHING YOU SAY  
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TO THE DEATH,  
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SAY IT."

### Theatrical Notes

The Senate Theater, Shidler, Wash. has been completely redecorated.

Clarence Ilmore and L. C. Barnett have assumed management of the Quannah Theater, Comanche, Ok.

The Cozy Theater, Newkirk, Ok. recently was sold at a sheriff's sale to W. S. Cline.

Lewis Hepinger has reopened the Orpheum Theater, Clarion, Ill. It has been thoroughly refurbished and redecorated.

The Circle Theater, Portland, Ore., recently celebrated its 12th anniversary. F. W. Norman is manager.

Jensen & Von Herberg have leased the Capitol and the Ray theaters, Olympia, Wash.

The Bandbox Theater, Madison street, Chicago, is to be razed to make way for a 35-story office building.

Thompson Brothers of Healdton, Ok., have purchased the Empress and Dreamland theaters at Wilson, Ok.

William ("Bill") Peterson is giving the Orpheum Theater, Canyon City, Ok., a thorough overhauling and making many improvements.

Edwin Meltzer, of Mt. Vernon, S. D., has purchased and taken over the management of the Crystal Theater at Lennox, S. D.

H. F. Kimmel, of Winston-Salem, N. C., has been appointed manager of the Century Theater, Richmond, Va. Extensive alterations are to be made on the house.

The Willamston (Mich.) Opera House, recently leased by Adams Brothers, is (Continued on page 103)

What Happens To Undelivered Letters?  
Knoxville, Tenn., Dec. 6, 1924.

Editor *The Billboard*:  
Sir—I have been traveling with shows all over this country, playing vaudeville houses and other theaters, and have found mail in back of stages—important mail, from the looks of it. Can't something be done to arouse the post-office officials in the smaller cities to have their men go back stage and take up all the lost letters and have something done with them? The men back stage are afraid to touch the letters, so they remain there for months and no one seems to care about them. This does not apply to any one city or town, being true all over the country. (Signed) MIKE O'BRIEN.

Praise Dr. Thorek and N. V. A.  
Danville, Ill., Dec. 4, 1924.

Editor *The Billboard*:  
Sir—We wish to state that Mrs. O'Brien has just been released from the American Hospital in Chicago, where she underwent two serious operations. We cannot sing our praise too highly for Dr. Max Thorek, who is at the helm of this hospital. And as performers we speak that the N. V. A. is a godsend to it. It was at the instigation of the N. V. A. that Mrs. O'Brien was placed in that grand and glorious hospital under the care of one of the greatest surgeons in the world, Dr. Thorek. We know by experience that the doctor is with the performer at all times. Equal credit should be given Mr. Nabb, "a real man", at the head of the Chicago branch, who sent a beautiful offering in behalf of the N. V. A., which is controlled by a wonderful man. (Signed) MR. AND MRS. FRED O'BRIEN.

Paints Gloomy Picture of Show Prospects in Hawaii  
Honolulu, Hawaii, Nov. 23, 1924.

Editor *The Billboard*:  
Sir—The last letter I wrote to you was from Alaska. I have covered many miles since then and am still on the go as my own manager, press agent, advance representative and troupe. I thought that possibly your readers

### VIENNA

By BARNET BRAVERMAN  
Care Fremden Bureau, Wiener Bank Verein (American Express Co.)

VIENNA, Nov. 21.—The press and general public here are continuing to stew over the resignation of Richard Strauss as director of the Stadt Opera. Only a few months ago this same press and public were engaged in criticizing Strauss for giving so little of his time to his directorship. It would be interesting to read the satirical cracks and cartoons aimed at Strauss due to the scarcity of his presence at the Stadt Opera during the past year. If Strauss were heart and soul in his attitude toward the Stadt Opera, why did he not direct more performances . . . instead of appearing two or three times during the year to lead the orchestra? But press and public forget their former criticism of Strauss and attempt to conjure a black sheep in Schalk, also director at the Stadt Opera. This man has been on the job most of the time for 25 years and for this reason, altho Strauss may be right in considering Schalk a nuisance, the Minister of Education, who controls the administrative end of the Stadt Opera, has taken an open stand in favor of Schalk. Why the Vienna press and public should go into hysterics simply because Strauss resigned from the Stadt Opera shows that they lose sight of the fact that the Stadt Opera as an institution, with its repertory and artist personnel, is bigger than any one man regardless of his prestige. It is up to Viennese to realize this, and in time they will. Strauss had to leave Germany because he found a better welcome in Vienna. Here is where he began his onward march to prestige and wealth. Had he been on the job more frequently, Schalk perhaps wouldn't have assumed so much initiative and authority in shelving registers (the real bone of contention) appointed by Strauss.

I wonder what the folks back home (Continued on page 104)

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would like to learn of show and general news from parts of the world which such great discovery agents as Eli Sobal and Polly Marcus don't even know exist.

I landed on the Hawaiian Islands October 17 and have lectured at schools and given my clown and acrobatic stunts at the movie houses or mission churches at the principal settlements over the islands, finishing up at Honolulu and sailing for the Fijil South Sea Islands November 26.

Now a truthful warning to any and all who are bitten by the globe-trotting "bug" and are contemplating any such world tour may have many a hungry stomach and busted ambition.

The Orient is overrun with movie aspirants, who started out with a camera and a little cash to photograph the world. Likewise would-be writers, artists and actors from all countries.

Ask American, English and any other nationalities. The king-bee burying ground for all illusions is the Hawaiian Islands. At the present writing the shortest illustration tells the ever-recurring tale. A musical comedy company sailed from Los Angeles. It was going to play Honolulu, then the Orient, etc. Some of the members managed to get back somehow. Others are still here, filling in engagements at the barracks, forts, etc., in an effort to return.

Next, Fernandez brought over from Frisco last month several circus acts to play the Territorial Fair here. The fair was a financial failure for the promoters, because of weather conditions and because it was too far from the city. The midway had far too many bally-hoo shows, so no one made anything. At

present writing the circus crowd is out with a small top on the main island, Hawaii.

I spent two days on the island, at Hilo. That was enough for me. I thought Singapore, British India, Tasmania and Florida the wettest places on earth during the rainy season, but anywhere within 12 miles of that volcano is the limit. It seems as if the Pacific Ocean was drawn up and dropped again about every 24 hours. So it's a question how they are faring.

Another venturesome spirit brought over some 10 or 12 youngsters and an assorted bunch of racing cars for the fair. As a result of a quickly and badly laid out racing track one of these boys, Snapper Garrison, was killed and others were injured in a smashup. The promoter was out thousands of dollars and took his remaining boys and cars over to the islands of Mani and Hawaii to try to recover some of his losses and went smash altogether. I think most of the boys and the promoter have managed to get back.

My final warning is to all burlesque and musical comedy shows that depend upon the feminine form to attract business to stay away. Years ago Col. Hicks found that out by trying to enlighten the Far East with Abe Levitt Burlesque Company. A Ziegfeld or a Shubert undressed art display means no more to a native, or in fact to an American or European who has been here any length of time, than a horse does at our highly civilized and artistic centers.

(Signed) WILL LEE  
Globe Trotter, Clown, Lecturer and Athlete.

### AUSTRALIA

By MARTIN C. BRENNAN  
114 Castlereagh Street, Sydney

SYDNEY, Nov. 1.—After spending about a week in Melbourne, where he went on important business in connection with Williamson Vaudeville, Ltd., Jack Musgrove, booking manager, returned to town Wednesday, everything having been finalized much sooner than he anticipated. During the absence Tom Holt occupied Mr. Musgrove's office at the Tivoli Theater. He has since returned to Melbourne, where he will be permanently situated.

As soon as *Hullo, Marmaduke!* is released Beaumont Smith hopes to take a short holiday. He has now been producing, without a break between pictures, for more than 18 months, and as Mr. Smith writes his own scenarios and personally arranges every detail of production, the strain is fairly heavy.

Mrs. Lester Gilbert, who recently underwent a serious operation at the Lewisham Hospital, Sydney, is convalescing and will shortly return to her home. Her husband is the manager of J. C. Williamson Films, Ltd.

United Artists gave a private screening of *The Thief of Bagdad* in New Zealand last week, and all present were of the opinion that it is the last word in picture production.

Ferg B. Mason has joined A. R. Shepherd's New Zealand staff and will handle Eransby Williams on a small-town tour.

William Robert Harrop, secretary of the Biograph Operators' Association, proceeded against Alfred Henry Bashford in the Chief Industrial Magistrate's Court recently for working at the Artarmon Picture Theater for less than award rates of £4/15/- a week. The defendant, who admitted having received only £2/15/- a week, was fined £1 with 24/- costs. For underpaying the above-mentioned employee the Artarmon Picture Theater Company was fined £1 with 26/- costs. For failing to keep time and pay sheets the company was fined 5/- with 14/- costs, and for failing to exhibit the award a fine of 5/- was inflicted with 17/- costs.

Baby Watson, who appeared in the original Australian presentation of *Struck Oil* with the late J. C. Williamson and Maggie Moore, has just published his 50 years' reminiscences of the Australian stage.

Keith Dalton left Sydney a week ago to play leads for Kate Howarde on the latter's Northern tour.

Ary de Leon, who made such a conspicuous success in the latest production,

*Lilliom*, of the Repertory Society, left on the Niagara for America last week. 'Tis a pity that the regular theater audiences did not have an opportunity to see this sterling actor in modern drama.

Roy Brinsden, trap drummer, arrived from New Zealand last week and will take up an appointment at the Tivoli, Brisbane.

The Gallipoli Strollers are back in town, the company having temporarily disbanded. The country was not too kind to the show during its last brief tour, from all accounts.

Allice Lloyd, a sister of the whilom famous Marie, is due for an appearance at the Tivoli, Sydney, commencing today. Sister Rosie is now in New Zealand.

Fred Webber and Dorothy Ryder returned from Brisbane last week. The young couple were married recently in the Dominion and will prepare a two-act for vaudeville.

Will and Linda Newman, unicyclobologists, who recently returned from America, are playing the Fuller Circuit, and will enter commercial life at the expiration of their present contract.

Troy and Delaney, clever English comedy artists, have joined forces with Fred Carlson's company, which is working in and around Newcastle. Pat Mahoney, South African comedian, also is with the show.

Leo Sterling, "the wandering minstrel", celebrated the 51st anniversary of his birth recently, and could have gone into the Tivoli bill the following day. Unfortunately, Mr. Sterling has not recovered from a recent operation and will rest for another week or so.

Bert Levy, world-famous black-and-white artist, will make a reappearance at the Tivoli, Sydney, after an absence of about 12 years.

A. R. Shepherd is in Sydney, but will return to New Zealand shortly. He is here on a visit in connection with his vaudeville business and will probably be accompanied back by several Williamson

(Continued on page 104)

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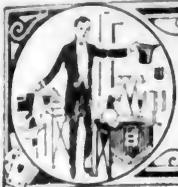
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# MAGIC AND MAGICIANS

(Communications to 1493 Broadway, New York, N. Y.)

## Doyle Promises Proof

London, Dec. 11.—Sir Arthur Conan Doyle is emphatic in his belief that a group of scientific spirits, not dead but merely beyond the gulf, have organized for spirit research and are in communication with the earth. The creator of Sherlock Holmes has joined Sir Oliver Lodge in asserting that important communications between departed spirits and living spiritualists have been established.

"The spirit group," said Sir Arthur in an interview, "grouping thru the void, has established communication with the living group here and an enormous amount of material has been interchanged between them. This will all be published in due time. It is of vast importance and is being studied and analyzed daily. I can vouch personally for the fact that many persons who have passed on and who were of vigorous and vital personality while on earth retain that personality and some of them, still intensely interested in affairs on earth, are trying to break thru. Most of these persons have told us little about conditions beyond the void. They are more interested in happenings here and so far most of their energy has been directed toward watching their friends and comrades still alive. One such individual closely scrutinizing the earth is Lord Northcliffe.

"As is well known, Northcliffe has several times managed to gain communication with the earth thru various mediums and he has talked with some of his friends. This communication, which I myself observed, is absolutely a fact."

Sir Arthur said that a cloud of ignorance and skepticism was impeding the work of true scientific believers, but that sooner or later it would be dispersed.

"It is a matter of education pure and simple. As soon as the man in the street recovers from the mawk of superstitious ignorance which clouds him he will understand. Even our 'educated classes'—our prelates and our scientists—are woefully purblind, but meanwhile our work goes on. America lacks moral courage to see this thing clearly. There is no great leader in America like our own Sir Oliver Lodge and the American people, hoodwinked by fraud and charlatanism, have tumbled backward into ignorance."

Sir Arthur further stated that several great American public characters were susceptible to psychic influences, notably Abraham Lincoln, who, in the author's opinion, was helped to win the Civil War by advice from spiritistic sources.

## Demons' Club Observes Eleventh Anniversary

Members of the Demons' Club of Baltimore recently held their 11th annual banquet on the stage of the Maryland Theater following the regular evening performance. Howard Thurston, supreme arch demon of the club, was the guest of honor.

Dressed in the garb of demons and

### PALARKO



Presenting his own magical show on tour, he is appearing for a five weeks' engagement at Baltimore, and later in the season he will be seen on the Coast.

with the boxes decked with emblems of the occult the entire Demon membership first witnessed the Thurston performance at Ford's Theater and after the show marched over to the Maryland, which is the big-time Keith house in the Monumental City.

A unique program of entertainment was arranged for the dinner. Mr. and Mrs. Thurston and other guests of the club occupied front-row seats in the theater during the proceedings. When the bill was run off Thurston was invited to go upon the stage, where he performed several feats of magic. During the banquet Mayor Jackson's watch disappeared and was found in Thurston's pocket. Thurston retaliated by searching the Mayor and finding mysterious memoranda. Place cards were transformed into rubber devils. Robert W. Test was toastmaster of the occasion.

Among the guests were City Solicitor Philip B. Perlman, Deputy Automobile Commissioner D. Marshall Schroeder, Harry L. Kahl, Dr. Robert L. Mitchell, J. Lawrence Schnberger, Lon Ransdell, Leonard B. McLaughlin, William F. Stump, E. B. Rodman and several of the acts playing the Maryland.

The dinner committee was composed of Clarence H. Kilngel, chairman; Arthur D. Gans, Harry Solomon, Mark Hamburger, Earl G. Heyl and Jerome P. Fleishman.

Souvenir programs bore photographs of Mr. and Mrs. Thurston and were decorated with club colors in ribbon and a miniature wooden wand. The stage was decorated to resemble a cabaret scene.

The Demons' Club was founded in Baltimore by Arthur D. Gans in 1911 and now has a membership of 26. The organization owns a clubhouse at Belvidere and Kensington avenues. Several ladies, including Mrs. Thurston, are honorary members.

Robert W. Test is present arch demon of the club, Clarence H. Kilngel, vice-arch demon; Fred Wehrenberg, Jr., past arch demon; Earl G. Heyl, demon scribe; Howard G. DeMille, imp of the treasury; Harry B. Solomon, guardian of the portal, while the Demon body comprises B. E. Bond, Jr.; J. Ross Bundick, Jerome P. Fleishman, Joseph Katz, Louis Smith, William H. Koester, Victor J. Albert, W. Lester Burroughs, Mark Hamburger, E. Dwight Muller, Aaron Straus, Herbert Kaufman, George Morrow, C. D. Bond, Arthur D. Gans, Dr. L. H. Hamburger, Harry Kratz, Isaac Twainley, Arthur M. Cowen, Robert C. Surrledge, Amos A. Brodbeck and R. E. Stapleton.

## Houdini Invited To See Spirit Pictures

New York, Dec. 13.—Harry Houdini, who of late has been carrying on a campaign against mediumistic fakers, recently was invited to attend the exhibition of Marian Spore's spirit pictures, now on view in the old room at the top of the stairs in Delmonico's, one-time famous Fifth avenue resort.

Houdini admitted that he was deeply impressed by the striking form and color effected by Miss Spore's canvases. It was generally agreed among painters, psychics and skeptics who attended the opening at the Delmonico gallery that the paintings constitute one of the most remarkable assemblages of the plastic art ever gathered. The statement made by Miss Spore that her hand was guided entirely by "them," meaning the spirits of the dead, was not altogether convincing to Houdini. "I am certain of Miss Spore's honesty," said Houdini. "I have never excluded the possibility of supernatural intervention, altho I am not ready to accept it as my particular belief. I have been engaged in the exposure of criminal fakers in spiritism and spiritualism. There is absolutely no question of that here, however. While I profess to have no expert knowledge of great painting, still I think Miss Spore has done something worth while."

The pictures on display include crude pencil sketches which Miss Spore began about five years ago to produce in the fashion of automatic writing. The symbolic series comprises "Boat of Death", the "Boat of Life", a third depicts the departure of the boat from earthly shores and a fourth its arrival on the other side. Also on view are 12 large canvases

depicting exotically symbolic temples. The most impressive of these, perhaps, is the temple of the sea god.

Miss Spore defended her own belief in her supernatural powers with the following statement.

"They told me first to draw, but when they told me to get paint I laughed at them. I knew so little about it. But 'they' insisted and at last I tried and the 'they' were dissatisfied with the first pigments I got, 'they' insisted that I go on. I work without conscious effort. I can talk to any number of people in the room while I am carrying out 'their' orders. The only fatigue I feel is that of mere physical effort of standing and applying the paint."

Houdini, before he left the exhibition, told Miss Spore that he had received a letter from Sir Arthur Conan Doyle retracting the aspersions he had cast upon her work a couple of years ago. In replying to a medium who greeted him as the destroyer of all spiritualists Houdini said he was not the enemy of those who are of the belief, but only of those he knew to be claiming spiritualistic reasons for manifestations that in his opinion were produced by conjury or sleight of hand.

## Birch Draws Big Crowd

McDonald Birch, magician, entertained the largest gathering in the history of the lyceum course in Parsons, Kan., last week. More than 1,200 people crowded the Municipal Auditorium to witness Birch's sleight-of-hand tricks and feats of magic.

From the very first stunt, in which he improved the scenery by changing his umbrella into a blooming plant until his last trick, two hours later, he had the spectators roaring with laughter and holding their breath to see what the next stunt would produce. In the audience Birch took from the pocket of one person a bottle whose contents looked rather suspicious. He also found a perfectly innocent jack rabbit hidden beneath the sweater of an unsuspecting patron. After trying to draw a dove, apparently he took one out of the picture. Many more tricks followed.

This was Birch's first appearance in Kansas. He carries the largest one-man show on the platform and the elaborate stage settings with Chinese dragons helped carry out the mysterious effect. Perry Mosley rendered capable assistance in exhibiting some of his own magical tricks.

Following the Parsons engagement Birch played at the North Texas Agricultural College at Arlington, Tex., and the entire S. A. M. assembly from Dallas drove out to see the show.

## Krauss Managing Show

A recent communication from J. E. Krauss, who was erroneously reported in a previous issue of *The Billboard* as having joined the Eugene Palarko Show as a magician, states that he has signed with the company as manager and advance man.

Krauss has booked Palarko for a five-weeks' engagement around Baltimore, Md., and is now arranging to take the company for a tour to the Coast.

## N. I. S. A. Visited by Authorities

### Country-Wide Investigations Expected

San Francisco, Dec. 13.—Wholesale investigations regarding the activities of pseudo-psychics thruout the country are expected to grow out of the two recent raids in this State, one in Los Angeles at the headquarters of the National Independent Spiritualists' Association and the other in this city, where four so-called "spook cults" were visited by the authorities and arrests made. In Los Angeles a list totaling nearly 30,000 names was obtained of psychic practitioners. These, according to Attorney-General Webb and City Prosecutor Friedlander of Los Angeles, are believed to include a host of operators without proper credentials and whose activities are subject to at least a modicum of suspicion.

In Los Angeles 10 arrests were ordered on warrants charging criminal conspiracy,

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fraud and lesser crimes. Those ordered taken into custody and held in \$5,000 bail each were W. A. Jackson, president; W. R. Lowe, vice-president; R. Schmitt, second-vice-president; Mrs. Lois A. Jackson, secretary, and Katherine MacCorkell, treasurer, and E. F. Plummer, W. T. Harbottle, D. V. Grass, E. Blake and A. Turner, directors. The quarters visited by the police in addition to being the main offices of the National Independent Spiritualists' Association was the world headquarters of the Independent Spiritualist Church, located in the Lankershim Building. A half ton of documents and other paraphernalia found in the palatial rooms of the association were confiscated. Out of these may grow more startling charges.

The action taken closes more than a month of official investigation of the spiritualist association, and it is the intention of the attorney-general to file proceedings in the court to have the charter of the church corporation revoked and render it legally inactive. Issuance of ministerial ordination certificates by the N. I. S. A. to a member of a "love cult" and a self-styled "miracle man", who obtained the title of Rev., culminated in the issuance of the warrants by the investigators. A local newspaper reporter also bought an ordination for \$150.

On the heels of the Los Angeles raids came the one in this city, when detectives armed with search warrants made spectacular, flying visits to places run by holders of ordination certificates and charters of the National Independent Spiritualist organization. Parlors visited by the police were: The Rev. Leon and Mrs. Stein.

(Continued on page 104)

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obliged to cancel 10 weeks' work in and around New York.  
 McKESSICK and HALLIDAY announce that their salary has been set for a tour of the Orpheum Time.  
 It is reported that the former manager of the Singer Minstrels' act is taking a colored outfit to Berlin for appearances in a cabaret in the German capital. SAM WILSON, the "dark Hebrew," is one of the comedians engaged.

### Minstrel and Tent Show Talk

#### Harvey's Opened

F. A. McClain opened his new edition of the Harvey Minstrels at Harvey, Ill. December 13. Rehearsals were conducted in that town. The show will travel in one car this season. Charlie Johnson, formerly of Johnson and Dean and of the Johnson Brothers' team, is the interlocutor. "Famous Slim" Austin is the band leader. William Bryant, a former Harvey musician, is in the band. There will be 16 pieces in the street band. It is reported that Johnnie Woods is slated to join. Johnnie is now with the Georgias.

#### Nay Brothers in Oklahoma

The Nay Brothers' Creole Steppers, with 28 people in the company, will continue playing Oklahoma dates until December 29, when they return to the State of Kansas, where they have bookings that will keep the attraction busy for more than a month.

Thanksgiving Day the show band provided music for a big dance after the regular performance, and Prof. Freels and John Mitchell played for a fashionable breakfast dance.

Lilian Turner left the show at Tulsa with the best wishes from all of the company. Mr. and Mrs. Upton Williams and Richard Perry and his wife joined the show in Tulsa. The former came from the Alabama Minstrels and the latter from the T. O. B. A. Time. Jesse Scott, who has been off the show for a time due to illness, is again with the bunch.

Christmas dinner will be served on the new stateroom Pullman car that is to be delivered to the company at Oklahoma City December 20. The members expect to have brand-new trunks and wardrobe with which to move into the new rolling home.

The show includes Masons, Elks and Odd Fellows, who report that they are having a great time with the fraternal folks en route.

#### Deacons Entertain "Georgias"

Tommy Harris and a few of his friends on the Georgia Minstrels are ardent Deacons. The local members of the nation-wide organization that is making friends between the profession and laymen have certainly impressed themselves upon the Georgia Minstrel boys. In San Francisco and Oakland, Calif., the Senior Deacons, T. S. Johnson and L. P. Richardson, provided entertainment for Harris and "Big Boy" Anderson. Brother Austin, the only other Deacon on the show, was ill and unable to participate in the functions. Deacons Richardson and Chisum, of San Francisco, were factors in the things that happened to enliven the stay of the minstrel fellows in that city.

In Los Angeles Noah Thompson, the only honorary Deacon on the Coast, took the boys in charge, and you know the answer when a fellow like that, with the help of Mr. Morrison, the father of "Sunshine Sammy", and a few others of the same type get hold of a fellow.

#### Under Elk Auspices

Michael Bros.' Carnival played Charlotte, N. C., the week of November 22 under the auspices of the local Elks. The show got over the week's expenses, the date cannot be regarded as a highly successful one, says H. K. Leach, of the show. The carnival jumped from Charlotte to York, S. C., for its last fair date of the season. At the time of Leach's writing the show was carrying 30 concessions, all of them having nice flashy stores, and most of the folks moving in their own automobiles. Leach has bought a new auto. Clifton Boyd has assumed the management of the show while Dan Michaels is in New York on a business trip. "Slim" Mason recently joined the show.

Leo Peachy, drummer, closed the season with the Virginia Minstrels and has joined Prof. Walter Mason with the Doug Morgan shows. He is contracted to continue with Mason when he joins the 101 Ranch, according to a recent letter from the drummer.

A. J. McFarland and his wife went to St. Louis at the close of their season with the Rabbit Foot Minstrels.

Lee Young, the eight-year-old comedian, and his brother, Sam, are featuring a bill that includes "Ragtime" Dave Wiles with the New Orleans Strutters. The show is doing nicely in Florida. Mrs. Alberta Wiles was obliged to close and return to her home in New Orleans to undergo treatment for her eyes.

H. S. Butler opened the winter season of his Old Kentucky Minstrels at Dothan, Ala., December 1. The show will tour the smaller towns of Georgia and Florida. Nine weeks have been booked. "Happy" Jack is handling Frozen Sweets. "Kid" Smith is stage manager. Alberta Smith, George Williams, Shaky O'Neil, Frank

Pennick, Lillian Brown, Joe Haley, Bob Miller, Billy Johnson, Joe Williams, Bill Duley, Al. Brown and Mr. Butler complete the personnel.

William Timmons, bandmaster of the Virginia Minstrels, was the guest of Mr. and Mrs. Trainer, of Houston, Tex., for a time after the close of the show. After a visit with his wife and mother at Victoria the professor will go to Austin, where he will put in the winter instructing the K. of P. Band.

#### "Georgia Red Hots"

Jimmie Cox and his Georgia Red Hots continue to work steadily over the T. O. B. A. Time. Sammy Graham, who has returned to his former position as manager of the company, advises that the show is going strong and fast.  
 Mme. Rosetta Brannan, original Baby Cox, Hettie V. Snow, Lucile Snow, Bernice Allen, Baby Love, Beulah Ewing and Jimmie Cox, the owner, with Graham, make up the combination. The show was at the Lyric Theater, New Orleans, week of December 8.

#### Dudley Again Booking Howard

S. H. Dudley, Eastern manager of the T. O. B. A., and general manager of the Colored Actors' Union, has again assumed charge of the bookings for the Howard Theater, Washington, D. C. Operations under the new arrangement began November 24, when he placed Bessie Smith as an added attraction with Shuffle Along, then playing the house.

December 1 he began placing the entire bill. His first program included the Gaines Brothers, Jenkins and Jenkins and Gertrude Struffin. The latter is a white

act, one of which will be offered on each week's bill. Mr. Dudley has been to New York to close negotiations for this feature of his bill.

Save for the white act the program will be of the usual T. O. B. A. standard and with the same scale of prices that prevails on the circuit. Tabloid shows will be used at intervals for the purpose of providing a variation of program. Benbow's Get Happy Company, with Queen Dora as an added attraction, was presented as the first tab, the week of December 8.

#### Mrs. Wells Injured

Mrs. Luella Wells, of the team of Wells and Wells, aerialists with the Darktown Bazaar Company, sustained a broken arm in a fall down a pair of stairs at her stopping place in Louisville, Ky. She was first taken to the City Hospital and later removed to a private home, where Mr. Wells left her in charge of Mrs. Lattimer and Williams when the show moved to Cleveland. The accident occurred after the performance Tuesday, December 3, and Mr. Wells advises that his wife will, in all probability, be unable to work for two months. The Allen & Stokes show will miss her greatly meanwhile.

#### Negro Opera Cast in Prospect

George Gershwin, composer of musical comedies, and Carl Van Vechtin, a novelist and music critic, announce that they will collaborate in the writing of an American opera that will be staged by them with Negro artists. According to a story from The New York World Gershwin believes that the Negro can better interpret the jazz spirit of America.

### Here and There Among the Folks

Roland Hayes, tenor, was initiated into the mysteries of Masonry by a Boston Lodge of the Prince Hall affiliation.

Ralph DeMund, doing a single singing act, is in the Oklahoma houses for the holiday weeks.

B. H. (Lowdown) Johnson is located now with the Louisiana Jazz Band under the direction of Frank Davis in Houston, Tex.

The Brown and Murphy team and their band are now in the Midwest on the Orpheum Circuit. Ethel Hill, pianiste, is with the act.

William Tucker, who spent the summer with the side-show band on the Sparks Circus, has rejoined Cassie and His Orchestra at the Douglas Theater, Macon, Ga.

Will Lane and a company of 10 people are playing independent dates in Texas, according to recent word from Will. Minnie Adams is to join the company soon as leading lady.

Harry Ford was one of the many who recently appeared on a big-time vaudeville bill presented as the annual entertainment of the Royal League in Cleveland, O.

The Fairfax (Va.) Colored Fair Association has joined the national organization, advises National Secretary Henry Hartman, who has been ill for a few weeks at his home in Rockville, Md.

Cottrell J. Thomas has closed with the Brownlee Mobile Minstrels after a brief tour and gone to New Orleans, where he will begin booking a series of engagements in churches and clubs for his magic act.

Earl Dancer and Ethel Waters are consistently winning newspaper praise as they go over the Orpheum Circuit. They play Mr. Dancer's home town, Los Angeles, during the holidays and his

mother is preparing a number of social events in the honor of her son and his partner.

Prof. Wallace Woolfork with seven musicians and the Floyd Family Quartet recently played the Allen Chapel A. M. E. Church, Terre Haute, Ind., under the auspices of the American Woodmen, Camp No. 4.

Percy Howell advises that there will be a new park opened near Norfolk, Va., early next spring by Col. Livingstone. Rosemont will be the name of the resort and William Thomas will be the manager, according to Percy.

Wm. F. Sledge and a tabloid of 11 people, including Eva Moore, Leonia Welsh, Mildred Mays, Eliza Thomas and Myrtle Sledge, are in their 12th week at the Palace Theater at Abita Springs, La.

Sunday, December 7, the management of the Royal Theater, Philadelphia, screened the House Behind the Cedars to an invited audience. The book is by Charles W. Chestnutt. Micheaux, who made the film, was present.

"Single" Herman Brown, James Grant, Jesse James, Miss Lovell, Alleen Breedon, Ola Carpenter and Miss Ernestine, who compose the Shuffle and Song Company, played a week at the Lyric Theater, Hamilton, O., late in November.

Airship and Fobbles have closed the season with the Virginia Minstrels and are preparing to tour the T. O. B. A. for the winter. They are contracted to join the side-show of Miller Bros.' 101 Ranch Wild West in the spring.

Genevieve Toosweet has temporarily retired from the stage and is with her mother at Edna, Tex. The young lady promises, however, to visit New York again with recording contracts in the near future.

Frances Wallace has succeeded Miss

Jones as a teammate with "Happy" Winbush. December 1 the new team joined the Dad James Company at Greenville, N. C. Week of December 8 the show opened at the Lafayette Theater, Winston-Salem, N. C.

Fred Weston, traveling with the Shuffle Along Company in a business capacity, sends many clippings that indicate the George Wintz attraction has been hitting the folks in Virginia very favorably. The show will play New York around the holidays.

E. H. Rucker writes from Havana, Fla., that he is breaking in a 14-piece tabloid for the T. O. B. A. Time. And to break the surprising news, "Boots" Allen is in that city and doing fine. The Page has long been wondering about "Boots". Here's hello to "Boots" from another one "from behind Dad Love's stove" and the old Pekin.

S. H. Gray's new show, The Record Breakers, featuring Virginia Liston, with Ninah Scott as comedian, opened on the T. O. B. A. Time at the Hippodrome Theater, Richmond, Va., December 16 to a packed house and a big week's business. Henrietta Leggett, Hazel Springer, Gertrude Scott, May Anderson, Rose Small  
 (Continued on page 103)

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Closed the most pleasant and prosperous season in the history of this show December 1 at North Little Rock, Ark. Now considering propositions for season of 1925, which will start early in March. WANT ten fast-working Chorus Girls, one fast-stopping Singing and Dancing Team, four first-class Comedians who can hold down First and Second Chorus, a first-class Sister Team, Musicians on all instruments.

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Vol. XXXVI. DEC. 20. No. 51

**Editorial Comment**

THERE has been no stronger advocate of the public-defender system than *The Billboard*, as our readers well know.

For years and years our columns, to a great extent, have been used in that direction.

And with apparent good results.

It is gratifying to note that the system has now been put into practice in the Police Court, Cincinnati, and more gratifying is the fact that it has proven quite a success in the week or so that it has been in operation. It is a system,

tho, that is different from the one used in other cities and counties having public defenders in that each day a new attorney serves in the capacity of defender.

Judge Joseph H. Woeste, who started the system in the Police Court, now advocates the enlargement of it to include the Common Pleas Court, declaring that such action would save county taxpayers thousands of dollars annually. Common Pleas Court judges, he states, appoint attorneys to defend prisoners charged with felonies who are unable to hire counsel. The attorney's fee is fixed by the court and is paid by the County Commissioners. Judge Woeste says that approximately \$25,000 is spent

thru his edict that there would be "no more overworking of screen players in order to make economy records for producers or directors."

Mr. Schenck is on record as emphatically against "railroading" (overwork) and invites every film player to voice any complaints of that nature to him or the organization which he heads. "I don't want actors to be afraid," he said. "They need have no fear of being blacklisted. It is our purpose to correct this evil. It is not fair to the actor or to the public to expect a player to work 18 hours a day and then be called to the set again the next morning.

"I have been in the show business for

**FARM OUTLOOK BEST SINCE 1920**

AMERICAN agriculture, on the whole, occupies the best position it has held since 1920, but much further recovery is required to bring it back to its pre-war condition, the Agricultural Department informed President Coolidge in its annual report.

"Prospects are that the gross income from agricultural production for the crop year 1924-'25 may reach approximately \$12,000,000,000, compared with \$11,500,000,000 in 1923-'24 and \$9,550,000,000 in 1921-'22," said the report. "A favorable readjustment has taken place in price ratios between agriculture and industry. While the purchasing power of farm products is 18 per cent below the pre-war level, it is 16 per cent above the index for May, 1921, when the depression was in its worst period. This year's harvest was the finest in five years. Tho not the greatest in volume of products, it was the best balanced and represented the best income.

"Yet it would be a mistake to conclude that the American farmer is done with the troubles of the depression period. If the readjustment is left to blind economic forces it will be many years before that can be said. Altho farm commodity price levels are headed toward a better position, they have still a large gain to make before agricultural products will be on a parity with other products. This means that agriculture is laboring under a heavy disadvantage.

"The improvement that has taken place has not yet lasted long enough to produce any marked betterment in the finances of the farmer. As a matter of fact, the suffering of many farmers is perhaps as intense today as it was in the first years of the depression period, because the effects of the depression are cumulative. Present favorable possibilities will have to be turned into realities before it fairly can be said that agriculture again is enjoying normal prosperity. Nevertheless the showing of 1924 brings prosperity nearer."

Tho the crop story of 1924 spells improvement to agriculture as a whole, the improvement will not be shared by all sections of the farm population, it was pointed out. Grain producers may earn approximately \$300,000,000 more than last year, but of this the wheat growers stand to gain by far the greater share. Corn growers will have less to sell this year and as a whole the corn belt must look for increased returns from higher hog prices. The large cotton crop should enable the South to hold its relatively satisfactory position. Dairying continues to increase, but heavier marketing may not result in a greater income. There is no certain prospect of increased income from cattle and sheep production.

"In the main it may be said that the year will bring increased income to the surplus-producing regions, to the corn belt, and possibly to the cotton States," the report continued.

The outstanding event in the agricultural history of 1924 has been the wheat situation, the report said. Apparent surpluses of bread grains have been much reduced, and the world's crop promises to be between 300,000,000 and 350,000,000 bushels below that of last year. The demand for wheat from the United States should be stronger than it was last year. While the wheat situation has greatly improved, it has not yet reached a point where farmers should think no further readjustments are necessary. It would be a mistake to suppose that the wheat acreage again may be expanded with the expectation of high prices. The outlook for cotton is promising.

The live-stock industry is on a firmer foundation than at any time since the price collapse of 1919 and 1920, the report further said.

in this manner annually, whereas if a public defender could be hired by the County Commissioners at a substantial yearly salary it would be considerably less expensive to the county, even with an assistant for the defender. The defender and the assistant, he declares, would have nothing else to occupy their attention and the assistant could be assigned to criminal cases in Police Court. By this method the defender could follow a case from its beginning until it reached a trial before a jury in the Common Pleas Court.

JOSEPH M. SCHENCK, president of the Association of Motion Picture Producers, has won a warm spot in the heart of the motion picture actor

25 years and I have found that the actor never complains if overtime is necessary occasionally. I realize, too, that it may happen. Emergencies will arise which make long hours necessary. But some producers have been working their people long hours merely to complete a picture in record-breaking time.

"The actor gets no overtime for this and, as a rule, he is good-natured. But conditions of late, judging from complaints I have heard, show that his good nature is being sadly abused. It is the spirit of our association that there shall be fair play to everybody connected with the industry.

"We do not want any dissatisfaction. The actor is the working partner of the director and the producer and we want

**QUESTIONS  
AND  
ANSWERS**

P. H. C.—(1) The play *Daddies* was first produced June 17, 1917, at Atlantic City, N. J., by David Belasco. (2) John L. Hobble was the author.

F. M. G.—Suggest that you write Harry Kahne personally and restate your question. Address your letter to Mr. Kahne, care of *The Billboard*.

G. R.—(1) The Western Clipping Exchange, Minneapolis, Minn., and the Pacific Northwest Clipping Bureau, Seattle, Wash., are probably the bureaus you refer to. (2) Submit your personal question to them.

S. L. A.—(1) Margaret Anglin is known as Mary Warren in private life. (2) Paul Nevins, professionally, in private life is Ehrenfried Klotz.

I. C.—Friedrich Heinrich Alexander von Humboldt was a celebrated German scientist and author. It was in the 19th century that he traveled widely in South America, Mexico and Asia. He died in 1859.

him to be happy, prosperous and contented. We pay him well and it is our desire always to treat him right. We do not want the association to be blamed for the sins of those producers and directors who, with a wrong viewpoint of the ultimate result, insist on working their people 16 or 18 hours a day.

"An actor cannot give the best that is in him if he is compelled to work long hours. As I have said, there are cases of emergency, but I never heard of an actor complaining about working overtime when an emergency arises. Our organization will not stand for this 'railroading'.

"Nor do we want the actor to go around with a chip on his shoulder because of a real or fancied grievance. We want to know about overtime and also of any other abuses. The fancied grievances we can prove to be what they are. The real ones we can and will correct.

"We need the actor. He is the backbone of the business. We want to correct every injustice which lies within our power. If producers want to save money let them economize somewhere else and not try it on the actor."

The annual agricultural appropriation bill, as reported to the House, calls for \$80,000,000 for road construction, available for expenditure during the coming fiscal year.

Experience has taught Harry Walker, who operates one of the biggest cabaret looking agencies in the East, that the success of a supper club does not depend upon the sale of liquor. In fact a land-office business is being done by liquorless clubs, says Mr. Walker, who recently made a tour of inspection of various night-life resorts. Another argument in favor of prohibition.

There has been a reawakening of dramatic interest in Wales of late. The popularity of singing festivals in that country has always been strong, but these are now rivaled in interest by dramatic festivals presented by amateur dramatic companies.

The big week in Chicago for outdoor amusement men is now history. As usual, much good was accomplished.

**New Theaters**

The Harford Realty Co., Samuel Silver, president, leased to a syndicate for a long term the easterly portion of the northeast corner of Broadway and 103d street, New York, with an entrance thru to Broadway, for the erection of a theater to seat 1,800 people.

The Palace Theater, Lubbock, Tex., owned by J. D. Lindsey and son, was formally opened December 15. It is one of the most expensively furnished theaters on the plains and one of the largest of its kind in West Texas.

# Producing Amateur Plays With Imagination

## A Few Practical Hints

By Barrett H. Clark

(Author of "How To Produce Amateur Plays", "European Theories of the Drama", "A Study of the Modern Drama", Etc.)

CONSIDER for a moment the word *Play*. It has several meanings, but think of it first in reference to a theatrical performance. It means something that is acted, assumed, pretended—in short, played.

None of us is so old as to have forgotten what is doubtless the most fascinating part of his childhood, the time when play consisted of acting a part, indeed a whole world of parts. The child who gathers his companions together and starts the game of *Let's Pretend* is a born actor and stage manager as well. As a matter of fact we are all actors and many of us spend our lives trying to cast off the pretense that seems so essential a part of our being, the few of us ever succeed.

The drama, whatever else it may be, is an everlastingly human necessity, and however much the tragedy of *Hamlet*, let us say, differs from the game of playing wild Indians in the backyard they are basically, both of them, creations of the human animals in response to the same instinctive desire to pretend.

It is obvious, I hope, that a performance of *Hamlet* in a theater is just as much a pretense to an adult audience as playing Indians is to a youngster of five, probably much more so. At least I must confess that no *Hamlet* I have ever seen was as "real" to me as I was to myself at the age of five in the role of an Indian chief, for whereas Sir Johnston Forbes-Robertson and Walter Hampden are for three hours at best simply actors of the 20th century, I was able to persuade myself that I was not altogether a boy in modern America; Black Hawk was much closer to me than *Hamlet* is now. It makes no difference that the distinguished actors I refer to wore the best costumes that money could buy, or that the settings against which they played were both beautiful and sufficiently accurate, or that they read the lines with sympathy and understanding; my own equipment comprised a few feathers and a pair of near noosekias and my scenery was a well-trimmed lawn, my pretending was, to me, much better than that of skilled actors and scene painters.

Now the moral of these preliminary remarks is simply this: That the amateur should endeavor to forget the professional stage, to allow himself, so far as possible, to adopt the child's viewpoint. It is not the amateur's business to become a professional; he is not to be judged according to professional standards. If he would get the best out of the theater he will see to it that the player, the manager, the director, and the audience look upon every play produced as a child looks upon his toys. This implies no disrespect toward the theater; to my thinking it implies the highest form of respect, which is frank enjoyment. Amateurs are exercising an incalculable influence throughout this country, for they are learning to assert their right to self-expression; they deem it worth while to play and to enjoy themselves as children do. If there was more of this joy on our professional stage our theater would be a more genuine and a more enjoyable institution.

Altho the amateur is exceptionally fortunate in being able to choose what plays he likes rather than wait until a Broadway manager sends him what will pay he appears only too often to stand rooted in the belief that plays must be mounted in one particular way, and unless they can be set, managed and mounted in that way they ought not to be produced at all. In other words, despite the successful experiments in 100 little theaters (and on Broadway as well) there are only too many of us who believe that Shakespeare cannot be mounted except by using the half dozen absurd "realistic" sets that are now moldering in the opera house of Main street. It rarely occurs to us that these "realistic" sets are almost invariably antirealistic, but the convention has become deeply rooted.

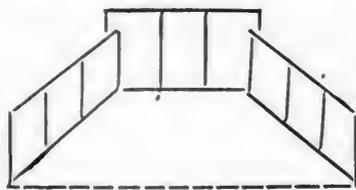
Recall once more the back lot and the game of Indians, or imagine the odd attic where you cut out paper dolls; was it necessary to set the stage in the one case with a forest of trees and in the other with real dollhouses? Not at all, the back lot was a wilderness and the snappox a real house. Not for a moment did we deceive ourselves by thinking that the clothes pole was a wilderness or the box a house, but they were sufficient in the game of *Let's Pretend*.

WHEN Shakespeare's *11th Night* was first performed we know that there was nothing on the stage to represent and scarcely anything to suggest the various scenes; "A sea coast" was taken

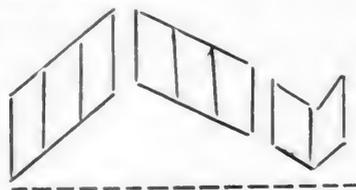
for granted when the actors spoke of it, and a "room in the Palace" was assumed to open up before the eyes of the spectators when the plot demanded a change of scene. The Elizabethan audience was simply pretending; "Tell us," they would say, "where you want us to be and go ahead with the show." When Julia Marlowe plays *Olivia* with five tons of scenery she is as a matter of fact a less effective actress than if she were content to play the entire piece before a curtain.

It is possible to produce almost any play with no artificial background at all. There must, however, be some sort of background, simply because there is no such thing as nothing. Our efforts are, therefore, directed upon the problem of devising the simplest sort of setting for as many kinds of plays as possible. Of course, there are certain plays that require "real" walls and doors and windows and a large assortment of furniture and "props". For instance, in *George Broadhurst's Bought and Paid For* a man breaks down a door, and granted that this scene must actually be presented on the stage, we must therefore have something that looks and sounds like a real door.

However, most so-called "interiors" can be staged either against a curtain background of burlap or velvet or similar material suspended from above, or with screens. Let us first consider the screens. Three screens, at least seven feet high, solidly constructed on a wooden framework and covered with burlap, made in three folding sections, will be found to be sufficient to set hundreds of different interiors. Four screens are better, but we shall, for the sake of economy, base our little experiments on the assumption that there are only three. One side of each screen may be of undyed material, the other of red or dark green. These screens, set for an ordinary interior with an entrance at the back, are illustrated as follows:



Two other entrances may be arranged by placing the screens about two feet up stage, leaving that space between the curtain line of the stage and the lowest part of the screens facing down stage. The screens, by changing their position and folding back one or more sections, can suggest a room of almost any shape. Here is one variation:



It will be seen, naturally, that these screens do not represent or imitate a room. There is, for instance, no ceiling, and instead of a door there is simply a gap but (except in cases such as I have already referred to) that is all that is needed. Does it make any difference to the audience whether James enters *thru a real door*? The important point is that he enters, and that he can do just as well thru a gap as he can thru a wooden door.

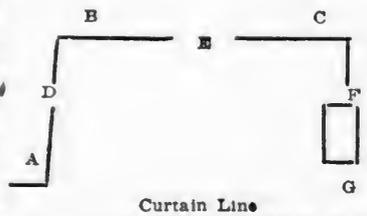
A play, then, in which the dramatist requires four different interiors can be produced with one set of screens by changing their shape and, of course, using different furniture and different props.

NOW TURN, for instance, to *Daddy Long-Legs*. The scene of act one is "a dining room", that of act two "a college study", that of act three "a sitting room", and of act four "a library". Our three screens are not only sufficient for all these interiors, but are, if arranged with a little taste and ingenuity, likely to enable the auditors to think more of the play than they would if their attention were distracted by a multitude of details that have very little to do with the play itself. A good play will, in any event, emerge from the simplest and most

primitive setting far more effectively than a bad play: *The Gods of the Mountain* against Stuart Walker's suggestive scene is actually a better play than if it were mounted by a dozen archeologists. Rostand said that the costumes of the characters in *The Romancers* might be anything at all "provided they are pretty."

Now, in the first act of *Daddy Long-Legs* the only absolutely essential furniture required is four ordinary wooden tables (with benches) and a cupboard. Windows are indicated, but it is not essential that they be seen. A porch is supposed to be seen off left, but this view may safely be left to the imagination of the audience. One screen is now set to the left, two sections at right angles to the audience and the other parallel to the footlights. The door down stage right is indicated simply by a gap between the end of the screen and the curtain. The second screen is set opposite the first and in exactly the same relative position. The third, of which only one section (possibly two, if space permits) is needed, is set in the center of the imaginary back wall between the upper ends of the other two, allowing one gap to the right and another to the left. In front of this screen stands the cupboard.

The second act, "a college study", requires three doors and three windows. The walls are here suggested precisely as in act one, three gaps being left for the entrances. Thru the windows, which are all in the back wall facing the audience, we are supposed to look out over the campus. It is as easy to imagine the landscape thru gaps showing only a neutral background of cloth or a few yards of loose burlap as it is to see the sort of "drop scene" painted by a professional scene painter, and probably far easier. For this reason the windows may indeed be omitted, or rather taken for granted in an imaginary background. I suggest, therefore, that this scene be set as follows:



Look for a moment at this diagram. A door is needed to the right, windows up center, and two doors left, one down stage and one up stage. But half way down left is a desk. Four screens would help here, but we must use a little ingenuity and make three serve our purpose. The first (A), of which but two sections are used (the other is folded back or simply left at right angles), is set down stage right from the curtain line up to D, which is a door—here just a gap. The screen B has one section continuing the right wall up stage to the point where the back wall begins, and the other two extending to E, a gap left to suggest a window. In the original production of this play there were a desk, a bureau and a tea table extending along the back wall under the window, and a sofa in the corner to the left. The lower part of this gap can be covered either by the sofa, the bureau or the desk. Behind the gap, between it and the back of the stage, there must be some sort of hangings, burlap or the like, merely to cover whatever the back of the stage happens to be.

And there we have our window. It sounds simple, possibly a little too simple. But I ask you to forget the professional stage and try the experiment: it is not a theory, it has been tried out by thousands of amateurs (and some professionals). Let us now continue: The screen C is set opposite B, in the same relative position. The problem now is to make two entrances and yet avoid using a fourth screen. Place the desk below the lower end of C, allowing a sufficiently wide gap to form the entrance F. Below the desk is another gap (G), between the lower end of the desk and the curtain line.

Act three calls for one door right, a window up center, another door up left and the last few steps of a flight of stairs. Here everything is plain sailing until we come to the stairs. The first thing to consider is whether the stairs are essential; people ascend and descend, but must we see them doing so? In some plays it is essential to have stairs, but not here. We therefore leave a gap and call it an entrance from the stairs.

The last act has only one entrance and that is up center. But we see, as in the preceding act, part of the flight of stairs. But again it is not of vital importance to see the characters on the stairs, and we therefore leave merely a gap.

*The Charm School* can be set on the same principle. There are three different scenes, two interiors and one exterior. The first act is an ordinary room with two doors and a window. Here again the window is not essential and may be suggested as in *Daddy Long-Legs*. The second act offers a slight difficulty inasmuch as four entrances are indicated.

Up right is an ordinary door, but just above it, in the back wall, is a "small arch with a few steps." The steps are not necessary, but the entrance is. Besides these two is another up stage left and a fourth down stage left. With only three screens it will be necessary to combine the "small arch" with the door up right, leaving a fairly large gap in the upper right-hand corner of the stage, and then to assume that any actor entering from the down-stage part of this corner gap is entering from the door to the right and from the up stage part as from the arch. A chair or small sofa might separate the imaginary doors.

The first scene of the third act (which, according to the author, may be omitted) is laid at midnight "on the road". This is a road thru the woods, and on the stage is shown "the top of a buggy." One way to play this scene is to turn off all the "regular" lights and direct one small spotlight on the buggy. Of course, to find a suitable substitute for the buggy is not hard; a wooden framework may be constructed, over which painted paper or canvas is stretched; on the other hand, I am inclined to think the best way of suggesting the scene is to darken the stage completely and then to set two bicycle lamps securely on the top of a box, allowing merely these two eyes to "represent" the buggy. Is this the only way in which the scene can be set simply? Not at all; my purpose here, as thruout, is merely to suggest what can be done. Ingenuity and patience and continual experiment will reveal many more possibilities than I can describe in this short paper.

To the *Ladies* offers in one scene an interesting little problem. The first scene, an ordinary interior, fades almost at once into "the middle section" of the speaker's table at a banquet. What is seen of this table must be long enough to permit about 10 people to be seated. How are we to avoid a long wait between scenes? The table, which should be set beforehand and can be improvised by using a board or two supported by boxes, is placed on the stage immediately after the preceding "curtain" or in the darkness if no curtain is used. Since there is no moving about during the scene and all the characters remain either seated or simply rise to make a speech, the rest of the stage may remain dark, only the upper part of the table with the speakers being illuminated. This can be done either from the side of the stage or from the rear of the hall. The background is supplied by one or two screens set parallel to the table.

This is all easy enough, but I have witnessed such scenes ruined by an attempt to construct a dining room with all the useless accessories. What is important here is the speeches, and we offer in the scene just described a minimum of background in order to secure a maximum of the right sort of dramatic effect.

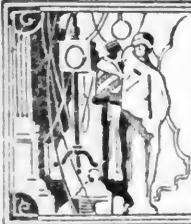
But, it will surely be asked, what becomes of the atmosphere in plays where the dramatist is at pains to describe a particular sort of interior which happens to be an integral part of the play—an old baronial hall, for instance? In the first act of *Tilly of Bloomsbury* the dramatist describes an imposing Gothic chamber with stained-glass windows, elegantly carved doorways, broad winding stairs and the like.

Well—ANY attempt to reproduce such a room is bound to fall short of the effect produced by the original, and the curious thing is that the greater the effort to do so the more apparent does the failure become. Hence it will, I am sure, be found that the setting of a scene of this sort should be even simpler than that for an ordinary interior of a Harlem flat, BECAUSE when you play before unadorned screens or hangings and ask the auditors to pretend that the screens or hangings are the baronial halls of Sir So-and-So whose ancestors fought at Agincourt the auditors are willing and able to enter into the spirit of the game, but if you try to foist upon them what is obviously an imitation of Gothic windows you only tempt them to judge the success of the effort. If it is (relatively) good they will very likely be thinking too much of the clever imitation and forget play and players alike.

*Tilly*, therefore, is more effectively produced with bare screens or curtains, with perhaps one or two "props" (like a shield or a piece of Gothic furniture), than with all the trappings that can be bought at a dozen second-hand shops.

I HAVE mentioned curtains and hangings. Hangings made of burlap plus or other material, and arranged in semicircular form round the back of the stage have been found to suit the requirements of classic and period plays. Shakespeare, Moliere and the Greeks are especially effective against such backgrounds. I have seen the same curtains with the same lights, used on the same stage for four different Shakespeare productions, two Greek plays and *The Doctor in Spite of Himself*. Variety in each case was introduced by a change of furniture; the Greek productions were differentiated, scenically, from the others by the use of a single white wooden bench. Rostand's *The Romancers* requires in addition to the curtains simply a wall and two or three benches. A decorative feature of this play (and this applies to most out-of-door scenes) may be added by the

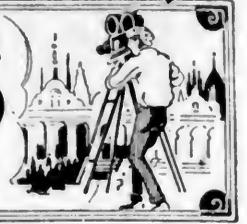
(Continued on page 55)



# MOTION PICTURES

EDITED BY H.E. SHUMLIN

COMMUNICATIONS TO  
NEW YORK OFFICE



## Drop in Number of Amusement Places

2,332 Fewer in Country Now  
Than in 1922---Decrease  
Mainly Among Picture  
Theaters

Washington, Dec. 13.—Following up the story published in the last issue of *The Billboard* (page 27), the annual report of the Internal Revenue Department shows that 21,897 places of amusement filed reports in 1924, a decrease of 2,332 since 1922. The term amusement places covers theaters of all kinds, concert halls and parks, but it is considered that the greater part of the decrease is in motion picture theaters, the tendency during the last few years being to build larger theaters, one of which may replace two or three smaller ones.

In 1922 taxes were paid by 24,229 places. In 1923 a total of 23,075 returns were filed. In some states there are more theaters now than in 1922, such as Alabama, which had 188 in 1922 and has 247 now, an increase of 88; Idaho, which had 153 in 1922 and has 456 now, an increase of 303, and Louisiana, which had 263 in 1922 and now has 461.

The more thickly populated States, however, generally show a considerable falling off in the number of amusement places. California, for instance, had 1,031 in 1922 and now has but 723, a decrease of 308; Illinois had 2,463 in 1922 and now has but 1,570, a decrease of 893; New York had 1,827 in 1922 and now has 1,613, a decrease of 214. The State showing the greatest decrease is Illinois, while the State with the largest growth in amusement places is Idaho.

## Cohen and O'Toole Int'l Film Congress Officers

New York, Dec. 13.—Sydney S. Cohen, past president of the Motion Picture Theater Owners of America, and Michael J. O'Toole, now president, have been named honorary vice-presidents of the International Film Congress, which is to be held in London during the latter part of January, 1925. The film congress is supported by the Incorporated Association of Kinematograph Manufacturers, the Kinematograph Renters' Society of Great Britain and Ireland and the League of Nations' Union.

Among its honorary vice-presidents are the Countess of Limerick, the Countess and Earl of Denbigh, the Earl of Birkenhead, the Viscountess Astor, Sir William J. Sir Walter de Frece, T. P. O'Connor, J. C. Graham, Carl Laemmle, James V. Bryson and many other important film people.

In a letter accepting the honor tendered to him, Cohen wrote:

"In accepting the honor I do so with the hope that the interchange of thought and ideas this conference will afford shall be productive of fruitful results for the motion picture-going public of the world and advance and progress for the motion picture industry in all lands.

"I can see immeasurable advantages in particular for the motion picture theater owner. Art is world wide. It knows no boundaries or limitations, and our public—be it American or otherwise—is entitled to the 'Pick of the World'. I feel certain that the International Film Congress will stimulate production in the British Isles, in Continental Europe, America and elsewhere, so there will be brought to us all meritorious productions of a high order."

## Prizes to Exhibitors

New York, Dec. 13.—Universal will give \$5,000 in prizes to exhibitors as a part of a serial exploitation campaign which will run 20 weeks. A weekly prize of \$250 will be given to exhibitors doing the best work in selling Universal serials to the public. This amount will be divided into individual prizes of \$100, \$50, \$25, \$15 and six of \$10. The contest will run from January 12 to May 30. The serials which are the subject of this contest are *The Ghost City*, *The Fast Express*, *The Steel Trail*, *Beasts of Paradise* and *The Iron Man*.

## Theda a Chadwick Star

Los Angeles, Dec. 13.—Theda Bara will soon re-embark on a movie career, under the management of I. E. Chadwick, the independent producer, president of the Chadwick Pictures Corporation. It is reported that George Walsh, recently signed by Chadwick, will be featured with Miss Bara in her first picture.

## IT STRIKES ME---

ALL EXHIBITORS do not agree as to the value of the Uniform Exhibition Contract, which has now been in operation for over two years, and which was jointly formulated by representatives of exhibitors and distributors. There are some theater owners who contend that the power the contract gives to exchanges for the enforcing of arbitration decisions is too extensive. Below is a letter received this week which raises the question of the value of the contract to exhibitors. It is from Mr. G. Carey, of Wynne, Ark., and I am taking the liberty of publishing it and answering it in *The Billboard's* columns:

"Dear Sir—I feel from reading your page in *The Billboard* every week that you are about the only friend the exhibitor has. I want to get your opinion on the Uniform Contract, that we have to sign or stay out of business. Can they get by a court of equity when one exchange prefers charges and the Film Board asks all other exchanges to hold up service even though paid for, unless the exhibitor puts up further deposits?

"How do they get by the Anti-Trust Act? Is it obligatory on all exchanges to cut an exhibitor's service off when just one exchange prefers charges, or is it merely optional? Hasn't the M. P. T. O. A. power enough to get a contract whereby the exchanges cannot boycott an exhibitor just because one exchange is aggrieved? It seems that these contracts could be handled by legislative acts in each State; that is, to the extent that a breach with one exchange would not be a breach with all, at least preventing the disinterested(?) exchanges from breaking theirs, as they now do."

I am exceedingly glad that Mr. Carey's letter gives me an opportunity to get the Uniform Contract out in the open again for an airing. Several weeks ago I was the recipient of a long, half-comprehensible diatribe against the Contract from an important Mid-West theater owner which was a copy of a letter sent to Will Hays. This exhibitor, however, did not see fit to extend to me permission to publish it or comment upon it, so I have been waiting an opportunity such as Mr. Carey's letter affords.

In the first place, the question of the legality of illegality of the clause in the contract which provides that the exhibitor not abiding by the decision of an arbitration board be caused to put up a \$250 deposit with each exchange serving him has never been tested out in the courts. It is the opinion of legal experts, however, that this can no more be called a conspiracy in violation of the Anti-Trust Acts than any alliance of business men for the purpose of credit protection. Credit is the base, the foundation of the entire business structure. Concerns in the same line of business must protect themselves against the customer who orders goods from one of their number, does not pay his bills, and then does the same with another. In the same way, by exchanging information, they are enabled to know if a man in a business is worthy of being given a line of credit. In the picture business, however, there is no tangible merchandise sold. Good will, or service, perhaps, are the only names that can be applied to the commodity sold. If an exhibitor contracts for this service and does not live up to his agreement the exchange has no speedy way of obtaining justice, for it cannot hold up the rentals of its product, as the value of a picture decreases with time.

The Contract's provision for arbitration of disputes works both ways. It gives the exchange the protection it must have, and it gives the exhibitor the same protection. Last year, for instance, the Goldwyn company, in Connecticut, refused to abide by the decision of an arbitration board in a case involving less than \$1,000. As a result of this it lost over \$50,000 worth of business, for the Contract provides that in such a case the exchange forfeits its right to arbitration, which is exceeding valuable to it, and that any and all exhibitors in the territory can cancel their own contracts with the exchange.

While the individual exchange is not compelled to force an exhibitor to put up a deposit when that exhibitor refuses to abide by a decision of the arbitration board, any more than every exhibitor is compelled to cancel his contract when the situation is reversed, yet the exchange does so for his own protection. A customer who does not live up to the credit rule of the contract, who refuses to abide by an arbitrated decision, is a poor risk. It must be remembered that, even if the exhibitor has paid for his pictures from an exchange, the rental price of a film is nowhere near the value of the developed film itself, and the exchange must be protected by a cash deposit when that customer's credit standing has been impaired.

Mr. Carey's question as to the power of the M. P. T. O. A. to get a contract which would not permit this "boycott" is something that should be taken up direct with the officers of the M. P. T. O. A. For my part, I consider that organization to be a very weak and fragile affair, and mainly because the country's exhibitors have not seen fit to make it a real power. You cannot get out of a thing more than you put into it. The M. P. T. O. A. is only a name unless it has the weight of the majority of America's theater owners behind it.

Even the men who framed the Uniform Contract do not consider it a perfect document. But I, for one, cannot see how any person can fail to realize that it is the best thing that has entered into the relations between exhibitor and distributor since the motion picture came into existence. It needs changes, and it is up to the exhibitors to effect these changes, and to do that the exhibitors must first have organization. Without it they are helpless.

As for the practice of arbitration, however, I think it is the greatest step forward that can be taken in human intercourse, and arbitration without the power of enforcing decisions is worthless. Especially in a business such as the picture industry, which is highly complicated and comprehensible quickly only to people engaged in it, it is a blessing. It saves legal expenses, court fees, expensive delays—and it keeps the industry's troubles within itself.

*H. E. Shumlin*

## Canadian Exchanges of Two Firms Merge

First National-Educational Move  
Seen as Forerunner of Others  
in United States

Toronto, Ont., Dec. 12.—The latest development in the picture industry's trend toward mergers is the combination in Canada of the exchange systems of First National Pictures, Inc., and the Educational films. These two concerns are now distributing thru six exchanges, whereas formerly First National maintained six of its own and Educational operated five.

The exchanges now operating are those which are considered the best as to location and equipment out of the total of 11. The merger provides only for the physical handling of both companies' films, each concern continuing to handle its own selling.

Educational in Canada not only handles the short-subject product it produces, such as comedies and its news weekly, *Kino-grams*, but also distributed the features of the Film Booking Offices of America and the Producers' Distributing Corporation. It also releases a number of the productions of Ideal Films, Ltd., of England.

New York, Dec. 13.—In connection with the merger in Canada of the exchanges of First National and Educational, it is reported that this will be followed by similar moves in the United States. The combining of exchanges is recognized as an important economic move and a number of important national distributors are now engaged in negotiations, which will be announced soon.

## Drop in Broadway Business

New York, Dec. 13.—Business at the big Broadway picture houses has not been any too good the past two weeks. A few days of bad weather, the nearness to Christmas and some bad pictures are the causes of the slump.

At the Capitol Mae Murray, in *Circé the Enchantress*, kept receipts this week well below the \$50,000 mark, which is called good at this great theater. Next week, beginning this Sunday, comes *The Snob*, another Metro-Goldwyn, John Gilbert and Norma Shearer starred.

The Strand, playing First National's *Husbands and Lovers*, did as well and perhaps better with it this week than it did with Valentino's *The Sainted Devil* the previous week. The new bill is featured by another First National, *Inez From Hollywood*.

The Rivoli, with *North of 36*, comparing its size with that of the other large houses, got about the best box-office play on Broadway in its first week. Next week it goes to the Rialto, which did nobly with D. W. Griffith's *Isn't Life Wonderful* in the second week of its Broadway run. Next week *Tongues of Flame*, the newest Thomas Meighan vehicle, comes to the Rivoli.

The Piccadilly is doing badly right along, with very few winning weeks since it opened. This is caused, according to wise showmen, by the complete lack of distinction of the house's program. It is being run like a small-town theater and not a Broadway picture palace. Poor singers, dull, ordinary stage features and a featured organ soloist who doesn't mean a thing to New York, are poor fare when compared with the programs given by the other houses. This week *Christine of the Hungry Heart* did poorly. *The Tornado*, a Universal special, opened today.

The two special runs of Metro-Goldwyn specials, *Greed* at the Cosmopolitan and *Romola* at the George M. Cohen, a legitimate theater, are distinct failures. The Cosmopolitan run is at \$1.50 top, including war tax, whereas the usual price for such runs is \$1.50 plus tax. Both of these films are weak sisters and are not expected to last long.

## Ontario M. P. T. O. Re-Elect J. C. Brady

Toronto, Ont., Dec. 13.—The Ontario Motion Picture Theater Owners, which is the best organized unit of the Canadian M. P. T. O. A., held a convention last week and elected officers for the new year. J. C. Brady, of the Madison Theater, was re-elected president; W. A. Summerville, of the Prince of Wales Theater, was chosen vice-president; J. C. Cohen, of the Classic, was made treasurer for another term, and Ray Lewis was re-elected secretary.

REVIEWS

By SHUMLIN

"Greed"

Metro-Goldwyn

It might perhaps be expected that a humble reviewer such as I would approach a picture which consumed two years in making and editing with a good deal of trepidation, if for no other reason than a respect for age. Also, I would be a little less than human if I had not been impressed by the tremendous amount of publicity this picture and its director, Erich von Stroheim, have received for those two years. The picture was first made in 40 reels, we were assured. It was next cut down to 36 reels by Stroheim, and he insisted that it could not be cut another foot, and should be exhibited half one day and half the next. After 12 months more spent in cutting it down, Greed was finally reduced to 14 reels, in which form it is now being shown at the Cosmopolitan Theater. In consideration of all this, what person could go to see Greed and not firmly believe that he was going to view a remarkably fine production?

Well, to make a long story short, I went, I saw, and I am constrained to say that Greed is no more worthy of the great expense and greater attention given it than the exclusively picture trade papers are worthy of the time it takes to read them. Why, ladies and gentlemen, the picture has little more to recommend it as an entertainment than a two-hour lecture on the subject of sewers would have. The story of Greed is interesting enough, but, as pictured by Stroheim, while it has moments of brightness and color, in the main it is horribly vulgar and even disgusting, and—yes, I will say it—often dull. The story is about a big, slow-thinking brute of a man, a mixture of kindness and beastliness, who kills his miserly wife for the gold she has hoarded up, escapes into the desert and dies of thirst there, handcuffed to an enemy who had attempted to arrest him. This tragic and horrible end, while realistically portrayed, is itself lessened in strength by the very realism which Stroheim has plastered over the picture from beginning to end. That is Stroheim calls it realism, but I would term it bookkeeping. The bookkeeper has a most realistic job, for he puts down everything that comes in and goes out, down to the least little two-cent item. And that's just the trouble with Stroheim's Greed, he has recorded so many two-cent and half-penny items that when the genuinely golden coin comes along it is buried under the mound of coppers. Stroheim's idea of realism is to picture a man blowing his nose, cleaning his ear with a finger, and then picking his nose. If that's the sort of realism Stroheim enjoys there are plenty other similarly vulgar details in the daily round which he can have the fun of filming.

Of course, it is only fair to Stroheim to admit that by the cutting out of 23 reels from his picture, the characterizations were made choppy and the changes induced in the various characters by the force of circumstances and the quirks of their own natures made sudden and false instead of gradual and reasonable. The best performance is given by Gibson Gowland as McTeague, the leading character, yet he does not quite fulfill the role. He is good enough in his harsh moments, but in the gentle scenes not very convincing. Zasu Pitts, too, is very fine in the early half of the picture, when she portrays the sort of timid, awkward, frightened, affection-starved character for which she is famous. But in the latter half, when she is supposed to be a miserly, shrewish person, her performance is cheaply conventional. Jean Hersholt, who has the remaining important role is never really effective. He overplays most annoyingly. In less important parts, Chester Conklin and Sylvia Ashton provide two of the most interesting characterizations. Others in the cast are Austin Jewel, Dale Fuller, Hughie Mack and Joan Standing.

McTeague, in the story, is a great, towering, bulgy-muscled, coarse-faced man who, after serving an apprenticeship with a traveling dentist, becomes a dentist of sorts himself, opening an office in San Francisco. His best friend is Marcus Shouler, a dealer in dogs, cats and other pets. Marcus brings his best girl, Trina, to have a tooth extracted by McTeague, and the latter falls in love with her. He tells Shouler, and Marcus grandly steps aside and allows his pal to have Trina. On the day McTeague and Trina are engaged she wins \$5,000 in gold in a lottery, which sum is a tremendous lot of money in the minds of all. Marcus feels that the money might have been his if he had not been so grand and sacrificing, and his friendship for McTeague slowly turns sour and soon becomes hatred. McTeague and his Trina are married, and for some time they live happily in two rooms in back of the dental parlor. But Trina, naturally an economical soul, has been ruined by the \$5,000, which she hoards like a female Silas Marner. She becomes disgustingly miserly, and begins to make life miserable for McTeague. Then Shouler, who has gone into the country to become a rancher, informs the authorities that Mc-

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Tongue is practicing dentistry without either holding a license or having graduated from a recognized college, and he is forced to drop his profession. Unable to get work, he sinks deeper and deeper into poverty and misery with the miserly Trina, and is finally forced to drink by her nastiness. He finally leaves her, but returns one night, murders her and steals her money. He sets out into the desert to escape capture, and finds himself near the section of the country where Marcus Shouler lives. Marcus determines to capture him and get the gold, which he has come to believe should be his, and sets out after McTeague, who has headed, ignorantly, into Death Valley. He comes up to McTeague, but both are half dead from the scarcity of water and the terrific heat. The only water is in a canteen on McTeague's jackass, and when the animal runs away Marcus sends a bullet after it and kills it, but also pierces the canteen and the water is lost. The two then fight for the gold and McTeague kills Marcus most brutally, only to find that in the struggle Marcus had managed to slip handcuffs over one of his wrists, and that he is shackled helplessly to the dead man. Philosophically, he sets free the pet canary he carried with him and waits for death.

The picture is based upon the late Frank Norris' novel, McTeague.

"Circe the Enchantress"

Metro-Goldwyn

If it's true, as they say, that four bad pictures in a row will kill any star, what is Mae Murray doing in the pictures? For if this lady has made a good picture in the last three years it certainly is but a hazy memory in the mind of this reviewer. Every one of her pictures, too me, is a mess, only some are messier than others. Circe the Enchantress is insufferably bad. I pride myself on the great amount of patience and stolidity which I have built up thru much reviewing of pictures good, bad and indifferent, but I writhed thru the un-reeling of Circe, positively writhed. Good heavens, is it possible that anyone can like Miss Murray's acting, even in the best of her awful pictures?

The star appears as a lady of the first rank of gold diggers who lives in a mansion on Long Island where she holds wild parties and enchants her many admirers, who, like those fabled ancients who met up with Circe, are turned into figurative swine. But there is one man she cannot enchant, a great doctor who lives right next door to her. He scorns her, she tells him she loves him. She loses all her money in a crap game and decides to leave her riotous life. She returns to New Orleans, where she was born and bred, and leads a pure, simple existence. One day, in an attempt to save a child from being run over by a wagon, she is herself injured. At this point, your correspondent reached the end of his patience and walked out, but ventures to make the guess that the rest of the story is as follows: She can only be cured by the great doctor from Long Island, and he comes to her and cures her and falls in love with her and marries her. It's only a guess, but I bet it's right. I beg pardon for this dereliction of duty, and the only excuse I can offer is that I could not bear looking at the picture a minute longer.

The supporting cast is headed by James Kirkwood, and includes William Haines, Charles Gerard, Tom Ricketts, Lillian Langdon and Gene Cameron. The film was directed by Robert Z. Leonard, and is adapted from a special story written by V. Blasco Ibanez, who now has another sin to answer for.

"Husband and Lovers"

First National

A well-directed picture is a rare thing, and when one like *Husbands and Lovers*, which is particularly well-directed, comes along it behooves the reviewer to use his entire stock of words of praise. Therefore, I herewith depose and say: That *Husbands and Lovers* is a clever, entertaining, humorous and splendidly acted comedy-drama; that John M. Stahl, who directed it, has done a perfectly fine, understanding job, and that the man who wrote the scenario, A. P. Younger, is entitled to all sorts of compliments for the acuteness of his observation and the manner in which he has transposed his observations into the scenario, which is an adaptation of an original story by Mr. Stahl.

The cast of players is small, but every one is a capable actor and gets everything possible out of his or her individual role. The choicest part falls into the experienced hands of Lewis Stone, the per-

fect screen husband. Stone has never been seen to better advantage before. Florence Vidor, lovely, charming and able actress, gives a delightful performance, and Lew Cody, the third member of the triangle, makes an amiable villain. The only other featured players are Dale Fuller, Winter Hall and Edythe Yorke.

*Husbands and Lovers* has one scene which contains a situation unique in the history of motion pictures. That scene is one in which the wife, thinking that she is talking, in a darkened room, to the man who has made love to her, surprises her previously neglectful husband with the knowledge of the affair which has been going on between her and the other man. This is most cleverly handled, and it alone, if the rest of the picture were ordinary, which it isn't, would lift the whole out of the conventional rut.

The story: James Livingston is a business man who, tho he loves his wife, Grace, is entirely matter of fact in his relations with her and neglects to perform those thousand and one trifling attentions which his wife craves. He never compliments her on her appearance; never appreciates the affection she lavishes on him; never notices the many things she does to please him. His best friend, Ray Phillips, who has an eye for the ladies and is a constant visitor at the Livingston home, sizing up the situation, makes love to Grace, and she, being in need of just that, falls in love with him, tho she is loath to enter into any alliance with him. At a party in her sister's home, Ray pursues his attentions to her, and she, feeling that the affair must end, tells him that she wants to speak to him alone in the library. She enters the unlighted library first and seats herself, waiting. Her husband, coming down the stairway, looks into the room, sees her in the faint light from the hall, and decides to go in. He enters, closes the door behind him, leaving the room in total darkness. She, thinking it is Phillips, addresses him as such, telling him that she knows he loves her and that she loves him, but that the affair must end, as it is dishonest and unfair to her husband. Livingston, amazed at her words, says not one word, standing as tho stricken. Then Phillips comes to the door, and Livingston slips quietly out of another door. Seeing Phillips enter, Grace realizes that she has been unfolding their secret to another man, whose identity is a mystery to her. They both go out of the room, and she goes up to her husband and requests that they go home. Husband, wife and lover leave together, and when they get home Livingston invites Phillips in to have a cocktail. When they enter the house Livingston is unusually kind and attentive to his wife, and she realizes that he is the man to whom she spoke in the library. She asks him, and he admits it. He tells her that he will give her a divorce, and will spend the night at his club, and quickly leaves. Grace gets her divorce and prepares to wed Phillips. On her wedding night, as she tearfully listens to the strains of the wedding march, she looks out her boudoir window and sees Livingston out in the garden, watching her. She goes to the window and calls him closer. He comes, and tells her he loves her, has always loved her. This news is like balm to her aching heart, and she gleefully agrees to his plea that she elope with him. So they speed away happily in his waiting car, while the perspiring, worried bridegroom waits hopelessly at the altar.

"Sundown"

First National

Cows, cows, cows—nothing but cows in this picture. Oh yes, beg your pardon—Bessie Love is in it, too. But Miss Love has nothing much to do, more's the pity; nor have Hobart Bosworth, Roy Stewart, Jere Austin, Arthur Hoyt, Charles Sellon and Charles B. Crockett anything to do other than to look stern and serious. Charles Murray, it is true, is given the opportunity to put over a mighty funny character performance, and Hoyt, as a timorous, nervous, absent-minded, slightly childish old bookkeeper transplanted to the plains of Texas, is perfectly in character. But there is no story, no action outside of the movement of the cows. There are thousands of cows in the picture. One shot shows 25,000 on the hoof, if it shows one. The best thing in *Sundown* is a stampede of the cattle, which ruins the home of a nestor, turning a one-story shack into splinters. But that's all there is; there isn't any more.

The story of *Sundown* is absolutely without plot. It merely shows the emigration of a band of Texas cattlemen, with their combined herds, into Mexico.

It seems that these men, whose business depends upon having thousands of miles of open country for grazing purposes, are forced to go elsewhere because of the increase in the number of settlers coming into the territory, armed with Government grants, who fence off quarter-sections and cultivate the ground. In order to continue business these ranchers, who pioneered the territory, have to leave the United States and cross over into Mexico, where there is plenty of room. A weak attempt at building a plot is made by the introduction of a family of nestors from the East, whose home is ruined by a stampede of the cattle and who accompany the drive to the border, as they have no place to live and no other place to go. This family includes a young lady who falls in love with the son of one of the cattlemen, and who, at the end of the picture, is assured by him that he will return soon to claim her for his bride; to which she returns, with commendable spirit and affection, that she will wait for him forever, or longer, if necessary.

Now, I ask you, what is there about such a picture that any, by the most far-fetched optimism, could term above the ordinary? Will the cash customers be satisfied with merely the sight of many cows, ambling, trotting or cantering along? I, for one, doubt it. What's more, I state emphatically that it is my opinion *Sundown* is completely ordinary, and not worth more than 10 per cent above the usual rentals for Western features. And that 10 per cent it is entitled to, not because of any superior entertainment the picture contains, but for the unusual abundance of cows. Accustomed to seeing Western pictures in which 23 of these edible creatures are pompously referred to as a herd, the public will be edified to view a real herd of cattle tramping over the plains. And after seeing two or three thousand feet of film showing naught else but cows, they will be so fed up on the sight that ever after the sight of more than 23 cows appearing simultaneously in one cast will be about all they can stand.

The picture is based upon a story by the highly touted Earl J. Hudson, First National's white-haired boy. It was directed by Larry Trimble and Harry Hoyt.

"The Last Man"

UFA

If any exhibitor is offered this picture and passes it up he doesn't deserve to be in business. I truly believe that the veriest moron alive will recognize *The Last Man* as an exceptional photoplay, and no person with a half-portion of intelligence can call it less than a masterpiece. Praise be to the man who wrote it, Carl Mayer; to the man who directed it, E. W. Murnau; to the company which produced it, the UFA of Germany; and to the sterling actor who makes it a living document, Emil Jannings. *The Last Man* was made in Germany, and if Germany has any more pictures like it, let them come. Competition is what the American picture industry needs, and this splendid film cannot fail to inspire American producers to imitate, if not excel it. I lack the ability to describe the beauty, the charm, the poignancy, the happiness of *The Last Man*. I can only say that it made me cry and made me laugh; that it made me and 500 blasé New Yorkers to whom pictures are just everyday matters applaud at the finish of its showing as very few audiences have applauded the most important firstnight of the legitimate stage. I can only say it is the highest point in craftsmanship that the motion picture has yet attained.

This picture is entirely free of subtleties. There is not one in it. And their absence is not even noticed, for the picture has been made so skillfully that they are not needed. The action explains everything.

Emil Jannings, who is the whole show, plays the part of an elderly man who is the doorman of one of Berlin's fashionable hotels. His purple and gold uniform is the pride of his heart and makes him the most respected and honored man in the neighborhood in which he resides with his daughter. So, when the hotel management decides he has become too old for the job and takes away his beloved uniform, relegating him to the inferior position of lavatory attendant, the old fellow's pride is shattered and his world destroyed. In this character Jannings is superb. Watching him, one forgets Jannings the actor and sees only a lovable, simple, pitiful old man whose every feeling and thought is communicated to the watcher. There has never been such a performance upon the screen as Jannings' in this role. His is inspiring acting.

The story is simple, almost without plot; but it is more tensely dramatic than the most intricate weavings of plot and counterplot could be. The old porter, crushed by the loss of his uniform and the subsequent loss of his respect and honor it had brought him from his neighbors and his daughter, with a broken heart returns to the hotel in the dead of one night and sinks wearily to sleep in a chair in the lavatory. The nightwatchman, who takes pity on him, takes off his own greatcoat and covers the poor old man with it. As the picture fades out one sees an endless succession of weary days scrubbing in the lavatory, and dark nights worried with thoughts of the old porter's past glory, till he finally ends his days. Then

(Continued on page 54)

**Associated Gets Weaver Productions**

New York, Dec. 13.—A contract has been closed between H. C. Weaver, president of the H. C. Weaver Productions, Inc., and Associated Exhibitors for the production and distribution of four pictures, to be made at Tacoma, Wash.

The first production to be made, which is now being cast, is *The Saturday Evening Post* serial, *Hearts and Fists*, by Charles Buddington Kelland. William Christy Cabanne, who will direct the picture, is already at work on the story, preparing the script and planning sets and locations in and around Tacoma.

John S. Woody, general manager of Associated Exhibitors, in commenting on the Weaver deal, paid a high tribute to H. C. Weaver, who heads the producing organization. For many years he was the active head of the producing company which produced the Plum Center Comedies, Toonerville Comedies and various successful independent production units.

The production activities of the new company will be centered in Tacoma, where one of the most modern and best equipped studios has just been finished. Finances for the activities of the H. C. Weaver Company were secured from wealthy lumber and shipping interests in Tacoma, they believing that the natural advantages and scenic beauty of Tacoma lend themselves readily to the production of pictures.

The contract was closed by Mr. Weaver's Eastern representative, F. G. Conklin, and Mr. Woody.

**F. O. B. Wants Stories**

New York, Dec. 13.—The scenario forces of Film Booking Offices, East and West, under the supervision of John C. Brownell, Home Office scenario head, and Eddie Montagne, studio scenario chief, are searching for originals suitable for production by its various units.

Mr. Brownell announces that the F. B. O. story policy is based first and always upon the showmanship needs of exhibitors. Stories suitable for such stars as Evelyn Brent, Lefty Flynn, Fred Thomson and the special units of Gothic Pictures now working at the F. B. O. studios in Hollywood are especially desired.

F. B. O. will produce melodramatic stories for the most part, according to Mr. Brownell. Stories that have a strong exploitation background also will be chosen, such as *The Third Alarm*, *Life's Greatest Game* and others of the Emory Johnson series which have been profitable in the past.

The F. B. O. story chiefs will confer at the West Coast studios for a couple of months, Mr. Brownell making his headquarters on the lot, the better to keep in touch with all of the units now in operation.

**Schulberg Signs New Director**

New York, Dec. 13.—*Free To Love*, the first of six new stories with which B. P. Schulberg recently increased his program for the current year, was placed in production this week under Mr. Schulberg's personal supervision. It will be one of the Preferred Pictures to be released at an early date in 1925.

Adding a third director to Gasnier and James F. Hogan, who are already at work on the Preferred output, Mr. Schulberg signed Frank O'Connor to handle the megaphone for *Free To Love*. O'Connor is making a rapid rise as one of the most promising of the younger school of directors. He came into prominence for the first time when he made *Pewee*, in association with Marshall Neilan. J. G. Bachmann, vice-president of Schulberg productions, announced this week the acquisition of the screen rights to *Lew Tyler's Wives*, Irwin's novel of marriage. This is the first of a series of purchases which Mr. Bachmann will make in lining up his program for next year.

**Alma Rubens Signed to Long-Term Contract**

Los Angeles, Dec. 13.—Alma Rubens, the screen's stateliest beauty, as the result of her excellent work in *Gerald Cranston's Lady*, has been signed to a long-term contract by Fox Film Corporation.

At present Miss Rubens is engaged in the leading feminine role in *The Dancers*, the screen version of the New York and London stage success of the same name, which is being made at the Fox West Coast Studios under the direction of Emmett Flynn, with George O'Brien, new Fox star, in the leading male role.

When *The Dancers* is finished Miss Rubens will be cast in leading roles in the John Golden stage successes, which will be produced by Fox Film Corporation as part of its 1925-'26 program.

**Mayer Back, Reports "Ben Hur" Ready in Spring**

New York, Dec. 13.—Louis B. Mayer, production chief of Metro-Goldwyn, who returned this week from a trip to Europe, reported that *Ben Hur*, the gigantic picture being made by his company in Italy, will not be ready for showing until March or April of 1925. The picture, which is being directed by Fred Niblo, was originally intended to be ready for exhibition by the first of the new year.



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**Moss' Premier Opens With "Thief of Bagdad"**

New York, Dec. 15.—B. S. Moss' new theater, at the corner of Broadway and 53d street, has been named the Premier and will open December 27 with Douglas Fairbanks' *The Thief of Bagdad* as its first attraction. This will be the first run in New York for the Fairbanks film since it closed at the Liberty Theater here after a six months' run at top prices. The Premier will seat about 2,500 and will play pictures for long runs.

The competition for *The Thief of Bagdad* was unusually keen. Both the Capitol and Strand theaters made extra efforts to get it, but the Fairbanks office considered the occasion of opening a new theater an advantage.

**Hiers Makes Tour**

Los Angeles, Dec. 13.—Walter Hiers is back from a personal appearance tour of important picture theaters. He made an unusual success at the Allen Theater in Cleveland, on the strength of which he was booked into the Aldine Theater, Pittsburgh, another Loew house, for a week. The Aldine was featuring a Vincent Lopez orchestra that week, but the program was curtailed to make room for the comedian.

**Schencks and Talmadges Sailing December 17**

New York, Dec. 13.—Joseph Schenck, Norma, Constance and Mrs. Talmadge are booked to sail for Europe on the Majestic

**YOU PAY YOUR MONEY AND YOU TAKE YOUR CHOICE**

(Editor's Note: Below are two lists of excerpts from criticisms of Metro-Goldwyn's picture, *Greed*, published in New York newspapers. The left-hand list are those selected by Metro-Goldwyn. The right-hand list those selected by the editor of this department, who makes but one reflection, "Place not thy faith in excerpts.")

"Most moving dramatic and powerful thing we have ever seen on the screen."  
—R. W. in *Herald-Tribune*.

*Greed* is a truly great picture. In truth it is life. It will be high up in the list of the season's masterpieces."  
—GEORGE GERHARD in *Evening World*.

"Cunningly dramatic."  
—MORDAUNT HALL in *New York Times*.

"It is a masterpiece."  
—FRANK VREELAND in *Eve. Telegram and Mail*.

"The high water mark in the history of the motion picture. *Greed* is beautiful, human. You are bound to admit that it is one of the best photoplays you ever saw."  
—The Sun.

"Here is a great director who knows life and it not afraid of picturizing his knowledge."  
—LOUELLA PARSONS in *New York American*.

"A remarkable picture. I have never seen such a portrayal of human conflict. Forceful, gripping, colossal. An extraordinary achievement."  
—ROSE PELSWEICK in *Evening Journal*.

"There is not a pleasant character in all *Greed*. There is not a scene that is not grimly, tragically sordid; even the humor is ugly, perhaps repelling."  
—R. W. in *Herald-Tribune*.

"The story is one of the most sordid ever transcribed for the screen, and Von Stroheim has made of it a drab, shoddy vignette of life. No effort is lost by this director to inject sordidness and depravity into his story, and the result in some instances is positively revolting."  
—GEORGE GERHARD in *Evening World*.

"The spectators laughed, and laughed heartily, at the audacity of the director, Eric Von Stroheim. Last January this picture was thought by its director to be perfect in 42 reels, which took nine hours to view. He capitulated to its being cut down to about 30,000 feet and is said to have declared that any audience would be content to sit thru six hours of this picture. However, it was cut to less than half that length. From beginning to end this affair is sordid and deals only with the excesses of life such as would flabbergast even those dwelling in lodging houses on the waterfront."  
—MORDAUNT HALL in *New York Times*.

"It was almost like seeing Aladdin turn to pigsties just for the sake of a change. Those who like to do their slumming by way of the screen will gaze avidly at it. Those who don't relish thrusting their noses into such things—"  
—FRANK VREELAND in *Eve. Telegram and Mail*.

"If you can stomach a few annoying details you are bound to admit that it is one of the best photoplays you ever saw. Indeed, it is not for the tender minded. It will be interesting to watch its popularity with the public that goes to see Gloria Swanson regularly and takes her films seriously."  
—The Sun.

"*Greed* is not a pleasant story. It is a sordid tale."  
—LOUELLA PARSONS in *New York American*.

"Von Stroheim has concluded that in order to picture life faithfully he must picture life quite vulgarly and dirtily. But to me the story is never at any time absorbing, and the persons involved far less important than Mr. Norris drew them."  
—QUINN MARTIN in *The World*.

December 17. They will be in Europe for at least two months.

Incidentally, Joseph Schenck is spending almost all his time in New York at the offices of the United Artists Corporation, with which he is now associated, altho he has offices of his own and numerous high-salaried employees at 1540 Broadway. It is rumored that Schenck will not continue to maintain his own offices for long, in view of the fact that he can combine them with the United Artists'.

**"The Last Man"**

(Continued from page 53) comes the surprise ending. In a few words of subtitle it is explained that the author, the realizing that in real life the old man would have ended his days in the lavatory, has taken pity on him, and has added another chapter. Then we are gradually, and by the most delightfully clever sort of direction, let in on the information that an eccentric old millionaire, who died suddenly one day while washing his hands in the lavatory of the Hotel Atlantic, had left a will, found in his pocket, which gave all his wealth to the person who last held him in his arms. The picture of the fine old porter—ex-porter now—dressed in fine clothes, heartily eating a great dinner in the dining room of the Atlantic, confirms the audience's hope that it was he who last held in his arms the dead millionaire. His companion at the dinner is the old nightwatchman, now his pal. The last scene shows the two driving away from the hotel in a handsome carriage after bestowing handsome gifts upon all the employees of the hotel.

That the public likes a happy ending was believed from the remarkable burst of applause which the preview greeted the screened announcement of the added chapter.

There is no love theme in *The Last Man*, which, by the way, derives its title from the Biblical dictum, "and the last shall be first"; nor is there any fighting. Yet, I am certain, that no one will even think of the lack of these things when seeing the picture—not even the most lowbrow, Western-loving audience.

In the supporting cast are Mary Delschaft, Kurt Hiller, Emilie Kurz and Hans Antirkircher. There are many other minor players, and it can be said that every one of them, no matter how insignificant the part, brings something good to the picture. The direction is as close to perfection as anything can be.

Produced by the UFA of Germany, the method of distribution in this country has not yet been announced.

*Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of The Billboard know all about it. Send in all the details, and the notice will be printed the following week.*

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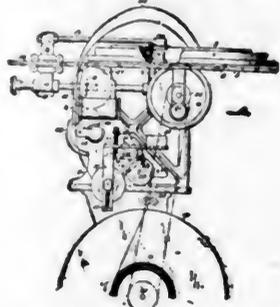
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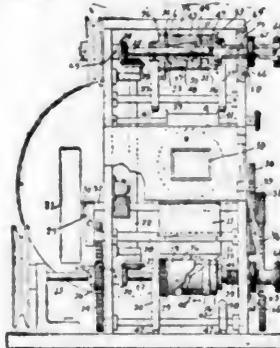
(Compiled by Munn & Co. Patent and Trade Mark Attorneys of New York, Washington, Chicago, San Francisco and Los Angeles)

1,509,741. APPARATUS FOR MANIPULATING CINEMATOGRAPH FILMS. Edward John Way, Johannesburg, Transvaal, South Africa, assignor to Bioscope Improvements, Limited, Johannesburg, Transvaal Province, South Africa, a company of the Transvaal Province. Filed March 1, 1922. Serial No. 545,551. 12 Claims. (Cl. 88-18.7.)



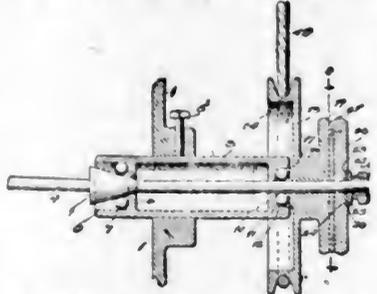
In film manipulating apparatus the combination of means for utilizing a film, a rotatable carrier for unused film coil, means for rotating the latter to deliver film without tension and a carrier for used film coil driven from the unused coil carrier to rotate at substantially the same speed as the unused coil carrier.

1,509,673. MOVING-PICTURE MACHINE. George W. Bingham, New York, N. Y. Filed January 8, 1924. Serial No. 684,925. 18 Claims. (Cl. 88-186.)



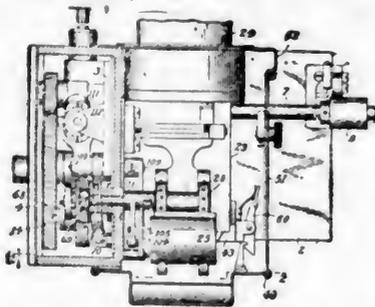
In a motion-picture machine having an exposure opening, co-operating continuously rotating rolls for feeding the film to the exposure opening, a beater for intermittently advancing the film past the exposure opening and co-operating continuously rotating take-up rolls for advancing the film and holding the same against retrograde movement during action of the beater, means for varying the peripheral size of one of the take-up rolls during the rotation of the same to regulate the length of film advanced at each stroke of the beater and means for correspondingly varying the peripheral size of one of the feed rolls during the rotation of the same to feed the film to the advancing mechanism at a proportionately greater or lesser peripheral speed.

1,512,446. MOVING-PICTURE MACHINE. Charles J. Barnes, Goldsboro, N. C. Filed March 25, 1924. Serial No. 701,833. 3 Claims. (Cl. 242-75.)



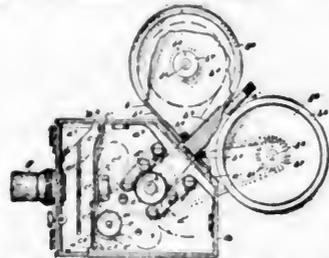
A tension takeup for moving-picture machines comprising a spindle, a housing to receive the spindle, said housing adapted to be connected with the magazine of the moving-picture machine, ball bearings at the opposite ends of the housing, a cone-shaped enlargement on the spindle adapted to engage one set of ball bearings, a pulley loosely mounted for rotation on the spindle and having a hub portion and an annular disc integrally formed with the pulley, a second disc slidably mounted on the spindle and adapted to be simultaneously rotated with the spindle and adapted to have frictional engagement with the first mentioned disc, and means for locking the second mentioned disc against disengagement from the spindle.

1,509,256. MOVING-PICTURE MACHINE. Nicholas Power, Brooklyn, N. Y., assignor to Nicholas Power Company, New York, N. Y., a Corporation of Delaware. Filed June 6, 1916. Serial No. 102,068. Renewed January 26, 1922. Serial No. 532,036. 9 Claims. (Cl. 88-17.)



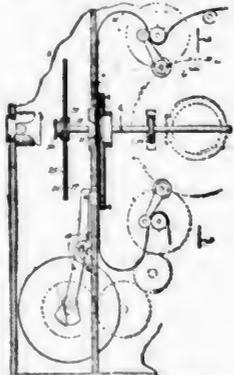
In a moving-picture machine the combination of a frame or casing having two fixed walls being hinged together and supported on a single hinge whereby the casing may be opened from one side only or from two sides, and film feed mechanism within said casing.

1,512,477. MOTION-PICTURE CAMERA. Erik W. Nelson, New Rochelle, N. Y. Filed August 1, 1921. Serial No. 488,867. 3 Claims. (Cl. 88-17.)



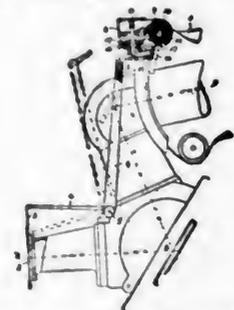
In a motion-picture camera, a main casing generally rectangular in outline, having a finder eye-piece in its top and having one wall adjacent to the top at the rear at an oblique angle to form a seat for a film magazine.

1,514,501. MOTION-PICTURE MECHANISM. Lloyd Brown, Los Angeles, Calif., assignor, by mesne assignments, to C. B. Hurtt, W. F. Peterson, George Bayne Stephens and Catherine Bayne Stephens, all of Los Angeles, Calif., and G. A. Stephens, Moline, Ill., trustees. Filed May 13, 1920. Serial No. 351,088. 13 Claims. (Cl. 88-16.4.)



In motion-picture mechanism, the combination of a structure having a plurality of apertures, means for advancing a film, and a shutter adapted either to uncover more than one of the apertures simultaneously or to cover several of the apertures alternately.

1,513,920. MOTION-PICTURE PROJECTING APPARATUS. Emil Meckau, Rastatt, Germany. Filed September 19, 1922. Serial No. 589,200. 5 Claims. (Cl. 88-17.)



In a motion-picture projecting apparatus in combination, means for protecting the film against the beam of light, a reservoir, a fluid in the reservoir, a member adapted to swim on the fluid and to engage with said means for protecting the film, a device for drawing up fluid under the said member, means for re-conducting to the reservoir the fluid drawn up, and means for driving the said drawing device.

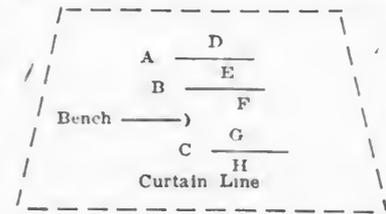
Producing Amateur Plays With Imagination

(Continued from page 51)

arrangement here and there of a few box or bay trees in tubs.

The stage directions in Sudermann's Faraway Princess sound difficult and doubtless many amateurs are deterred from trying to produce the play because of the elaborate "trimmings" which they believe to be necessary. Try to stage it by disregarding all but the entrances and tables. The rest will take care of itself.

Tomander Walk is, it is true, a rather difficult piece to produce. Somehow the realistic setting described by the playwright seems to add something to the quaint atmosphere which he has sought to communicate. Still it is not essential that all the details be worked out as they were when the play was produced professionally. The directions call for an exterior view of five little houses, each with its gate and windows, even on the second floor! Here, I admit, our process of simplification becomes more or less of a makeshift, especially if we are forced to use only three screens. Four were better, but in order to sharpen the wits we shall not add a fourth. Try setting the stage thus:



A, B and C are the three screens, of which only two sections in each are used. D, E, F, G and H are gaps, each for the gate or entrance to each of the five Georgian houses. H is the gap left between the last screen and the curtain, and F and G, a wider gap, are left thus in order to make two entrances. We shall make these two into an entrance to a double house. In order to assist the players who use F and G and to prevent confusion in the minds of the audience, we shall place a bench well forward in this double gap. In this way there are five distinct entrances, to make which was our principal problem. A bay or box tree may be added to each entrance for decorative purposes.

During the play certain characters are seen in the windows, sometimes upstairs. Unless we are to have a realistic set this sort of thing must be omitted, and the words spoken in these scenes spoken off stage. But the players ON the stage can just as easily let the audience know that THEY are looking up at lighted windows. And that, after all, is the important point.

IS this simplification too exaggerated? It is said that one of the most deeply affecting performances ever given of Wagner's Tristan and Isolde was a rehearsal on a bare stage by actors dressed in overcoats and hats, and that Tristan himself carried an umbrella under his arm!

How is it possible in realistic plays to suggest a hotel lobby, a street corner or a railway station with the same screens or curtains we have been describing? The first act of Booth Tarkington's Intimate Strangers is laid in the waiting room of a small railway station. There is a window and a door or two, a few wooden benches, a stove, a clock and a ticket window. Since the setting need not suggest the Grand Central Terminal, but is simply a room, we have only to suggest its character. Benches are needed for the action, and the clock and the ticket window, but what else (and this is what we should always ask in considering every set)? WHAT IS IT THAT STANDS FOR OR SYMBOLIZES THE CHARACTER OF THE SCENE? In a church, a Gothic window or a burning candle, in a studio an easel, in a library a book (yes, a book, if rightly placed)—these at once occur to us. So in the Intimate Strangers let us, in addition to the things already mentioned, have a timetable, a poster, or a notice, and no more. True, these things are all mentioned by the author, but we must select, intensify, symbolize. So we allow the necessary gaps in our screens, either make a ticket window out of a wooden box or merely allow an extra gap in which we assume a ticket window to exist.

Booth Tarkington may feel that I am taking unpardonable liberties with his stage directions: Bernard Shaw, I know, would furiously resent my touching an article of his furniture, but both Mr. Tarkington and Mr. Shaw must realize that amateurs are going to take liberties with their texts, and sometimes amateurs must choose between doing this and not producing the plays at all. Oddly enough, I find George Ade, however, expressly telling the producer to use his own judgment. In Father and the Boys he mentions "a wide doorway, with hanging portieres," etc. After describing the scene at some length he says, "This arrangement not essential if artist can devise a more effective one. So far as action is concerned the demands are... etc. There we are. We endeavor therefore to arrange the scene "more effectively" than we could by following the description word for word. Later on in this same play we are required to suggest "a row of private boxes

in the upper part of a grand stand" at the races. "Good chance," we read, "for an effective panorama drop." The boxes are easy to construct by means of wooden framework and canvas, paper or cheesecloth. But the "panorama drop" we can dispense with for reasons which I trust I have already made clear.

The other plays of George Ade present similar problems. The first act of The College Widow is set on a college campus in front of the main building. With the exception of a doorstep or a bench, and part of a fence, the trees and paths and buildings may be assumed to exist close at hand. It is up to the players to give the audience an impression of "campus life". The dramatist need not depend on canvas and paint, and neither do the players.

At the risk of being misunderstood, I would state my case as "How to fake." How LITTLE, not how MUCH, can I put on my stage and still preserve the necessary illusion? All art is an illusion, in other words a sort of "fake". Why not therefore seek to eliminate the old-fashioned setting with its "realistic" nonsense, and in its stead establish a conventional and indeed more beautiful, at least less ugly, fake?

TURNING our attention now from the more general problems of setting the stage for interiors and exteriors, there are a few problems to be considered in connection with furniture and "props". Here again I would emphasize my first principles, and repeat that the same theory applies to everything: setting, the use of props, lighting, acting. I have suggested by means of a few typical problems how ordinary sets may be suggested rather than imitated or reproduced.

Let us apply our principles now to a particular scene. The second act of Come Out of the Kitchen is a kitchen scene. The stage directions describe a large number of props. Most of these are required for use by the players, and these it goes without saying we must have. There is a cupboard, for example; a bell indicator, a sink with a hand pump, shelves with canned goods and the like, a range, saucepans and kettles, a dresser with more utensils, a table, chairs, pot rack, etc. If this kitchen were simply a background the "kitchenness" could be suggested in a most summary fashion by means of a few pots and pans, with little else, but it is not. It may be said to assume an active role in the play, like one of the players. We must therefore have a sink, a stove, table, chairs, etc., but we shall have only such utensils as are essential, NOT as many as would naturally be found in any kitchen. How LITTLE, not how MUCH! But why not reproduce, object for object, your own kitchen, or my own kitchen? Simply because it is not needed; we do not go to the theater to see what we might see at home, and in all art everything that is not essential is not only useless but positively harmful. The kitchen in Mr. Thomas' play must not BE a kitchen, it must look enough like one to enable the audience to forget it and attend to the play.

One further example. The second act of The Fortune Hunter is laid in the interior of a small-town drug store, "desolate and dilapidated". Two points only need be taken into consideration: the room is a drug store, and it is down at the heel. The wallpaper, we are told, is "cracking off the wall in spots." Without actual scenery, which, of course, it is always possible and sometimes advisable to have, it cannot be made evident that the paper is actually falling off the walls, but as a matter of fact what the author wishes to emphasize is the atmosphere of dilapidation, which can be otherwise suggested. We may therefore, with due respect to the dramatist, endeavor to show this in another way. Mention is made in the stage directions of an "old" and broken cigar case, an "old" stove, an "old" prescription counter and "dirty" shelves with empty bottles.

Suppose we use the screens and a few essential "props". Anyone can reproduce a dilapidated room if he has enough dilapidated THINGS, therefore let us, whose business it is to use only a few, choose the most important. We must have the counters and shelf or two, and probably the stove. Instead of a roomful of bottles, take a few, say a dozen, and display these in a shelf or rack clearly visible to the audience. A board in this shelf is broken and some of the bottles have fallen over. The broken board is probably sufficient to indicate the general dilapidation, but it might be well to illuminate the stage from only one point and dim the lights to a great extent.

Turn now to the next act. Here the point to be made is that the old drug store is completely renovated. Notice how easy it is to mark the contrast. The directions call for "tile flooring", electric lights, new counters, etc.; a very elaborate outfit. Is all this necessary? Hardly. Let us simply flood the stage with bright lights, rearrange the furniture, fill our bottles, clean them, repair the shelf, and the trick is done.

Sometimes the dramatist, realizing that the set he describes is too difficult for amateurs, has himself simplified the set. George M. Cohan has done this very ingeniously in his Seven Keys to Baldpate. As originally produced the set (there is only one) requires a balcony running all the way round the stage; opening off this balcony are several doors and three windows, and connecting it with the stage proper is a wide flight of stairs, dividing half way up, one small flight going up to the right and the other to the left. The dramatist in a brief note has supplied the following ex-

(Continued on page 105)

LYCEUM ~ CHAUTAUQUA ~ FESTIVAL  
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**RALPH BINGHAM**

Platform Celebrity Tells of His Ambition To Present Only Clean Entertainment

Every platformist desires to believe that his program brings to his hearers some "message" and, in spite of the fact that the "message of the platform" has been overworked, I believe that whatever else the chautauqua and the lyceum have meant to the people of America they have at least brought a form of entertainment that is unquestionably clean and devoid of coarseness. If they had brought nothing else their existence would be amply justified.

"I like to make people laugh," said Bingham recently in Topeka, Kan. That he has probably given more hearty laughs to the American public than any other entertainer on the platform is sufficient in itself to make Bingham "worth while".



Ralph Bingham, Humorist

The Topeka Daily Capital evidently believes that Bingham has more than fulfilled his mission. I am quoting most of its writup because it brings out the thing I want to emphasize that there is a mission of mirth in the platform and the entertainer who can thoroly delight his audience has just as fully fulfilled his mission as the greatest lecturer. The Capital expresses its appreciation of Bingham and his work as follows:

"The celebrated American humorist apparently had a good time with the crowd which last night comfortably filled both the main auditorium and the balcony of the church, for his hearers chuckled, giggled or laughed outright, as was their several natures, at the will of the speaker during the hour and a half duration of his entertainment.

"Bingham presented a varied program, altho devoting the bulk of his time to droll monologs and commentaries. He managed to squeeze in, however, a bit of plaintive violin music, along with a less classical selection which he termed Listen to the Mocking Birds because it was that old, altho none of his hearers probably had heard it rendered as Bingham played it. Rotticking piano solos and songs were also features of the program.

"During the course of his entertainment the speaker paused to explain that he had a serious purpose apart from provoking mirth in proving that a full evening's entertainment could be presented without a single joke of questionable nature. Bits of philosophy unostentatiously dropped and a momentary digression into politics were only incidents of the program.

"When only a child of five years of age Bingham was set to giving entertainments by his father and at the age of 15 he started to write his own skits. He has been on the stage for 45 years and has filled 7,000 engagements."

**Smith-Spring-Holmes Co.**

It is not necessary for me to look for eulogies upon the Smith-Spring-Holmes Co. Its work is standard and has long since been added to the classics of the platform. However, it is interesting to note the reaction of many communities to a program of this high character.

The Echo, of Alexandria, Minn., recently devoted more than a column of praise to the work of this splendid company. A small part of the friendly criticism is as follows:

"The Smith-Spring-Holmes company of five artists, all of them musicians of high class, gave a well-balanced program Monday night that delighted everybody in the fairly large audience. For the music lover there were instrumental numbers that included the full quintet, playing violin, cello, saxophone, basset horn and piano; duets, violin and saxophone solos and vocal selections. Those who are not wild about music were well entertained by the delightful readings of Coyia May Spring, who is also a fine soprano singer and pianologist. In fact, while all the numbers were liberally applauded and the performers were very gracious in the matter of encores, the readings were most heartily applauded of anything on the program and she had to respond to repeated encores.

"The program opened with a selection entitled Life's Lighter Hours by the ensemble, composed by Smith and Holmes, members of the quintet, who besides being versatile musicians and soloists of ability are also the composers of many songs and band pieces played by some of the most noted bands in the country.

"A saxophone duet by Smith and Holmes followed, another number of their own composition being given, *Milady's Pleasure*.

"The company having demonstrated its musical ability by these two numbers and the encores, variety was given to the program by a reading, *The Stained Glass Window*, by Coyia May Spring, and *The Second-Hand Boy* was given as an encore. There have been many readings given in Alexandria, but it has been a long time since a local audience has heard such an excellent impersonation of 'kid talk' as it heard Monday night."

**The President and the Chautauqua**

President Coolidge has not only indorsed the chautauqua movement, but he became one of the "signers" of the Plymouth (Vt.) Swarthmore Chautauqua. His letter in regard to the chautauqua movement was as follows:

**THE WHITE HOUSE**  
 Washington  
 August 29, 1924.

My Dear Mr. Serl:

On several occasions I have recently expressed the high opinion which I have long entertained regarding the work of the chautauqua. Your letter affords opportunity to renew the assurance of my high esteem of this splendid movement which has done so much for the intellectual and spiritual advancement of the country.

It has been a fine, liberalizing element in our community life, and I can hardly express a better wish for it than that it may continue in the future to follow the same ideals, and to follow them as truly and effectively as it has done in the past.

Very truly yours,  
**CALVIN COOLIDGE.**

Mr. Elmer Willis Serl,  
 Superintendent of Chautauqua,  
 Woonsocket, R. I.

That same month his secretary wrote in regard to the chautauqua at Plymouth as follows:

**THE WHITE HOUSE**  
 Washington  
 Plymouth, Vt., Aug. 19, 1924.

Dear Mr. Serl:

The President will be glad to be enrolled as one of the sponsors for the Swarthmore Chautauqua. I suppose you will have some general form to be signed.

Very truly yours,  
**C. B. SLEMP,**  
 Secretary to the President.

Mr. Elmer Willis Serl,  
 Ludlow, Vt.

In all the years of the chautauqua service in America it has never before received the general recognition which has come to it during the past two years. The splendid work of Dr. Paul Pearson in calling the attention of many prominent persons to its value, together with the new attitude of the press, has given to the chautauqua and to the lyceum an opportunity for growth which they never had before. The question today is whether those in charge will be large enough to fulfill the expectations which this recognition of the value of the institution brings.

Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of The Billboard know all about it. Send in all the details, and the notice will be printed the following week.

**Thomas Elmore Lucy**

I might have known that Thomas Elmore Lucy graduated from the ranks of practical printers and journalists because he believes so thoroly in printers' ink. He issues occasionally a fine four-page sheet entitled *The Tale of a Travler*. Lucy's career has led him a merry chase—printer, journalist, poet, actor, composer, singer, chalk-talker, impersonator; he has tried them all. Moreover, he has been a globe trotter as well. I note from his paper the following paragraphs which tell the story of some of his travels:

"While several of the managers were investing their thousands in the experiment of pioneering in foreign lands with The People's University Thomas Elmore Lucy was bearding the lion in his den, wrestling with other languages, and thru interpreters was introducing to the gaping South Sea Islanders, the lazy hordes of Manana-land and the almond-eyed Celestials of Cathay the real thing in American platform entertainment. He sailed the seven seas and made the Anzacs of Australasia sit up and take notice.

"L. Verne Stout, popular dramatist and producer, says: 'Mr. Lucy probably holds the record of having presented his entertainments in more foreign countries than any other person engaged in chautauqu work today. One cannot cover nearly half of the earth's surface giving entertainments without demonstrating unquestionably that there is something of superior interest to his programs.'"

During his travels Lucy has entertained audiences in Australia, Canada, China, Cuba, England, Egypt, Hawaii, Guatemala, Italy, Japan, Jamaica, Mexico, New Zealand, Palestine, the Philippines and practically every State in this country. There is not much left for Lucy to conquer until the new bus line to Mars is established. Some of the enthusiastic endorsements of his work, translated from the newspapers of China, Guatemala, etc., are of especial interest.

Henry Hudson Davis, his international tour manager, gives the following sketch of Lucy, which is well written, supplies the necessary information and is good advertising:

"Under Davis' management Lucy has penetrated the nooks and crannies of the world and has well been characterized as an International Entertainer—Plus. From the Northern Lights to the Big Ditch of Panama and from the beleehing craters of Mauna Loa to Vesuvius he has carried his message of optimism in song and story and millions of races have laughed, wept and thrilled with him.

"His books and brochures, *Cinders and Suedust*, *Sammy His Book*, *Way-Station Musings*, *The Entertainer*, *Thru Prairie Meadows*—et al., are treasured in thousands of homes and are valued souvenirs in the kit-bags of hosts of boys in khaki who learned to cheer and love him in the days of the big World Tragedy.

"By general consent he is considered one of the greatest and most versatile entertainers of the day. Covering a period of 15 years of hooking many attractions in many lands, I have found him a real platform genius and the demand for his work is steadily increasing as his art is melowed by the years and a heart that is always young.

"These comments are recent—culled from his travels between 1922 and 1924—there is any immediate prospect of this most interesting world traveler going stale or suffering from hardening of the arteries. Physical culturists have remarked their amazement at his unusual vitality and vigor."

**New Business-Lecture Combination**

The so-called "community lecture" is so common that it has almost become a joke. But there is a vast difference between a lecture of that sort and a business service of scientific talks given by genuine students of business methods to the business men of a community.

I have frequently mentioned the work that John W. Griest is doing in furnishing to the business interests of a community a Merchants' Institute, with speakers of reputation and authority who discuss the many problems of salesmanship. Griest has been furnishing this service for 10 years, and it is an important department of platform endeavor.

I have also frequently mentioned the work of Frank Stockdale, whose lectures on salesmanship have been peculiarly valuable and who has been called upon by some of the largest sales organizations in the country to do unique and valuable work.

Recently I called attention to the work of Ray Morton Hardy, who has become

**I. L. C. A. Notes**

It was hoped that the Year Book would be in the hands of our members before Christmas, but its publication has been delayed by the completion of the membership rolls. You were promised last month that this page would not again be taken up with the dues question and that promise is to be kept. But every member is entitled to know the reason for whatever delay there may be in the issuing of the Year Book. It is another instance of not being able to move forward because of trudging in a circle. Putting it into effect Article 1, Section 2, quoted elsewhere on this page, has brought delay. We must be fair to all and not forget memberships without ample notice. That has now been given, surely. Two official bulletins, two mailings of statements and a personal letter have gone to each delinquent since the convention, not counting the communications sent before the convention. Can more be asked? And yet there are some who have not responded, but who, we are morally certain, have no wish to drop their membership. We are holding the membership list open to the very latest possible moment. If you have not responded to these various communications mail your remittance the day you read this and probably it will reach headquarters in time.

Remember to notify headquarters if you have changed your permanent mailing address.

Plans for the next convention are being carefully formulated and members may be sure that the questions of hotels, after-the-program "eats", more time for various activities, reception committees at trains for the purpose of giving information and arranging for baggage—and other lessons taught by the last convention—will be taken care of. It may also be stated that plans for the 1925 convention include outstanding programs of music, lectures and entertainment that will challenge the attention of the public. And a far more extensive campaign of publicity will be carried on.

And do not forget that I. L. C. A. headquarters belong to you. Room 113 Auditorium Building, Chicago, is as much yours as it is the secretary's, and you should make it your headquarters as much as possible when in Chicago. The following members called recently: Walter Rieks, William Sterling Battis, Arthur MacMurray, Katherine Carroll Smith, Joel Eastman, Florence M. Austin, Mrs. Maressa Thompson, A. Warnica, A. H. Anderson, Alberta Reeder Davis, Lorence Reeder Davis, Mrs. Ida B. Davis, T. A. Burke, C. E. Booth, Harry Holbrook, Meyer Witopski, Roy Harvey, W. I. At-

(Continued on page 111)

one of the leading community organizers of the country.

This work is so foreign to the lyceum and the chautauqua that it does not enter into competition with the activities of either, and yet it is just as much a part of the platform work of America as that of the ordinary lyceum, and its unique value is unquestioned.

I am glad to note that a combination has been formed by the three gentlemen mentioned above. Griest will have charge of the promotion of the business as heretofore, Stockdale will take charge of the various institutes, and Hardy will organize the communities for an aggressive business campaign and will also assist in the promotion end of the business as well.

The offices of Griest and Stockdale will be combined as soon as that move can be made.

I am glad to note this new arrangement. I always recognized the value of the work these men were doing, and this new alignment assures the communities that they will secure the most efficient community business service to be had.

The Retail Merchants' Institute is usually conducted in a city for from three to five days and two or more speakers are furnished. These speakers go into every detail of retail salesmanship and hold a genuine school of methods. With these technical talks are interspersed some general talks which are intended for the entire community.

Fred High, who has been located in the office with Mr. Stockdale, will continue to occupy the rooms of and to cooperate with the new combination.

# News Notes

I heard Bob Morningstar give his lecture: *Celebrities I Have Shot*, twice last week, and I am still feeling fine. I heard him at the Art Institute, Chicago, before the Polytechnic Society, and last Saturday at Lake Forest, Ill. But I am wrong. Bob did not lecture. There should be some other word that would better describe that form of entertainment. First, he has an absolutely unique set of pictures which no effort could duplicate. The taking of informal portraits has been his hobby for 10 years. Second, he has an inexhaustible fund of stories about these famous folks which must of necessity be of interest to every listener. And when Bob tells these little intimate things about Caruso, Galli-Curci, President Harding and a hundred others it is all so informal and so real that it has the charm of a personal interview with these great folks for each hearer. Bob will never lecture. He will improve his method and his style as he has more experience. But the charm of the whole entertainment will rest in the fact that he will not lecture—that he will merely tell you some stories and show you some pictures just as informally and just as happily as he would entertain a group of friends in a parlor. It takes a peculiar personality to do the work which Morningstar has done. His years of experience in booking famous people have helped, of course. His vivacity, his good nature and his eagerness all enable him to "get by" with things which would be impossible for many of us, hence he can step an entire procession while presidents and admirals pose for him, and he secures entree into the very holy of holies for the purpose of stalking his "game". And all of the sport of big hunting, the charm of the personal encounter, and the achievement of his art he brings in a modest way and presents to a group of friends. *Celebrities I Have Shot* has a legitimate place upon the platform.

Edmund Vance Cooke spoke for the State Teachers' Association at Atlantic City, N. J., November 10, it being his second appearance for that body. He was engaged to return to Atlantic City Saturday evening, November 22, speaking at Haddon Hall, and is again to appear there in April.

Since Brooks Fletcher has shown how easy it is for a Democrat to be elected to Congress from a Republican district in a Republican year, we may expect a deluge of lyceum lecturers to descend upon Congress a couple of years from now.

William E. Ellsworth, formerly president of the Century Company, is lecturing in the East upon *Shakespeare and Old London*.

The Delaware (O.) Herald says: "The humorous lecture delivered by Paul Sunshine Dietrick was one of the most worth-while lectures ever delivered to the Ashland public."

I wish I might meet every platformist and learn about his work. I invite all of you to drop in and have a chat with me every time you go thru Chicago. You may usually find me in the evening at Room 336, Lorraine Hotel, at 411 Wabash avenue. The Lorraine is rapidly becoming the lyceum hotel of Chicago, and it is a fine thing to have a central place where we can meet one another and become better acquainted. I am in so many places in Chicago that it is not always easy to find me, but in the day time I shall be glad to see you at the offices of *The Billboard*, Monroe and Dearborn, or in my own little studio at 1308 Auditorium Tower. You can reach me there easily when you are dropping in at the I. L. C. A. There are a lot of things I want to talk to you about, and I promise not to bore you with my own platform experiences. I am said to be a good listener. So just tap at the door of 336, Lorraine Hotel, the next evening you are in Chicago, and we will have a little visit.

THE CHILDREN'S ENTERTAINER,  
**CHARLES MACK**

CLOWN, VENTRILOQUIST AND MAGICIAN.  
Paper Tearing Novelty and a Real Punch and Judy Show.  
Can be engaged for Chautauquas of 1925. BILLBOARD PLATFORM SERVICE, or 810 4th St., So. Boston, Massachusetts.

**WILLIAM STERLING BATTIS**  
is doing for Dickens in America what *Itinerary* Williams has done for the novelist in England.  
—The Dickensian Magazine, London, England.  
A Humorous Entertainment of the Highest Literary Value.  
Personal address, 6315 Yale Avenue, Chicago, Ill.

Andy Anderson has been so intimately connected with the lyceum and the chautauqua for so many years and has extended so many favors to so many of us that we long ago forgot we were customers and felt we were all just friends. Now comes the sad news of the death of Mrs. Anderson, which occurred during the week of December 1. Mr. and Mrs. Anderson had kept thru life all the warm love and affection that was theirs during their first months of marriage. They had enjoyed an ideal companionship and when, about two years ago, Mrs. Anderson's health began to fail Mr. Anderson set aside all business cares and devoted himself to the problem of helping her back to health. Only three weeks ago he was encouraged by what seemed to be a return of much of her old-time good health. But a sudden change came and she was called away. It seems almost unnecessary for us to say that the sympathy and the friendliness of every platformist is with Mr. Anderson at this time.

Ethel Hanley, well-known entertainer, who has been a prominent figure upon the chautauqua platform for several years, is preparing to enter vaudeville.

The Chicago Circuit Lyceum Bureau will hold its annual conference of representatives in Chicago December 18-19.

The John Howard Concert Company will put in the summer on one of the Mutual-Morgan circuits.

The Pittsburg (Pa.) Post recently gave considerable space to the fall session of the board of directors of the National Federation of Music Clubs, and prominent in the pictures and in the account of the meeting was Geoffrey O'Hara, vice-president of the International Lyceum and Chautauqua Association. In speaking of Mr. O'Hara *The Post* said: "Geoffrey O'Hara, of New York, representing the International Lyceum and Chautauqua Association, reported at the afternoon meeting his efforts to associate the Association and the Federation in a program for the establishment of junior music clubs. This work will be carried on during the summer when the chautauqua cares for several thousand boys and girls. Mr. O'Hara told the board he was meeting with great success."

All I. L. C. A. folks will be interested in watching the progress of this work to which Mr. O'Hara is devoting so much effort. It will be remembered that he discussed these problems at the 1924 convention at Winona Lake, and so great was the interest he aroused that a committee consisting of Mr. O'Hara, Dr. Paul M. Pearson and W. V. Harrison was appointed on ways and means to carry into effect the concrete plans and recommendations made in his address. He has aroused the interest of all the national societies whose objects are to develop appreciation of good music, and these societies have agreed to give their support to any plan devised by the chautauqua managers to advance this important work.

The Pittsburg meeting was a splendid meeting for the I. L. C. A.

A few weeks ago I mentioned that Chief Caupolicin is again a headliner upon the chautauquas and said he was a permanent figure in chautauqua programs 15 years ago. I see that in that item I was much too generous to Chief Caupolicin and that 15 years ago he was a mere boy. I am glad to make the correction. It was not 15 years ago that he was delighting chautauqua audiences, but at any rate what I said stands in regard to his delighting chautauqua audiences. He never falls to do that.

Howard Wade Winsey, who for a number of years was one of the well-known lyceum and chautauqua musicians, is now community song leader with the Calvary Baptist Church in New York City and doing splendid work. *The Brooklyn Daily Eagle* recently devoted nearly a column of praise to him, speaking of him as the community song leader with a "mystery voice". He was used by that paper for radio programs, and is prominently identified with many of the musical events of the big town.

I recently mentioned the fact that W. C. Buckner and the famous Dixie Jubilee Singers were en route to Australia for a long-time engagement. A recent letter from Buckner tells of his arrival there as follows: "We made the voyage in fine shape, not one of our party being sea sick. We landed in Wellington, N. Z., October 27, and our committee and Mr. Sims gave us a most hearty welcome. We had a week's rest before beginning work, and the committee arranged for a party each night during

that time. These consisted of theater parties, luncheons, etc. By special arrangement we were able to attend a night session of Parliament. They have given us a wonderful welcome and have spared no pains to make us feel at home. We opened our season in the Tivoli Theater Saturday night, November 1, to a capacity house. Every number of our program was encored. We were delighted last night to meet Dr. David Vaughn, who was here lecturing for Ellison & White. He left for home today.

A bit of information from *The Kennebunk (Me.) Star*: *The Star* is glad to announce that the second number of the Red Men's Lyceum course is a male quartet. We confess to our weakness for male voices; they afford one of the most pleasing forms of entertainment. That our sentiments are subscribed to generally seems a fact, for lyceum statistics demonstrate that male quartets lead all other companies in point of sales.

If there ever was a sure-fire entertainer upon the American platform, that one is Jess Pugh. He never fails to score much less than 100. I am inclined to make this remark by a little clipping from *The Lima (O.) Gazette*, which is as follows: "To sweep his audience with a gale of humor which provoked uncontrollable laughter, to turn suddenly in the midst of it and carry them spellbound into the depths of the most serious and sacred discourse, was the delight of Jess Pugh, humorist extraordinary, who appeared on the second number of South High School's lyceum course Thursday evening. Pugh entertained a full house, and by the response he received his audience was more than appreciative."

Hicksville, O., reports that the High School will lose \$300 on its lecture course unless the citizens rally to its support. With such numbers as the National Male Quartet, Charles Paddock, Jean MacDonald and The Faubels there should be no hesitancy among the good people of that town to show their appreciation for such an exceptional list of talent. It would certainly be a reflection on Hicksville if there is any loss on securing features of this sort.

*The Schuylerville (N. Y.) Standard*, in speaking of the winter chautauqua recently given in that city by the Redpath Bureau, says:

"The program rendered by the Redpath Chautauqua this year was first class without a doubt. Never before have the entertainments been so heartily received by the public as the four-day series just closed at the Broadway Theater. The theater was filled at both afternoon and evening performances, and this fact alone shows that the people of Schuylerville and vicinity appreciate high-class entertainment."

The Beeville (Tex.) Lyceum Committee reports on the recent appearance there of Davis, the magician, as follows:

"It was the unanimous opinion of all those attending the first number of the lyceum course to be given in Beeville this season that it was the best of its kind ever seen here. Richard Davis, the magician, appeared in the Beeville high school auditorium Monday night, and for an hour and a half kept the audience in an uproar at his witticisms and tricks."

One of the smaller recording companies forging rapidly to the front is the Rode-heaver Recording Company, which makes the Rainbow Records. The company is headed by the celebrated gospel singer, Homer Rode-heaver, who has long been identified with Billy Sunday, the evangelist. The company specializes in sacred music and gospel hymns. Homer Rode-heaver stands alone in his recording of sacred songs. Embued with a voice well-nigh perfect for recording purposes, he has added to this great asset a lifetime of study of religious songs. He has just recorded two of Clay Smith's sacred songs, *One Night When Sorrow Burdened* and *O God of Love*.

Mrs. Taylor Z. Marshall, who was with the Standard Chautauquas last summer, will go over their same circuit again next summer giving her lecture: *The High Cost of Ignorance*. She was introduced to that bureau thru *The Billboard's* Platform Service, and it is a matter of congratulation to us that she has been so successful.

I notice that in the new advertising of the Victrola, in which a list of about 80 of their "headliners" are listed and pictured, Ralph Bingham occupies a prominent place. Bingham is becoming just as well known to phonograph fans as he already has become to people of the chautauqua.

The new attitude of the American press toward the chautauqua and the lyceum is a striking one. It is only during the past two years that metropolitan papers began to mention the platform as a real and worthy power. A notable instance of this appeared in the editorial columns of *The Schenectady (N. Y.) Star* recently, as follows:

"It will be disconcerting for those who supposed they were 'molders of public opinion' in this country to learn that they are not molders at all, but mere mouthpieces for the real creators. This astonishing news comes to those supposed leaders in American thought from the former British ambassador to this country, Sir Auckland Geddes, who is (Continued on page 111)

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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 December 15-20 is to be supplied.

Abbott & White (Grand) Oshkosh, Wis., 18-20.
Academy of Harmony Four (Archeo) Chicago 18-20;
(Meriden) Chicago 22-24; (Columbia) Detroit 22-27.

Bohemian Life (Grand) Macon, Ga.
Roland & Hopkins (Metropolitan) Brooklyn.
Rollinger & Reynolds (Keith) W. Palm Beach, Fla.

Carol & Ring (Colonial) Utica, N. Y., 18-20;
(Bleecker Hall) Albany 22-27.

LORA CAROL & RING
Presenting Comedy-Singing-Violin in "FUNATICS"

Carroll & Gorman (Lyric) Mobile, Ala.
Curr, Eddie, & Co. (Majestic) San Antonio, Tex.
Carr's, Jimmy, Band (Towers) Camden, N. J.

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

Bronson, Geo. Co. (Allegany) Philadelphia.
Bronson & Hense (Keith) Indianapolis.
Brown & Whittaker (Imperial) Montreal.

Clark, Wilfred (Orpheum) Vancouver, Can.;
(Orpheum) Seattle 22-27.
Clasper, Edith, & Boys (Orpheum) St. Louis;
(Orpheum) Kansas City 22-27.

Caltes Bros. (Strand) Washington.
Calvin & O'Connor (Victoria) New York 18-20.
Campbell, Craig (Hill St.) Los Angeles.

Clifford, Edith, Co. (Temple) Detroit.
Clifford, Bessie (Keith) Philadelphia.
Clifton, Herbert (Orpheum) Tulsa, Ok., 18-20.

Country Cousins (Keith) Chattanooga, Tenn.
Covey Sisters (Pantages) San Francisco; (Pantages) Los Angeles 22-27.
Coyle & French (Orpheum) San Francisco.

D

D'Appolon & Co. (Orphenm) Kansas City.
D'Armond & Co. (Proctor) Troy, N. Y.
Dale, Billy, & Co. (Majestic) Houston, Tex.
Danton & Craig (Palace) New Orleans.

E

Earl's, Bert, Girls (Temple) Syracuse, N. Y.
Earle, Emily, & Co. (Miller) Milwaukee.
Eary & Eary (Dianey St.) New York.

F

Fagg & White (Grand) Atlanta, Ga.
Family Ford (Orpheum) Chattanooga, Ill., 18-20.
Farrell, Billy, Co. (Proctor) Schenectady, N. Y.

WIGS
M A S K S. MAKE-UP
ETC. (Carp) Wis., \$1.50;
Character, \$1.75; Dress,
\$2.00; Bobbed, \$2.50 up;
Nezro, plain, 30c; lined,
75c. A. RAUCH, 23-27
Third Ave., New York.



Nawrot, H. Co. (Rivers) Brooklyn.
Nawarro, Buck & Bubbles (State) Newark, N. J.
Nazario (Cliff) (Pantages) Spokane; (Pantages) Seattle 22-27.

Rhea, Mlle., Co. (Orpheum) Brooklyn.
Rials, The (Pantages) Denver; (Pantages) Pueblo 25-27.
Rialto & Lamont (Grand) Montgomery, Ala.

Stephens & Hollister (Albee) Providence, R. I.
Sternards, The (Pantages) Pueblo, Col.; (World) Omaha 22-27.
Stevens, Beulah (Rialto) Amsterdam, N. Y.

Wood & White (Wichita) Wichita Falls, Tex., 18-20.
Wood, Britt (W. Englewood) Chicago 18-20.
Wrecker, The (State) Nanticoke, Pa.

Oltra & Seals (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 22-27.
Oh, Charlie (Poll) Wilkes-Barre, Pa.
O'Brien & Josephine (Pantages) Seattle; (Pantages) Vancouver, Can., 22-27.

Rome & Gait (Davis) Pittsburgh.
Rooney & Bent Revue (Orpheum) Kansas City; (Orpheum) St. Louis 22-27.
Rose & Thorne (Roanoke) Roanoke, Va.

Tableaux Petite (Palace) Chicago.
Takewaa Japs (Capitol) Hartford, Conn.
Takrow Players (Keith) Philadelphia.

Zaza & Adele Revue (Grand) Atlanta, Ga.
Zack & Randolph (Temple) Syracuse, N. Y.
Zelda Bros. (Pantages) Edmonton, Can.; (Pantages) Calgary 22-24.

Page, Jim & Betty (Avenue B) New York 18-20.
Palmer, Gaston (Shea) Buffalo.
Palo & Ballette (Hamilton) New York.
Parsons Singers (Orpheum) Sioux City, Ia., 18-20.

Russell & Marconi (Keystone) Philadelphia.
Russell, Marie (State) Washington, Pa.
Russian Art Co. (Palace) Chicago; (Palace) Milwaukee 22-27.

Ulls & Clark (Pantages) Vancouver, Can.
Valdo, Meers & Valdo (Palace) Springfield, Mass.
Valerio, Don, Trio (Orpheum) Vancouver, Can.; (Orpheum) Seattle 22-27.

Abie's Irish Rose (Studebaker) Chicago Dec. 23, 1923, indef.
Abie's Irish Rose (Republic) New York May 22, 1922, indef.
Abie's Irish Rose (Missouri) Kansas City, Mo., Nov. 9, indef.

Quinn, Vic. & Band (Palace) Brooklyn 18-20.
Quixy Four (Rosal) New York.
Radio Fun (105th St.) Cleveland.
Radio Ship (Palace) Rockford, Ill., 18-20.

Sheldon & Dalley (Majestic) San Antonio, Tex.
Shepard, Bert & Co. (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 22-27.
Sherman, Dan, & Co. (Hipp.) Cleveland.

Webster Bros. (State) Jersey City, N. J.
Webb, Frank & Grace (Grand) Cartersville, Ga., 15-17.
Weber Girls, Three (Rialto) Racine, Wis., 18-20; (Palace) St. Paul, Minn., 21-24.

Best People (Lyceum) New York Aug. 19, indef.
Blossom Time (No. 2); Ashland, Ore., 18; Medford 19; Eugene 20; (Hellig) Portland 21-27.
Bowers, Frederick V., in The Love Bet; Natchez, Miss., 17; Baton Rouge, La., 18; Alexandria 19; Monroe 20; Shreveport 21-22.

Rebecca (Pantages) Salt Lake City; (Orpheum) Ogden 22-27.
Reed, Paul, Co. (Lyric) Mobile, Ala.
Reeves, Four (Pantages) Spokane; (Pantages) Seattle 22-27.

Shaw, Lillian (Princess) Montreal.
Shaw, Sandy (Gordon's Seelary Sq.) Boston.
Shayne, Al (Earle) Philadelphia.

Wheeler & Potter (Pantages) Kansas City; (Pantages) Memphis 22-27.
Whelan, Albert (Palace) Chicago.
White Sisters (Flathus) Brooklyn.

Close Harmony (Gaiety) New York Dec. 1, indef.
Conscience (Belmont) New York Sept. 11, indef.
Cow! Jane (Seiway) Chicago Nov. 24, indef.

Review of Revues (State) Memphis, Tenn.
Revue D'Art (Pantages) Kansas City; (Pantages) Memphis 22-27.
Reyes, Juan (Temple) Rochester, N. Y.

St. Onge Trio (Victoria) New York 18-20.
Sabbott & Brooks (Loew) Montreal.
Sahara (Globe) Philadelphia.

Witt & Winters (Bijou) Birmingham, Ala.
Winters, Musical (Palace) Jacksonville, Fla.
Wirth, Max, & Family (Palace) Cleveland.

Fake, The (Hudson) New York Oct. 6, indef.
Felix, The (Hudson) New York Oct. 6, indef.
Felix, The (Hudson) New York Oct. 6, indef.



Merry Makers: (Gayety) Brooklyn 15-20; (Prospect) Philadelphia 22-27.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

BANDS AND ORCHESTRAS

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Booked with the Johnny J. Jones Exposition for season 1925, to open the middle of January. This attraction has never played a losing date.

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Butler's, Mel. Orch.: (Davenport Hotel) Spokane, Wash., Indef. Canadian Roamers Orch., J. E. Gibbs, mgr.: (Far East Restaurant) Cleveland, O., Indef.

Warner's, Don, Syncopators: (Cinderella Ballroom) Oklahoma City, Ok., Indef. Wasserman's, Walter, Entertainers: Baltimore, Md., Indef.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Bushy's Colored Minstrels & Nay Bros., Doc Gardner, mgr.: Oklahoma City, Ok., 17; Drumright 18-19; Picher 21-27.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Argus, Magician: Silver City, Miss., 17; Louise 18; Auler 19. Barlow's Indoor Circus, Harold Barlow, mgr.: Springfield, Ill., 15-20.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Carolina Expo. Shows, K. F. Smith, mgr.: Macon, Ga., 15-20. Clark's, Billie, Broadway Shows: Plant City, Fla., 15-20.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Golden Bros.: Kingsville, Tex., 17; San Benito 18; Mission 19; Mercedes 20; Brownsville 22; Hartlingen 23; Corpus Christi 24.

ADDITIONAL ROUTES ON PAGE 111

Northwestern Shows Now booking Shows for 1925 Season opens April 25. General Offices, 36 E. Woodbridge St., Detroit, Michigan.

K. F. KETCHUM'S 20TH CENTURY SHOWS Opening early in April in New Jersey. Now booking Attractions and Concessions season 1925. Wheels \$35.00; Grind Concessions and Ball Games, \$20.00.

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(Communications to 25-27 Opera Place, Cincinnati, O.)

## Christy Shows End Successful Season

### Carload of Wild Animals Bought From Wolfe Shows—Farewell Banquet Pleasing Feature

San Augustine, Tex., Dec. 13.—The Christy Bros. Wild Animal Shows closed a highly successful season here today. The show train left soon after midnight for Beaumont and the show will go into winter quarters at the old location in Crockett street. The Golden Show is to close in two weeks and will be quartered on the fairgrounds.

Business the last week was good at all stands and the weather was fine. There were but three rainy days in the past 12 weeks. The season opened at Beaumont, March 15, and continued for 39 weeks. During the past week there was shipped to the quarters from the T. A. Wolfe Shows a carload of wild animals, including lions, tigers, two camels, bears, and from the show a carload of spotted horses purchased along the route. The show now has 29 lions, four tigers, eight leopards, six zebras, 12 camels, eight elephants and a big assortment of elk, buffalo and sacred cattle. The collection will be increased during the winter. More will be added to both shows before the spring.

The show has traveled in all 19,468 miles and has been in 19 States. It was around and played in both Chicago and the New York suburbs, and was in Pennsylvania for more than eight weeks. The season has been the most successful one in the history of the show, which next season will go out on 20 cars, improved and enlarged in every department. The season has been devoid of serious accidents. There were three marriages and one death. But three performances were missed and no parades.

Just what changes and improvements will be made for the coming season cannot be stated at this time. The new advance car is now in the hands of the painters, and the mechanics have six new parade dens on the way to completion. Ike Ellis is in charge and has 12 men under him. The parade will be all new, the equipment of the present Christy Show being used on the No. 2 show, which will be renamed and sent out a week ahead of the Christy Show. The next season will open in Beaumont early in March, and it is planned to send out the Wild West show in February.

A pleasing feature of the close was the farewell dinner tendered the employees by Mr. and Mrs. G. W. Christy. After the afternoon performance the showfolk went to the big new dressing room, where Steward Jack Walsh prepared an elaborate "Christmas" dinner. Upon a platform M. W. Dew's Orchestra played through the repast. The dining room was trimmed with holly and evergreen, and at each plate was a prettily gotten up four-page souvenir menu. As far as possible every dish served was Texas grown from the Rio Grande grape fruit to the baked wild Texas turkey. The menu follows: Grape fruit, sweet pickles, queen olives, pickled beets, celery, tomatoes, hearts of lettuce, green sea turtle soup, blue points on half shell, shrimp cocktail, fruit salad, apple turnovers with butter sauce, turkey, oyster dressing, broiled white duck, cranberry sauce, sifted green peas, asparagus tips, cream potatoes, candied yams, plum pudding, fruit cake, assorted nuts, Swiss cheese, saltines, French pastry, peach ice cream, Japan tea, French drip coffee and lemon punch.

After all had feasted Fletcher Smith (the writer), who officiated as toastmaster, rapped for order and made a few remarks congratulating the Christys on their successful season and on behalf of the bunch extended the season's greetings. He also read an original poem that was greeted with much laughter and applause touching on the happenings of the tour. Short speeches were made by Mr. and Mrs. Christy, who thanked everyone for their loyalty and the manner in which they had contributed to their success and prosperity; Equestrian Director Merritt Belew, Legal Adjuster Gordon Calvit, Side-Show Manager Jake Friedman and others.

### McGees With Golden Show

Albert McGee and wife (Frances) are with the Golden Bros. Circus, the former working a pony drill, a riding dog and monkey turn, doing menage and riding "Silver Boy" in the high jumps, and the latter performing on the swinging ladder, working posing horses and riding "Midnight" in the jumps. They expect to return to the Golden show next season.

### Golden Bros. Circus

Continues To Play to Good Business—Scheduled To Close at Beaumont, Tex., December 29

The Golden Bros. Wild Animal Circus continues to do excellent business thru Texas, informs Milt Taylor with the show. The show encountered a rain and windstorm at Strawn, Tex. Cisco and DeLeon registered good business, and Cross Plains proved one of the banner ones. From Hico, Tex., the show made a 142-mile jump into the southern part of the State. It will go down in the Rio Grande Valley, where the cotton crops are the best in the Lone Star State. The show played its first Sunday stand of the season at Yorktown, a big oil boom town, December 14. Everyone is planning on a big Christmas celebration at Victoria, Tex.

The Golden Show will stay out until December 29, closing at Beaumont, Tex., and will remain in winter quarters there for eight weeks. The organization next season will have 15 cars, all steel flats and sleeping coaches. Manager Louis Chase, who made a flying trip to Beaumont, has returned and reports that there

### Succeeds Emory D. Proffitt

Wm. Polkinghorn Engaged as Car Manager of Gentry Bros.—Patterson Circus

Wm. Polkinghorn, who for several years has been connected with the Sells-Floto Circus advance forces, has been engaged by the Gentry Bros.—Patterson Circus as advertising car manager for the coming season. He succeeds Emory D. Proffitt, who is to be the general agent for Mr. Patterson's show.

### Codonas in Europe

The Codona troupe of aerialists, which closed its American engagements at Phoenix, Ariz., sailed December 6 for France to fill a three-year contract, playing the principal countries of Europe, reports C. Luster, of the Luster Bros. Alfred Codona, who has had considerable trouble with his left foot all year, has managed to do his flying stunts. The Codonas were engaged to appear with the Ringling-Barnum Circus, but obtained their release from Mr. Charles Ringling. The Codonas stopped with the Luster family in New York before sailing.

## New Overland Show for Coming Season

### Perry Bros.' Shows Organized in Bassett, Neb., With A. O. Perry Manager—Opens May 1

A new overland show will take to the road next season bearing the title of Perry Bros. Shows, and will be managed by A. O. Perry, well known to trouper of the white-top world. Mr. Perry had out a wagon show in 1895, '96 and '97. Some years ago he bought the Lemon Bros. Show at Dodson, Mo., and put it out in May, 1909, under the name of the Great Pan-American Circus. He afterwards sold the outfit to Wm. P. Hall, of Lancaster, Mo.

The new circus company was organized in Bassett, Neb., and is known as Perry Bros. Shows, Inc. The board of directors elected include Henry Cagnenburg, R. A. Hunt, A. J. Litz, H. C. Carr, G. C. Simmerman, Ben Litz and Mr. Perry.

Present plans indicate that for the first year, at least, the Perry Bros. Circus will carry no menagerie, but when complete will consist of 25 circus wagons, 52 horses and 50 people. The show will travel overland and play towns thruout Northern Nebraska and Southern South Dakota. Mr. Perry recently journeyed to Des Moines, Ia., and Lancaster, Mo., to close contracts for the purchase of all necessary property required for properly equipping a first-class show of this kind. This equipment will be shipped to Bassett about the first of the year and there it will be assembled, repainted, lettered and decorated in gray colors to be ready for the opening performance in Bassett May 1. Wagons for sleeping quarters for the performers and musicians are now being built.

### Program of Bertram Mills' Circus and Fair

The program of Bertram W. Mills' International Circus and Fun Fair, to be given at the Olympia in London, Eng., during the holidays, includes: Grand Circus Parade of 130 animals and 50 artists, troupe of mounted Indians, 70 liberty horses, 20 liberty ponies, elephants, kangaroos, and Pimpo, Whimsical Walker and troupe of a dozen Olympia clowns, Roman Bareback Riding Act. Eight horses in armor and eight riders as in the days of ancient Rome. Perch Act, by Beetz Family from the Circus of Warsaw. Pimpo and Olympia Clowns. In comedy, Display by Sanger's Liberty Horses, the Royal Creams, Acrobatic Performance, by the Andreu Family from the Cirque d'Hiver, Paris. Display by Indian Elephants and Pie Bald Horses, introduced by La Dola Cassa. Double Haute Ecole, by the Schumann Brothers. Taxi-Up-to-Date, introducing the wonderful self-harnessing horse "Sport", driven by Pimpo. Albert's Bears, in a performance of roller skating, tight-rope walking and bicycle riding. Capt. Leyland's seals and sea lions. Comedy Bicycle Act. Tally-Ho, "The Meet", "The Find", "The Run" and "The Kill", by M. F. H. Pimpo, Liberty Horses, by Ernst and Oscar Schumann. Elephant Barber. The Rivers Trio in their absurd-flying trapeze act. Six Birkenes on the tight wire. The Charlie King, Referee Pimpo, Roman Clowns, Billy Denaro, Scott and Beckett, Walker, Brothers Proctor, Dick Kayes, Brothers Londens from the Cirque Royale Brussels, the Two Dixies from the Nouveau Cirque, Paris; Harry Alaska from the Grand Circus Stockholm and Busti from the Circus Schumann, Copenhagen.

### John Ringling Improving His Sarasota Property

Sarasota, Fla., Dec. 12.—John Ringling contemplates the expenditure of \$2,500,000 next year upon his Indian Beach home and his six island keys, lying between Sarasota Bay and the gulf, an acreage of about 6,000. John T. Watson, of Toledo, O., noted landscape architect, has complete charge of designing and contraction of the development of the first 1,000 acres, which includes an ornamental concrete bridge and causeway 9,000 feet long, entering from Sarasota to Starman's key, now under construction, together with a total of 20 miles of boulevard and roads. A civic center in memory of the late President Warren G. Harding is expected to be one of the most attractive centers of its kind in the country and, with furnishings, will entail an expenditure of \$1,000,000.



Charley Carroll, popular ticket seller, and the red ticket wagon of the Ringling Bros. and Barnum & Bailey Combined Shows on the South Bend (Ind.) lot.

is a full crew of blacksmiths and carpenters at work. He also states that the new arena wagon is completed and is one of the best that will be on tour next year, and that carpenters are making many new cages. Additional trackage is being laid to accommodate the show flats and coaches.

### George Conners Improving

Equestrian Director Is Confined at Cincinnati Hospital

George Conners, for the past seven years equestrian director of the Hagenbeck-Wallace Circus, who has been confined at the General Hospital in Cincinnati, O., for the past two weeks, suffering from heart trouble, is on the road to recovery, altho the early part of last week his condition was such that he was not expected to live. He will remain at the hospital until his condition warrants him leaving the institution.

Mr. Conners was with the H.-W. organization only a part of the past season, illness compelling him to relinquish his duties. He had been in Chicago prior to coming to Cincinnati. His sister, Mrs. Paul Goudron (Anna Conners), of Chicago, who has been in Cincinnati during his illness, will return to Chicago, now that her brother's condition is favorable. Joe Wallace, of the Sells-Floto Circus, who also visited Mr. Conners, has returned to Peru, Ind.

### Horne's Animals in Omaha

Omaha, Neb., Dec. 11.—Horne's wild animals at the Brandels store the past two weeks attracted large crowds. The collection consists of about 15 cages of exceptional animals. I. S. Horne was here part of the time during the display of his animals.

### No Circus Lot

In Limits of City of Sacramento, Calif.

The question, where will circuses show when they play Sacramento, Calif., was raised by Councilman C. H. S. Bidwell when the city council recently voted its approval of the transfer of the rink property in 31st street, between J and the Polson Boulevard, from the second residential to the commercial zone, as requested by Mrs. Freda Seaman, Bidwell pointed out that this tract of land, upon which it is planned to build automobile showrooms and garages, is one of the two locations in Sacramento upon which the "big top" has always been spread there in recent years. The other is the sand lot, upon which the Southern Pacific Company will erect its new station.

### Hoogewoning Will Have 16-Truck Motorized Show

Mechanics are busy building cages and band and ticket wagons at the winter quarters of the Mighty Hoogewoning Trained Wild Animal Shows at Ottumwa, Ia. Manager Col. Wm. Hoogewoning informs that 16 new trucks will transport his show over the road next season. Big top, side-show, menagerie, cook and stable tents have been purchased from the Driver Bros. and a carload of ponies, dogs, monkeys and other animals were recently received. Prof. York and wife are recent arrivals at the Ottumwa quarters.

### Re-Engaged With Sparks' Show

Mr. and Mrs. Charles F. Kline, with the Sparks Circus the past season, will return to that show next year. They are now in their apartment in the Roosevelt Hotel, Indianapolis, Ind.

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### Renewed Vigor Apparent

At Gentry-Patterson Quarters Since Return of Manager Patterson and Superintendent Lehrter From Chicago

Paola, Kan., Dec. 13.—With the return from the Chicago meetings of James Patterson and Whitie Lehrter, superintendent, the activities in winter quarters of the Gentry Bros.-Patterson Circus have taken on renewed vigor, and work is being pushed at top speed by the men in each of the several shops. Boss Hostler Eddie Schaeffer has had his men and several teams at work for the past week hauling crushed stone and repairing the roads around the buildings and barns.

Mr. Lehrter took a gang of men 14 miles into the country the first two days of the week and cut sufficient hickory saplings to make about 2,500 stakes, which are now under the shed ready to be peeled and banded during the stormy days of winter.

Raymond D. Elder, who has been managing the Smith Greater Shows for the past few months, stopped over at Paola between trains, en route home after the closing of his show in Alabama, and renewed acquaintances here, likewise visited Mr. Patterson and the quarters.

No rust is accumulating on the office typewriter this winter, as Treasurer Theo. Forstall is on the job every day and grinding out large stacks of mail matter. Practically all the performers contemplated for the big show program have already been contracted, and what few vacancies there are to fill will doubtless be closed up before New Year's Day.

### Sarasota (Fla.) Briefs

Charles Kannally has returned to Sarasota, making his tenth season. The band shell for Merle Evans' musical organization is expected to be finished by the first of the year.

J. V. Potter, of White Sulphur Springs, Mont., was a recent visitor. He is Richard T. Ringling's right hand man, and has been taking care of his interests. The new Sarasota Hotel will open the latter part of this month. It is a seven-story, fire-proof building and every room is an outside one.

The Atlantic Coast Line has commenced its new thru train service from Chicago and New York. Work on the new depot has already been started. Mr. Charles Ringling has offered two sites for the new \$3,000,000 hotel, and \$400,000 has already been subscribed for the structure, reports J. M. Staley.

### King's Circus Act

Austin King, of the Al G. Barnes Circus, had a circus act in Grauman's Metropolitan Theater, Los Angeles, for two weeks, commencing December 1. A full stage set was used, with circus wagons on each side, a middle piece, side wall and side poles, looking exactly like the interior of a circus. King states that it was the first time that the Graumans tried anything like it. *The Sandust King* is the title of the act and included Babe Corbin and Ruth, the elephant; Ione Carl and high-school horse, Bob; Prof. Louis Morris and his performing monkeys; Jack McAfee, clown, with trained dogs and pigs; the Bill Brew Quartet; singing mule; Fern Vinzant, acrobatics, and Chas. Rederick, musical director.

### Julian Rogers in California

Julian Rogers, prima donna with the John Robinson Circus the past season, recently left Peru, Ind., for Palms, Calif., to visit the winter quarters of the Al. G. Barnes Circus.

### Welsh With Strasser

J. Welsh, in clown alley on the Sells-Moto Circus the past season, has returned to Cincinnati, O., and is in the employ of the Ben Strasser Productions, which is producing mostly comedy pictures. He is assistant studio director.

Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of *The Billboard* know all about it. Send in all the details, and the notice will be printed the following week.

## Wanted for Robbins Bros. Big 4-Ring Circus

Introducing for the season of 1925 Bert Rickman's gigantic spectacular productions, "Arabian Nights" and the "Historical Review of America" (the latter fully protected under the copyright laws of the United States as of Class A. XXc. No. 8114871).

Featuring in the circus performance, Freddie Freeman with the Four Riding Davenport—the man who has Poodles Hannaford out-poodled. Capt. Tiebor's Performing Sea Lions, Ben Mohamed Troupe of Arabs, Smith's Famous Dogs and Pooca Bill's Historic Wild West.

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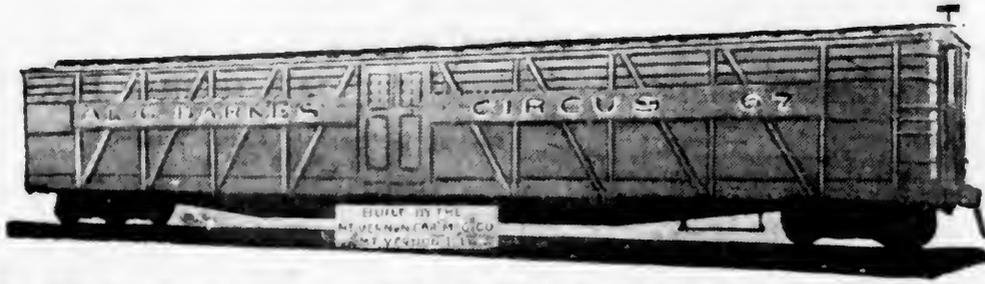


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### The Corral by Rowdy Waddy

(Communications to 25-27 Opera Place, Cincinnati, O.)

There are many opportunities for the "off" season.

Isn't there a place at Denver for a big indoor rodeo?

There seems to be a number of "show" rodeos now in England.

Promoters don't appear to be very busy these months. How cum?

Why not a contest at Montgomery, Ala. some time this winter, Joe Greer?

It is beginning to loom up that almost everyone who starts out a Wild West exhibition wants to call it a "rodeo".

Address all communications for "The Corral" or intended for "Rowdy Waddy" to our Cincinnati (publication) office.

Thanks, John A. Stryker, for the greeting cards. Besides the novel idea displayed in them, they are specimens of real penmanship.

Jimmie Richardson wrote from Massachusetts that he had a successful season with the Ringling-Barnum Show and will play vaudeville for the winter. He will be with the circus again next season.

According to greetings received by our New York office from J. H. (Mac) McCarthy, he was in the Big City. Let the "Corral" hear from you, "Mac", as to your plans for the winter.

Dixie Montoro postcarded that after closing the season with the Hagenbeck-Wallace Circus he was rambling thru Alabama to Florida, busking en route and doing well.

Among early callers at our Kansas City office shortly after arrival in the city for the Beebe Rodeo were "Shorty" Knapp and "Pinky" (list, clown for the show, and "Tanhandle Siltm", announcer.

Didn't get any further report on the recent two-day rodeo at Norman, Ok., than that two deputy sheriffs created a great deal of fun in their entering the cow-milking contest, with a brother deputy acting as referee in the stunt.

As The Corral for this issue is being written (December 11) details of the rodeo at Kansas City, Mo., cannot be given, but a story may be received in time for some other page of this week's edition.

We are now, for a while at least, going to cut down on the "philosophy" carried in The Corral and use the space for current news of the contest and Wild West showfolks. So it's up to everybody to "send'er in".

We ask all contestants and Wild West folks in general to advise this department as to where you receive your mail. If you have mail sent care of The Billboard it will be promptly sent on, provided you keep our Mail Forwarding Department advised of your movements.

Several contributors will note that their newsnotes arrived at Cincinnati too late to be used in the Christmas Special edition—The Corral went to press several days earlier than for the regular issues, as it always does for the Christmas and Spring Special numbers.

A three days' rodeo was staged recently at Lubbock, Tex., under the auspices of the Junior Chamber of Commerce. Word

from Lubbock was that it proved a good show. Attendance the first two days was light, but the third (Saturday) greatly added to the total receipts.

H. G. Peach Valley, Ariz.—Guy Weaddek's address is T. S. Ranch, Longview P. O., Alberta, Canada, but during the winter, while he is away from his ranch, he keeps our Mail Forwarding Department informed so that mail can be forwarded to him on his travels.

Fendleton, Ore., the home of the noted annual roundup is an example of what a real live bunch of sincere civic boosters can do in presenting an annual Western contest that is real in every way. And they are still advancing. In 1925 their show will last three days instead of four.

Don't forget to write Tex Crockett, one of the hands, who is laid up at the Fitzsimmons Hospital, Denver, Col. Tex has been on his back for five years and a letter from his friends will be great medicine for him. If you are near Denver call and see him.

Mr. and Mrs. James Foster have been spending a few weeks at their home in Wilmington, O., after closing the season with Mabel Mack's Wild West at Valdosta, Ga., some time ago. After January 1 the Fosters will go to Orlando, Fla., the winter home of the show.

There are many good outfits that present exhibitions suitable for contract work at cowboy celebrations in events which the managements do not desire to put on as competitive. Some demand higher prices than others. By advertising your wants early you can get in touch with all and pick to suit you.

A few weeks ago a contingent of Wild West folks made their scheduled return to the States from Argentine, where they tramped with a Miller Bros. show. They arrived at New York from Buenos Aires aboard the S. S. Voltaire and among them were Mrs. Eagle Feathers, Cheyenne Indian, said to be 102 years old, who was accompanied by her son, Ernest Swallow, 56 years of age, and his wife.

"Oklahoma" Jerry Burrell wrote from Florida that since he and his wife closed with the John Robinson Circus concert last season they had played some Southern fairs and had taken up playing vaudeville dates for the winter. "Whitey" Warner is with them, doing whip manipulations; Jerry does roping and dancing and the Mrs. dancing and fancy rifle shooting at their house offerings.

A letter from "Oklahoma Curly" at Kansas City, Mo., received too late for last issue, stated that he and Rose Smith just arrived there for the DeMolay Rodeo, being produced by Fred Beebe, after a vacation at the farm of "Curly's" brother in Nebraska. After the K. C. show they intended to go to Fairview, Ok., for a restup during the winter until time to head for the Fort Worth Stock Show and Rodeo.

Some "pickups" from the 101 Ranch: Hootis Killinger and wife are spending the winter at the ranch and will go out with the show next season. Art Boden and wife are also at the ranch. Art is putting an act together to play some houses in Oklahoma.

At this writing Col. Joe Miller is in New York on business. Bill Pickett is on the ranch also waiting for the big one to be launched. Zack T. Miller is in Louisiana on his ranch. Col. Zack Mulhall is a now-and-then visitor to the 101 Ranch.

We would like the committees in charge of all the contests, large and small, held throughout the country to advise us of their intentions for the coming season. The earlier they officially publish their dates and other information regarding their doings the more chance they stand of securing a larger number of contestants.

By advertising the dates early the boys and girls have a better chance of making their plans to attend more contests. Another thing that will assist all is to advertise which events are competitive and which are contract. Do this early and openly and get the bids of all those who have attractions of a contract nature and in this manner be able to choose from the bunch.

From Council Bluffs, Ia.—The returning members of Wyoming Wild West Show, which closed at Gaelic Park, Chicago, put on a two-day rodeo at the ball park in Council Bluffs November 1 and 2. The advertised only three days in advance, there were fair crowds both days. The result: Bronk Riding—Lester Remington, of Bar Lake, Col., first; Cecil Kennedy, of Deer Trail, Col., second; Sothayn, of Council Bluffs, third. Bull-dogging was done by Remington, fancy roping by Wm. Kauffman, of Nebraska City; fancy riding, Allen, of Council Bluffs; clown, Chase, of Council Bluffs. The horses, steers, mules and burros were the property of John L. Dodge. "Slow Down", "Spell Binder" and "Hog Feed" were the best bucking horses. The High-School Band furnished the music. Harry White, of Omaha, did the announcing.

From Longview, Tex.—The two-day rodeo put on at Shreveport, La., November 22 and 23 was a success so far as the show and attendance were concerned. After Promoter W. E. Wren left the hands took over the show and put on performances the following Saturday and Sunday and thus came out on top. J. W. Fuller was arena director at the latter show. Veida Callahan did trick riding and steer riding; Ed Bowman, trick riding and bronk riding; Tullie Bowman, trick roping; "Shorty" McCrory, bronk riding, steer riding and bull-dogging; Brady Malone, steer riding, bronk riding and clowning; Cowboy Baker, bronk riding; "Curly" Maves, steer riding and bronk riding; John McCrory, steer and bronk riding; Frank Traley, steer and bronk riding, and 11-year-old Lawrence Callahan did steer riding.

From Montgomery, Ala.—Some of the boys and girls are here for the winter, and there also have been some visitors in town. Dixie Montoro passed thru recently en route to Florida. Frank Biron stopped for a visit, as did Jim Eskew before going to Florida with his salty bronks. "Doc" Ford is here. Martin McGreal stopped while going southeast to Florida. "Red" Nimmo and wife recently arrived for the winter. Joe Greer and his bunch are wintering here. Ed Harvey, of the latter, recently left for Morris, Ill., after a 12 weeks' tour with Greer. Thanksgiving Day the boys put on quite a show at Greer's corral. Harry Greer and Frank Biron gave exhibitions of trick riding and roping. Charlie Ritchie rode one of Eskew's steers and a bronk, also McGreal, Ritchie and Oklahoma Shorty rode bronks. The boys greatly enjoyed the "doings", and after it was over all enjoyed a turkey dinner, then took in a down-town picture show.

A recently received letter from "Oklahoma Curly": "A few lines in regard to Tex Austin's Rodeo held a few weeks ago at Madison Square Garden. Altho the rodeo itself lost money, so I understand, Mr. Austin lived up to his reputation of paying off 100 cents on the dollar. He did not come around and say: 'Well, boys and girls, the show did not make it and I can't pay off except a per cent on the dollar.' I understand that every contestant got every cent he or she had coming. Altho Mr. Austin was not able to be at his contest except for the first few days because of being injured and sick, the show went on without a hitch, with Frank Moore, Mr. Austin's secretary, in charge, and Bryan Roach, as arena director, put the performances to the public in good shape. Personally I think that I saw just as square a job of judging at that show as I have seen at any in a long time. Altho I was not very lucky myself in winning in the various contests in which I was

entered, I believe the judges, Eddie McCarty, Jim Massey and Butch Jones, gave as fair and impartial decisions in all events as would have been possible for anyone to give. I watched the contest all thru and I could not see special favors shown to anyone, and I like many others of the contestants, believe Mr. Austin is due lots of credit as being one of the greatest promoters in the world. I also believe that Eddie McCarty has one of the greatest strings of bucking horses in the contest business."

A "Corral" reader sends in the following Do You Remember?:

When Cheyenne Frontier Days contest paid \$250 first money in the bronk riding?

When Buffalo Vernon was blacksmithing in East St. Louis?

When Johnnie Mullins rode bronks with Dickey's Wild West Show?

When Colorado Cotton was with Welderman's Wild West Show?

When Milt. Brown was cowboying with the show called *The Roundup*?

When Carlo Myles first trickroped?

When "Tex" Austin worked in the '49 camp at Frisco?

When Buck Connor was with a Wild West show as secretary?

When Bee Ho Gray did not play a banjo?

When Tommy Kernan first joined out with "California Frank"?

When Charlie Airdridge had his own Wild West show?

When Andy Beinap rode "High Tower" as a feature with the "Bill" show? When Lem Hunter was in the cowboy string on the same show?

When Guy Weaddek and Flores La Due first roped at Coney Island?

When R. C. Carlyle first came out as "Wichita Jack"?

When contests for big purses first started?

When Charlie Tipton used to ride bronks in low-cut shoes with one stirrup tied up?

When Yak. Canutt first rode the bucking buffalo?

When Tex. McLeod rode a bucking horse's neck in cowboy trick riding?

When nothing but colored shirts were supposed to be worn in a Wild West arena?

When Broncho John had the museum Wild West act?

When Sam Garrett was known as the "Tatum Powder Kid"?

When Chester Byers was not considered a real trick roper?

When Lulu Parr first rode bronks?

When "Mexican" George Hooker first appeared with a Wild West show?

When C. B. Irwin first put on a Wild West show?

When W. W. Dillingham visited England?

When Clyde Miller was not Dan Dix?

When Will Rogers first appeared in New York?

When Billy Craver had a bucking horse on the stage?

When Duke R. Lee did a knife-throwing act in vaudeville?

When Joe Rickson was a Roman rider with a Wild West show first?

When Fred Burns first trickroped with the Buffalo Bill show? When the Gabriel Brothers, Jim and Kid, tramped with the same show?

When D. V. Tantlinger did a bicycle shooting act?

When Col. Stanton was known as the "Laramie Kid"?

When Barney Damerest was a race-horse man?

When Wild West shows did not play west?

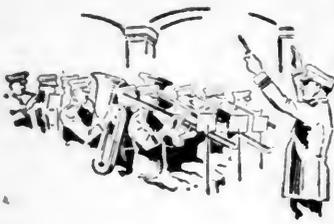
When Lillian Smith first did a shooting act?

When Mike Hastings first went into the Wild West business?

When Booger Red, Sr., first put out a Wild West show?

When Ves. Pegg rode "Lemon Squeezer"?

*Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of The Billboard know all about it. Send in all the details, and the notice will be printed the following week.*



# FAIRS AND EXPOSITIONS

Together With Their Musical Features  
Grand-Stand Acts, Midway Shows  
and Concessions  
BY NAT S. GREEN



(Communications to 25-27 Opera Place, Cincinnati, O.)

## WORLD'S FAIR VALUE URGED

Fair of 1926 Suggested as Appropriate Time  
for Holding Proposed Exposition in  
Savannah

Savannah, Ga., Dec. 12.—A meeting of business men interested in the world's fair and maritime exposition for 1926 was held here a few days ago with members of the fair committee appointed by the legislature in 1922.

M. D. Gleason, personal representative of Secretary of State McLendon and also of A. P. Frye, supreme commander of the Maccabees, was the principal speaker. Mr. Gleason presented the plan of holding an exposition in Savannah during the 150th celebration of the Declaration of Independence in a thoro manner. He pointed out the need of an exposition in the South and emphasized Savannah's location as an ideal one. He assured those in attendance that the people of Georgia would be solidly behind the movement; promised the complete support of the convention of the Maccabees, which meets in Washington in 1925, and stated that the project had been given positive support by President Barrett of the Farmers' Union.

There has been no fair in the United States, he said, since 1915, when the Pacific and Northwest fair was held in Seattle. The growth of the cities in which a world's fair had been held dated from that time and he cited the outstanding ones at Philadelphia, Chicago, St. Louis, San Francisco, and the Cotton States exposition, which was held in Atlanta in 1895. This latter exposition had been held directly upon the heels of the financial depression of 1893 and had given Atlanta the inspiration to build.

Mr. Gleason said 1926 was not too early to hold such an exposition. He visited the fair grounds here and declared the location an ideal one. Two years from now would be a favorable time, he declared, because it was the anniversary of the signing of the Declaration of Independence, at which time a city fair was to be held in Philadelphia. This, of course, starts on July 4, 1926, and will continue thru July, August and September. There would be large numbers of exhibitors in Philadelphia who would welcome the opportunity to pack up their exhibits and bring them to Savannah.

It would necessitate an outlay of \$2,000,000 to adequately equip a world's fair and maritime exposition here. Of this sum it would be necessary to raise \$250,000 only in local subscriptions to stock, the balance of the State would raise without hesitation the sum of \$750,000, and the remaining \$1,000,000 would be obtained thru congressional aid.

With a mild climate rough houses could be constructed and contractors would be glad to build for the prospect of using them for 100 days during the fair and obtain ample revenues for their troubles and expense, Mr. Gleason said.

From a conservative standpoint he said there would be expected a crowd of 60,000 people daily for 100 days. With an entrance fee of \$1 this would make an income of \$6,000,000 and the concession privileges would produce \$800,000, all of which would give an income of over \$6,500,000. This attendance would be increased by the people of Georgia coming thru Savannah to get the crowd to visit their section of the State. It would be feasible, he said, to have motor buses carry the crowds over the State over southern routes to Savannah.

## Monument to Mountbanks Who Died in War

London, Dec. 1.—The Mountbanks who each year entertain the throngs that visit the fair in Neuilly, a suburb of Paris, are going to fittingly remember the hundreds of members of their calling who gave their lives in the late World War. They recently procured a plot of land in Neuilly and intend to erect thereon a monument to their fallen brothers.

## PACIFIC N. W. FAIRS TO MEET IN JANUARY

H. C. Browne, secretary of the Pacific Northwest Fairs' Association, has announced that the annual meeting of the association will be held at Aberdeen, Wash., January 30 and 31.

## M'GREGOR HEADS MANITOBA EXHIB.

At a recent meeting of the new directors of the Manitoba Provincial Exhibition, Brandon, Man., J. D. McGregor was elected president. W. N. Kerr, of Brandon, and George Gordon, of Oak Lake, were elected vice-presidents.

The meeting was of an enthusiastic nature, and the election of Mr. McGregor was regarded as eminently satisfactory, owing to the great service he has rendered to the agricultural and live-stock industries of the province, and his unquestioned ability to handle such affairs.

It is likely that a great impetus will be given to the effort to popularize the exhibition. Several suggestions that came from Mr. McGregor included the installation of a loud-speaker equipment, and that encouragement be given to mass community singing at intervals by the grand-stand crowds.

It was gathered from the meeting that no time will be lost in setting in motion the machinery that is hoped to make the summer fair of 1925 the biggest and the best yet held.

## REGIONAL FAIR

May Be Established in Central Texas—  
Brady Possible Site

Plans for a big regional fair to be known as the Heart of Texas District Fair have been discussed by interested parties in a number of central Texas counties and it is probable that a fair association will be formed and a fair held in 1925.

McCulloch, San Saba and Brown counties are taking the initiative. William Cargill, secretary of the Brady Chamber of Commerce, originated the idea. It is proposed to take in 15 counties, all of them rich in resources.

To the town of Brady would perhaps fall the honor of holding the first big regional fair. Interest in the project is keen and it looks as if the plans will be successfully carried thru. E. E. Fagg, of San Saba, is president of the district fair association; William Cargill, of Brady, is secretary, and George Horton, of San Saba, assistant secretary.

## PROFITS LARGER; EXPENSES LESS

Accomplishments of State Fair of Texas Set  
Forth in Report of Secretary Stratton

Dallas, Tex., Dec. 11.—A net profit of \$82,210.93 was made by the 1924 State Fair of Texas, according to the annual report submitted to the board of directors by Secretary W. H. Stratton. This was the largest profit since 1914 with the exception of 1920, which was an exceptional year for expositions thruout the country.

Total income of the fair was \$465,057.47, with expenses of \$322,846.54, which was \$24,396.60 less than 1923 expenditures. Permanent improvements costing \$82,561.39 were made and paid for during the past year, the report stated.

Highest credit was given the Dallas Retail Merchants' Association for financial co-operation, which resulted in the new "Spanish village" of the main exhibit building, the principal permanent improvement made during the year.

The Park Board also is praised for its co-operation under which the former Coliseum was converted into the new Agricultural Building. Additional improvements noted included increasing capacity of the stadium and the new bleachers at the race track grand stand. Heavy expenditures were necessary in several departments, it was reported, with particular reference to the temporary provision that had to be made for amusements in the absence of the Coliseum.

The horse races were operated at a loss of \$20,000, but proved a popular amusement feature, the report said. Heavy expenditures were made to place the track in good condition and with work that will be done upon it during the spring months there will be none better in the country in 1925, it was declared.

The remainder of the indebtedness due to the Dallas Automotive Trades Association and the Dallas Manufacturers' Association in connection with the financing of the Automobile and Manufacturers' Building will have been paid by the close of the 1925 fair, it was said.

"The outbreak of the foot and mouth disease in South Texas the day before our live-stock entries closed was a heavy blow to the fair, as the Federal and State authorities immediately ordered abandonment of our entire live-stock exhibit," says the report. "Subsequently, however, orders were modified whereby we were allowed to open the horse, mule, jack and poultry divisions, and very creditable exhibits were had."

Revenues from rentals, concessions and percentages were the largest in the history of the exposition, the report said, and "every department with the exception of the live-stock department was filled to capacity."

Forty-eight counties exhibited this year and indications are the entire Agricultural Building will be devoted to county exhibits in 1925 to care for new exhibitors, the report says. It declares the next need is a modern educational building to house exhibits of the various State colleges and kindred exhibits, as they will have to be taken out of the Agricultural Building in time.

Appreciation is expressed for "the loyal support and co-operation of the entire citizenship of Texas" and special appreciation is expressed for the co-operation "thruout the year" of Mayor Louis Blaylock and the City Commission, the Park Board, officers and directors of the Chamber of Commerce, Police Chief C. W. Traunell and his department and City Engineer Kingsley and his assistants.

## Two Running Race Meets at Canton

Canton, O., Dec. 12.—Race enthusiasts of Stark County and vicinity will be treated to two meetings of the runners next year, according to announcement made by A. M. Hickey, vice-president and general manager of the Buckeye Jockey Club. The Buckeye Club has leased the half-mile track located at the fair grounds from the Stark County Agricultural Society, and active plans for staging a meeting in May are under way. According to Hickey it is planned to conduct two 13-day meetings, the first in May and the other late in October.

It is planned to offer a minimum of \$3,500 in purses each day.



They show 'em in the "Show Me" State. Scene at the North Missouri District Fair, Bethany, Mo., one of the real live fairs of the Middle West.

## Earlier Dates for Vero (Fla.) Fair MIDLAND EMPIRE FAIR

Vero, Fla., Dec. 11.—January 20 to 24, inclusive, are the dates set for the St. Lucie Fair here. This is a week earlier than the fair is usually held, the change having been made in an effort to get a better break with the weather.

It is announced that several new departments will be added this year and that arrangements are being made to provide a special line of attractions.

This will be the sixth fair for St. Lucie county. The St. Lucie County Fair Association was organized six years ago as a non-profit organization. It was financed at the beginning by public subscription and the fair grounds were located on a five-acre tract in Vero donated by a local company. Since that time a total of \$7,000 has been spent in clearing, fencing and improving the grounds, constructing buildings and grand stand and making other improvements. Real estate and improvements owned by the association are worth \$13,000. Steps are being taken to acquire additional ground to provide for the growing requirements of the fair.

## Kansas State Fair Wants New Buildings

Hutchinson, Kan., Dec. 11.—A new grand stand and a new administration building for the Kansas State Fair will be the request the officers of that body will make to the 1925 legislature. The annual meeting of the State fair board will be held in January, at which time final plans will be made for requests of the legislature.

The board decided to ask for an appropriation of \$200,000 to construct a new grand stand to seat 10,000 persons. It also will ask \$30,000 for an administration building.

The board reported it had a balance of \$12,000 from the 1924 fair. Last year the association lost \$7,000.

Billings, Mont., Dec. 14.—The Board of County Commissioners of Yellowstone County have reappointed W. C. Renwick, E. N. Cooper, Worley Eltzroth, W. A. Selvidge and Chas. O. Stout members of the Board of Fair Commissioners for the ensuing year.

The 1924 fair was one of the largest ever held in Billings and new records both in attendance and receipts were set. Manager Bert Hammond states. Rain on two nights and one afternoon prevented the showing of fireworks two nights, but the afternoon programs were staged as scheduled. The last afternoon all races were run in a drizzling rain, with every seat in the grand stand sold.

A large building program was carried on this season and a great many changes were made by Manager Hammond. The construction of new bleachers, hog barn, cattle barn, race horse barn and the installation of gas for concessions were some of the improvements made.

Financially the fair association is in the best shape it has ever been, with all buildings and grounds paid for and sufficient funds on hand to carry on a larger improvement program during 1925 than last year.

## Rockingham Co. Fair Assured

Harrisonburg, Va., Dec. 13.—Rockingham is assured of a county fair in 1925. The board of directors met recently and re-elected W. M. Men-fee president and general manager and authorized him to go forward at once with plans for next year's exhibition.

The fair this year was the first that has ever returned a profit. It is said. Encouraged by this success, together with the interest of the public in purchasing sufficient preferred stock to meet the indebtedness on the grounds, the directors will leave nothing undone to make the 1925 fair a success.





# PARKS-PIERS-BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

BY NAT S. GREEN



(Communications to 25-27 Opera Place, Cincinnati, O.)

## "FLYING CIRCUS" RECEIVES TEST

New Ride at Venice Pier Is Distinct Novelty--Will Be Ready for 1925 Season

Venice, Calif., Dec. 12.—For three years there has been in course of construction on the northern edge of Venice pier a great steel turret that has attracted much attention from residents and visitors to the Crescent bay. From a mere framework the structure has grown until today it has something of the appearance of a huge "model builder" constructed for the amusement of some giant kiddie.

When the 1925 amusement park season opens this giant plaything will no doubt be ready to amuse the crowds that will flock to Venice. The cars at the end of each of its huge skeletonlike arms will carry passengers on what is claimed will be the greatest thriller ride of the age.

The Flying Circus, which is the name by which the new contrivance will be known, was conceived and built by John Metzger, an engineering genius, who has worked for years to perfect plans for the ride. The first plans were drawn in 1922. Since that time more than 600 drawings have been made and it was found necessary to develop some new principles, or new angles of old principles, to suit the peculiar needs of the structure. Mr. Metzger had to invent a number of mechanical devices, then build them himself. In doing this he has given to the engineering profession a remarkable new electric synchronizing principle, a differentiating brake control to accurately stop bodies of varying weight; a pneumatic orientator, a system of acceleration by transfer of kinetic energy in enormous quantity and a dozen or so other new applications of engineering principles.

The ride occupies two acres on the pier. It is constructed of steel and concrete. The framework is surmounted by six long arms, each of which carries a car that will hold a number of passengers. Thirty trains of 48 passengers each may leave the loading platform every hour or a total of 1,440 passengers an hour.

The cars speed away from the starting point and circle the base of the turret. Transferred to a circular track at this point they are elevated on this track and connected to the great vertical arms of the turret itself, which revolves at compensated speed. And then the flight begins. Two at a time the arms are released and soar out and in as the speed of the huge machine is controlled. There is a device at the end of each arm that oscillates the cars that are modeled as airplanes with revolving propellers in front. And then the final "kick" is provided by powerful little compressed-air engines housed in the arms also, which twist the planes into spins and spirals as they are describing the huge arc and rising and falling as the speed is regulated.

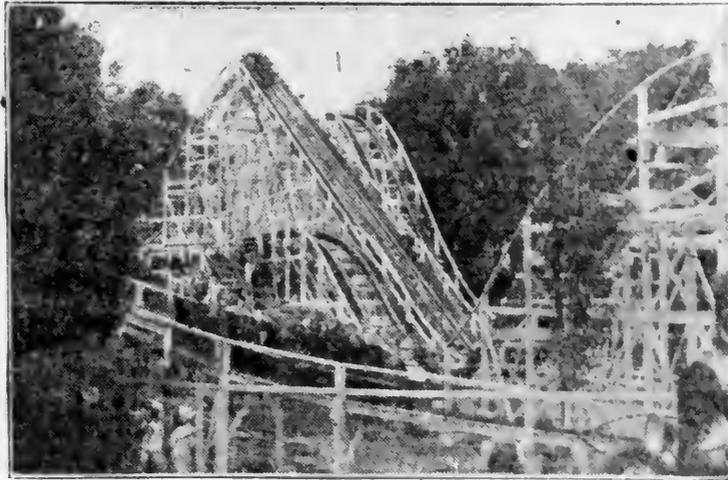
This, in brief, is a description of the Flying Circus. But the Flying Circus baffles description. It must be seen, say its builders, to be appreciated. And the builders are going on quietly about their tasks. The final intricate problems have been encountered and overcome. The last units of the huge machine are being assembled, and it will be in action before the next amusement season is here.

### New Rides at Galveston

New rides galore will make their appearance at Galveston Beach, Texas, next summer, is the announcement of L. F. Ingersoll, manager of Lake Conrary Park, Kansas City, Mo., who is spending the winter in Houston and Galveston, Tex. Mr. Ingersoll plans the installation of a dodgem on the Galveston Beach in front of the old mill. A whip, he said, will be erected on the mountain speedway property. A number of new concessions also will be located on the old mill property. The old mill will be redecorated during the winter months and new scenery will be put up. The work will go on under the personal supervision of Mr. Ingersoll.

### Tuscora Park

New Philadelphia, O., Dec. 14.—Extensive improvements are planned for early spring at Tuscora Park, municipally owned. It is planned to enlarge the dance pavilion, increase the size of the bathing pool and beautify the grounds.



Big coaster ride that is one of the most popular features of Maple Grove Park, Lancaster, Pa.

## SUNDAY RELIGIOUS SERVICES IN AMUSEMENT PARKS

By E. DON McRIBBIN,  
Manager Cascade Park, New Castle, Pa.

Note.—The following paper was read by Mr. McRibbin at the annual meeting of the National Association of Amusement Parks, Chicago, Dec. 3.

A recreation park is to obtain the full measure of prosperity of which it is capable, it must cater to the whole body of the public in its territory. If it fails in its appeal to any class, to any sect, to any race, or to any other subdivision, then to that extent it fails to measure up to the real degree of success which it should enjoy. Particularly is this true if the park fails to appeal to that great class of people which is deeply interested in religion. The American nation is a Christian nation and it is undoubtedly true that the people that make up the membership of the churches in the communities in this country are also the people that own the bulk of the property, that are the responsible members of the community, and it is this religious public that to a large extent fixes the public reputation of an amusement park.

When we started the revival of Cascade Park in 1921 our immediate field of patronage was comparatively limited, as New Castle is only a moderately sized city of approximately 50,000 inhabitants. In the very nature of things it was necessary to appeal to all the public of New Castle. To awaken the interest of the dance lovers, or the younger people that revel in the carnival spirit, was comparatively simple. We felt that it was necessary to awaken the co-operation of everyone. Thru the installation of a complete children's playground we were successful in firmly fixing the affections of the children. Thru furnishing good music we had the support of the dancers; thru the improvement of our bathing facilities we could count upon the co-operation of the swimming clubs and the element that delights in aquatic sports. As a result of furnishing complete camping equipment to tourists, we were popular with the motor caravans.

The holding of religious services on Sunday was but another step in making our park a complete community center. The first service was a union service arranged by Rev. E. J. Bergquist, superintendent of the Rescue Mission of New Castle. For the first union service, the park management arranged seats to accommodate 2,500 people, situated in a beautiful grove with an ample stand to accommodate an orchestra, choir and other musical features (the stand being equipped with a piano), and took charge of the advertising of this union service. The service was one of the most successful religious services ever held in the city. As a result of this service, succeeding services were held each Sunday for the entire season, each service being in charge of one of the churches, which furnished the minister and the special musical features, but the attendance to the service being from all denominations. The services were held at 2 o'clock in the afternoon. The public found that it was extremely delightful to sit in the pleasant shade of beautiful trees and listen to the service under such splendid circumstances.

Particular efforts were made by each denomination to appeal strongly to the public in the way of musical features and the advertising of these musical features in turn brought about increased attendance at each succeeding service. The newspapers on the Monday following such service would devote considerable space to the description of the service, as they found that the public was greatly interested in it, and then for the remainder of the week would forecast the attractive features of the succeeding service.

At each service a collection was taken from the auditors, which would defray the expenses of the meeting and the balance would go to the denomination holding the service. The park made no charge whatever for any feature in connection with the service.

After the services had been so held for about a month, union open-air services were commenced in practically every city in the vicinity. For instance, in the city of Youngstown joint open-air services were held on the campus of Rayon school, such services being closely patterned after the services in Cascade Park.

Every effort of the management of the park was devoted to making these services successful, and these efforts were not made with any ulterior motive. We were fully of the opinion that these union services, which had reached the

(Continued on page 79)

### Kiddies Like Puppets

A move that may be of interest to amusement park managers was made recently in Houston, Tex., when a complete free course of instruction in puppet plays was instituted by the city authorities.

The course served some 20,000 children during the past summer. Playgroup authorities declare that the marionette houses have received more genuine praise and enthusiasm than almost anything they have ever before introduced.

Instructors teach groups of children how to carve, make and paint their own marionettes, how to dress characters, paint posters and stage scenery and also how to write, direct and operate their own plays as well as dramatize old favorites.

It is said that this form of free public amusement, aside from receiving support from children, their parents and teachers, has a far-reaching educational effect.

## PROMOTING NEW FLORIDA PARK

Big Amusement Resort To Be Established at St. Petersburg End of Gandy Bridge

St. Petersburg, Fla., Dec. 12.—Altho Florida is the winter playground of the nation it has hitherto had no big amusement park, despite the fact that such an enterprise would, according to astute observers, pay large profits.

It looks now as if the coming year will see the development of an amusement park in this section on a scale that will surpass anything to be found outside of the larger resorts of the country. Men of standing and substantial resources are back of a project to establish Midway Amusement Park, which is being advertised as "Florida's \$2,000,000 playground." It is announced that construction will begin at once with the intention of having the park completed in six months.

The park will be located on the north side of the St. Petersburg approach to the Gandy bridge head and will extend out into Old Tampa bay. Contracts have already been let for dredging operations. A company known as the Midway Amusement Park, Inc., has been formed and the work of financing the enterprise is going forward. E. M. Elliott, who, with his associates, financed the building of the Gandy bridge, the great engineering project recently completed, is president of the company. R. Paine, banker, is vice-president; Clement G. Amory, engineer and promoter, and formerly treasurer and general manager of the Consolidated Shipbuilding Co., is secretary and treasurer; A. J. Bodkin is director and park manager and Fred S. Purnell is a director. The John A. Miller Company, of Detroit, acts as park engineer. The Miller company will have general supervision of the entire construction work.

Mr. Elliott states that the construction of the park features will be of steel and concrete insofar as is possible and will be uniform in architectural design.

A majestic entrance will greet the visitor to the park. On the right will be a parkway leading directly to the Gandy bridge. To the visitor's right after entering the park will be a large dome-roof dance hall and to the right of that an open-air dance slab. Starting from the rear of the dance hall will be the roller coaster, which will stretch almost the entire length of the park. On each side of the roller coaster sufficient auto-parking space will be provided to accommodate thousands of cars without causing confusion.

Immediately to the left of the auto parking space and starting above the roller coaster entrance will be in succession: A beautiful garden of tropical flowers, an open-air concert garden, with a parkway to the left of it; an electric fountain, with flowers and shrubs in profusion surrounding it; a park in which will be centered a picnic pavilion, then another garden of flowers and shrubbery, and above that a sand beach and swimming pool and a huge casino fronted by a sand beach leading into Old Tampa bay.

Ahead of the entrance gates and running in succession will be a garden, a caterpillar, a park centered with a whip, and a parkway for future development. A parkway and sunken garden will be in evidence to the left of the entrance, while above the sunken garden will be concentrated amusement features for children, including a children's playground, pony track, goat track, merry-go-round, dog-em and miniature railway. To the left of the children's features will be a park and horseshoe arena, and above that and skirting the edge of the park will be a circle swing, a Ferris wheel, mill chute, games and other concessions.

Above and to the left of the children's amusement center will be a space for auto races, a shooting gallery and skee-ball alleys, and to the right of these large open tracts for future development.

As an added feature to the park attractions it is planned to have world-famous bands play there on various occasions.

Owners of the park contemplate operating all of the major amusement attractions themselves. Concessions will be housed in places specially provided for them so that the beauty of the park may not be marred by concessions housed in buildings not conforming with the general architectural uniformity.

Been married recently? Or become engaged? Or has the star paid you a visit? If so, don't forget to let the editor of The Billboard know all about it. Send in all the details, and the notice will be printed the following week.

### Free or Paid Gate?

By FRED J. COLLINS  
Manager Jollyland Park, Amsterdam, N. Y.

Which is more profitable, the park with a free gate or the park with a paid gate? Difference of opinion makes horse racing.

I have been in paid and free-gate parks for the past 28 years and can honestly say that I prefer the free gate because I do not believe in CHARGING THE PUBLIC TO SPEND ITS MONEY. This is just what the paid gate means and nothing else. Some managers say that the paid gate keeps out the undesirable. Who might they be today? I know of a wonderful park (one of the best in the country) that had everything its own way, with no opposition until the park company thought that it should have a paid gate, which it had this past season. Results—Opposition. Another new park was built (invited by the paid gate) and when it opened its gates what do you think? It had a free gate. The owners and concessionaires of the paid gate lost a large percentage of their former business, while the owners of the free park did a wonderful business.

#### Business Is What Counts

With a paid gate it cost money for cashiers, ticket takers, bands, outdoor acts, etc., and at the end of the season the cost of operating a paid gate has about eaten-up the gate receipts and the concessionaires have not done the business they would have done if the gate had been free.

At Jollyland Park we have a free gate (and I am glad of it) because it affords a lot of poor children and mothers a chance to spend a day at a free park, besides some of the poor children and mothers have some money to spend with the concessionaires.

A paid gate is all right in some spots where there is no opposition and the park is a "big toad in a small puddle" and, if it is not afraid of opposition, I would rather have a free gate with a lot of people, plenty of business for the concessionaires and the park company, than to have a paid gate with a few people and a big expense.

The question of a paid or free gate will be argued after we are all dead and gone.

#### Beach Management Probed

The Board of Finance of Westport, Conn., has turned down the claim of Mrs. Jessie Rohr for \$850 for equipment and labor supplied last summer while she was managing the Compo Beach Pavilion, a large summer resort operated by the town of Westport. The claim was the means of causing the board to probe the beach management under the regime of the former Board of Selectmen. The investigation has been under way for the past six weeks, but the board never officially divulged the nature of the testimony. The board has finally dismissed the claim, however, with the resolution "that the Board of Finance regrets very much the unfortunate position Mrs. Rohr has been placed in by her business associates on account of operating the Compo Beach Pavilion and further resolves that the board has no jurisdiction in the matter as now presented."

#### That Free Vs. Pay Gate!!

There are prosperous pay-gate parks. There are prosperous free-gate parks. And there are both pay and free gates that are not prosperous.

As to which kind is most profitable there is a wide difference of opinion. The subject seems to be of great interest to park men, and several communications bearing upon it have reached the desk of the park editor. One is presented in this issue. Fred J. Collins, manager of Jollyland Park, Amsterdam, N. Y., has his say. Next week we will present another, and we would like to hear from still others.

What is your opinion, or what has been your personal experience?

#### Sunday Religious Services in Amusement Parks

(Continued from page 78)

point of being community services, were a splendid thing for the growth of the community spirit in New Castle. While our motives were not ambitious, nevertheless the fact remains that the attempt to reach all the elements of the community, of which these are only a part, was so successful that the results reached finally brought about the cessation of these very services.

Our park has always been operated on Sunday, as our community is an industrial community, and Sunday is the chief day in which the public can enjoy a park. However, our park had so few amusements that the operation on Sunday attracted very little attention. With the beginning of the park season in 1924 our park had so grown in the way of amusement devices that it was impossible to carry on the services as successfully as they had been carried on. However, we still have religious meetings in the park but not as a regular Sunday occurrence. The same complete service to the community, however, still prevails. Ninety

### Remarkable Success of Dodgem Junior

More sales were made by the Dodgem Corporation at the recent convention of the N. A. A. P. at Chicago than at all the previous conventions combined. In addition the Dodgem Corporation has, at the present time, more orders on its books for the coming year than it has had for the same period since its organization. The foregoing are statements of fact.

The reason for all this is the new Dodgem Junior Car. With its excellence of design, automobile driving features, substantial and simplified construction together with the enthusiastic reports of last season's operators and the protection afforded under its many patents, the prospective purchaser is afforded more in the Dodgem Junior than in any similar flat ride.

Write for Terms.

Order Early.

#### DODGEM CORPORATION

706 Bay State Building, LAWRENCE, MASS.  
WE ARE IN BUSINESS TO STAY.

### AMUSEMENT PARKS WATCH FOR

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### WORLD'S GREATEST RIDES

**BOBS COASTER.** Most thrilling Coaster ever built anywhere. Now building for 1925 in Detroit, Boston, Los Angeles and elsewhere. Doubles receipts of ordinary Coasters.

**CATERPILLAR.** We built 75 during 1923 and 1924. Earned its cost in three weeks, Kenwood Park. Two at Coney Island got over \$10,000 each in one season. Greatest small ride ever produced.

**SEAPLANE.** The standard ride in nearly every park. Cheap to buy. Low operating cost. Lasts a lifetime. 214 now operating in parks and 131 in portable use all over the world.

Prompt deliveries. Some bargains in used machines.

**JAZZ R. R.** The latest novelty. Funniest ride ever built. The climax of 22 years ride building. See it in operation at factory.

**TUMBLE BUG.** Not portable, but can be moved. Circular ride, with big coaster thrills. Made a splendid record in eight parks in 1924. Many orders being booked for 1925.

**MERRY MIX-UP.** Best portable ride ever produced. Built of steel. Easily shifted. Loads on one wagon. 50 built in 1924. Order now for 1925.

TRAVER ENGINEERING CO., Beaver Falls, Penna., U. S. A.

### FOR SALE Park and Summer Resort

In Western Pennsylvania, near Ohio State line. No similar institution within 35 miles. Fully 1,250,000 people live within a radius of 40 miles of this park. This is a rare opportunity for some one who understands the park business. Photographs or moving picture films submitted to interested party. \$15,000 will close the deal. If you want the best paying proposition ever offered, you must act quick. Address: BOX D-259, Billboard, Cincinnati, Ohio.

### MILLER & BAKER, Inc.

AMUSEMENT PARK ENGINEERS

MILLER PATENT COASTERS AND DEVICES

Special Designs and Structures.

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Agents for Dayton Fun House and Riding Device Mfg. Co. Devices.

### CANDY FLOSS MACHINES



Ten different models of new Machines. All kinds of used Machines. Hand Power, All Electric and Combination Machines. Good used Machines at less than half what new ones cost. Mfrs. of Automatic Fishpond Merchandise Wheels, Cork Guns, Etc.

#### AUTOMATIC FISH POND CO.

2014 Adams Street

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### WARNING!

Portable Caterpillar Ride Operators booking on any one of the shows restricted in paragraph three with the lessor will suffer the cancellation of their contract.

(Signed) SPILLMAN ENGINEERING CORP.  
HYLA F. MAYNES.

### THE "FLIER"

Patent Applied for and Trade-Mark Granted April 1, 1923.

THE THOUSAND DOLLAR A DAY RIDE. Breaks all records wherever it is installed. Many add and now in operation THE FLASHING RIDE IN THE MARKET TODAY. Other new Rides for 1925 are the SWAN FLIER, the SQUEEZE, the ZEPPELIN, the TUNNEL and the KIDDY Merry-Go-Round. Send for catalogue and price list. E. HOPPE, 888 Westfield Ave., Elizabeth, N. J.

per cent of all church reunions, Sunday-school picnics and other outdoor events of churches that are held in the locality served by our park are held in our park. Practically all the women's clubs meet in the park at least once during the season. Practically every outdoor breakfast, picnic dinner or moonlight collation of any club in the city is held in the park. These events have grown so frequent that we have about ready for occupancy a community house, consisting of one large room about 45 feet square, with an immense fireplace. The women's clubs of the city have had our park set aside as a bird sanctuary, and are preparing to study the trees in the park, to place placards upon

them describing their species and to arrange for the preservation of the more unique varieties.

During the season of 1924 there was an average of more than 1,000 automobiles in our parking place on each Sunday during the park season, and yet in no Sunday during the entire season was there any special event. With such an outpouring of people in the park in ten upon the park amusements it was manifestly impossible to hold a union community church service, and we sincerely regret this fact.

I should unhesitatingly, however, commend the holding of such services where circumstances admit of the same being held in the reverent and sincere manner in which they should be held. The church services should not be undertaken as an advertising device or a publicity venture. They should be undertaken with the serious purpose of contributing to the welfare of the community and appealing to that element of the community whose cooperation you must have if success is to be realized.

I cannot let this opportunity pass to emphasize the fact that while an outdoor recreation park undoubtedly is a tremendous boon to any community, fostering as it does clean and wholesome amusement, yet no care must be overlooked to see that each amusement is clean and wholesome, and to rouse and maintain the cooperation of the best elements of the community.

To the individual a good name is indispensable; to the amusement park a good name is a vital necessity.



### "THE WHIP"

Famous Amusement Ride for Parks and Fairs. Illustrated Booklet Free. W. F. MANGELS CO., CONEY ISLAND, N. Y.

### Cash In With Whirl-O-Ball



New Automatic "Loop-the-Loop" Game for all amusement places, soft drink parlors, shooting galleries, etc. Runs itself—automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women and children. Your receipts clear profit. Each Whirl-O-Ball Game is 3 1/2 x 2 1/2 ft. and has an earning capacity of \$5 an hour. You can put 3 to 12 Games in any ordinary room or tent. Take in \$15 to \$50 per day. Moderate investment required. Write now for catalog. BRIANT SPECIALTY CO., 764 Consolidated Bldg., Indianapolis, Ind.

### WHEELS FLASHERS and SKILL GAMES

Of Every Description. WM. ROTT, Mfr., 48 East 9th Street, NEW YORK. Branch Show Room: E. E. BEHR, 4015 Pabst Ave., Milwaukee, Wisconsin.

### FOR SALE

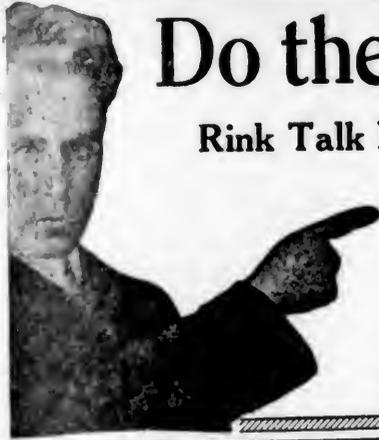
#### Modern Scenic Railway Equipment

50-h. p. motor, leather belt, large pulley wheel, 6 cars, chain and iron track. All in excellent condition. Now located at Willoughbach Park, Willoughby, O. Will sell at bargain. Address N. H. BISHOP, Andover, O.

### FOR SALE

A number of second-hand Dodgem, Sr., Cars in good condition. Here listed for all kinds of second-hand Amusement Devices. Why have you? Give full particulars. State price. MILLER & BAKER, INC., 3041 Grand Central Terminal Building, New York City.





# Do the Skaters Like Your Music?

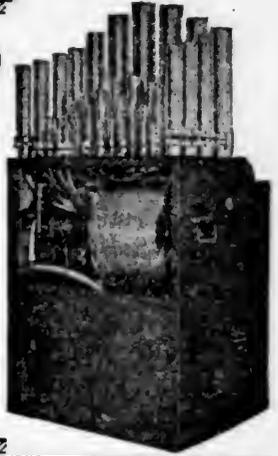
**Rink Talk No. 4—** If you use a CALLIAPHONE, they do, but if you use that same old Bang! Bang! tone that they have heard since childhood; that their grandfathers skated by, then you may rest assured they are as pleased as you would be if you had to dance to the monotonous tones of an electric piano in a dance hall.

That old organ will eventually bring the sheriff to the door with a padlock. It has forced more rinks to close than any other one thing. Your neighbors feel like arresting you when they hear it played—your skaters pray constantly that you will throw it out. If you don't believe it, just stand at your door tonight and ask each one when they leave.

Keep your old organ. We will ship you a CALLIAPHONE on trial. Set them side by side and let your skaters be the judge. Lower prices, cash or terms. Beware of the dealer who does not show you the CALLIAPHONE. Some of them prefer to sell organs at 20% to 40% commission instead of 10% on a CALLIAPHONE. Order now and keep the sheriff away from the door. Ten-tune Rolls only \$3.50, four times less than others.

**TANGLEY CO.**  
Muscantine, Iowa.

*The*  
**Calliaphone**  
PRONOUNCED "KALLIAPHONE"



**RINKS & SKATERS**

(Communications to 25-27 Opera Place, Cincinnati, O.)

**RACE SEASON OPENS**  
Cleveland, O., Dec. 13.—The Luna Park Rink management has announced that its professional and amateur race season will open December 20. Professional skaters representing Luna Park are Eddie Krahn, Henry Thomas and Leo Chuteana, and the amateurs are Jack Lawson, city amateur champion; Jimmie Ross and Tony Andler. Mrs. Krahn, city amateur champion, and Lillian Taylor, Ohio State champion, are the feminine speedsters.

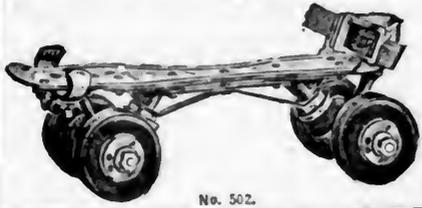
**URGES RINK MANAGERS TO FORM ASSOCIATION**

The recent articles in this column dealing with the faults and mistakes of rink managers seem to have aroused wide interest among rink managers. The latest to reply is Roland Cloni, champion skater and manager of the Roller Palace, Cleveland, O.

In commenting on conditions in the rink game, Cloni says: "I believe that the main fault lies with the management and the owners, thru lack of organization and their failure to promote the game thru the sporting columns of the daily newspapers.

"In years gone by we had an organization that allotted several skating championships to the different rinks throughout the country, and these skating tournaments received writeups in the pages of the dailies that kept the oldtimers in the game and helped to create the interest that made the youngsters take it up. The same results can be obtained

**"Chicago" Roller Skates**



**ARE RELIABLE.**  
They will make more money for you than any other make of skate.

**Chicago Roller Skate Co.**  
4458 W. Lake Street, Chicago, Ill.

today if we can only get all the rink managers and owners together to organize an association that will assure us all of the benefits that will be ours thru the boosting that skating will receive from an organization of this kind. I am at liberty to meet any managers who are interested in this plan, and will be glad to hear from them."

**FINE WINS AGAIN**

New York, Dec. 13.—A blanket finish marked the one-half-mile handicap speed skating race for junior members of the Middle Atlantic Skating Association at the Iceland Rink recently, but Harris Fine of the Colonial Skating Club was again victorious.

Fine earned, the award of the judges in 1:42 2-5. Thus far he has won seven of the junior meets. He started from scratch and is leading in the competition for the Iceland Junior Point Trophy with 21 points.

Second place in the handicap went to Harold Barnett, unattached, who also started from scratch. Ray Darmstadt,

Colonial Skating Club, with 40 yards, was third.

Wilbur Bernstein, P. S. 166, won the 220-yard event for schoolboys in 32 2-5. Constance Chambers captured the 220-yard race for girls.

Half-Mile Junior Handicap—Won by Harris Fone, Colonial Skating Club, scratch; Harold Barnett, unattached, scratch, second; Ray Darmstadt, Colonial Skating Club, forty yards, third. Time, 1:42 2-5.

220-Yard Scratch Race for Schoolboys—Won by Wilbur Bernstein, P. S. 166; Charles Hansen, P. S. 87, second; Harry Romano, P. S. 75, third. Time 35 2-5.

220-Yard Scratch for Girls—Won by Constance Chambers, Women's Skating Association; Marjorie Chittenden, Women's Skating Association, second; Betty Gillett, Women's Skating Association, third. Time, 41.

Junior Point Standing—Harris Fine, Colonial Skating Club, 21; Ray Darmstadt, Colonial Skating Club, 14; Harold Barnett, unattached, 9; Herbert Berk, unattached, 2; Alvin Solomon, 1.

the "Neewollah" celebration. The title is gained from spelling Halloween backward. Buton did wing walking, used his rope ladder, used the false ladder drop and leap for life stunts, spins, etc. Morrow, says Buton, has since been killed in Oklahoma City, dropping 2,500 feet back of the Capitol and living but five hours.

Looming high in Thomas A. Edison's mind as among the great and perhaps the greatest achievements of the near future is the perfection of the helicopter—the heavier than air flying machine that can mount straight upward and hover as long as it pleases over any single spot on the ground. The power of vertical ascent, which, of course, implies that of vertical descent, undoubtedly would be advantageous to the aviator, for it would do away with the need for huge flying fields and let him land anywhere. So would the ability to remain stationary wherever he chose. Neither of these, however, would be worth a large price in loss of speed, says *The New York Times*. Mr. Edison declares that speed would be gained and not lost by the helicopter. If that is so, comments *The Times*, it will, indeed, be the better machine; but none of those yet made has shown notable strides in this direction.

A real celebration was staged Armistice Day at Franklin, Pa., writes J. M. Stewart, general manager of the Stewart Aerial Attraction Company, South Bend, Ind. Franklin has about 10,000 people but is certainly lively and up and doing, comments Stewart, whose flying circus was featured and entertained thousands. Returning to Indiana from Pennsylvania, Stewart and Miss Guertin, aviatrix, stopped at Bloomdale, O., and staged a balloon ascension and parachute drop for a Merchants' Day celebration. It was the first such performance seen there in about 15 years. As for Earl Vincent, says Mr. Stewart, and the late Monte LaMay making a triple cut off a 60-foot balloon. "I will say that was a feat well worth being proud of and I certainly intended no slight nor to belittle anyone in my recently published claim to a record. No matter who or what weight person makes a triple cut off a 60-foot balloon, it is a real feat! I may try it some time, even tho I weigh nearly 160 pounds. I would appreciate hearing from Mr. Vincent, whom I met in 1916." Closing the season recently, the Stewart Circus appeared in seven States.

*Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of The Billboard know all about it. Send in all the details, and the notice will be printed the following week.*

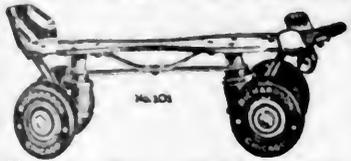
**READY TO MEET THE CLOUDS**



Standing before the airplane are three Chicagoans, enthusiasts in the flying game and all strong for the exhibition branch. They are members of Sgt. Jack Cope's Flying Circus. Reading from left to right: Pilot Cole, Sgt. Cope and W. H. Richards, advance agent. They headquarter in the Windy City.

**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.,**  
3312-18 Ravenswood Ave., CHICAGO.

**Man Skater Wanted**

May be clerks at Double Spinning, Reliable and Wardrobe furnished, Transportation and Very good salary Established act. Apply M. B. GRAHAM, care Billboard, Chicago.

**Do You Know**

We have the only exclusive Skating Rink Factory on eastern W. Va. by catalog. **THAMILL PORTABLE RINK CO.** 18th and Colfax, Kansas City, Mo.

**LOWE'S PORTABLE RINK FLOORS**

Wholesale and Retail, Dept. 1, BAKER-LOCK-WORLD BLDG. CO., INC., Kansas City, Missouri.

It helps you, the paper and advertisers, to mention The Billboard.

**EXHIBITIONAL AVIATION**  
BALLOON ASCENSIONS AND PARACHUTE DROPS

(Communications to 25-27 Opera Place, Cincinnati, O.)

Glen DeRue, parachute jumper, writes that he met with a serious accident October 26 while making a parachute drop at a homecoming celebration in Converse, Ind., and since has been out of the game.

Oklahoma City's new municipal flying field was opened December 14 with one of the largest flying circuses ever seen in the Southwest. Capt. R. H. Ballard, commander of the post field, handled the arrangements for the government planes which participated.

Earl Vincent, of the Vincent Balloon Company, wintering in Florida, sent the aviation editor a box of grapefruit and oranges this week as a holiday remembrance. Thanks, Earl. Your generosity is profoundly appreciated. What delicious fruit they raise in the Southland!

Portland, Ore., is to have a municipal airport under the Guilds Lake industrial project which has been undertaken by the Port of Portland Commission for the purpose of placing new industries on moderate-priced sites and handling their shipments with economy in time and expense.

Surprising doctors and nurses, James Angel, aviator, who recently fell more than 500 feet in his airplane with a passenger near Chicago and who was believed so seriously hurt that little hope was held for his recovery, arose from bed and walked out of the hospital the day after the accident, apparently little the worse for the mishap. Robert Broderick, the passenger, is still in the hospital.

Ralph Hugh Jennings, pilot, Pasadena, Calif.; Ruth G. Wilson, also of Pasadena, were killed, and Leslie K. Traughber, a Lieutenant of the Officers' Reserve Corps, Los Angeles, and Sergt. Gilbert R. McMurrin, army flying corps, stationed at Clover Field, were injured when two airplanes collided 200 feet above the earth at Clover Field, Santa Monica, Calif., re-

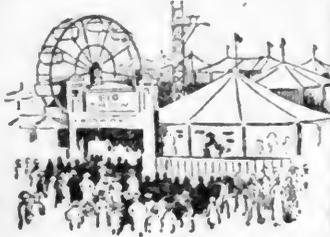
cently. The accident was witnessed by hundreds of spectators.

An airplane runabout to cost \$350, with room for only one passenger besides the pilot, who will have to use both hands in driving, is being built at New York University by students in the department of aeronautics. Enthusiasm in aviation has led to an aero club being formed at the university with faculty and student members. The plane being built will cost \$150 for the material and \$200 for the motor.

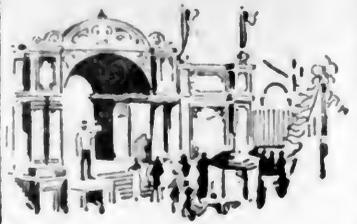
Captain Ronald Amundsen, Norwegian explorer and adventurer, who will start a 1,500-mile flight next June across the rough ice between the North Pole and Alaska, was in Cincinnati recently, stopping en route to Chicago. The discoverer of the South Pole stated that the flight in June will be made in three planes and in two jumps and, barring accidents, will last 21 hours. Six men will be provisioned only with rifles in case of a forced landing. All the land discovered will be claimed by Norway.

Promotions in rank and an outright gift of \$10,000 each from the government would be given the army "round-the-world fliers" under a bill introduced by Representative Henry R. Rathbone, of Illinois, says a Washington news dispatch. Lieuts. Lowell Smith, Leigh Wade and Eric Nelson, pilots on the flight, and Lient. Leslie Arnold, Smith's mechanic, would be promoted to majors. Lieuts. Jack Harding and Henry Ogden, mechanics on the other plane, whose rank is only temporary, would be given permanent commissions in their present rank.

After a successful season in the East Sgt. C. G. Buton, pioneer daredevil, is now resting in Independence, Kan., he writes. His folks reside in that State. He gave his last exhibition there October 31, using H. P. (Pat) Morrow and Bob Cantwell, of Oklahoma City, Ok., with two ships. About 47,000 people witnessed the exhibition, held in connection with



# TENTED ENTERTAINMENT ~ RIDING DEVICES CARNIVALS BANDS ~ FREE ACTS ~ CONCESSIONS BY CHAS. C. FOLTZ (BLUE)



(Communications to 25-27 Opera Place, Cincinnati, O.)

## Wise Shows Close

Paraphernalia Placed in Winter Quarters at Bessemer, Alabama

Having recently concluded their season, the Wise Shows shipped their paraphernalia to Bessemer, Ala., arriving early last week and going into winter quarters. Further information on the closing, etc., is contained in the following data, received from Mrs. David Wise, whose husband is general manager of the organization:

Excellent quarters have been secured in the heart of Bessemer—just a few doors from the post office. It is a concrete building with ample floor space. Pat Brown is in charge of quarters. As there is little work to be done, real activities will not start until after the holidays.

Manager Wise has sold all his old canvas and when the show opens up in the spring it will be with all new tents. The new 10-in-1 outfit is already here and consists of an 82-foot top and eleven beautiful banners, also pit cloths. The Minstrel Show top will be larger than this year. Dooley Kidley will be producer again, and his brother Jimmy will be first comedian. Practically the whole minstrel troupe is wintering in Birmingham, playing houses and waiting for the spring opening. Prof. Gilbert's eight-piece Italian band has been contracted again for the coming season, the professor and his men also remaining in Birmingham. John Courtney, who had the front of the Minstrel Show last season, will have the Illusion Show next season. Mr. Courtney left for Davis, W. Va., to join Mrs. Courtney for a few weeks. Some of the concession people will remain out on the road a few weeks longer, among them being Mr. and Mrs. Hiram Beale, Mr. and Mrs. Willie Smith and Texas Jack with his cookhouse. The lineup at the time of closing was as follows: Otto Criss' merry-go-round, Frank Novotney's chair-a-plane, the writer's Big Mix (the writer is purchasing a merry mixup, which will replace the chair-a-plane the coming season), Big Georgia Minstrels, Athletic Show, Mammoth Python Show, 10-in-1, Monkey Family and the Elephant Boy Show, which left to play still dates. About 25 concessions were in the lineup at the closing stand, Mr. and Mrs. Floyd Ratliff and Mr. and Mrs. Lucy Smith are also in Bessemer and will be with the show again next season. The writer and Mr. Wise have a cozy apartment in Birmingham at the Lorraine Apartments. The winter quarters are at 1919 Fourth avenue.

## Harry Fitzgerald Heads

### New Commissary Company

Savannah, Ga., Dec. 10.—The Vivian Commissary Company was organized in this city Saturday with the well-known outdoor showman, Al Vivian, at its head. Papers of incorporation have already been applied for thru the new company's attorneys. Six cookhouses, all of them novel in design, also six juice and grab stands will be built during the next two months. The management reports that three of the company's new commissary cook-house dining plants have already been placed with first-rank carnivals for 1925.

*Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of The Billboard know all about it. Send in all the details, and the notice will be printed the following week.*

## Tribute to Harry M. Waugh

By I. L. PEYSER

Harry M. Waugh is no more. His soul has fled from his earthly form and roams among the immortal throngs that joyously greet those who have thrown off the shackles of worldly cares and sorrows. The places that knew him know him no more. His hearty handshake, jovial smile and cheering greeting will be sorely missed by us who knew him well.

Almighty God, in his infinite wisdom, has called him hence and those who knew him are reconciled to the thought that what God has done he did justly.

To the sorrowing and devoted wife who is left behind to mourn his absence let us say, "Better is the day of death than the day of birth," in the words of the old Hebrew seer. Let us bow our heads in submission and say: Blessed is the Righteous Judge.

Vale—Harry M. Waugh. Rest thou in peace.

## Showmen's Legislative Committee's Policies

Chicago, Dec. 11.—Thomas J. Johnson, who was re-elected counsel of the Showmen's Legislative Committee at an executive meeting last week, outlined the policies and routine intended to be followed next year by the committee:

The initiation fee for membership is \$25. Carnivals with more than 10 cars will pay \$5 a week from the office of such carnival and \$1 a week for each show, ride, attraction and concession. The responsibility for collections rests entirely on the owner or manager of each carnival. For the carnivals of 10 cars or under there will be no office expense and the charge on all shows, rides, attractions and concessions is \$1 as in the case of the larger carnivals.

Mr. Johnson said the committee went on record as being opposed to the solicitation of \$1 a week, or any other sum, from concessionaires or anybody else. He said the concessionaires' rent must cover all. It was also decided that applicants for membership on the committee must be endorsed by two committee members. Games condemned by the committee last year are still on the condemned list. However, last year's practice of sending out lists of condemned games to public officials will be discontinued, as the counsel said many officials are unfamiliar with the games and do not understand the list.

Mr. Johnson said he anticipated legislation of a hostile nature to the outdoor shows in several States this year. At the next meeting of the legislative committee, which will be held in February, the report of the grievance committee will be heard, as there was not time for its presentation at the meeting last week. All grievances will be heard at the February meeting. The proper method of electing new members will also be taken up. Mr. Johnson said it is the intention of the committee to improve and strengthen its personnel in every way possible. He also said his prerogatives will be the same as last year except that the chairman, vice-chairman and secretary of the committee will act as an advisory board.

## Ladies' Aux. H. of A. S. C. To Hold Many Social Events

The Ladies' Auxiliary of the Heart of America Showmen's Club at its last business meeting decided to change the order of things this season. Instead of a business meeting every week, it was voted to have some kind of a social event every two weeks, and on the odd week have the business meeting.

The first of this series of social affairs was a line party at the Orpheum Theater last Friday night, when an exceptionally good bill was enjoyed, especially the act of the Kouns Sisters and their repertoire of songs, including J. Will Callahan's new ballad, *Give Me One Rose To Remember*. There is to be a variety in these entertainments, and they will include luncheons, and theater parties, and each lady will probably be hostess to the club members at some festivity of her own choosing. Those present at the Orpheum line party were Mrs. C. W. Parker, Mrs. Gertrude Parker Allen and Louise Allen, who motored from Leavenworth for the evening; Mrs. E. B. Grubs, Mrs. Charles McMahon, Mrs. C. F. Zeiger, Mrs. George Engesser, Mrs. Helen B. Smith, Marie McLaughlin, Mrs. Norman Clark, Mrs. H. H. Duncan, Mrs. J. H. Johnson and Irene Shelley.

## Dodsons Reach Paris

A letter to a member of *The Billboard's* staff at Cincinnati from C. Guy and Melvin G. Dodson, owner and general representative, respectively, of Dodson's World's Fair Shows, dated Paris, France, November 30, informed that these well-known showmen, after a 21-day trip over the "big pond", had landed okay, altho with a rather rough voyage. As they sailed from Galveston they covered more than 4,000 miles by water. They expect to remain in Europe about two months, during which they will be on the lookout for attractions and new ideas to be launched in connection with the Dodson organization next season.

## Lippa Back to Detroit

Chicago, Dec. 11.—Leo Lippa returned last night to Detroit to be present at the first meeting of the season of the Michigan Outdoor Showmen's Association, of which he is the president. Mr. Lippa will go to New York within a few days.

## JOE S. SCHOLIBO



Mr. Scholibo is one of the best known and most proficient of outdoor show press representatives, with various prominent organizations, including Wortham-Waugh-Ilofer Greater Alamo Shows, and the past two seasons with the Morris & Castle Shows, with which he is still associated.

## Second Showman Sentenced

In Connection With Death of Man at Tasley, Va.

Accomac, Va., Dec. 10.—Girard Leozzo, who was indicted along with three others in connection with the death of a Ralph Roach on the fairgrounds at Tasley last August, was sentenced to three years in the Pennsylvania State Penitentiary last Friday after a long deliberation on the part of the trial jury. The prosecution produced testimony to the effect that Leozzo was seen firing a pistol on the running board of Roach's car, and the defense produced evidence that he was not around where Roach was shot, but was in his tent at the time.

Leozzo was the second man to be sentenced in connection with the death of Roach, the other being T. A. Schultz, last Wednesday, to five years in the State Penitentiary. The trial of Frank West and Charles F. Miller, jointly indicted, has been postponed until the February term of court here.

The alleged shooting of Roach occurred during fair week at Tasley, and was said to be in some way associated with trouble, which arose between members of the West Shows and a crowd of visitors to the fairground brought on thru the tormenting and alleged threats of the latter against the show people, which, after there seemed no alternative, resulted in a riot.

## Edward Jessop in Cincy

Edward Jessop, one of the oldest and most successful of concessionaires in point of service, early last week returned from the meetings at Chicago to Cincinnati, which city he has periodically made his place of residence (hotel) the past several winters. For a number of years Mr. Jessop, as most outdoor show folks of the Central States know, has been associated with the K. G. Barkoot Shows, with which he carries a line of concessions. During a call at *The Billboard* he informed that he intended leaving in a few days for a visit to home-folks at Connersville, Ind. Regarding the past season he stated that it "could have been much better", but that he is looking forward optimistically to 1925.

## Scholibo With Young

Chicago, Dec. 10.—Joe S. Scholibo has gone with Ernie Young Music, Inc., for the winter and will handle contracting and publicity. The first date will be Springfield, Mo., for the Shrine, December 29-30, in the new mosque. Mr. Young's big revue of 46 people will be kept out all winter. Four perform-

## Active Show Colony

Shesleyites Busy With Plans and Preparations for Coming Season

Alexandria, Va., Dec. 11.—Claude R. Ellis, publicist for the Greater Shesley Shows, returned Sunday to the shows' winter quarters and workshops here, after attending the recent Chicago meetings. Mr. Ellis found an active colony of show-folks going over preliminaries for a winter of building and decorating equipment in the spacious quarters.

Representing the Shesley Shows at Chicago were Capt. John M. Shesley, A. H. Barkley, C. W. Cracraft, Albert J. Link, Ed C. Dart, L. O. Redding, Jay William Coghlan and Mr. Ellis. The latter informed that word had come from Ed C. Dart, superintendent of concessions from Kansas City Mo., announcing the birth of John Edward Dart there. Mrs. Dart is in Grace Hospital and doing nicely. The first scion of the Dart family is named after his father and "Capt. John" M. Shesley. Also twin sons were born here last week to Mr. and Mrs. Walter Conyers of the Water Circus. Mrs. Conyers is in Alexandria Hospital convalescing after a double caesarian operation. The boys each weighed six pounds at birth and have been named James Frederick and John Walter, the latter from his father and Capt. Shesley.

Mr. and Mrs. Shesley, upon their return from the Middle West, will make their winter home at Hotel Raleigh, Washington, D. C. General Representative A. H. Barkley will visit quarters here before taking the field in booking activities during the winter.

Members of the Shesley colony here at present are Mr. and Mrs. William R. Hicks, Mr. and Mrs. Joe Opplee, Mr. and Mrs. Harry Moore and son, Billy; Mr. and Mrs. H. A. Willert, Mr. and Mrs. E. G. Coban, Mr. and Mrs. W. C. Gibbons, Mr. and Mrs. Walter Conyers, Mr. and Mrs. W. L. Cassidy, Mr. and Mrs. Fred Buss, L. O. (Joe) Redding, Edward Schilling, George Gussell, Eddie Smith and Adolph Watson. Mrs. L. O. Redding left from the Chicago meeting for a sojourn at San Diego, Calif.

Several departments of construction and decorating at the Shesley winter quarters are in charge of H. A. Willert and Harry Moore, with the show train in charge of Joe Opplee and the live stock being cared for by Boss Hostler Eddie Smith. G. Lawrence MacDonald, master painter, will arrive in a few days from Philadelphia, where he underwent a slight operation last week.

## New Show Organized

Brundidge, Ala., Dec. 10.—A new carnival known as the Dickenson Amusement Co. has been organized, the management intending to play thruout the winter in Alabama and Florida.

Following is a partial roster: Executive Staff—W. H. Dickenson, owner and manager; Mrs. W. H. Dickenson, secretary and treasurer; E. Johnson, general agent; Mrs. E. Johnson, assistant secretary. The attractions consist of two rides, Ferris wheel and dangle; Minstrel Show, 5-in-1 and Snake Show. Among the concessionaires are C. H. Knight and J. W. Rowley, four; Hiram Beal, four; F. W. Wright, three; "Whitey" King, three; Mrs. Dickenson, one, and Mrs. E. Johnson, one.

## "Tom" Long in Hospital at Dayton (O.) Soldiers' Home

"H Tom" Long, who has many staunch friends in show business, both theatrical and outdoor, was admitted December 10 to the hospital at the National Soldiers' Home (Ward 8) at Dayton, O., where he is undergoing treatment for locomotor ataxia, he having recently returned North from Hot Springs, Ark., where he was in hospital for about two years. Doubtless, he would greatly appreciate visits from showfolk in or passing thru Dayton, also letters from others.

ances will be given in the convention hall at Tulsa, Ok. It will also play the new Municipal Auditorium, Memphis, Tenn., the week of January 5, the sponsors of which show are raising \$100,000 for a new pipe organ for the auditorium. Memphis is Mr. Young's old home town and this will be the first time he has had a show there.

# WURLITZER

## Free Storage



Band Organ Style 146-A

### BAND ORGANS

Ship your Band Organ to us for storage. We will keep it safe and sound for you all winter free of charge.

#### Expert Repairing

Expert repairing and rebuilding on all Band Organs by experienced workmen. Fully guaranteed. Now is the time to have your Band Organ completely overhauled for next season's big rush. Free estimates given at lowest factory costs.

WRITE FOR PARTICULARS.

## The RUDOLPH WURLITZER CO.

NORTH TONAWANDA, N. Y.

### Famous Nat Reiss Shows

"Pickup" Newsnotes From Winter Quarters

Jeffersonville, Ind., Dec. 11.—While Mr. and Mrs. H. G. Melville, of the Famous Nat Reiss Shows, were visiting in Chicago last week General Manager J. F. Murphy was visiting his many friends among the fair officials. Mr. Murphy returned this morning with the information that he has assurance that this organization will exhibit at more fairs in 1925 than it has in any one year since 1917. Mr. and Mrs. Melville returned Sunday.

When asked as to his election as president of the Showmen's Legislative Committee, Mr. Melville's remarks are brief and to the point: That the S. L. C. is organized not only for the purpose of the so-called cleanup, but to bring together all reputable outdoor showmen into one association so as to protect their interests, and that the policy of the organization will be to educate the general public of the many benefits they derive from the outdoor amusement concerns, and that statements of great importance will be issued from headquarters at Chicago, where Thomas J. Johnson, general counselor, is in charge, very shortly.

Fred Delvey arrived this morning from Florida, where he was with the Mighty Haag Circus. His plans and sketches are all made for a new style Monkey Speedway and Circus, and he will start building at once. From the sketches, the front will be open, and instead of banners there will be panels, 10 in all. There will be an arch between each post holding 25 50-watt lights, and each post will have one 200-watt white-globed light. The current used on the front alone will be about 14,000 watts. Besides the four monkeys used on the track, Fred has a group of nine trained monkeys, which will put on a circus all their own.

B. T. Knight, artist, is now working on the new minstrel show front in a new building to be used exclusively for painting.

# Ireland's Chocolates

Always for Every Purpose.

## SALESBOARDS, INDOOR BAZAARS, CARNIVALS.

Order from either one in "That Triangle of Service."

Eastern Representatives: **SINGER BROS.**  
536-38 Broadway,  
NEW YORK, N. Y.

FACTORY: **CURTIS IRELAND CANDY CORP.**  
501-3-5 N. Main St., St. Louis, Mo.

Northern Representatives: **H. SILBERMAN & SONS**  
328 Third Street,  
MILWAUKEE, WIS.

## OPERATORS!

### NEW, ALL-STEEL MODELS

With Latest Improved Coin Slots.

**IDEAL POSTCARD VENDER**, with double slots and steel cabinet, finished in green enamel.

**GEM POSTCARD VENDER**, with single slot and steel cabinet, finished in green enamel.

OPERATORS say that these two machines, backed up by our large, growing line of attractive postcards, are the fastest penny getters and biggest repeaters on the market. A trial will convince you. Write for descriptive circular and operators' prices, including free cards with each machine.

### EXHIBIT SUPPLY COMPANY

4222-30 W. Lake Street, Chicago




# Fooled the Thief!

A TRUE INCIDENT: Not long ago a mail package containing three rings set with our Mexican Diamonds and one ring set with a fine GEMLINE Diamond was rifled. The package contained himself list showing one ring to be a genuine diamond. The thief stole the ring he thought was set with the genuine diamond, but it was one of the rings set with our Mexican Diamonds.

Could there be stronger proof of our claim that our Mexican Diamond exactly resembles the finest genuine diamond side by side?

## The Board of the Hour

# "National Game"

The most remarkable of all POKER HAND Salesboards. Entirely new and different from any other board ever placed on the market.

LITHOGRAPHED IN FIVE BEAUTIFUL AND ATTRACTIVE COLORS.

A 3,000- Hole "BABY MIDGE" Salesboard, filled with Poker Hand tickets and made up in both 50 and 100 sizes.

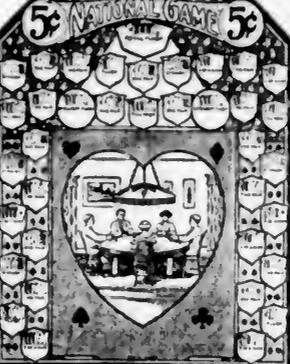
**JOBBER AND OPERATORS.**

Be the first in your territory to show this masterpiece of all Salesboards.

ILLUSTRATED CIRCULAR AND SPECIAL QUANTITY PRICES UPON REQUEST.

### GELLMAN BROS.

118 No. 4th St., Minneapolis, Minn.




NO. 1 \$2.63 NO. 2 \$3.25

NO. 3 \$5.90 NO. 4 \$4.98

### WEAR SEVEN DAYS FREE

#### OUR MARVELOUS MEXICAN DIAMONDS

have delighted thousands of customers for 18 years. They positively match genuine diamonds. Same perfect cut, same brilliant play of rainbow fire. Bland intense acid test of side by side comparison with genuine. Watch experts positively need their experience to detect any difference whatsoever. Peruse the gems you admire on your closest friends are sure to be genuine. You may be sure to have a fine Mexican Diamond FREE for the next 7 days. Write to seven days side by side with a genuine diamond. If you see any difference, send it back; if you don't, you'll keep it. **HALF PRICE TO INTRODUCE** to introduce to new customers, we quote these prices which are all you pay and just half our selling prices.

No. 1—Ladies 1 ct. brilliant, fine 14k gold, \$3.85

No. 2—Gentle Heavy Tooth Belcher, 1ct. am. 14k gold \$3.25

No. 3—Ladies 3 Stone Duchess ring, fine platinum finish, two 1/2 ct. first water blue diamonds, one blue sapphire, 4.98

No. 4—Gentle Heavy Gypsy ring, platinum finish, black onyx on sides, 1/2 ct. first water, 4.98

**SEND NO MONEY** paper that meets around ring there to show size and which ring you want. We ship promptly. On arrival, deposit price with postman. If you decide not to keep it, return in 7 days and we'll refund your money. Write TODAY.

We also sell genuine MEXICAN RESURRECTION PLANTS. See our separate advertisement in Billboard.

### MEXICAN DIAMOND IMPORTING CO.

Dept. MB, Las Cruces, N. Mex.  
Exclusive Controllers of Mexican Diamonds for 18 years.

### Dodson's No. 2 Shows

#### Several Members Receive Injuries on Cars

San Juan, Tex., Dec. 10.—While a freight train was doing some local switching last week at Weslaco, eight heavily loaded box-cars were shunted down the track where the sleepers of Dodson's World's Fair Shows, No. 2, were parked, injuring several members of the show. The sleepers were moved 100 feet by the impact despite the fact that brakes were set. The persons injured were the only ones on the cars at the time. Mrs. George Roy, who was standing on a car platform, was thrown between the cars, but prompt action on the part of Porter Howard Hall saved her from more serious injuries than she received. Other injured were Mrs. W. J. Kehoe, Mrs. Clarence Yelton, Mrs. Pete Stewart, Lottie Johnson, Velma Hawthorne and Mary Callier, the three latter being colored performers with the minstrel show. Claim agents settled with everyone within a few days and the cars were repaired by workmen from the Gulf Coast shops at Kingsville. Luckily only a few people were on the cars at the time of the accident.

The C. Jack Shaefer Shows were in McAllen, 17 miles from Weslaco, and many visits were enjoyed back and forth.

Weslaco, although one of the smallest towns played by the winter show, proved very good. Saturday's business was far above the average.

The lot has been deserted practically in the daytime since the show arrived in the valley. The border is only eight miles away and automobiles are having a very busy time of it. All of which is according to an executive of the above shows.

## XMAS DECORATIONS AND SOUVENIRS

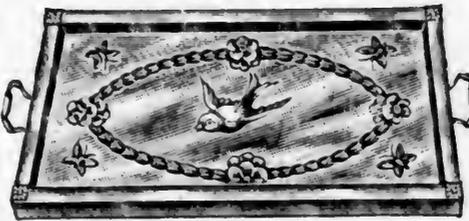
|   |                |  |
|---|----------------|--|
| 6 1/2-INCH RED ROPING, WITH SPRAY, WREATHS. | Per Gross..... | \$ 8.00                                |
| 8 1/2-INCH RED ROPING, WITH SPRAY, WREATHS. | Per Gross..... | 21.00                                  |
| RED AND GREEN ROPING, Per Belt, Only        | .....          | .40                                    |
| RED AND GREEN PAPER GARLANDS.               | Per Gross..... | 4.50                                   |
| RED TISSUE BELLS, 8-inch, Per Gross.....    | .....          | 4.00                                   |
| 100 MIXED XMAS TOYS.                        | Per 100.....   | 7.00                                   |
| 100 12-INCH XMAS STOCKINGS, Filled, Per 100 | .....          | 13.00                                  |
| 100 ASSORTED GAMES for Boys and Girls.      | Per 100.....   | 15.00                                  |
| 100 ASSORTED BOOKS                          | .....          | \$3.00, \$5.00, \$7.00, \$10.00, 15.00 |
| 100 13-INCH DOLLS, Dressed, Assorted Colors | .....          | 25.00                                  |
| 100 VOICE DOLL VALVE BALLOONS.              | Per 100.....   | 19.00                                  |
| 25 ASSORTED MECHANICAL TOYS                 | .....          | 8.00                                   |
| GERMAN BALKY MULE.                          | Per Gross..... | 48.00                                  |
| FUR JUMPING MONKEY.                         | Per Gross..... | 8.00                                   |

Thousands of New and Dependable Items in Our Fall and Winter Catalog. Yours for the Asking. For quick action wire money with order, 25% deposit, balance C. O. D., P. O. B. Cleveland.

### NEWMAN MFG. CO.,

1293 West 9th St., Cleveland, Ohio

## Watch for Kurzon-Saikin Co.'s Bargains



This Beautiful, Flashy Serving Tray, in the Natural Colors, Peacock Design, Glass covered, Polished Nickel Frame and Handles, with reinforced bottom and legs. Size, 13x19 inches. At only

### \$16.50 Per Dozen

Samples \$1.60 Prepaid

25% cash with all C. O. D. orders.

A New and Attractive Item for SALESBOARD OPERATORS, CONCESSIONAIRES and PREMIUM MEN

Hundreds of Remarkable Values in Our Illustrated Catalog. "THE RED BOOK THAT BRINGS PROFITS TO YOU." FREE FOR THE ASKING, FREE.

### KURZON-SAIKIN CO.,

Headquarters for Watches, Jewelry and Premium Specialties.  
333-335 West Madison Street, CHICAGO.

# TENTS

FOR CIRCUS AND SIDESHOW.

Write for Circular and Prices.

### ENDICOTT-HAMMOND CO.

Phone, Whitehall 7298, New York.  
153 Chambers Street, New York.

### WANTED

#### DOC HALL OUTDOOR AMUSEMENT CO.

Wanted, Manager for Athletic Show, small Pit Show with own frame-up. Prof. De Landry, with CAN USE three Stock Concessions small Wild West with own outfit. Prefer people with their own trucks or cars, as this is a truck show. Cut all winter in West Texas Cotton Belt.

DOC HALL, General Delivery, Lorenzo, Tex.

It helps you, the paper and advertisers, to mention The Billboard.

### Sam Frankenstein's Lights at S. L. of A. Banquet

Chicago, Dec. 11.—The spotlights at the Showmen's League banquet and ball last week were furnished by Sam Frankenstein. They were the type of lights with which Mr. Frankenstein attracted much favorable comment recently at Detroit, Mich., and Fort Worth, Tex.

### Bernardi Buys Carousel

Chicago, Dec. 13.—Fellece Bernardi this week purchased a merry-go-round from Morris & Castle. Rubin Gruberg bought a sleeping car from Mr. Bernardi.

Been married recently? Or become engaged? Or has the stock paid you a visit? If so, don't forget to let the editor of The Billboard know all about it. Send in all the details, and the notice will be printed the following week.

## Appreciation and Xmas Greetings

### To Billboard Readers

Accept our thanks for the hearty support given us during the year 1924, also our very best wishes for a mighty enjoyable Xmas and a happier and more prosperous New Year.

# SPANGLER MFG. CO.

160 No. Wells Street, Chicago



### The Billboard's Biographical Department

If you are not listed in The Billboard's Biographical Department please fill out the blank below and mail it at once:

Name in full .....

Where born .....

Date and year of birth .....

Son (or daughter) of .....

Are parents living .....

If not, when did they die---and where .....

Were parents show people? If so in what capacities and with what shows .....

Where were you educated .....

If married give date, place and year and to whom .....

Is your wife a professional .....

What is her present and what were her former connections .....

How many years were you in show business .....

What was your first experience in show business .....

What was your occupation prior to that .....

Give names and ages of children (if any) .....

Are any in show business---and, if so, in what capacities .....

Give names of brothers and sisters .....

Are any in show business and in what capacities .....

What are your hobbies .....

Give names of your fraternal organizations .....

What is your complete permanent address .....

Address blank, filled out, to Biographical Editor, The Billboard, Box 872, Cincinnati, O.

### Billboard Callers

#### New York Office

Johnny J. Jones, owner of the exposition bearing that name.  
 Edward L. Salter, the "Hired Boy" of the Johnny J. Jones Exposition.  
 William Carleton Fleming, general representative the Johnny J. Jones Exposition.  
 Victor D. Levitt, co-owner Levitt-Brown-Huggins Shows.  
 John G. Robinson, owner of the well-known Robinson elephant act, appearing in vaudeville.  
 William Gilck, manager Bernardi Greater Shows.  
 Lida Mae, of the Dream Girl Company.  
 Valodia Vestoff, of Artists and Models.  
 Sam Goldman, comedian and producer.  
 Frank Braden, former press representative of the Seils-Floto Circus, accompanied by his wife, Bee Starr, of the Flying Wards.  
 Ed G. Holland, well-known 24-hour man.  
 Ora O. Parks, press representative of the Seils-Floto Circus.  
 N. J. Shelton, press representative of the Sparks Circus.  
 Tom P. Gorman, former manager of the Hippodrome, New York.  
 Harry Illions, ride operator. Has dragon and caterpillar rides on the Johnny J. Jones Exposition.  
 Gertrude Van Deuse, soloist with the James F. Victor band.  
 "Happy" Wells and the well-known Johnny J. Jones' Midgets.  
 Louis Corbeille, well-known builder of shows and amusement devices. En route to Orlando, Fla.  
 James F. Victor, organizer of Victor's bands and orchestras.  
 Mrs. Harry C. Moore (Rosina), formerly of the American Exposition Shows.  
 I. J. Watkins, motordrome operator on the Johnny J. Jones Exposition.  
 Clay Hibbard, black-face harmonica entertainer.  
 Frank A. Cox, showman and lecturer.  
 Henry Marx, concessionaire under Max Goodman.  
 Harry Stearns, agent, late of Barney Google Company.  
 "Slim" Robert Van Hill, Coney Island showman.  
 Al Fiasco, magician and attache of the Miller Bros. 101 Ranch shows, accompanied by William Krieger.  
 H. D. Johnston, announcer of cowboy sports.  
 "Montana Hank" Smith, well-known platform attraction.  
 Richard Pitrot, globe-trotting impresario.  
 George Tashian, ride operator of Miller Bros.' Shows.  
 Freddie Freeman, comedy riding act, late of the Ringling-Barnum Circus.  
 Clifford Bammel and Edward (Ted) Webb, son of Ollie Webb, superintendent of Madison Square Garden. The boys are presenting "Cliko", a platform attraction, at Kodet's Museum.  
 Callers at J. A. Jackson's desk: Davis and Connie, vaudevillians. Mabel Loving, former member of the Philadelphia Dramatic Club. Harry G. Edwards. Sebron Hayes, now doortender at the Douglas Theater. Thomas Mason, outdoor concessionaire, just in from playing fairs. James E. Downs, who plays the title role in Uncle Tom's Cabin, at the Triangle Theater. Mike Morris and Bert Goldberg, both ahead of Seven-Eleven. "Shm" Thompson, to tell of his recent marriage. Triddy Kastor, of the Chicago Municipal Service. Ben Lavigne, business manager of Follow Me show. Walter Broadus, in from Shuffle Along because of illness. J. Louis Johnson, of Johnson and Lillard. William Benbow, show owner, who jumped in from Washington, D. C., to buy costumes. C. Hudson Pryce, of the Zipf Advertising Agency, of Chicago. Dan Michaels, in from his carnival at York. S. C. Andrew Sissie, of the Tune House Publishing Co. Chas. P. McClane, manager the Royal Theater, Philadelphia. Eugene Elmore, former manager Lincoln Theater, Harlem. A. J. Weingarden, son of the owner of Follow Me; his father is in Chicago account of illness at home. Mr. Loeb, director of the Theater Guild. Addisly Kastor, of Chicago. Leroy Young, son of Ned Young, showman. Harvey Duckett, vaudevillian. Johnny Hudgins, comedian, whose "unique services" has made him a subject of legal disputes between theater magnates. The Musical Spillers, the big musical act. Seymour Todd.

Been married recently? Or become engaged? Or has the stork paid you a visit? If so, don't forget to let the editor of The Billboard know all about it. Send in all the details, and the notice will be printed the following week.

#### EVERSHAPE TIES Prices Slashed!

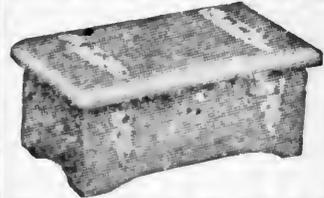
Agents GRAB THIS Opportunity Make \$15 a Day

Selling our line of pure Rayon Ties. Our new spring line is now ready. Special for \$32.00 a Gross. 25% cash with order, balance C. O. D. No order less than a gross.

Evershape Manufacturing Specialties, 411 Third Avenue, BROOKLYN, N. Y.

### BUY WHERE YOU SAVE MONEY

Prices and merchandise guaranteed. Your money cheerfully refunded if not satisfied. CEDAR CHESTS—Copper Trimmed



With Candy Filler, 1-lb. Size, Dozen, \$11.00  
2-lb. Size, Dozen, 12.50  
3-lb. Size, Dozen, 15.50  
5-lb. Size, Dozen, 16.50

#### SLUM NOVELTIES

Rooster Whistles (3 Kinds), Gross, \$1.50  
 Memo Books (2 Kinds), Gross, 3.00  
 Ash Trays, Ass. Patterns, Gross, 2.75  
 Easel Back Mirrors, Gross, 2.00  
 Plain Mirrors, Gross, 1.00  
 Puzzles, Gross, 1.00  
 Roaming Toys, Gross, 1.00  
 Jumping Frogs, Gross, .50  
 Cigarette Whistles, Gross, .85  
 Glass Cigarette Holders, Gross, 1.50  
 Fur Monkeys, Gross, .75  
 Swinging Toys, Gross, 1.25  
 Cowboy Fobs, Gross, 3.75  
 Celluloid Wrist Watches, Gross, 3.75

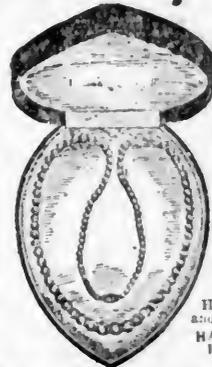
#### XMAS TOYS FOR STREETMEN AT SPECIAL LOW PRICES

Spring Toys, Gross, \$ 9.00  
 Sand Toys, Gross, 19.50  
 Jumping Horses, Gross, 18.00  
 Teddy Bears, Gross, 18.00  
 Bears on Wheels, Gross, 18.00  
 Bears on Wheels, Large, Gross, 36.00  
 Elephants, Large Size, Gross, 36.00  
 Character Toys, on Wheels, Gross, 18.00  
 Dogs, Gross, 18.00  
 Dogs, Large, Gross, 36.00  
 Eskimo Dolls, Dozen, 3.00  
 No. 1 Mama Doll, Dozen, 6.50  
 No. 2 Mama Doll, Dozen, 8.50  
 No. 3 Mama Doll, Dozen, 9.50  
 No. 4 Mama Doll, Dozen, 10.50

BALLOONS OF EVERY DESCRIPTION. \$1 for lot and price of other items. Orders shipped promptly upon receipt of 25% deposit. Includes postage for parcel post shipments.

SAMUEL FISHER

54 West Lake Street, CHICAGO.



### FAMOUS NOS-NIVEL PEARLS

Guaranteed Indestructible, with Sterling Silver Rhinestone clasp.

24-Inch, \$6.00 Per Dozen

30-Inch, \$7.50 Per Dozen

Beautiful Heart-shaped Flush Boxes, \$8.00 per Dozen.

20% deposit must accompany C. O. D. orders.

Have you our 1925 Jewelry and Novelty Catalog?

HARRY L. LEVINSON & CO 168 N. Michigan Ave., Chicago.

### WANTED NEW SOUTHERN SHOWS

WANTED—General Agent, winter salary; Carousal Foreman, Tamer on Plant, and Hawaiian Show, three Lady Concession Agents for Ball Games and Cigarette Gallery. WANT for Colored Minstrel, two Teams, two Single Women, Cornet, Solo Trombone, Saxophone. Concessions of all kinds. Out all winter. One Hawaiian Dancer. CAN PLACE FEELERS WHEEL. All address MANAGERS, New Southern Shows, Opelika, Ala., week of Dec. 15.

For Sale 4-octave Una-Fon and Battery, in first-class order. Privilege of examination, \$225.00 cash. WM. E. GEORGE, Hagerstown, Md.

The NEXT ISSUE of

The **Billboard**

will be

The List Number

Order from your Newsdealer

**TODAY**

American Taffeta Umbrellas



\$9 to \$24 Doz. With Tips and Rib Ends \$12 to \$24 Dozen. COLORED SILK UMBRELLAS \$30, \$35, \$42, \$48 and \$60 Doz.

LADIES' CANES—Reduced One-Third 25% Deposit With Order. Balance C. O. D.

ECONOMY UMBRELLA MFG. CO. 96 Essex Street, BOSTON, MASS.

\$125 Made in One Day



For one day you can make \$125... S. BOWER

S. BOWER

Bever Bldg., 430 W. 18th Street, New York.

MIDWAY CONFAB

BY DEBONAIR DAB

(Communications to 25-27 Opera Place, Cincinnati, O.)

Well, that's that!—the Chicago meetings. Sort of reminiscent: How many bonuses have been arranged this year? Three more names have been added to the list of very prominent carnival veterans...

A Merry Christmas and A Happy New Year to RIDING DEVICE PEOPLE EVERYWHERE

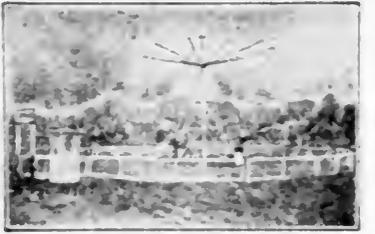
ELI BRIDGE COMPANY Jacksonville, Illinois.



PARK PORTABLE and "LITTLE BEAUTY" CARROUSELS. Meet us at the Park Men's Convention, Drake Hotel, Chicago, Dec. 3, 4 and 5. Booth 34.

ALLAN HERSHELL CO., INC. NORTH TONAWANDA, N.Y., U.S.A.

THE NEW CHAIRPLANE



The Latest Invention, The Most Sensational Ride Out for Fairs, Expositions, Carnivals, Parks and Amusement. Write today and let us tell you all about it.



MECHANICAL SEE-SAW KIDDIE RIDES Six Different devices. Order from the originators.

LITTLE WONDER LIGHTS

Lanterns, Tanks, Pumps, Hollow Wire, Jumbo Buzzers, 2, 3 and 4-Burner Pressure Stoves, Folding Camp Stoves, Ovens, Griddles, Mantles, etc. Write for catalog and prices.

CONCESSIONERS

GIVE YOUR JOINT A MILLION-DOLLAR FLASH. This 16-size watch is a reproduction of a \$15.00 watch. Its railroad dial and hands, beveled case crystals—in fact, it has everything but the works and is guaranteed.

GUERRINI COMPANY Proprietors HIGH-GRADE ACCORDIONS. Gold Medal P. P. I. E. 277-279 Columbus Avenue, San Francisco.

READY FOR A DIP OR A PHOTO



Altho all the personnel of Calvert's Water Circus with the Morris & Castle Shows was not on hand for the above picture, it shows some of the aquatic performers with that attraction.

yourself eating emporium on the M. & C. Caravan this year. Because the show is in winter quarters is no reason for a laxity in sending "show letters" for publication.

From various reports to Deb, just about the bottom of the "good fair business" for caravans in most Southern territory has been reached—with some exceptions.

Anticipation over the awarding of fairs for next year isn't yet all over. There're still some very juicy plums on the tree.

Dr. K.—Address your inquiry to the management of the show, in winter quarters, or a letter to the party care of The Billboard, St. Louis office.

A couple of "balloon" ascensions were planned by directly interested parties for the Chicago "doings", but the bags "busted" before "leaving the ground"

"Deb" isn't corresponding with person or persons so as to afford every person opportunity for an "even break", therefore what questions he has to answer are answered right in the "column".

H. E. H., National Sanitarium, Tenn.—It looks as tho there will be a spirited race for the "biggest" and "second largest" carnivals in our next season—they are now in winter quarters.

After closing with the Morris & Castle Shows, Billy Cates and the Mrs. migrated to McKinney, Tex., where they located, and—it is now "Cates the Insurance Man".

Mel. Dodson opined in a letter to Deb, that both he and Guy would have suffered severe seasickness on their trip to Europe had not the ship been supplied with diverting medicine.

Jimmie Finnegan, that "Little Irish concessionaire", is in Florida at one of the Coast cities, and has been meeting with about a "smile a minute" and gaining almost a "pound a minute", he infoed to Deb.

Goldberg Jewelry Co. Large Fur Monkey Cross \$8.50 Flying Birds \$2.50 Emerald Cross \$4.50 Red Rubber Devils \$11.00

LATEST CAROUBELLS HORSES, FIGURES, KIDDIE RIDES, FLYING SWINGS, ETC. M. C. ILLIONS & SONS, Inc. 2789 Ocean Parkway, CONEY ISLAND, N. Y.

HEADQUARTERS for BAND ORGANS PROTECT ORGAN Prolong LIFE Put Risk on paying bills by getting INSTRUMENTS... ARTIZAN FACTORIES, Inc. North Tonawanda, N. Y., U. S. A.

DOUBLE HIGH STRIKERS YOU CAN get DOUBLE MONEY and only one price! Double Strikers. Send stamp for catalog. Other Games that GET THE MONEY. We manufacture. 1906—MOORE BROS., Mrs., Lapeer, Mich.—1924.

FUTURE PHOTOS NEW HOROSCOPES Magic Wand and Buddha Papers. Send 3c for samples. JOS. LEDOUX, 169 Wilson Ave., Brooklyn, N. Y.

CHOCOLATE BARS Plain and Almond, Best Premiums and Concessions. Send 10c for samples and prices. HELMET CHOCOLATE CO., Cincinnati, O.

PARKER RIDING DEVICES

THE STANDARD OF EXCELLENCE. Found in 75% of the leading Carnivals, Parks, Shows and Pleasure Fairs.

THE FAMOUS PARKER JUMPING HORSE CARRY-US-ALL. All in 2, 3 and 4-row Machines. The only machine having the real GALLOPING HORSE MOTION, and the best money-getter of all amusement devices. Fully protected by patents.

THE SUPERIOR MODEL PARKER WHEEL. The big wheel with double seating capacity. Made absolutely safe with the Parker Safety Coaches. Hand-somest wheel made.

PLAYGROUND RIDES of super excellence and unquestioned safety. Baby Wheels, Baby Aeroplanes, Chairplanes, Whirlig-Go-Rounds, Zeppelins, Children's Merry-Go-Rounds, Teeter-Tottlers, Fairy Swings, Stratch and Spiral Slides—everything for the children's delight.

SPECIAL BARGAINS—A few used machines, rebuilt and thoroughly overhauled and repaired and repainted. Good as new for money-making purposes. Real bargains. Have first-class location on Ocean Park Pier (formerly Pleasure Pier) Ocean Park, Calif., for Carry-Us-All and Playground Rides, opening May 30, and will make attractive proposition to party purchasing these rides from us. Have 4 Ten-Car Shows to lease for coming season. Will accept receipts of Carry-Us-All as rent. Wonderful opportunity! Inexpensive parties only. Small deposit required. For particulars, photos, prices, etc., address C. W. PARKER, Leavenworth, Kan.; 1256 Howard St. San Francisco, Calif., or P. O. Box 557, Venice, Calif.

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Complete Set, \$1.50 .15 Postage

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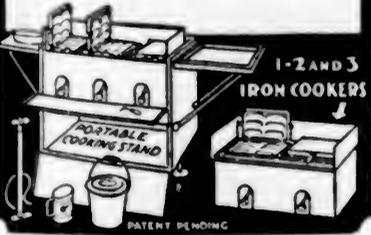
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Dig in for the winter with a proved steady money maker. Find a location and forget your worries. Demonstrate to public view this new, delicious HOT DOG SANDWICH, which is getting sensational sales and earnings everywhere—North, South, East and West. Costs 2c, sells 10c. Both prepared flour and recipe furnished. Big sales, up to \$100.00 daily.

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Address SIKING MFG. CO., 1931 Freeman Ave., Cincinnati, Ohio.

ELECTRICIAN, first-class, wants job with Carnival for coming season. Ten years' experience. Anywhere, any time. CLAUDE BROWN, 903 Harrison, Boone, Iowa.

The last "word" in your letter to advertisers. "B.H. board".

themselves, however, by saying just how long. Headquarters at Baltimore, Md., and doing fine, they report.

A report was current that Herb Payne, head of the show in Canada bearing his name, had about concluded arrangements for the band of the Indian reservation at Rama, Ont., for the first time to go en tour and with his organization for next season.

J. K. Keown postcard-d that he did quite a bit of hop-scotching around during the fair season, then joined the Central States Shows, with which he closed at Madison, Fla. Was headed to Augusta, Ga., for the winter and to open with the Dykman-Joyce Shows in the spring with two concessions.

Ches Bechtel, the wrestler and boxer, wrote from Hot Springs, Ark., that he was very ill and in need of assistance from his showfolk friends, and that he had received but one letter in answer to his appeal published in a former issue of *Billyboy*. His address is Room 12, Gains Building, Hot Springs, Ark.

James B. Miller wrote from U. S. Veterans' Hospital, No. 49 (Ward 4), Philadelphia, Pa., that since closing with the Morris & Castle Shows he has been at that institution since Decoration Day and expects to stay there some time, as he must undergo another operation. Said he would appreciate letters from showfolks, also some cigarettes—"that's all I need."

Please don't get it wrong—it was explained in two issues preceding the Christmas Special. This "column" now has the same editorship as when it was "Caravans" (only the title and name changed). "Aia Baba" was no particular person and neither is "Debonair Dab." (Several postcard-d "compliments on the past" causes the again telling of it.)

Quite often the past couple of years the editor of this "column" has received this: "Please put in the following 'pipe'." So far as *Billyboy* is concerned the term "pipe" in connection with news notes belongs in the "Pipes" department—not squibs intended for the former "Carnival Caravans" or now "Midway Confab". "Pipes" is for pitchmen, demonstrators, etc.

C. M. Clegg, about 10 years in the carnival business (known as "Wild Bill, the Ice Cream Boy" with Rubin & Cherry the past season), informed Deb. from Miami, Fla., that after a three years' absence he had been reinstated in government service and at present is working in the Register Department as register clerk.

This scribe was too busy to attend the "doings" at Chi., and therefore is handicapped in making any direct comment. However, according to showfolks who were there, there was more all-round congeniality than last year, and regarding the scramble for fair dates, the pussyfooting was on more of a refined (albeit not without subterfuge) order.

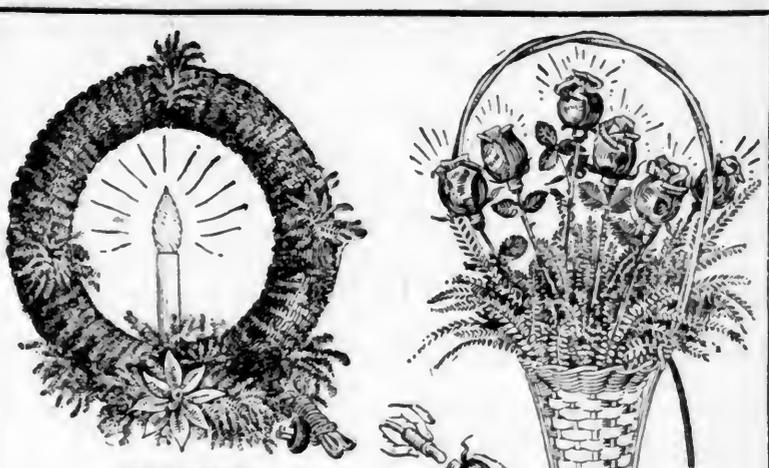
A certain concessionaire known as "Toots" says this one is fact: At the Pennsboro (Pa.) Fair a ruralite came down the midway and stopped at a concession. He was told by the operator how he could obtain one of the dashy blankets on display. After some longing glances at the classy bathrobes, also on display, he inquired: "Just how must I go about it to get one iv them purty overcoats hanging there?"

Jimmie Loftus, publicity director for Herb Payne's Exposition Shows, of Toronto, infoes that Charlie Haystead, for 42 years a figure in theatrical and circus circles, recently was a visitor to the shows' winter headquarters. Haystead has been out of the show game some years and is connected with the E. L. Ruddy Co., Toronto. Loftus says that Charlie has earned the thanks of circus and carnival folks playing Ontario points by his interest in helping to smooth out pathways the mazes of officialdom.

Among showfolks at Chicago for the "doings" was Sergt. G. Norman Shields, who a greater part of the past season had several attractions with the Greater Sheesley Shows, including one of his large war-relic shows. Sergt. Shields has been busy the past few weeks with, as usual, booking his war show into cities for the winter season. He did have his eye on a return indoor stand in Cincinnati, where it exhibited two winners ago, but no suitable storeroom in the downtown section was available.

Nearly a full page of the magazine section of *The Richmond (Va.) Times-Dispatch*, Sunday, December 7, was given over to a story by Virginia Lee Cox on the work of Fred Lewis, the now prominent show-front builder, of the Kubin & Cherry Shows, with details on his activities since the old Bostock show days, even to his tramping in England, where he was born, as a performer and later with animal acts. Several large cuts of beautiful fronts built by Fred L. were used with the story.

Robert L. Lohmar, general representative for the Morris & Castle Shows, again stepped into the limelight this year during the meetings at Chicago. In 1923 "Bob" had a crackerjack working mechanical model of an up-to-date carnival midway for the M. & C. exhibit and it drew unstinted praise. For the recent (Continued on page 88)



ELECTRIC CHRISTMAS WREATH FAST SELLER

A Big Money Getter from Now to Xmas

Has proven to be the most sensational seller ever manufactured to display the Yuletide spirit. Measures 12 1/2 inches in diameter. Made of bright red Christmas ropes, trimmed with natural prepared Green and Silver Evergreen. Equipped with very bright Electric Bulb and 6 feet of Cord, all ready to hang up and light. Takes the place of Christmas Trees in many homes. Every store keeper wants one for his Christmas window decoration. Some buy eight and ten at a time. Write today for sample or send us your order. You can't miss with this wonder item.

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MAKES AN EXCELLENT AND APPROPRIATE CHRISTMAS GIFT, AND IS SELLING BIG EVERYWHERE SHOWN. Its beauty attracts the crowd. Electric bulbs inside the flowers give a beautiful transparent effect. Fine premium for Bazaars and Salesboards. Bulbs burn almost indefinitely.

The above Basket, 8 lights, 23 inches high. Each. Dazan. 4-LIGHT BASKETS, \$3.00 \$33.00 19 inches high... 5-LIGHT BASKETS, 3.25 36.00 22 inches high... 8-LIGHT BASKETS, 3.75 42.00 23 inches high... Sample sent at individual prices shown above. MAZDA LIGHT BASKET \$3.75 Each Sample No. 7-M-9 Light Basket \$4.00 In Doz. Lots

WRITE FOR ILLUSTRATED CATALOG. OSCAR LEISTNER Manufacturers Estab. 1900 323-325 W. Randolph St., Chicago, Ill.

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USE THEM—COMPARE RESULTS.

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Size, 66x90. Extra Heavy Quality. Packed Individually.

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All Blankets of first quality. Immediate delivery. Prices net. F. O. B. Providence. 25% deposit with orders for 6 or more Blankets. Less than 6, remit in full with order. Send money order or cashier's check only.

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Use the "SHEBA" on Your Sales Boards.

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HARRINGTON'S ORIGINAL AND ONLY

New-Tone Air Calliope

THE BEST BY TEST. Watch for announcement of our new model on display January 1. Write for prices and literature to E. A. HARRINGTON, General Manager. Factory and Display Room, 604 Broadway, Kansas City Mo.

Thank You for Mentioning The Billboard.

## MIDWAY CONFAB

(Continued from page 87)

exhibit he went himself "one better" by designing and building a miniature of a conception of a model fairgrounds, midway, buildings, everything, and all apparatus working.

Show business is something like rabbit hunting. In the latter, one often enthusiastically enters a fine-looking territory, and the grass and brush-heaps look all set to order for the game, but after tiring yourself completely out with attempts you emerge with but very little profit—possibly a bunny to the good. And while en route to another supposedly good hunting grounds you cross some "rotten" appearing plot of land, and the "cotton tails" start running in every direction. Old hunters usually know about picking the spots, but even they sometimes get "phooled".

Did you read William J. Hilliar's special article, *What I Know About Carnivals*, in the Christmas number? It was replete with logical suggestion, and, above all, ENCOURAGEMENT to representatives of the carnival field of amusements. And "Bill" Hilliar is not of the clan which writes on hearsay about carnivals—he is a most interestedly careful and deductive observer, and he has had years of active experience right on the lots. "I love the carnival business," he wrote. That's the sentiment needed among all representatives of the business to carry it onward—more "loving it" and less lukewarmedness.

Regardless of its complications, the fight of oppositionists against carnivals should be encouraging to carnival folk to push their amusement field further into the popularity of the masses.

Don't worry about the "knockers". The fight of the "oppositionists" is about 20 per cent "business", about 10 per cent of the remaining 100 being support of their intimate friends. Not over 10 per cent of it springs from a conscientious uplift spirit.

Encouraging from the fact that so far as the general public is concerned good carnivals with their numerous amusements ARE relished. Evidence of this lies in another fact, that outside of the "opposers" and their friendly supporters townspeople literally swarm to the carnival lots, even if only to parade the midways and fraternize among their friends (and many "knockers" have been seen to sort of "slip in" among the crowds and greatly enjoy the opportunity, regardless of strained attempts to appear "unconcerned" to those who know them as concerned in the "knocking").

Another point is this: That carnivals do "draw the crowds" is the main foundation for the "knocking". That's why Deb says present-day representative carnival people should feel encouraged, and instead of just "letting the world go by" while in a town where "knocking" is going on, they should do all the fraternizing possible among the lovers of tented shows, riding devices, etc. (outdoor amusements), and themselves do some "showing up" of their opponents. Almost anywhere in the country where "high license for carnivals" and other restrictions against them is fostered—well, just tell the townspeople to look over those who plug for and sponsor the measures, then pass their own judgment as to whether it isn't mostly "business".

Have you ever heard of a town holding a municipal voting (on a day when the factory employees and tradesmen were not required or held at their work) on the issue of placing exorbitant restrictions against carnivals? Where? Echo answers "Nowhere!"

Yes, carnival people who really have the future of their profession at heart have reason to be encouraged. But they should themselves do more talking. They don't need to resort to side-stepping subterfuge; they can talk facts as they see them and know them—why not "broadcast" them?

Usually when a carnival with recreative shows and riding devices; a midway of outdoor amusements, comes to a small town, or in the vicinity of a movie theater, the latter (even with advance preparation of "big features" in films) cannot keep the people from flocking to the carnival grounds. It has been demonstrated many, many times. Why do the people thus congregate? Simply because they want "more of the outdoor show". And by the same token many a movie manager has put up a big yell about it—even if they did operate their places of business all the time the outdoor shows were in winter quarters.

Not only "yell", but have been so open as to admit that "the people just stormed to that carnival, and my business suffered, and I (or we) want the licenses raised so high that they can't come to town," together with a lot of talk about "bad environment" with the outdoor shows, while at the same time they generally have oodles of "sensationalities" running on the screens at their (almost darkened) houses.

Ye gods! Where do the people of the town stand, as to their liberty of choice? Is it to be assumed that city officials elected by the population of a town or city as a whole are expected (by the movie men) to legislate against choosing in the matter of public amusements—just so the movie houses might prosper? Again, what about the people's choice? Deb, is neither an upholder of, or an



## MUIR'S CARNIVAL PILLOWS

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—FOR—

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DESIGNS THAT GET THE PEARL

There is no article of bazaar merchandise which shows the value and flash for the money like these beautiful pillows.

PATRIOTIC PILLOWS FOR AMERICAN LEGION EVENTS.  
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## Aluminum Prices Smashed

**49c Each** —————→

72 Pieces —→ **\$35.28** ←— 72 Pieces

Here's What You Get in Each Case

- 6 each Nested Sauce Pan Sets, 1, 1½, 2-Qt. sizes.
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Total 72 Flashy Pieces. Cost 49c each. Case costs \$35.28—\$8.60 with Order, balance, \$27.28. C. O. D. We guarantee shipment same day order received.

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PRICES FLASHED  
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*The Saint Louis*  
**CHOCOLATE COMPANY**  
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Dept. 15, 560 West 42d Street, NEW YORK CITY

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4 inch ..... \$4.25  
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alliber for any "bad things" with carnivals, and he is strongly against some scenes (with their "sensational" leading-up-to-details) that appear on movie house-screens, seemingly throuth the country. In addition to the good things a great many of the films are "real interesting", so to describe them. In fact, both youngsters and grown-ups absorb each detail almost hypnotized. Can any just and fair-minded person contradict it?

Representative carnivals these days do not carry "poison", shows, and in the days (past) when they did children were not admitted—boys might slip in now and then, but not young girls.

In these days of advancement, why not encourage the omission of "suggestiveness" if it is found in a show with a carnival, and by all means UPHOLD the good qualities?

The reader should not get Deb, wrong in the above: There are many good moving picture films, and there are many movie house managers who are not prejudiced against outdoor shows coming to their towns (realizing that even their regular customers need a change of amusement now and then). But there are quite a number of the factors mentioned which cannot be adjudged "not guilty". And there are many good carnivals, on the grounds of which hundreds of people can enjoy themselves nightly, even if to only mingle with their hometown friends—without spending a penny, if they don't care to.

In the face of crowds of people showing their judgment and approval by attending the carnivals, it surely seems that many "carnival-knocking" movie men have more gall than consistency in their bringing up of a subject like "bad environment" to halt at "all carnivals".

## 1925 CATALOG

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  - Give-Away Perfume Vials, \$1.75 Gross.
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Everything for your next blowout.  
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1924 Models  
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Both 50-50 Style.

New, Improved 1924 Model. Write or wire.  
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# TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, BAZAARS, DEPARTMENT STORE AMUSEMENTS, STORE-ROOM SHOWS, RADIO SHOWS



(Communications to 25-27 Opera Place, Cincinnati, O.)

## Marshall's Circus

Opens Winter Season at Harrison, O., With Many Promising Dates Ahead

Harrison, O., Dec. 13.—The big roller rink here was the "scene of action" for Frank Marshall's Indoor Circus, which opened Monday, December 8, under the auspices of the local firemen. At 7 o'clock the doors were thrown open, lights were turned on, the band struck a lively tune, and the gala event was on, as well as was the beginning of a long winter season for the many troupers who are under the Marshall banner. Many promising dates have been arranged, and with two promoters taking care of these spots everyone is very optimistic in regard to the coming season.

Marshall's program is one of the best seen in Harrison in years. Twelve circus acts were presented, with the Aerial Looses headlining. They offer a slack wire, double trapeze and iron-jaw turn. Others included: "Rusty" Rube, novelty balancing and slack-wire act; Geyer and Geyer, table and chair balancing; the Juggling Smiths, comedy bicycle act; Mr. and Mrs. Marginley, double trapeze and revolving ladder act; Madame McNamara, dogs and doves and comedy rube act; Princess Helena, "the woman with a million eyes".  
H. W. (Billy) Kittle is a late addition to the Marshall executive staff. The past week was scheduled to be played in Aurora, Ind., by the Marshall circus, under the auspices of the local post of the American Legion.

## Jubilee of B. P. O. Elks in Richmond Scores

Richmond, Va., Dec. 12.—The annual One-Night Jubilee of the local Elks was given at the Academy of Music December 11, with a combination of the best local and professional talent ever seen here. The professionals included George Moore and Rose Pfeiffer, musical comedy duo; Dale and DeLane, singing and dancing novelty act; Harry Holbrook, the singing marine; the Just a Pal Company in a one-act comedy; J. Joseph Clifford, psychologist and hypnotist, and Don Heath and his orchestra, all of whom were appearing on the Keith bill for the week.

Assisting the local committee of Richmond Lodge, No. 45, B. P. O. E., in assembling and staging the big show were Jake Wells, Charles W. Rex, manager of the Lyric Theater; Harry Bernstein, Colonial manager; Harry B. McInven, Bilton manager; Leo Wise, Academy of Music manager, and Frank Ferrandini, New National manager.  
The house was practically sold out two days in advance of the performance. The One-Night Jubilee is an annual charity benefit show.

## Clark Closes Last of Four Circuses in 1924

Paul F. Clark, writing from Columbus, O., informs *The Billboard* that he recently closed the last of his indoor circuses for this season at New Comers-town, O., where he had a very successful week. Clark staged four similar shows during the past few weeks, operating all of the concessions himself, with John Chapman in charge. The free acts carried included: Donald Clark, wire walker and juggler; Vera Spriggs and Company, iron jaw; Billy Seniors, water act; Drake's Leaping Greyhounds; Mary Wagner, swinging ladders, and Miss Camille's Pomeranians. Clark says he canceled his Coshocton date (which was to have been the past week) on account of not being able to secure a suitable building. One had been spotted there, but Clark was afraid of it.

Clark has just started by automobile for Florida, where he will spend the winter, incidentally enjoying some deep sea fishing. He expects to return North next March 1, as he has already booked for springtime dates. Then he will put out his own week-stand show.

## LaPearls in Clown Numbers

Harry LaPearl and wife write from Raleigh, N. C., that they put on the clown numbers there last week with Jim Dutton's Indoor Circus, which was presented under the auspices of the Raleigh Shriners. They say the show was a wonderful performance and gave everyone great satisfaction. They speak highly of the City Auditorium there as an ideal place for an indoor affair of this kind. Large crowds attended every show during the week.

## 100,000 EXPECTED

To Attend Second Annual Food and Household Exposition in Birmingham, Ala., March 4 to 14

Birmingham, Ala., Dec. 13.—One hundred thousand persons are expected to see the second annual food and household exposition to be held in the new Municipal Auditorium March 4 to 14 under the auspices of the Birmingham Grocers and Butchers' Association. The food exposition is, primarily, an educational move. It is a co-operative move on the part of the grocers not only to acquaint the public with the brands of food products which they sell or manufacture but is intended to impress the fact that purity in manufacture, honesty in weight and cleanliness in handling are vital factors in the daily health of citizens.

## Elks Staging Indoor Circus in Kewanee, Ill

Kewanee, Ill., Dec. 12.—Crowds of amusement seekers are flocking to the armory this week to see the big indoor circus staged by the Elks for their charity fund. The Joe Brun Production Company of Chicago is furnishing the circus attractions, consisting of the following acts:

George Okura Company, Japanese foot jugglers; the Baltus Trio, hand balancers and gymnasts; Boyd and Wallin, slack wire; the Carlsen Sisters in a trapeze act; Lester, Bell and Griffith, clown act. "Hank" Moeller, who enjoys the reputation of being a successful promoter, arrived in town ahead of the show and is looking after the various arrangements.

## Indoor Fair for York, Pa.

Charles Kyles, of the Keystone Bazaar Company, York, Pa., drew up contracts with Captain Joseph E. Rice of the 26th Military Police Company of York, Pa., to stage an indoor fair and exposition at the State Armory for seven nights starting December 27. Funds derived from which will go to the company's building fund. The advance ticket campaign has just been started.

## Food Show at Wilkes-Barre

Wilkes-Barre, Pa., Dec. 11.—Preparations for the Wyoming Valley Food Show to be held in Main Street Armory, under the auspices of United Commercial Travelers, Wilkes-Barre Council, No. 426, February 14-21, 1925, except Sunday, are being made on a very extensive scale.

Nothing is being left undone to secure the personal co-operation of the retail grocers who are daily in touch with the home life of the people of this territory, and space is already being sold for displays of various lines of food products. The committee is also arranging special attractions, such as a baby show, baking contests and a "beauty" contest, etc. Domestic science lectures will be held daily. This show has the support of the Chamber of Commerce, the Wholesale and Retail Grocers and several civic societies which are interested in the activities of "Greater Wilkes-Barre". Headquarters of the Food Show have been opened at 25 Odd Fellows' Building.

## Beard Party Was Delayed

Started for League Banquet All Right, But Four-Figure Order Slowed Things Up

Chicago, Dec. 13.—It looked for a time like "Army" Beard and his party weren't going to make the grade at the banquet and ball of the Showmen's League last week. In the party were Mr. and Mrs. Arthur Beard, of the Direct Sales & Service Co., and staff, consisting of Mr. and Mrs. S. Gluskin, Margaret Beard, Arthur Jaekel and Marion Bernstein. Mr. Beard said everybody got all ready to start from the store for the banquet when a four-figure rush order came in and had to be got out. He and his guests finally got to the banquet, however, and as said they had a fine time. Mr. Beard has supplied a number of large bazaars lately with merchandise.

## 3,000 Fowls on Exhibit

Chicago, Dec. 9.—Nearly 3,000 chickens, turkeys, geese and ducks from 30 States and Canada were placed on exhibition at the 16th annual poultry show, which opened at the Coliseum.

## Spring Buying Week

For Kentucky and Southern Indiana Merchants Planned at Louisville

Louisville, Ky., Dec. 13.—A spring buying week for Kentucky and Southern Indiana merchants in conjunction with a trade exposition at the Armory, beginning March 2, is planned by Main Street business interests, it is announced by the Trade Exposition Company, which was organized for the purpose of cementing the friendship of Louisville wholesale interests and the merchants of rural Kentucky. Personal invitations to 20,000 merchants in Louisville's trade territory to visit Louisville during the buying week will be extended by the traveling men out of Louisville, and to stir up interest in each county the local newspaper will conduct a contest to send the most beautiful girl to the exposition as the guest of the Trade Exposition, where the girls will be judged by a committee of Louisville men and the most beautiful one crowned queen of the week.

## Liberal Patronage for Rockford Indoor Show

Rockford, Ill., Dec. 12.—The indoor circus being put on by the Messrs. Hogan and Stanley for Camps 20 and 21 of the Modern Woodmen at Mendelssohn Hall this week is receiving liberal patronage. On Wednesday night more persons were turned away than ever before seen here, so great was the desire of Rockford people to see the attractions offered by those well-known indoor circus showmen.

The program consisted of these acts: All Hamid's Arabs, whirlwind acrobats; the Geddes Trio, triple aerial bar act; the Levine, equilibrist; the Steele Trio, acrobatic act; Burtus, "world's funniest fellow".

# The Last Call XMAS FIESTA

ELEVEN DAYS—DECEMBER 25 TO JANUARY 4.

## CONVENTION HALL, DETROIT, MICH.

Nearly two million tickets distributed. Dodge Bros., Maxwell, Chrysler, Paize, Continental, Hudson motor companies special nights. Whirlwind publicity. Merchants distributing thousands of tickets.

CONCESSIONAIRES—Will place you. Flat rate or percentage. Don't waste wire.  
**MAXWELL KANE, Business Mgr., 4477 Woodward Av., Detroit**  
HAVE ONE CHOICE LOCATION FOR MERITORIOUS SHOW.

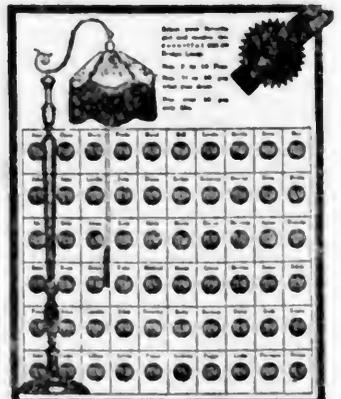
## Bazaars—Carnivals—Celebrations

We carry an extensive line of merchandise suitable for your Concessions. Furnish you with wheels, paddles, etc. Our prices are right with service that cannot be beat. Write for catalogue and consignment terms.  
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## The Billboard Publishing Co., Cincinnati, Ohio.

Please send *The Billboard* for six months, for which I enclose \$1.75.

## LAMP CARD SPECIALS



LAMP CARD NO. 1—80 HOLES.  
Takes in ..... \$21.55  
Gives out (2 Lamps) ..... \$4.00  
Your Profit, \$7.55.

LAMP CARD NO. 2—100 HOLES.  
Takes in ..... \$29.50  
Gives out (2 Lamps) ..... \$4.00  
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Profits on these cards are figured on the same basis as our Turkey Cards—one prize to the winner and one to the party that disposes of the card.

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\$1.50 PER DOZEN \$10.00 PER 100  
TERMS: Full amount with orders under 100 25% with all orders.

**DIRECT SALES & SERVICE CO.**  
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## WANTED FOR THE SHAWNEE ELKS' BIG CHARITY CIRCUS

XMAS WEEK, DEC. 22 TO DEC. 27, INCLUSIVE. Circus Act, one or more. Also good Vaudeville Team. Concessions: Corn Game, Blanket, Doll, Silver Pillow and other Wheels open. Grand Stand also. Concession space on ground floor Convention Hall. First indoor circus here. 600 Elks bowling. Three more good ones to follow. Space limited. Don't write wire. **JOCKEY & DAY, Elks' Club, Shawnee, Oklahoma.**

Christmas Fiesta

In Convention Hall, Detroit, December 25 To January 4. Promises To Be Big Event

Detroit, Dec. 13.—All is in readiness for the opening here next week of the Christmas Fiesta under direction of the Charles A. Learned Post (No. 1) of the American Legion, which gives promise of being the most successful event ever held in Convention Hall. The dates are December 25 to January 4.

With a corps of executives and committees at work since before Thanksgiving, lending their aid to various campaigns, there has been a wide distribution of tickets in an exceptional advance sale with local tipples of all types that not only are causing a brisk advance distribution but are serving as subtle publicity for the event.

The great floor space of Convention Hall permits of an event of outdoor scope and caliber to be placed under one roof. Two huge entrances on Woodward avenue, the hub thoroughfare of Detroit, have been arranged to handle the crowds, with the general offices occupying ample space between the lobbies, at 4477 Woodward avenue.

Christmas, the opening day, will lend opportunities for free admittance of thousands of children with many Santa Claus ideas and a score of St. Nicks to give out the donations. Juvenile rides, a kiddies' "Treasure Island" and a Santa Claus contest are among the ideas to be worked out on opening day as a fitting ballyhoo for the remaining days. On New Year's eve the Mardi Gras spirit will reign supreme, while New Year's day will serve to give three holidays to the allotted dates, as well as two Sundays included in the period.

The holiday festival spirit, more or less prevalent in some of the Latin countries, will be incorporated in the entertainment program, along with numerous special events for each day's program. Four stages will serve to handle the acts and attractions, with the performances rotating from platform to platform, allowing a mingling of the crowd and moving from place to place in the huge hall, which has 200,000 square feet of floor space.

Concessions, exhibits, shows, commercial displays, juvenile rides, a huge child nursery and other attractive setups will make the entire hall replete with a true festa spirit. Invitations will be extended to all the orphanages and children's homes to partake in the matinee festivities as guests of the Legion, while the evening will be devoted to the grownups. The plan of the legion post call for the establishment of the Christmas Fiesta as a permanent annual holiday feature.

Shrine Circus Success

Oklahoma City, Ok., Dec. 13.—Alzafar Temple, A. A. O. N. M., held a Shrine Circus in San Antonio, Tex., November 24-29, which was a decided success, both in attendance and financially.

Three automobiles were given away as prizes. The attractions were the Siegrist and Silbon troupe of flying trapeze artists (six persons), Slayman All's Arabs, a troupe of eight sons of the Sahara; the Riding Duttons, with seven actors; the Jordan Gene Troupe, wizards of the wire; the Deekos, acrobatic act; Hamilton, the ladder lad, and Devere's "Loop the Loop". The clowns were M. Gene, famous French clown; Charles Cheer, the renowned jazz clown; the famous Spark Plug mule and the comedy riding and trampoline act, a bunch of acrobatic rubes with their trick hayrack.

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

A LIVE-WIRE OUTFIT AND SHOWING



The above illustration is of the interior of the 130x320-foot big top at the first annual Auto Show and Exposition, recently held at Bakersfield, Calif. The affair was directed by Harry E. LaBrique, well-known Pacific Coast showman, whose operating company is known as the Marlowe Exposition Co. There were 72 exhibitors at the show, and members of the Elks, Eagles and American Legion conducted the concessions. An excellent entertainment program was given in connection with the showing.

Pollitt Back in Chicago

Chicago, Dec. 11.—Jack Pollitt has returned from Sioux Falls, S. D., where he promoted a big American Legion Circus. He reports a very successful week.

ST. LOUIS FRANK B. JOERLING Phone, Olive 1733 2038 Railway Exch. Bldg., Locust St., Between Sixth and Seventh

Attractions

St. Louis, Dec. 12.—Edith Tallaferra is drawing good houses at the Shubert-Jefferson this week in Tarnish.

At the American good sized audiences have viewed The Swan, which has Eva LeGallienne in the leading role.

The American will be dark next week, when Walker Whiteside in Sakura will be at the Shubert-Jefferson.

The Columbia Players this week presented Hearts of the Blue Ridge, with East Lynne to follow.

At the Empress the Woodward Players are offering Whispering Wires, with Baby Mine to run as next week's attraction.

Two New Cinema Theaters

Plans and specifications are being prepared for a new theater, aldrome and shop building at Taylor avenue and Delmar boulevard by Preston J. Bradshaw, architect, expected to open next summer as the West End Lyric annex. There will be a seating capacity of 3,500, and the buildings will be of stucco in Spanish design.

On the 80x190-ft. lot at the southwest corner of Hodiament and Gambleton avenues John F. McDermott will erect a three-story office and theater building, which will be modern in every respect. Work is expected to commence shortly.

Pickups and Visitors

The Orpheus Quartet, composed of Mrs. Karl Kimmel, soprano; Mrs. Maud Covington, contralto; Lewis Williamson, tenor, and Thos. L. Spahn, baritone, assisted by Bessie Bown Ricker, reader, and E. Prang Stamm, accompanist, gave a splendid concert last night at the Sheldon Auditorium.

Harry Sanger, general agent for C. A. Wortham's World's Best Shows, advises from Chicago that he expects to be back the latter part of next week. He is at present confined to his hotel by ill health.

Pupils of Erwin R. Brandson, assisted by Mrs. E. R. Brandson, soprano, offered two piano recitals this week at Baldwin Hall. Pupils of the Schira School of Music tendered a recital at Kleekamp's Hall last Saturday evening.

The Shakespeare Tercentenary Society celebrated the advent of the holidays Tuesday afternoon at Vandervoort Music Hall with an entertaining program of music, song and talks.

Mr. and Mrs. Fred Beckman and Mr. and Mrs. Barney S. Gerety, Louis Traband, Arthur Dalley, D. D. Murphy, Les ("Pete") Brophy and several others are all back in the city following their attendance of the showmen's meetings in Chicago.

Betty Dean, late of The Liberty Maids, in a call at The Billboard office, advised that she has joined the Make It Peppy Mutual Burlesque show.

Mort H. Singer, vice-president of the Orpheum Circuit, was in the city for several days conferring with local managers.

Wm. H. Simpson stopped off en route from Detroit to Kansas City and the West Coast. He is traveling by auto and broadcasting songs from various radio stations.

Mrs. J. B. Smith, well known among the outdoor fraternity in St. Louis, advises from Hillsboro, Ill., where she went for a rest, that she has almost completely re-



While you are giving— give health

THE greatest gift of all is health. You can give that priceless treasure of health to many this Christmas. Buy Christmas Seals. Everywhere are solitary sufferers and whole families stricken by the Great White Plague. Often they have no help except that furnished by the Tuberculosis Associations, which are financed by the annual sale of Christmas Seals.

Give—and feel the joy that comes with giving. Buy Christmas Seals. They have helped stamp out half the ravages of consumption. Buy Christmas Seals, and help stamp out the dread disease entirely.



STAMP OUT TUBERCULOSIS WITH CHRISTMAS SEALS

The National, State, and Local Tuberculosis Associations of the United States

covered from a nervous breakdown and expects to leave within a week to visit her old friend, Col. Dan McGugin, at the Coates House, Kansas City.

"Boots" Feldman is still making the rounds with Johnnie O'Shea, Gregg Wellinghof, Tom Sharkey, Art Dalley, Chas. J. Roach and several others.

J. B. Norton, owner and manager of the Norton Fun Show, expects to reopen his hypnotic show during the next 10 days, playing spots in Southern Illinois and Northern Missouri.

Prof. C. A. Henry and the Clark Duo, of the Robinson Circus, are here for the winter.

J. J. Green, until recently advance agent for the Huckleberry Finn Company, is in town, but expects to go ahead of another show very shortly. For the past few weeks he managed the Perts Theater in Gillespie, Ill.

Edward Hanna is back with his folks in this city, after a successful season with the Sells-Floto Circus. He expects to remain here for the winter.

Walter H. Middleton, well-known animal expert and trader, was a Billboard visitor, coming here from the meetings in Chicago. He visited the Forest Park

Zoo while here and expected to spend a day or two in Peru, Ind., at the American Circus Corporation winter quarters before returning to Broadway.

Leslie E. Kell is taking things easy here for a week visiting the various shows, following the closing of his No. 1 show two weeks ago and the selling out of his No. 2 show to Geo. J. Crawley. He expects to leave in several days for Springfield, Mo., where he will probably spend the next two months, preparing for the 1925 opening in February. He reported a very successful season for 1924.

Mr. and Mrs. John T. Wortham were visitors en route from the meeting in Chicago to winter quarters in Paris, Tex.

"Peazy" Hoffman and Ben ("Lefty") Block, concessionaires, are playing the American Indoor Circus at St. Genevieve, Mo., this week, which promotion is being handled by Tom Willard out of the A. A. Thompson Booking Agency.

Ed. C. Talbot, general agent of the D. D. Murphy Shows, after spending two days in the city, following his return from the Chicago meetings, left for points north and west Tuesday.

S. E. Macmillen, business manager of

(Continued on page 96)

OUTDOOR CELEBRATIONS CIVIC INDUSTRIAL MUNICIPAL FRATERNAL

(Communications to 25-27 Opera Place, Cincinnati, O.)

Belmont Lands Plum

St. Louis, Mo., Dec. 12.—Sidney Belmont, president of the Sidney Belmont Amusement Service, again landed one of the big plums of the Middle West, the St. Louis Police Circus, for next spring. The Board of Police Commissioners was in favor of Belmont on account of the success with which he formerly conducted the show, and the immense profit which the St. Louis Police were able to turn over to their Benefit Committee.

The circus will run for two weeks again, April 13 to 26, inclusive, and several of the largest circus acts in this country have already been booked for the event. It will be held in the Coliseum, as it has all the preceding years.

Carnival of States

Attracted 250,000

Long Beach, Calif., Dec. 13.—With the three-day carnival of States brought to a close it was estimated that more than 250,000 people crowded Long Beach to witness the events.

Each State entered a float. Oregon won first prize and Montana second. On receipt of the news the Portland Chamber of Commerce sent its Long Beach committee a check for \$75 to be used in next year's float.

A feature was the water craft parade on Alamitos Bay, in which boats of every description entered.









### ADDITIONAL OUTDOOR NEWS

#### Taking Freaks to Hawaii

Edw. Fernandez, who comes to the United States and books his attractions for the island of Hawaii, departed last week with another large list of performers and freaks. Among those that left with him were "Whitie" Gillespie with Elisia, half man and half woman; Nellie, the fat girl; Johan Aasen, the giant; P. Harris and wife, from Pismo Beach; motordrome from the Venice Pier, Rue and Laura Enos, C. I. Norris, and George Donovan and Harry Seber are taking over their *Big Candy Box Review* with 18 in the company, mostly girls. While in the States Mr. Fernandez bought a whip, which has been operating at Pacific City, and it will be the first ever on the island. The company took an automobile along, and expects to be gone more than a month.

#### St. Louis

(Continued from page 91)

the St. Louis Symphony Orchestra, returned last week from his visit to New York, where he went principally to hear the violin recital by his brother, Francis, at Carnegie Hall. While in the metropolis he visited quite a few managers in the interest of the local symphony orchestra, and looking over the field for prospective soloists for next season.

"Red" Allen, well-known St. Louis showman, is a daily visitor at the headquarters of the D. D. Murphy Shows. Those in the know have an idea that "Red" will be with that organization next year.

D. L. ("Chapple") Becker and Herman Rudick have entered the novelty and salesboard business and at present have offices at the Globe Products Company, 112 North Broadway. Rudick surprised his many friends last week by marrying the charming Estelle Jordan. They are living at their hotel, 18th and Olive streets, where several other show people are residing for the winter.

Venice Pier Ocean Park Pier Santa Monica Pier  
**LOS ANGELES**  
 WILL J. FARLEY  
 Loew State Bldg., Los Angeles  
 Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Dec. 9.—Rain put a crimp in the outdoor amusement business last week. The big automobile races at Culver City, as well as the inaugural of the track itself, had to be postponed on account of the weather. On all the piers everything remains very quiet, and not much to look forward to for them but the big annual New Year's Eve celebrations, which always prove a "red-letter" day. The first annual Radio Show was the feature of last week's attractions. It drew immense crowds to the Ambassador Auditorium, and was in every way successful. The holidays are creating increased attendance at the afternoon performances at the theaters. The Annual Rose Tournament, which will be held at Pasadena New Year's Day this year, promises to be much greater than that of last year. The enthusiasm is far greater. The tourists coming in this winter are less than last year. This has left the city to support its own amusements and it is doing it in great shape.

Mr. and Mrs. James Thomas, who are popular members of the show fraternity of this city, have arrived home for the winter, after a trying season. They report that in spite of all the disadvantages the season was full of excitement and pleasure. They were members of the A.

#### JOHN CORKERY



Mr. Corkery is publicity man for the Central States Exposition, Aurora, Ill., and during the past season kept that fair consistently before the public.

B. C. Shows, which toured the Northwestern States.

Hockwald's Famous Georgia Minstrels are this week playing their annual Los Angeles engagement, appearing at the Philharmonic Auditorium. This entirely colored minstrel aggregation is popular here, and the advance sale indicates that the usual big week will be played.

Thru a deal closed the past week, Will Morrissey of Harry Carroll's *Pickings*, playing the Orange Grove Theater here, in company with William House, has taken over the Charles Ray Studios and will begin work at once on a series of two-reel comedies, in which Sid Smith will be starred.

Madge Bellamy and Alice Cathoun, film favorites, have accepted vaudeville propositions. Each will head a little company in a new sketch being written for them, and will tour the big circuits after the first of the year.

H. W. McGeary and wife left Venice November 30 for Havana, Cuba, sailing on the S. S. Manchuria. They will visit Benny Krause while there and on their return will spend some time with Johnny

J. Jones in Florida. They will be joined by Gabriel, the Living Half Lady, in Havana about January 1.

Charles King, who conducted a theatrical stock company in Pasadena at the Raymond Theater, announces that a new theater for stock will be erected in Pasadena. It will have a capacity of 1,600, and will be the home of the King Stock Company. King at present is conducting a stock company in Long Beach.

The Lewis Brothers are back in Oakland, after another season, and will spend the winter there. They will again head east in the spring.

Anne Cornwall, popular screen leading woman, is rapidly recovering from an attack of pneumonia. She was stricken during a trip to Mount Ranier, Washington, while on location as leading woman for Douglas MacLean production. Miss Cornwall is the wife of Charles Maigne, director and writer.

Lillian and Dorothy Gish, who have been making personal appearances at the Grauman Egyptian Theater here, during the premiere of the picture *Romola*, leave today for New York.

Barney Nathan and wife, 30 years in the show business, spent two weeks in Los Angeles, stopping at the New Blinnmore Hotel. Barney is at present with

the Corona Chemical Co. of the East. Their visits among the showmen of this city were pleasant throughout their stay.

Samuel Goldwyn left December 7 for New York, and from there will depart on a long European trip, combining business with pleasure. He will tour England, France and Germany for the purpose of securing new screen stories for his studio here.

Frank Egan, popular Los Angeles producer, returned last week from New York, announcing that he had arranged with the Charles Frohman offices for the Broadway showing of *Starlight* shortly after the first of the year. He also completed arrangements for the production of *White Collars* in San Francisco about Christmas week, and for the early production in this city of a new comedy entitled *Risky*, with Maude Fealy at the head. Thru arrangements with the Frohmans, he has secured *The Best People*, and *The Swan*, both now running in New York. He will follow *White Collars* here with *Money*, when the public of this city desires to let it move.

Edwin Tait writes his friend, Milt Runkle, that he is in Manila, and that the mid-winter carnival there will be much larger than heretofore. Acts from United States and India are being booked, and enthusiasm is high.

Bert Lytell has set his time to retire from the screen. He announces that after three more pictures, which he has contracted, he will leave the screen as an actor and take the end of directing.

The Pacific Coast Showmen's Association will hold its annual election December 16. The date of the big benefit entertainment at the Philharmonic Auditorium will also be decided upon, likewise the date for unveiling the association's monument at Evergreen Cemetery. Ernest Pickering, who was formerly manager of the Ocean Park Pier, is the popular candidate for president. The retiring president, J. Sky Clark, has pulled the association thru a severe year, and will leave the chair with much accomplished. Detailed reports of these events will appear in *The Billboard*.

# L. J. HETH SHOWS

WANT FOR SEASON 1925—Few more high-class Shows of merit, especially Circus Side Show, Jungleland Show. Harry Dickinson, write, Water Circus, Dog and Pony Circus, one or two Platform Shows. Will finance any show of merit. Hawaiian Steel Players. Will furnish outfit complete to responsible party. Sensational Free Act: aerial preferred. Colored Minstrel Performers and Musicians, also A-1 Producer. Happy Ferguson, write. Experienced Musical Comedy People, Chorus Girls, pony size. Experienced Help in All Departments. Legitimate Concessions all open. HAVE FOR SALE—Autodrome, in good condition; complete with top. Reasonable offer accepted. Address

L. J. HETH SHOWS, Winter Quarters, North Birmingham, Ala.



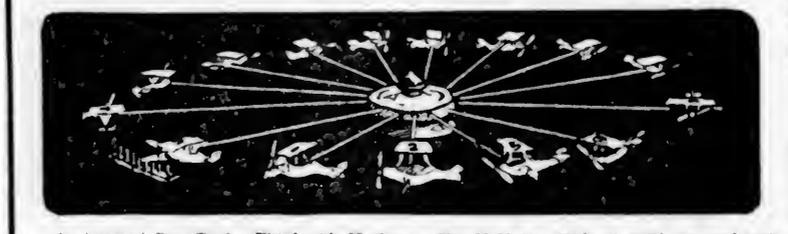
## SHARP REDUCTIONS

### LA-CORONA "Pearls" LA-CORONA

- Beautifully Graduated, with Brilliant R. S. Clasps.
- 24-inch, Graduated....\$3.75 Doz.
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  - 36-inch, Graduated....6.00 Doz.
  - 42-inch, Graduated....7.50 Doz.
  - 48-inch, Graduated....9.00 Doz.
  - 54-inch, Graduated....10.50 Doz.
  - 60-inch, Graduated....12.00 Doz.
  - 66-inch, Graduated....13.50 Doz.
  - 72-inch, Uniform.....\$19.00 Doz.
- 3-Strand Pearl Necklaces, with Large Sapphire Clasp.....\$12.00 Doz.  
 4-Row Braided, Gradient Pearls ..... 7.50 Doz.  
 30-inch, Mother-of-Pearl ..... 12.00 Doz.
- Individually Boxed, 25c Extra.  
 25% deposit on all orders. No shipments without deposit.
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 PHILADELPHIA, PA.

## STANDARD BEAD CO.,

### AEROPLANE RACE TRACK



An Improved Race Track. Fitted with 15 planes. Size 36x36 in. Made of metal—no wood parts. Ball-bearings. Richly finished in nickel and enamel. And portable. A feature worth while. At this time we can make five-day delivery. No wire one-third deposit at once. The fact that we manufacture accounts for this remarkably low price. PRICE, \$45.00.

UNITED CONCESSION GOODS CO., Covington, Kentucky.

### TIN HORNS!

Sell a timely New Year's article. Everyone buys Tin Horns for New Year's. You can sell horns at an enormous percentage of profit. Take lots of our fine and priced. Order now.

- No. 379—9-in. Red, White and Blue Tin Horn, Wood Mouthpiece, 2 1/2-in. Bell. 1 Doz. to Box. Gross. \$ 4.20
- No. 156—15-in. Red, White and Blue Tin Horn, Wood Mouthpiece, 2 1/2-in. Bell. 1 Doz. to Box. Gross. 7.50
- No. 116/2—15-in. Plain Red and Blue Tin Horn, Wood Mouthpiece, 2 1/2-in. Bell. 3 Doz. to Pkg. Gr. 7.20
- No. 22/3—21-in. Red, White and Blue Tin Horn, Wood Mouthpiece, 3 1/2-in. Bell. 1/2 Doz. to Pkg. Gr. 11.40
- No. 1820—18-in. Red, White and Blue Tin Horn, Wood Mouthpiece, 3 1/2-in. Bell. 1/2 Dozen to Pkg. Gross. .... 13.20
- No. 872—22-in. Red, White and Blue Tin Horn, Wood Mouthpiece, 3 1/2-in. Bell. 1/2 Doz. to Pkg. Gr. 18.00
- No. 825—25-in. Red, White and Blue Tin Horn, Wood Mouthpiece, 5-in. Bell. 1/2 Doz. to Pkg. Gross. 24.00
- No. 860—30-in. Red, White and Blue Tin Horn, Wood Mouthpiece, 5-in. Bell. 1/2 Doz. to Pkg. Gross. 36.00

Samples of above, 75c. prepaid. Orders received by noon shipped same day. Terms F. O. B. Chicago. One-half cash with order and balance C. O. D.

MERIT MERCANTILE COMPANY, 1432 S. Halsted St., Chicago, Ill.

## NOTICE---SAM E. SPENCER SHOWS

Tenth Season. NOW BOOKING ATTRACTIONS FOR 1925. WANT Shows that are clean and worth while. Concessions all open. Must be high-class. WANT Managers for Carrousel, Big Ell 5 Wheel and Chair-o-Plane. WILL BOOK Venetian Swings, P. S.—Will be in Pittsburg, Pa., Dec. 18-19, General Fables Hotel. Talk to BERT ROSENBERGER, Agent. Address

SAM E. SPENCER, 20 South Main St., Brockville, Pa.

## KITCHENER, ONT., CANADA

### OLD BOYS' REUNION, AUGUST 1-8

WANT—Concessions, Free Acts, Novelties and Carnival Companies. Population 45,000. What have you got? GEO. DE KLEINHANS, Secy.

## BOSTON

### JACK F. MURRAY

Phone, Beach 0651  
 821 Colonial Bldg., 100 Boylston St.

Boston, Dec. 13.—The usual pre-Christmas slump is setting in and on account of it four of the legitimate houses will be closed next week, namely the Selwyn, Hollis, New Park and Wilbur. There has been some switching around of the shows coming in the week of the 22d.

Carnival, which went to the New Park for a four weeks' stay, according to announcements at the time it opened, is closing a week ahead of time. *The Best People* goes to that house Christmas week.

Mr. Geralline, the musical comedy featuring Karyl Norman, was supposed to be at the Selwyn next week, but it has been withdrawn for revision and repairs. No play has been announced as yet for that house a week hence.

*My Boy Friend* moves to the Majestic on the 22d, causing a shift in plans for two other shows coming in. *Sally, Irene and Mary* will go to the Wilbur instead of the Majestic and the *Ritz Revue* will go to the Schubert instead of the Wilbur, opening Christmas Day.

*Cobra* opens at the Plymouth the week of the 22d. *Be Yourself* at the Tremont the same week.

*The Pottery* and *The Nervous Wreck* both close this week, leaving only four shows in town and they are all musical comedies.

Conservatory Dramatic Recital

The first of the season's invitation dramatic recitals, given by the students of the New England Conservatory of Music under the direction of Clayton D. Gilbert, was held December 5 and 6 at Jordan Hall. The program included *Old Lady 31*, prolog and one act; *The Blessing of the Harvest*, a Breton ceremonial (dance pantomime), given for the first time on any stage; three scenes from

### WANTED FOR

## GOLLMAR BROS. CIRCUS

TWO GOOD HILLPOSTERS, for balance of this and next season. Join at once. Address further, Dec. 18; Zachary, 19; Clinton, 20; all Louisiana. Gloucester, Miss., 22; Hude, 23.

HENRY W. LINK, General Agent

### RAINSBORO FAIR

July 21, 22, 23, 24, 1925. Will receive bids on Lunch Soft Drinks, etc., to Feb. 28, 1925. Write Secretary for particulars. C. A. BEAVER, Sec'y. No. 8, Hillsboro, Ohio.

### High Cost of Living Shrinks Down in Tahiti

Chicago, Dec. 10.—Fred Rook, who is in the Society Islands, at Papeete, Tahiti, has written F. S. Aldrich, manager of McIngh's, dealer in circus seats, tents and other show paraphernalia. A portion of the letter, dated October 15, follows:

"How is everything in Chicago? I suppose you was out with the fireworks this season. I run down here in the South Seas and having a good time. I have a bunch of novelties with me and pick up quite a little money, altho there is not a great field here. A steamer from San Francisco touches here every 23 days, also another ship from Australia and an occasional tramp steamer, and I make them all. There has been a movie outfit here the past month making a fortune. We have good fishing, boating and bathing. Living is very cheap. This is the spot for an oldtimer with money or a small income or pension. I may stay here all winter, as my expenses are so small, and I hear it is bad in the states. The climate is wonderful down here."

### Evans in Sarasota, Fla.

The Musical Organization Commences 12-Week Engagement December 15

Sarasota, Fla., Dec. 12.—Merle Evans, leader of the Ringling-Barnum Circus band, arrived Sunday night to arrange for the arrival of the musical organization, which begins a twelve-week engagement here December 15. He was accompanied by W. H. Plummer, a member of the band. Popular and classical music will be included in the programs.

### Returns From Honolulu

Thomas W. Ryan has returned to this country from Honolulu, where he had his Mirror Maze with E. K. Fernandez, and played the two big fairs over there. He reports big business, having one \$700 day. Ryan states that he never met a finer man with whom to do business than Mr. Fernandez. Ryan is an old side-show manager, having had kid shows with the Sells & Downs, Buckskin Bill, Norris & Rowe Sells-Plotto and Andrew Downie shows.

### Witte Purchases Stock

Frank Witte, the midget pony dealer of Cincinnati, was among those present at the Showmen's convention recently held at Chicago. Mr. Witte purchased some stock at Hartford City, Ill., before returning to Cincy.

### Dramatic Notes

(Continued from page 25)

The American Play Company. If she gets the piece, a couple of musical numbers will be injected.

*The Rat*, a play which has already been seen in London, will be put into rehearsal this week by Earl Carroll. Teddy Gerard will have one of the leading roles.

Martha Stanley, who wrote *My Son*, has finished another play. The title has not yet been selected but a production is promised shortly. Gustav Blum will in all probability present the piece.

*The Skyscraper*, Langdon McCormick's new thriller, is being shown to the good burghers of Albany this week. Later it will visit Syracuse, Montreal and Toronto. Found not lacking in these cities, it will be shown to Broadway.

Winchell Smith has collaborated on a play with George Abbott. It is called *The Food*, and is now in John Golden's hands. Its production will await Mr. Smith's return from London, where he has gone to stage *Lightnin*'.

Among the 10 most popular plays in London at the present time are four American successes. They are *The Nervous Wreck*, *It Pays To Advertise*, *White Cargo* and *In the Next Room*. All were hits here, too.

Doris Keane is now in New York after a holiday in Hawaii, and will shortly start rehearsing in *Starlight*. This play met with a fine reception on the Coast and Broadway will have a chance to estimate its value during January.

Dorothy Dalton has not found a suitable man (up to the time of writing this) for *Undertone*. Ralph Forbes is the latest one mentioned for the part. He is at present in the cast of *The Magnolia Lady*.

Phillip Bartholomae has written a new play after hibernating for a couple of seasons. It bears the name of *My Castle in Spain*, and is at present under the piercing gaze of an intending producer.

When *Conscience*, now at the Belmont Theater, New York, takes to the road it will be with a changed ending. At present the play winds up on a tragic note but rumor has it that this will be replaced by the usual "happy ending."

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Robert Loraine is still negotiating for that Broadway theater and he may be seen in some Shaw plays there if he gets it. *Arms and the Man* and *Man and Superman* are those he is most likely to do.

Laurence Eyre, who wrote *The Steam Roller*, is playing one of the roles in it at the Princess Theater, New York. A change in the cast is being made, due to Ernest Cossart's leaving, and Mr. Eyre is filling in until another player can be found.

Helen Cahagan has left *Morgan*, the new Stallings-Anderson drama which Arthur Hopkins has in rehearsal, and Estelle Winwood has her role. Four leading ladies were tried out by Hopkins before the part was handed to Miss Winwood.

Elsie Ferguson in *Carnival* is slated to follow *The Second Mrs. Tanqueray* into the Cort Theater, New York, December 29. Miss Barrymore and the latter production will leave there the Saturday previous and Arthur Hopkins is said to be preparing a new play for her.

Mark Fuller Golden, who recently joined *The Love Test*, in Chicago, is making quite a hit in the Windy City, according to newspaper reports and the comments of persons who have attended performances at the Central Theater there.

Arch Selwyn will shortly make his first production on his own account. The piece will be *The Love Pirate*, an adaptation of a French play by Sacha Guitry, made by Arthur Wimperis. He called it *The Kiss Curl*, but Arch thought otherwise.

Russell Dunn is the new Simon Legree in Kathleen Kirkwood's production of *Uncle Tom's Cabin*. This attraction has been moved from the Triangle Theater to the Punch and Judy Theater and marks the first time Broadway has seen this classic in many years.

Lester Lonergan, the general stage director for William Harris, Jr., is suffering from a nervous breakdown and has retired to his farm for the rest of the season. Clifford Brooke is to stage the next Harris production, which will be *Two Married Men*.

Lawrence Langner of the Theater Guild directorate has returned from Europe fresh from an interview with Bernard Shaw and with the script of Pirandello's play, *Right You Are*, in his pocket. The Guild will produce it late this season or early in the next.

A Boston paper quotes Louis K. Anspacher as saying in a lecture that Prof. George P. Baker was "the man who gave three of the greatest American dramatists to the theater, Sheldon, Knoblock and Owen Davis." This should be news to Mr. Davis.

Lowell Sherman in *High Stakes* is due to leave Broadway after the holidays and try his luck in Chicago. In the spring New York will see him again in a new

play, *The Tailor of Trouville*, adapted from the French of Marchand and Arment, by Samuel Hoffenstein. Al Wood's favorite poet.

Mrs. Henry B. Harris is about to produce a melodrama called *The Bully*. It is by Julie Herne Percival and Calvin Clark, and the leading role will be played by Emmett Corrigan. Walter Percival and A. J. Herbert will also be in the cast.

The Century, New York, after having had several policies, none of which has been completely successful, may become a sort of neighborhood house. If this plan goes thru, Broadway successes will be moved there for runs at popular prices.

Jude Brayton, who may be remembered as the author of *Ain't It the Truth*, has returned from Paris after writing two more pieces. One is *The One-Girl Man*, a psychological drama, and the other is *The Lady With the Mole*, which will acquire a musical setting before production.

Arthur Hopkins, in an effort to make the purport of *Morgan* plain, has changed the title of that drama to *The Buccaneer*. Now it should be clear to the voracious schoolboy that *Morgan*, the pirate, is meant and not any of the other Morgans who are lying round loose. The piece will open out of town December 22.

The Odeon Theater Company played to excellent business in Montreal, in contradistinction to the poor receipts it played to on Broadway. Business was way off there and the outlook was so unpromising for Boston and Philadelphia that the engagements in both these cities were canceled.

Before the company which played *The Shoe-Off* in London is seen in Chicago it will play a week in Cincinnati. It is booked to play the Grand Opera House there during the week of December 23. The cast includes Clara Blandick, Ellis Baker, Myrtle Tannhill, Raymond Walburn, Frank Rowan, Myron Paulson, Charles Martin, Graham Velsey and George Warrington.

### Casting Latin Play

New York, Dec. 12.—Casting is about to commence for *The Slave Girl From Rhodes*, a play from the German based on the satire *Eunuchus*, by the Latin poet, Terence. The piece will be produced by John D. Williams and Carlyle Straub in an adaptation made by James Burrell. Willy Pogany is doing the scenery and there will be incidental music by Eugene d'Albort. The opening is slated for the middle of January.

### Players To Produce

New York, Dec. 13.—The urge to become producing managers has hit Robert Ames and Elwood F. Bostock, both lately seen in *The Desert Flower*. They are to do a play called *Jack in the Pulpit* and both of them may play in it.

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### Fire Threatens Big Fair Plant

Cafeteria and Fun House at Central States Exposition Grounds Burn

Aurora, Ill., Dec. 11.—Fire at the grounds of the Central States Fair and Exposition Monday night destroyed the big cafeteria, Olhaver's storage plant and a portion of the house of a thousand candles. The loss is said to be about \$12,000. That portion of the loss entailed by the Fair Association is covered by insurance.

The fire for a time threatened to spread to other buildings on account of a strong wind. The fire broke out about 8 o'clock and was discovered by Clifford R. Trimble, secretary-manager of the fair.

The fire, according to Secretary Trimble, started in the Olhaver storage house just west of the cafeteria. It evidently was caused by mice gnawing matches.

The house of a thousand candles was owned by the Brown Amusement Co. of Chicago, and the loss sustained on it was about \$4,000.

### Jimmy Ring in Hospital

James L. (Jimmy) Ring, formerly treasurer of the Holiday Street Theater, Baltimore; also in the ticket wagon of the Hagenbeck-Wallace and Forepaugh-Sells circuses, and in later years associated with the Harris & Davis Enterprises, Pittsburg, Pa., and for several seasons in vaudeville under the name of Ring, Williams & Co., is a patient at the Mercy Hospital, Baltimore, and would like to hear from his many friends in the profession. Last season he managed Harle & Ring's musical comedy tab, *The American Beauty Revue*, which played on the Gus Sun Time.

### Amateur on Stage

(Continued from page 95)

Harry L. Gordon, character comedian and old-man parts; Fred J. Wright, leading man and soloist. Gordon is with some big show in New York now. See later went into the balloon game and was killed somewhere around New York. Wright is now head of a big automobile concern at Flint, Mich., and, by the way, old Jack Stuart (John Stuart Bradshaw, one of the original members of the Hollman Opera Company) also was with the show, died in poor straits out West. Mrs. See is now Mrs. P. L. Davidson. Her husband is manager of the Lakeside Park at Flint, Mich. I am still in the game and suppose I'll remain in harness until my last days."

From M. F. Ketchum, Hinton, Ia., came these lines: "I stand corrected by Mr. McDowell (as per his recently published reminiscent letter) in regard to Tommy Richardson being one of the original Frank Tucker Company. I should have said a member of one of Tucker's early companies. I remember when Emma Keene was with Tucker, and also one season when the show was under the management of Tucker and Bourne. Frank Tucker and George H. Maxwell 'owned' the State of Michigan, which was my home at one time. Both of them were handsome specimens of manhood and had the personality that made them great. I was in the same company with Harry Choate several years ago. In fact, it was the first company put out by William F. Lewis in Nebraska. Some more of my favorite troupes included the Fredrick Loranger Company and the Francis Labade and Hattie Rowell Company.

"A funny incident that was not quite so funny for me happened one time with the E. B. Barbour Company. I was the only one who had a blue suit, and it was my street suit. We were playing *Triss and Barbour* had the part of Salvation Billy. He borrowed my blue trousers to help make up his uniform. He fell over a barrel and tore the seat out of my jeans.

"Times were hard then and I didn't have a decent pair of trousers left, and little or no money with which to buy a pair. Fortunately I had a long overcoat to wear home that night, and I had to lay in bed until Mrs. Barbour repaired them. The laugh is in the fact that Barbour had to play the rest of the scene with his face always front, and the actors worked every way possible in efforts to make him turn around."

### Musical Comedy Notes

(Continued from page 32)

*My Girl* by Eddie Edwards, whereas the engagement was effected by Chamberlain Brown.

Arthur Brown has been made official male understudy in the *Ziegfeld Follies*, at the New Amsterdam Theater, New York. He is the first actor to receive this appointment in the *Follies*.

Alexander Gray, of *Annie Dear*, the Billie Burke show now running at the Times Square Theater, New York, is almost a duplicate of Richard Barthelmess.

John Sheehan and Ethel Davis are taking part in a cross-word puzzle skit by Philip Bartholomae, recently added to the program of the *Greenwich Village Follies* in New York.

Charlie Mack, of Moran and Mack,



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leading comedians in the *Greenwich Village Follies*, at the Winter Garden, New York, is the owner of one of the largest trunk factories in the country.

White and Manning, dancers, recently in *Vogues*, are now appearing at the Motor Square Hotel, Pittsburg. This week they are also playing a vaudeville engagement at the Aldine Theater in that city.

The three Eaton Sisters are now appearing in different theaters on 42d street, New York. Mary is in *Kid Boots*, at the Selwyn; Pearl is in *Annie Dear*, at the Times Square, and Doris is in *The Sap*, at the Apollo.

Grace Moore, prima donna of the new *Music Box Revue*, sang before 3,000 members of the Southern Society at the Waldorf-Astoria last Wednesday night. Governor Ritchie, of North Carolina, presided.

Donnelly and Tierney, nimble steppers in the 1924 *Greenwich Village Follies*, are now doing a satire on classical dancing in which an old derby hat is used in place of a Grecian urn and a yellow handkerchief instead of a floating tulle scarf.

Dorothy Addison, of *Artists and Models*, was given a farewell dinner by her fellow players at the Astor Theater, New York, last Saturday night, when the blond dancing beauty left the show preparatory to becoming the wife of Sam Coslow, who wrote some of the lyrics in the revue.

May Thompson, of *Artists and Models* of 1924, was given a reception by members of the show at the Astor Theater last week to make her return to the cast after an absence of three weeks, due to an accident sustained by her while performing.

Patricia O'Connell, daughter of John C. O'Connell, editor of the *Montgomery Advertiser*, has been made understudy to several of the principals in *The Student Prince*, the Shuberts' new operetta, at the Jolson Theater, New York. Miss O'Connell is also singing in the ensemble. She is a lyric soprano and is studying voice in the studio of Estelle Liebling.

Four members of the male singers in the *Floradora Sextette*, Century Theater revival, namely, Fred Packer, Lewis Christy, William Tillet and Minor McLain, attended *The Student Prince* at the Jolson Theater last week and held a reunion with Lucius Metz and Robert Calley, the other two members of the sextet, who are now singing in this highly successful operetta.

### Shows Under Way

(Continued from page 32)

necke, the famous Viennese composer, known here for his *Caroline* and *Love's Awakening*, has been brought over by the Shuberts and entrusted with the work of adapting and revising the score for American purposes.

*The Love Song* has been presented in Vienna under the title of *The Life of Offenbach* and in Paris under the name of *The Master of Montmartre*.

### "China Rose"

John Cort's Oriental operetta, now in rehearsal, is announced to make its bow at the Hollis Theater, Boston, the evening of December 24, with the intention of letting Broadway see it January 5.

### "No, No, Nanette"

The New York company of *No, No, Nanette*, for which H. H. Frazee is understood to have already engaged Donald Brian, Wellington Cross and perhaps a few others, not counting Louise Groody, of the original Chicago company, has not reached a definite state as yet. Meanwhile, Frazee has organized a special company of that musical comedy hit, headed by Cecil Lean and Cleo Mayfield, which is to open in Detroit December 28. It is expected to play there for two weeks and then move on to Pittsburg, Cleveland and other large cities.

### "Her Majesty"

B. C. Whitney is expected to start casting this week for a new operetta entitled *Her Majesty*.

### "Prince and the Girl"

Guy Bragdon is busy rewriting the book and conducting rehearsals of *The Prince and the Girl*, a musical version of a foreign piece called *The Dutch Girl*. The score is by Emmerich Kalman and Carl Hemmer, noted Hungarian dancing master, will stage the numbers. Phoebe Crosby, last seen here in *The Magic Ring*, has the prima donna role.

### New Shubert Stands in New England Territory

Boston, Dec. 13.—Negotiations are under way between the Walters Amusement Agency, of this city, and the Shubert booking office in New York for the presentation of Shubert attractions in Lawrence, Haverhill, Manchester, N. H., and Portland, Me., with the time so divided between the four places that the total will take up an even week. A meeting is to be held here December 23 for the purpose of arranging the details of routing and other matters.

There has long been a demand in the smaller cities thruout New England for good road attractions and if the same shows that go to Boston are given to the towns mentioned in the plans now under consideration it should prove a profitable venture.

### Bride Visits Old Crowd

Chicago, Dec. 13.—Mrs. Charles E. Blake visited back stage at the Apollo this week and saw old friends in the *Greenwich Village Follies*, which in itself doesn't sound like much of an item. Last year when the *Ziegfeld Follies* was playing at the Winter Garden in New York its prima donna was Astrid Olsen. Last summer she was married to Charles E. Blake, one-time press agent for William A. Brady and now in business with his father on the south side.

### Second "Student Prince"

New York Dec. 13.—A second company of *The Student Prince*, the Shuberts' outstanding success at the Jolson Theater, is to be organized very soon. It will probably go straight to Chicago. Casting is expected to get under way next week, and report has it that Venita Lanier, who has been appearing with Lionel Barrymore in *Laugh, Clown, Laugh*, may play the part of the Grand Duchess Anastasia, which is being played by Florence Morrison in the original production.

### Gertrude Lawrence III

New York, Dec. 13.—Gertrude Lawrence, the English star, has been out of *Charlot's Revue* for more than a week, being laid up with pneumonia in a Toronto hospital. Jessie Matthews is taking her place. The indications are that Miss Lawrence will be able to rejoin the show in Philadelphia about 10 days hence.

### Chorines Help Christmas Fund

Natchez, Miss., Dec. 13.—Jack Goodman, advance representative of Frederick V. Bowers' musical comedy, *The Love Bet*, has arranged for six beautiful girls from the chorus of his show, which is to play here December 17, to appear in the streets of the town and sing carols in the drive to collect a big Christmas fund for the poor children. Bowers also will sing.

### In New "Blossom Time"

New York, Dec. 13.—Knight McGregor, Ramon Ponce, Ross Mobley, Samo Marco, Theresa Hermann and the Merry Sisters have been placed by James Dealy in the latest *Blossom Time* Company, which has opened in Pennsylvania for a tour.

### "G. V. F." Mopped Up

Chicago, Dec. 16.—The *Greenwich Village Follies* is still thankful that on Thanksgiving Day it played to \$7,486.50 in the Apollo. Doc Hall, of *The Journal*, says "some shows die without knowing there is that much money in the world."

### "Top Hole" Back in New York

New York, Dec. 13.—*Top Hole*, the William Caryl musical piece starring Ernest Glendinning, which was forced out of Broadway a few weeks ago and has since been playing in Boston, will return next Monday for a week's run at the Colonial Theater, which was recently added to the Subway Circuit. Ann Milburn, who scored a personal hit in the show, is leaving the cast tonight to appear soon in a new production.

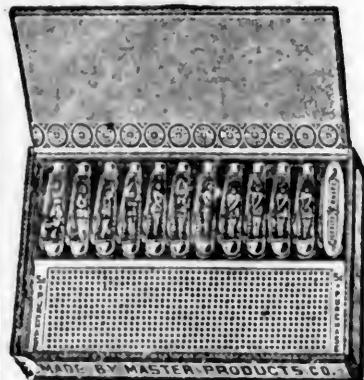
### Duncans, a Detroit Riot

Chicago, Dec. 13.—Advices from Detroit say the Duncan Sisters drew just under \$25,000 last week with *Topsy and Eva*. They will play in New York November 24 and it is said Broadway is quite curious about the show.

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# SHOWMEN'S LEAGUE GETS NEW CEMETERY PLOT

## Ground Adjoining Showmen's League Rest Bought at \$4,500 Considered a Splendid Bargain

Chicago, Dec. 13.—Edward A. Hock, chairman of the special Cemetery Committee, reported at the regular meeting of the Showmen's League of America last night that he had concluded a deal with Woodlawn Cemetery, as per instructions given him by the league, and had purchased ground adjoining Showmen's League Rest for \$4,500 cash, which will meet the burial demands of the league for a long period of time. The members generally felt that the purchase was a most satisfactory one.

Sam J. Levy, chairman of the banquet and bail committee, submitted his detailed report of the receipts, expenditures and all other details connected with the function just past in concise form. It was a report characteristic of the business-like, intelligent methods Mr. Levy has used in the entire conduct of the affair. The report was accepted, Mr. Levy and his committee were given a rising vote of thanks for the work that has been attended with such satisfactory results to the league, and at Mr. Levy's request the committee was discharged. Mr. Levy paid a tribute to the able co-operation of Zebbie Fisher, chairman of tickets; Col. Fred J. Owens, chairman of the program committee, and all others who aided him.

A full-page advertisement of the Showmen's League on page 19 of the current issue of *The Billboard* was the subject of interested inquiries from the brotherhood. A number of the boys wanted to know who ordered the ad, who paid for it and all about it. They all agreed that it was some ad all right. Sam Levy said when he first saw it he was puzzled as to who the donor could be who would go that strong financially for the league, especially just after he himself had finished separating the boys from a lot of fresh money for the banquet and bail.

On motion it was voted to draft a resolution of thanks and appreciation by

the league and send the same to Mr. Donaldson.

Chairman Fred Barnes reminded the boys that the purchase of the cemetery plot had left but a wabby fringe around the edge of the cemetery fund and said ways must be devised to get the fund back on two legs again. He told them to get to thinking something with a money ring to it.

It was decided to hold a dance in February, probably at the Hotel Sherman, while the fair secretaries are here, and a committee was appointed to dig into the matter and come back with a full report at the next meeting. On motion it was also decided to have a New Year's party in the league rooms. Sam Levy, Charles McCurran and Lou Keller were named as the committee in charge.

Somebody asked that Rubin Gruberg be required to explain why he is staying in Chicago so long after the banquet and ball. Rubin couldn't see whose blamed business it was, but finally said he had nowhere else to go.

Charles G. Kilpatrick reported progress as chairman of the membership committee and showed 'em. Larry Boyd said the idea of having a New Year's party was all right with him. Bob Hickey and Budd Menzel showed up last night after long absence, but both were quiet. Edward F. Carruthers and Charles G. Browning had been away a long time, too, and both said business was the cause of it all. Joe Rogers wanted it understood that there is to be no slip on the dance in February, as the boys will expect it. Chairman Barnes saw no chance of a slip. Then adjournment was had.

### KANSAS CITY

IRENE SHELLEY  
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Phone, Delaware 2084.

Kansas City, Mo., Dec. 12.—The writer wishes to extend to each and every member of the amusement world, whether friend or stranger, the familiar, ever-enjoyable greeting of a "Merry Christmas and a Happy, Prosperous New Year", and the hope that in 1925 the stranger will become a friend, as I want to meet and know as many of the kindly folk-troupers—as possible.

*Little Jesse James*, the musical show that was to have been at the Shubert Theater next week, has been canceled and the house will be "dark" that week, with Otis Skinner scheduled for Christmas week and *The Passing Show of 1923* for New Year's week. *The Junior League Follies*, coached under the direction of Ned Wayburn, is the attraction at the Shubert this week.

N. T. (Tex.) Clark, superintendent of Swope Park Zoo, lost or had stolen last week two valuable German police dogs.

Jack Short was a visitor here the last of November, leaving December 2 for Chicago. Mr. Short has been with the Marks' Exposition, and has had a continuous season since early in January. Closed at Cushing, Ok., November 22.

Louis Hemingway spent Thanksgiving away from K. C., but has returned, to be here probably all winter.

Grace Willbur Brown passed thru here

November 29 on her way to Arton, Ill., to join the Barlow Indoor Circus.

Kenneth Waite and Fred (Peggy) Poole were callers at our office last week. They closed with the Robbins Bros. Circus at Stillwater, Ok., the first of November, and, after a short tour of the country, came into K. C. Waite is appearing as the clown in the "Toyland" put on by the Jones Store Company for the kiddies from the first of the month until Christmas. This makes the sixth year Waite has been showing for this department store at Christmas time, and always makes a hit with his funny antics.

Meyer Schlom, formerly of the Al G. Barnes Circus, but now with the Christy enterprises, and contracting agent for the Golden Bros. Circus the last six weeks of the season, was in the city December 3 for a short visit. He was on his way to the Coast on business.

Harry A. Burns writes from Omaha that he is connected with the John J. Grier News Company there for the winter, making the first winter in several that he has not spent that time in K. C. Mr. Burns expects to make this city a visit about Christmas time.

Harry Newfield, concessionaire, with the Leavitt-Brown-Huggins Shows the past summer, but recently working around Winnipeg, Canada, arrived from that city November 29, and will be located here at least until Christmas has passed.

Harry Perry, special agent of the Isler Greater Shows, was a caller December 5 on his way to Chicago. Will be back this way before time to commence his spring work for the Isler Shows.

Walter Stanley was here December 4 on his way from Chicago to San Antonio. Everyone here was glad to see Walter again.

Louis Isler, owner and manager of the Isler Shows, was a K. C. visitor December 4, on his way home to winter quarters in Chapman, Kan., from Chicago.

George Howk, president of the Heart of America Showmen's Club, and Mrs. Helen Brainerd Smith, vice-president of the Ladies' Auxiliary, and Mr. and Mrs. Arthur T. Brainerd were among the Kansas City folk who went to Chicago to attend the "doings" there. All report a splendid time.

F. W. Holtzman dropped by the office last Saturday to inform that he and Mr. Marks have opened a store for Christmas goods and novelties at 10th and Main streets. Mr. Holtzman drove here from Pittsburg, Chicago and St. Louis. They have a store in the last-named city also for Christmas. They are featuring the California dahlia, a beautiful Christmas flower.

Friday, December 5, marked the "official" opening of this office in its new and larger quarters in the Chambers Building, and the writer is taking this opportunity of thanking all those who remembered her with flowers, telegrams and visits. The writer found it simply impossible to be in the office all day, for business reasons, and so missed some of our callers, but we are always glad when showfolk drop in.

Sport North and Company appeared in a sketch at the Globe Theater, December 4-6, and were warmly welcomed by their showfolk friends who were in the city. The North Bros., Ted and Sport, are well known in tent dramatic circles.

### PHILADELPHIA

FRED'K ULLRICH  
Phone, Tioga 3525. 908 W. Sterner St.  
Office Hours Until 1 P.M.

At the Theaters  
Philadelphia, Dec. 13.—Walter Hampden in *Cyrano de Bergerac* is playing a return date here (this week only) at the Shubert Theater and has repeated his

former fine success. The supporting cast is excellent.

Cobra closes its Philly Town stay this week at the Lyric Theater.

#### Continuing Shows

At the Walnut, *In the Next Room*; Chestnut St. O. H., *Battling Butler*; Adelphi, *The Busybody*; Forrest, *Sally, Irene and Mary*; Broad, *The Haunted House*.

#### Brief Bits

Fred Stone in *Stepping Stones* comes to the Forrest Theater week of January 5 for a limited engagement.

The Philadelphia Operatic Society gave a splendid performance of *Fra Diavolo* at the Metropolitan Opera House Monday night, and at the same house Thursday night the Philadelphia Civic Opera Company gave a fine presentation of *Cavalleria Rusticana* and *Pagliacci*. Both well attended.

Fay's Theater is giving a wonderfully fine bill of six acts and a feature photoplay, full week, and is doing immense business.

The three burlesque houses—Casino, Trocadero and Gayety—are all doing excellent business.

Dan Coleman, assisted by Alma Bater and Al Dwinnell, in his snappy playlet, *The New Stenog*, was the big laughing hit of the show at the Earle this week. Sharing honors were Lorraine and Minto and Otto Brothers. All three acts were guests of the Pen and Pencil Club for the week and thoroughly enjoyed the club's hospitality.

Chas. Soladar, of the new booking and producing firm, Soladar & Myers, in the Shubert Theater Bldg., last week opened one of his new shows on the Spiegelberg Time, titled *The Brinkley Girls*. The firm is busy placing shows and acts and is rapidly making friends at various show houses and amusement places.

Bessie Miller and Jean Marshall in *Bits of Diversions*, a new act, were a big hit at the Girard Avenue Theater last week. Miss Miller in songs and impersonations, closing with excellent dancing, scored finely and looked petite and dainty in her gowns. Mr. Marshall in good piano solos and accompaniments, combined with a good voice that blended well with Miss Marshall's, went big. The act as presented is well on its way to the big time.

Belle Story, the singer, left the bill Tuesday at the Earle owing to some one being ill in her family. Her pianist, Eric Zardo, finished out the week single. Jimmy Carr and His Orchestra, the added attraction, scored big, likewise Arthur J. Martel, the well-known organ soloist.

Lenora Biben and her excellent company of instrumentalists, singers and dancers were a great hit at the Globe Theater this week. Miss Biben's piano number and singing is the act's big feature.

Emmet Welsh Minstrels at the Welsh Theater are scoring a hit with their latest satire, *Our Cross-Word Puzzle*, and drawing fine houses.

Charlie Kerr (in person) continues to please and entertain at the Mandarin Cafe, and H. L. Callahan and his orchestra are scoring nicely at the Tai Ping Tea Garden. The garden is managed by Chas. C. Howe, from New York.

Mae Desmond and her players at the Desmond Theater gave a very fine performance of *Janice Meredith*. Its photoplay version is at the Aldine with Marion Davies the star.

Many of the theaters are already being dolled up for Christmas and the holiday week. Requests for seats are coming in heavily and from all indications it will be a record breaking holiday week.

#### Dodson Writes Menzel

Chicago, Dec. 13.—Guy and Melvin Dodson have written Budd Menzel from Paris, France. A part of the letter reads: "Just a line to let you know of our safe arrival. We took ship from Houston, Tex., being 21 days on the water, but we all have stood it very well. We might have got sick but for a very nice saloon on the boat."

"Bill Kehoe took out a 10-car show at the close of my season, opening at Sourlake, Tex., and his opening week was very good. I think he will make some money with it if he doesn't have too much bad weather."

#### Mrs. Waugh Gives Thanks

Writing from San Antonio, Tex., Mrs. Pearl Waugh, widow of the late well-known showman, Harry Murfy Waugh, wishes *The Billboard* to express her most sincere thanks to all showfolk and other friends and to lodges for their kindnesses and sympathies to her in her hour of deep bereavement, and for the beautiful flowers sent as tributes to the memory of her beloved husband.

#### Awarded \$10,000 Damages

Mrs. W. G. Wyatt, of the Johnny J. Jones Exposition, informed *The Billboard* from her home in Atlanta, Ga., that during her vacation at home, while the show is closed, her little nephew, R. Kubone, was awarded a verdict of \$10,000 in a suit that sprung from injuries suffered in March, 1923.

### Boston

(Continued from page 96)

*The Merry Wives of Windsor* and a beautiful pantomime, *Romance*, in three scenes, a story of youth and love, written by Mr. Gilbert. This also was given for the first time on any stage. The recitals were well attended. A few of the students who took part have been on the professional stage.

#### Hub-Bub

A wooden shack, similar to those erected by contractors, has appeared on Huntington avenue on the site of what was announced as the new home of the Jewett Repertory Theater. A sign on the side of it says that the new house will be ready in 1925 and that it is being built by the Jewett Repertory Theater Fund, Inc.

Lucy Currier, a pretty Boston "deb," has recently entered the cast of *They Knew What They Wanted*. She has been seen frequently in society theatricals here, showing great talent—sufficient, it seems, to warrant her taking up this work professionally.

William Philbrick, here with *My Boy Friend* in a character role, is a native of the Hub. He made his first professional appearance in 1889 in Hoyt's *A Trip to Chinatown*.

Henry Hunt, treasurer of the New Park Theater, is a son of Jay Hunt, now in picture work on the Coast, but for some 28 years producing manager and leading actor for T. B. Lothrop, now general manager of the Erlanger Theaters here.

It seems *The Old Homestead* is still able to get the money. The stock company at the St. James Theater broke the house record with its Thanksgiving week. Janette Hibbard, daughter of Mrs. Adelaide Hibbard, leading woman with *The Potters* and widow of a former Boston mayor, was recently operated on at the Charlestown Hospital, where she is now recuperating.

Frederick F. Minton, trombone player in the orchestra, at Gordon's Olympia Theater, Lynn, was recently married to Helen Collins, a non-professional. When the performers on the bill got wind of it they dragged Minton on the stage, showered him with rice, and made quite a celebration of the evening, giving the audience something extra by way of entertainment.

Eleven girl students from the Dance Studio of David Roma, former auditor-villain, took part in a local affair recently. Roma was to work in the special act that he arranged, but took sick at the last minute and could not appear. He called the turn *A Night in Moscow*.



## Here It Is, the Vendor

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SALESMEN WANTED. Reliable men, experienced with Tobacco and Candy Jobbers preferred.

Send for Our Illustrated Catalogue.

**NOVELTY SALES CO.,**  
902 Walnut Street, PHILADELPHIA, PA.

# Income Tax Department

Conducted by M. L. Seidman, C. P. A., of Seidman & Seidman,  
— Certified Public Accountants

**I**NCOME tax returns for 1924 will be filed under a new law that makes many changes over the last law. It will be the purpose of this series of articles, not only to point out and explain these changes, but also to unravel in as simple a manner as possible the mass of technical language with which the law is worded, so as to assist the layman in the correct preparation of his tax return.

It will be, of course, impossible to discuss the particular problem that may be confronting any one reader. For that reason, in conjunction with the articles, a question and answer column will be maintained, where individual problems submitted to the writer will be answered.

The first question that naturally comes up in the consideration of the income tax is the determination as to what persons are subject to the tax in the first place. Those who do not come under the law obviously have no incentive to become acquainted with its provisions. On the other hand, those who are subject to the income tax are charged with knowledge of not only every provision in the law, no matter how technical, but also the many regulations, rulings and court decisions that are constantly being issued in the interpretation of the law. It becomes very important, therefore, to determine who are deemed to comprise this latter group.

In the first place, there is the citizen of the United States. It makes no difference where that citizen lives—whether in the United States or in a foreign country—he is subject to the income tax. Nor does it make any difference whether none of his income comes from the United States, he is still subject to the income tax. In other words, a citizen of the United States may reside in Africa and derive all his income from the exploitation of diamond mines in Africa, yet he and his income would be subject to the United States income tax, in spite of the fact that none of his income was derived from sources within the United States.

Next comes the person who is not a citizen, but resides in the United States. For all practical purposes, such a person stands in the same position as does the citizen, for his entire income, whether derived within the United States or not, is subject to the income tax. In the case of a resident noncitizen, therefore, even tho all of his income may be represented by dividends in a French corporation, he would be subject to the income tax on it. The important part is that he is a resident of the United States, and as such he becomes subject to our tax laws.

But even the nonresident who never sets foot on the United States may be subject to the tax, for, to the extent that since his income is derived from sources within the United States, he becomes taxable thereon. For instance, an Englishman is subject to an income tax on the interest of bonds of a corporation organized in the United States, or dividends on the stock of such a corporation. Likewise, rentals from property located in the United States would be subject to tax, even tho the property is owned by a foreigner who has no actual contact or nothing to do with the collection of the rentals.

As a general proposition, therefore, it may be concluded that citizens of the United States and persons who reside here, tho not citizens, are subject to tax on incomes from all sources, and that nonresident persons are subject to tax on incomes from sources within the United States only.

It should be noted in this connection that wherever the word "persons" is referred to in a discussion of the income tax law it is used to include not only individuals, but partnerships and corporations as well. In other words, the same rules are applicable to domestic corporations as to residents of the United States; that is, they are taxable on their incomes from whatever source derived. Likewise, the same rule is applicable to foreign corporations as to nonresident individuals, to wit, they are taxable only on their income derived from sources within the United States.

Partnerships, as such, are not subject to tax, as they are not recognized as an entity distinct from the partners who make up the partnership. The partners, however, would be subject to tax under the rules already outlined.

Estates and trusts, on the other hand, are regarded as separate entities and hence are subject to the income tax.

Another point should be carefully noted. The fact that a person is subject to tax does not necessarily mean that he is required to file a return or to pay a tax. It merely means that such a person comes within the scope of the law. Whether a return must be filed or tax paid is governed by a different and distinct set of rules. In other words, every one who must file a return would of course be subject to the tax, but it does not follow that every one who is subject to the tax must file a return. Likewise, every one who must pay a tax must file a return, but every one who must file a return must not necessarily pay a tax. These are three separate divisions, altho one is contained within another. The broadest division consists of those who are subject to the tax. The next division is of those that have to file returns. That subject will form the basis of the second article of the series.

## Haithwaite Returning Home

New York, Dec. 13.—Frederick Haithwaite, managing director of the Park Amusement Co., Ltd. of Leeds, England, is sailing today for London. Mr. Haithwaite has been here exploiting the new English ride, Hey-Day.

## Our New Tax Department

**I**NCOME taxation is undoubtedly one of the most important problems of the day. Every change in the law, every new regulation, every revised interpretation has a direct effect upon the taxpayer's account with the United States Government. Yet experience shows that the average person does not know how to correctly prepare his income tax return.

Believing that our readers would be vitally interested in a subject of such import, especially at this time, it has been arranged to have an income tax column which will deal with this question from a simple, practical viewpoint.

In this connection we have been fortunate in obtaining the services of Mr. M. L. Seidman, C. P. A., who will conduct this department. Mr. Seidman is a well-known tax expert and has been a close student of taxation in all its phases. He developed a plan of taxation that was submitted to the Senate Finance Committee in executive conference prior to the enactment of the Revenue act of 1921.

Mr. Seidman is a senior member of the firm of Seidman & Seidman, Certified Public Accountants, a nationally known tax and accounting organization. He is also chairman of the Committee of Tax Consultants of the Committee of American Business Men, an association composed of many of the leading business men of the country.

It is aimed to have the department appear weekly, and to further its scope Mr. Seidman has consented to answer thru our columns all questions that might be directed to him bearing on the subject.

Questions should be addressed to The Tax Editor, in care of this publication. All communications must be signed by the inquirer, but no names will be disclosed in the published answers.

## Ketchum's 20th Century Shows

Paterson, N. J., Dec. 11.—The Christmas issue of *The Billboard* arrived at the 20th Century Shows' winter quarters today, and it reminded the management that only three and one-half months remain before this organization will take to the road for its tour for 1925, which opens in Northern Jersey early in April.

Next season will find this organization greatly enlarged, and new and novel amusement devices have already been contracted for which will help make this amusement aggregation one of the largest in the East. All new canvas and banners have been ordered, as all of last year's canvas was disposed of.

New fronts have been built, and all the rides have been painted and repaired, so work at winter quarters is practically completed, with the exception of some new attractions which are being built.

The new calliope has arrived and has been mounted on a truck, to be used for street advertising.

Many old faces will be seen on the midway the coming season, as contracts have already been signed with several who have been with the show previous to this year.

B. KING (Press Representative).

## Michigan Supreme Court Holds Anti-Gambling Act Invalid

Lansing, Mich., Dec. 10.—The Michigan anti-gambling law enacted by the last Legislature was held to be unconstitutional by the State Supreme Court today. The decision held there was no record to show that the act was read the required three times before Assembly, and that it therefore is invalid. The law prohibited publication of betting odds on horse races, and also contained a clause providing punishment for gambling in any form.

—Richmond (Va.) Times.

## World of Fun Shows

Activity in Winter Quarters of New Organization

Paterson, N. J., Dec. 11.—Everything is moving rapidly in the winter quarters of the World of Fun Shows at 102 Birch street, Paterson, and when this new amusement organization takes the road for 1925 it will be one of the leading shows of its size in the East. The show will be of the 10-car size, carrying four rides, eight shows and 30 concessions, also two free attractions and a band.

The show will be under the personal management of Harold DeBlaker, while K. F. Ketchum will supervise the routing, booking and railroad contracting for the organization.

The new Motordrome and Trip to Mars are completed, and several new fronts are now in the course of construction. Everything on the show will be new when the tour starts. The show will open April 23 in Northern Jersey, within a few miles of New York City.

Among recent visitors at winter quarters were M. J. Lapp, Earl Hennings, James Crandall, Juliette Moreau, Martin Soutar, F. Fiedler, John DeBlaker, Roy Johnson and Franklin McAtee.

RUTH DESCH (Show Rep.).

## Macy's Expo. Shows

Wadley, Ill., Dec. 12.—T. O. Moss, well-known carnival showman, the past season with the C. D. Scott Shows, has accepted the position of assistant manager of Macy's Exposition Shows for season 1925; and joined the show here, as did Emmet Moss and wife.

Among the folks with the show at present are: Steve Avery, Mr. and Mrs. "Whitey" Eddieburn, G. White, Henry

## DIVORCES

Mrs. Elfriede Neeson, professionally known as Fifi Hanswirth, was granted an interlocutory decree of divorce recently from Dr. Victor Neeson, by Justice Lazansky of the Supreme Court of Queens, New York. The couple were married in Greenwich, Conn., in November, 1917, but had been separated on several occasions.

Thomas Kelly, New York songwriter, was named the defendant last week by Mrs. Lillie Louise Segar-Kelly, widow of Charles Segar, political leader of Philadelphia, in a suit for annulment of their marriage brought in Atlantic City, N. J. Kelly, who is said to be in Toronto at the present time, has to appear before the Atlantic County Court of New Jersey February 5, 1925.

Helen Leslie, one of the most popular of the screen heroines in the early days of the motion picture industry, now known under her married name, Helen Gracia Jaccard, recently was granted a divorce in Los Angeles by Judge J. W. Summerfield from Jacques Jaccard, screen writer and director. It was stated that a proper settlement had been effected out of court and no alimony was asked for.

Margaret Morgan, film actress, has begun action for alimony in Los Angeles as preliminary proceedings in a divorce case against Thomas J. Morgan, father of Jackie Morgan, well known in the films. She has asked the custody of the two children, both of whom are in the film.

Mrs. Pearl E. Wyman was granted a divorce by Judge J. W. Summerfield in Los Angeles, recently, from Edward Wyman, well known in the film world as Eddie Polo, on the ground of desertion. The couple were married February 3, 1908, and separated November 1, 1921.

Supreme Court Justice Bijur has reversed decision after hearing evidence in the case of Colin O'More, tenor of the San Carlo Opera Company, known in private life as James Herrod Hornberger, recently sued for divorce in New York by Mrs. Madeline Elizabeth Hornberger. They were married in 1916. Hornberger has an income of \$30,000 a year from his operatic performances and from records, his wife stated. She asked \$75 weekly as permanent alimony. O'More did not defend the suit.

Mrs. Susie M. Barnes was awarded a preliminary decree of divorce, December 5, in the Denver (Col.) District Court by Judge George F. Dunklee from George Barnes, former leading man at the Denham Theater there. Mrs. Barnes charged neglect. At the expiration of the six months' period required under the Colorado divorce laws Mrs. Barnes will be awarded her final decree. A property and money settlement was arranged outside of court.

Mrs. Charles Nolan Thorpe, an actress, known on Broadway as "The Jada Girl", and whose stage name is Manilla el Mori, was given a divorce decree December 5 in San Francisco by Superior Judge Deasy from Charles Nolan Thorpe, a musician. She was also granted the custody of her three-year-old daughter, Blossom Malone, diminutive screen star, who scintillated in *Bushy Green*.

John G. Robinson, Jr., attorney and great-grandson of the founder of the John Robinson Circus, was named defendant in an action for divorce and alimony filed recently in the Domestic Relations Court, Cincinnati, by Mrs. Judith S. Robinson, daughter of Dr. James Silcott, of that city. They were wed June 1, 1924. The allegations of gross neglect are denied in a counter suit filed by Mr. Robinson.

## Jos. R. Curtis in Critical Condition

Joseph R. Curtis, secretary of the Chattanooga Inter-State Fair, Chattanooga, Tenn., who, as mentioned in last week's issue, has been ill for more than six weeks, is still in a critical condition, but resting somewhat better, according to a wire from Judge Sam Conner, president of the fair association.

## To Ship Buffaloes to 101 Ranch

Fort Pierre, S. D., Dec. 12.—A special train carrying 125 buffaloes from the Scotty Philip Ranch here, will soon leave for the 101 Ranch at Marland, Ok. It is expected that the buffaloes will be used in making pictures at the ranch.

## SLOT MACHINE SACRIFICE

Account of town and county closing, have for sale seven 5c Mills Mini Venders, \$20.50 each; four Mills 25c Operator Bells, \$40.00 each. All have straight fronts. Latest styles. Wire one-third cash deposit, balance C. O. D., if you mean business. FRED JOHNSON, 18 W. 3d St., Newport, Kentucky.

## WANTED

Feature Motordrome Riders, also Lady Riders. All winter work. Salary or percentage. Must be capable of properly caring for machines, steady and reliable. Capt. Jack Merrill, Walter Kempf let me hear from you. Wire; don't write. EDDIE DUFFY, Melbourne, Florida.

## Stilt Walker's New Stunt

London, Dec. 13.—Walter Howard, well-known stiltwalker, recently attracted much attention when he stood on tremendously high stilts and painted his house. Howard is about 60 years of age.

## Auto Race Pilot Hurt

Houston, Tex., Dec. 14.—"Wild Bill" Wade, professional automobile race driver, was seriously injured at the Houston Speedway today in a race when his machine jumped the embankment and crashed into several parked automobiles, turned over and burst into flames. At the hospital it was said his condition is critical.

Spellman, R. J. Huggard, Jack Thompson, M's. Thompson, Mr. and Mrs. Charles Manning, Mr. and Mrs. Weeks, R. E. McCune and wife, Chief Lone Bird, Frank Blankenship and wife, "Oh, By Jingo" Crawford and wife, "Jazz" Warren, Jerry Barnes, "Slim" Wilder, Mr. and Mrs. Gillespie, Sam and Emma Lou Hawkins, "Blackie" Joiner, Ed Brink, Ernie Willis, Jack Myers and wife, and about 40 others. "Gov." J. A. Macy just put in two weeks in the hospital at Talladega, Ala., and while out of the hospital is not in the best of health.

Visitors at Talladega included "Skidoo" Powers, Bob and Ruth Bloom, Dan Mahoney and Mr. and Mrs. Gallagher, of the *Rose Bud Girls* tabloid show.

Business continues as good as could be expected considering the weather.

Dick Silco and his band are expected to join next week, at Lanett, Ala., which, on account of being on the State line, is really West Point, Ga.

The show will open its regular season about the middle of April at Williams-town, Ky. All of which is according to an executive of the above shows.

Billposters Strike

Boston, Mass., Dec. 13.—A strike was called by Local 17, I. A. B. P. and B., at the Donnelly Advertising shop last week. This affects Boston, Cambridge, Somerville, Malden, Lynn, Salem, Framingham, Taunton, Newton, Waltham and Brockton. All the members are out and billposting is said to be at a standstill, as far as commercial work is concerned. This does not affect any of the theaters. About 75 billposters are affected by this strike.

Showfolks in New York

New York, Dec. 13.—Among week-end arrivals here were the following: Clint W. Finny, general representative of Miller Bros' 101 Ranch Wild West and Far East, and F. J. Frink, railroad contractor, of the same shows; George I. Dobyns, of the shows bearing his name; Mr. and Mrs. Charles Sparks, of the Sparks Circus, and Col. M. B. Lagg, well-known carnival owner.

Corbeille Arranging Change in Showfront Lighting

New York, Dec. 12.—Louis Corbeille, well-known showman, now an attaché of the Johnny J. Jones Exposition, is in New York arranging with an electrical firm for a complete change of lighting effects on the big amusement organization's various show fronts. Illuminated, flashing titles are contemplated.

John T. Benson to Florida

New York, Dec. 12.—John T. Benson, representing Hagenbeck, Inc., of Hamburg, Germany, is scheduled to leave here Monday for St. Petersburg, Fla., with a shipment of animals for the newly constructed experimental station at that place.

Fleming Visits Home

New York, Dec. 13.—William C. Fleming, general representative of the Johnny J. Jones Exposition, left here Wednesday for a few days' visit at his home in Buffalo. He expects to return early next week.

"Open Shop" for Circus Advance

business—its transient character—makes it absolutely necessary to have the "hold-back" system, and this is in vogue in every department of every circus and always has been. Any proposition which requires the abandonment of the "hold-back" cannot be considered by us. A vast majority of circus billers approve of the "hold-back" because they know that then, in spite of all circumstances, they are sure to have some money when the season ends.

"Also the demand for a 70 per cent increase is absurd. Any one would consider it as a joke and not to be taken seriously. Had only an increase of five or ten per cent been demanded by the billers, it would have at least been considered by us and possibly an agreement could have been reached in such a case."

"Under the circumstances," stated a prominent circus man, "only one thing remains for us to do, namely, conduct the advance of the circuses on the 'open-shop' basis. We would not refuse union labor, but we would reserve the right to engage as many apprentices as we wished, to employ union men who were behind in their dues or not in good standing, and we would, in case of 'open shop,' adopt the same form of contract as was used the last two years with the sanction of the union. Our meal and lodging allowances, as well as salary, would be doubled."

"More press agents will be engaged and fewer billers and less paper and banners used," declared another prominent circus man, "but we will guarantee the public will know our circus is coming."

From several reputable members of "locals" and the "alliance" who were interviewed it was learned that they are dissatisfied with the demands made by the Billers' Union. "We think the union has overstepped the mark by being unreasonable," one of these road men said. "The men who control the union and who have not been with circuses lately do not know what splendid treatment and courtesy the circuses extend to us billers now."

"If I am in need and must have \$50 the winter and wire the circus for which I have worked or by which I am engaged for next season, it will send it to me. That is more than the local to which I belong would do," was the opinion of another biller who said he is in good standing. "Had the alliance only demanded a ten per cent increase we might have got somewhere, but now we probably will not get anything, and a lot of us will be forced to be 'scabs' because we must work, and I for one will work for the circuses rather than quit even if the agreement is not signed."

Another road biller said: "We want all we can get, but I agree with Brother [ ] that our overzealous brethren have about ruined our chances. I have been

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BOYS! YOU'LL MAKE MONEY!

If you concentrate on this LAST MINUTE SPECIAL. 60-inch INDESTRUCTIBLE OPAL-ESCENT PEARLS, The Best Money Maker of the Season. \$7.50 Doz. while they last

- 24-Inch. Indestruct. Opalescent. Doz. .... \$ 4.00
30-Inch. Indestruct. Opalescent. Doz. .... 4.50
36-Inch. Indestruct. Opalescent. Doz. .... 5.00
60-Inch Indestruct. Opalescent. Doz. .... 9.00
72-Inch. Indestruct. Opalescent. Doz. .... 10.00
4-Strand Pearl Bracelets. Dozen. .... 6.60
Above have Brilliant Stone Clasp.
Large Choker, Uniform Pearls. Doz. .... \$ 6.00
2-Strand Necklace, Graduated Pearls. Doz., 8.00
3-Strand Necklace, Graduated Pearls. Doz., 12.00
Snapped with Square Colored Stone. With Fancy Boxes. 50c Dozen Extra.

We carry a full line latest importations in Colored Crystal Beads, from \$2.00 Dozen up. Imported Strips Beaded Bags, \$7.00 Dozen. Imported Frame Beaded Bags, \$12.00 to \$18.00 Dozen. 10% DEPOSIT ON ALL C. O. D. ORDERS. Rush your orders for immediate shipment. LA ROSE IMPORTING COMPANY, 39-41 Eldridge St., New York City

"SHOOTSCOPE"



Money Getters!

Let these machines earn 1,000% profit a year for you. The "MUTOSCOPE" Penny Moving Picture Machine and the "SHOOTSCOPE" Pistol Target Machine are cracker-jacks for gathering the dollars. Operators everywhere are reporting wonderful earnings. Why don't you get your share? Write today.

INTERNATIONAL MUTOSCOPE REEL CO. 538 West 23rd Street, New York

"MUTOSCOPE"



treated mighty fine by the circuses for which I have worked lately and have no complaint whatever to make and like every one on our ear. It would not take much of an increase to satisfy me."

Other road billers stated that they understood there was not a single active biller from the circuses at the St. Louis convention—not a man that was on a circus bill card the past season.

A well-known "business agent" asserted that the union had been too easy on circuses and that the men were entitled to a big increase. When this business agent learned he was being criticized for asking such an increase he replied: "You road men have always said we did not do anything for you. We are now going to show we can and will do something for you—a lot."

One of the possible results of the present situation, it is said, may be an organization of billposters consisting of road men exclusively, and it is believed by the men interviewed that a sufficient influence could be brought to bear to secure a charter for such an organization.

When asked about this plan a circus man replied: "We do not object to doing business with a union—with any union—but it must be reasonable and not attempt to compel us to revolutionize our methods of operating a circus or turning the ticket wagon receipts over to it." Continuing he said: "A union controlled by and confined to road men certainly would be as capable of protecting the interests of road men as is the present organization."

Stanley Joins J. George Loos

(Continued from page 5) the Midwinter Valley Fair at Hartington to a big business. After their closing the shows will have had a season of 42 weeks, including 20 fairs and celebrations, which, coupled with good weather, have made the year one of the most successful of their entire career. Mr. Loos will again next year personally manage the show, carrying 25 cars.

The exposition features inaugurated by this company for which it carried four mammoth tents, 30 by 200 feet, each complete with booths and decorations, at the Midwinter Valley Fair, have proven an outstanding success and will be continued.

With one exception the entire staff will be retained. Raymond D. Misamore will again be with the organization as secretary and treasurer.

Competitor for "Chauve-Souris"

(Continued from page 5) Yushny to be a master of the stage in a new manifestation of art from whom every regisseur, artistic stage director and producer should learn. He began his career as a young provincial actor in Russia and quickly became a central figure of the Russian art. Since leaving the Imperial Theater, Moscow, about three years ago, Yushny has become one of the most popular theatrical directors in Europe. His originality is based on the fact that, although his creations are essentially Russian, they are universal in their manifestation and elemental appeal.

When Yushny appeared in Copenhagen the celebrated critic, Brandes, was roused to great enthusiasm over the Russian's art. Brandes is reported to have said that Yushny's theater is in its general line the same miniature theater as Baileff's, but with a very great difference in that it has the same qualities from the point of view of presentation and

staging, but is immeasurably higher on account of Yushny's Oriental temperament, potential fire and penetrating personality. The London Post likewise stated that Yushny is the counterpart of Baileff, but, whereas Baileff smiles blandly and talks little, Yushny is full of jokes and subtleties to which the audience readily responds.

Dodge will present Yushny and his revue in the Frolic Theater, atop of the New Amsterdam Theater, beginning Monday evening, December 29, two weeks before the Chauve-Souris is announced to open. The company, together with scenery and costumes for four complete changes of bill, is leaving Yushny's own theater in Berlin about this time and will arrive here aboard the Olympic on her next landing.

Equity Plans Greatest Ball

(Continued from page 5) gram, according to Frank Dare, Chicago representative of Equity.

The biggest figures in the professional, financial and society circles of Chicago are back of the ball again this year as they have been in the past. The power and prestige of the Gold Coast and the South Shore—not forgetting La Salle street—are helping to make of the Equity Ball this year the greatest event of the kind the actors have ever given. Its unassisted harmony and picturesque magnificence last year and year before set standards surpassed, perhaps, few times anywhere in the world. They're going to try for still bigger things this year.

Proposed Copyright Bill the Most Forward Step in Interest of Author and Composer

(Continued from page 5)

In Congress as an administrative measure, and toward that end a special committee, headed by Eric Schuler, of the Authors' League, left for Washington today, where it will take steps to have it brought before the House immediately.

Pre-eminently it is a writer's bill, designed to give him absolute control over his domain, and does away with many advantages now enjoyed by publishers—music or book—theatrical producers and mechanical recording companies. Every possible enterprise connected with copyright will be concerned with the new bill and a stiff fight from various opposition sources is inevitable.

Authorities who prepared the draft of the bill and authors and composers in back of it are determined to put the bill thru at all costs, believing that such a measure is highly essential to the further progress of writers in this country. Their sponsor in Congress, it is said, will be no first-term representative, who is usually licked on many of his bills before he starts, on general principles of the house, and their effort is not to be confused with that of the weak bill presented last session in reference to the radio question.

This far-reaching measure provides for the United States to enter the International Copyright Union as a country of the first class. Copyright in the U. S. shall extend to the works of all citizens of all countries which belong to that union.

Copyright shall endure for the life of the author and for a period of fifty years after his death. It shall include "all the writings of an author, whether published or unpub-

lished," and also books, periodicals, lectures, sermons, addresses, dramatic and dramatic-musical compositions, separate musical compositions, maps, works of art and reproductions thereof, engravings, drawings, plastic works, photographs, prints and pictorial illustrations, motion pictures, scenarios, works of architecture, models or designs, choreographic works and pantomimes, scenic arrangements, phonograph records and player-piano rolls.

The rights granted are exclusive, and include the right, to copy, print, reprint, publish, produce, reproduce or transmit the work IN ANY FORM; to vend or otherwise dispose of it; to authorize its use IN PUBLIC IN ANY MANNER OR BY ANY MEANS WHATSOEVER; to translate, re-produce, rearrange, dramatize, convert into a photoplay, arrange or adapt; to complete or execute it if a work of art, to deliver or authorize the delivery of a lecture, a sermon or address; to communicate by any means of broadcasting, telephoning, telegraphing, OR ANY OTHER METHOD FOR TRANSMITTING SOUND OR PICTURES; to publicly perform, exhibit, represent or produce.

The proposed bill further provides, copyright to be divisible, as to its separate parts, the author being empowered to assign printing and publishing rights to one, reproducing rights to another, performing rights to a third party, and so on.

Mechanical reproduction clause provides FOR NO FIXED ROYALTY RATE and does not continue the compulsory license provision of the present law. The copyright owner may himself reproduce his work without being required to permit anyone else to do it. Penalties for infringement range from \$250 to \$5,000. Registration of the copyright is not obligatory.

In presenting its bill the Authors' League of America is taking the initiative not only in behalf of its members but of every other organization which has the interests of the author and composer at heart. Such organizations when informed of the draft for the new bill professed ignorance of its existence, while others admitted having been told of it by at least one member of the committee which went to Washington, but that no actual copy of the draft had been seen.

E. C. Mills, chairman of the Advisory Board of the American Society of Composers, Authors and Publishers, said that the draft had come to his notice thru one of the committee who happened to be a member of the society. The committee held a closed meeting at the rooms of the Authors' League Friday afternoon.

Commenting on the proposed bill, Mills believed that the society would be in whole accord with the measure, but until officially introduced in Congress and taken up by the Board of Directors of the society he was unprepared to take a definite stand. He admitted that the measure was revolutionary in its protection to the author and composer, especially in its reference to the compulsory license clause. He pointed out that the bill would allow a song writer to divide his copyright in several different directions, and withhold mechanical reproduction rights from one phonograph concern and give it to another. The new law leaves the copyright owner to bargain with the record manufacturer instead of taking the two cents per reproduction allowed by law. He also said the new Act automatically cleared up many questions on copyright now pending in Congress, especially in so far as radio performances were concerned. On the face of it he found many fine features of benefit to all who wrote.

600 at Dinner to Felix M. Warburg

(Continued from page 5)

of the Federation. Cantor was brought up by the Jewish Orphan Asylum and Tannen was cared for by the Sunrise Lake Camp. Although it was not broadcast, this may be the reason for the generous response at the dinner, which was arranged solely by the theatrical profession in recognition of the multifarious philanthropies of Mr. Warburg on behalf of the members of his faith.

Mr. Warburg was the first president of the Federation, which was organized to maintain a central fund for distribution to the various Jewish welfare and charitable institutions in the city. Adolph Zukor, who was chairman of the committee that arranged the dinner, read a sympathetic letter from President Coolidge, in which Mr. Warburg was praised.

Provisions for only 400 were made at the dinner, but approximately 600 crowded the dining room. The speakers were: Charles M. Schwab, steel magnate; Max D. Steuer, lawyer; A. L. Erlanger and Julius Tannen. The latter came here from Milwaukee, cancelling two weeks on the Orpheum Circuit to make his speech. All touched humorously upon the stage and in a more serious vein made appeals for funds for the Federation.

Heading the long list of contributors was E. F. Albee, who gave \$5,000. Mr. Albee was unable to attend the dinner on account of illness. The pledges were contained on a long sheet of paper in the form of a note and 536 names of actors, actresses and producers appeared thereon.

Among those who attended the dinner were: Morris Gest, Lee Shubert, Jesse Lasky, William Fox, Daniel Frohman, Sam H. Harris and Irving Berlin. A feature of a musical program provided was Elvira De Hidalgo of the Metropolitan Opera Company.

Splendid Meeting Held By Iowa Fair Managers

(Continued from page 5)

enthusiasm, making the meeting go off with vigor and snappiness. There were at the convention several fireworks company representatives, booking agents from Iowa and Chicago, and other allied fair people, and M. T. Clark, general agent and Dennis E. Howard, secretary, treasurer and assistant manager of the S. W. Brundage Shows, were there with a wonderful display. At the banquet it is estimated more than 300 were seated. Admission to the various sessions was limited strictly to those fairs whose 1924 dues were paid.

Monday, December 8, Night Session

Promptly at 8 o'clock President M. E. (Pat) Bacon, of Davenport, called the meeting to order and announced that owing to the absence of Don Moore of Sioux City, song leader, the community singing would be dispensed with and the purpose of the evening session was to present and discuss questions of interest to all members. He announced the appointment of committees as follows:

**Resolutions**—R. E. Bucknell, Spencer; H. M. Ofelt, Burlington, and Chas. Ireland, Anamosa.

**Credentials**—Morton Bloom, Nashua; J. Perry Lytle, Oskaloosa, and Chas. Nelson, Bedford.

**Auditing**—E. W. Phillips, Maquoketa; Walter Light, West Liberty; H. S. Stanbery, Port Dodge.

Then followed round table talks and discussions. E. W. Williams, secretary of the association, started the talks by his remarks on credentials, stating that it had been decided it was unfair for those whose 1924 dues were not paid to attend and enjoy the hospitality of the association as did those not delinquent and it had been arranged that in order to get all dues paid if possible to allow no one to be admitted to the sessions and banquet unless these dues had been taken care of. He stated that 73 fairs out of 94 were all paid, a better showing than at any previous meeting, and it therefore would be necessary for all delegates to wear their badges to obtain admittance to the session room. Mr. Williams then proceeded to tell of the vaudeville program that would be given in the banquet room immediately following the dinner. George Bliss, of the Adams County Fair, Corning, started the discussions by asking how other fairs handled the question of concession men paying for their space. This called forth a lot of interesting opinions and observations.

D. L. Bryan, of Vinton, told how his fair, the Benton County Agricultural Association, handled the problem. He said that they had had cards printed telling the concessionaire that a certain percentage was to be paid on setup and the balance on the second day of the fair, and that this had worked out satisfactorily. A. H. Brooks of Independence followed, stating that they had not had much success with the concessionaire question; they did collect the fee from some of them when they came in, but some paid and some got away. J. Perry Lytle, of Oskaloosa, said that his fair, Southern Iowa Fair and Exposition, always got the money, as concessionaires paid on setting up. C. W. Reeder, of Leon, Decatur County Agricultural Society, explained that the concessionaire at his fair paid 50 per cent before coming in and 50 per cent on the second day of the fair. J. J. Owen, secretary of the Harrison County Agricultural Society of Missouri Valley, then suggested that resolutions be adopted that concessionaires pay on setting up, but Frank Price, of Mt. Pleasant, asked that this question be taken up at the meeting Tuesday.

F. C. Young, of Bloomfield, Davis County Fair, spoke of his personal experiences with concessionaires, and said that he expected to have them fulfill their contract on the spot, and that they did not have a wheel or gambling device on the fair grounds in 1924. C. N. Nelson, of Bedford, then discussed the old subject of gambling devices and asked if blankets were included under that head. D. L. Bryan, of Vinton, spoke in defense of blanket wheels and wheels run on legitimate basis, and said that every fair in Iowa had government men on the fair grounds when the fair was on.

President Bacon then advised the delegates on the subject of carnival companies breaking their contracts, and suggested that when this occurred and the fairs were left without a carnival that they report the matter to the secretary of the Iowa Fair Managers' Association, which in turn would take it up with the secretary of the International Association, of which Iowa is a member, and this contract-breaking carnival would find itself unable to operate. J. C. Beckner, of Clarinda, told of a carnival company breaking its contract for the fair, and C. W. Reeder, of Leon, said that the Decatur County Fair had made a contract with a carnival company in July for the September fair, but the carnival failed to materialize. H. M. Ofelt, of Burlington, secretary of the Tri-State Fair, said that fair required an appearance bond of \$2,000 from a carnival company, and this guaranteed appearance and compliance with every point of the contract. He suggested this as a solution.

C. H. Ireland, of Anamosa, followed with a statement of how the fairs in the Northeast Iowa Circuit had an agreement among themselves that any concessionaire or carnival defrauding any member of the circuit or not fulfilling contract would be barred in that section of the State, and this agreement was working splendidly and proving a valuable protection. C. H. Barber, of Mason City, secretary of the

North Iowa Fair, spoke in favor of reporting delinquent concessionaires and carnivals to the Iowa Fair Managers' Association and having them barred from other Iowa fairs. W. M. Clark, secretary of the Central Iowa Fair, Marshalltown, then said no resolutions could be passed to this effect or requiring concessionaires to pay in advance, for the reason that it would not and could not be made binding on all fairs. The evening session then closed after the delegates had sung Iowa.

Tuesday Morning, December 9, Session

President Bacon called the meeting to order promptly at 9:30, and introduced Don Moore, "The wild Sioux from Sioux City", song leader, who had the convention rise and sing two verses of America. The next order of business was the roll call and distribution of the free banquet tickets.

Charles H. Barber, of Mason City, treasurer, next read a very satisfactory report, setting out that \$1,124.79 had been received by him December 10, 1923, when assuming the trusteeship, and that he had taken in during his term of office a total of \$3,017.73, out of which had been paid \$405.05, leaving a balance on hand of \$2,612.68.

Mr. Bacon read a telegram from Les W. Emery, former member and at one time president of the association, but now located at Hibbing, Minn., regretting he no longer could meet with the boys, and extending best wishes for continued success.

The report of the Auditing Committee followed.

Secretary Williams next gave a complete and comprehensive synopsis of the year's work. Mr. Williams then told that M. E. Bacon had been appointed president to succeed President Emery, who had resigned in January this year because of leaving the State for a residence in Minnesota, and followed this with a report of cash received and expenditures. The amount on hand when he assumed secretaryship was \$1,537.27, out of which had been paid \$857.64, leaving balance on hand \$679.63; and he had collected some 1922, 1923 and 1924 dues, swelling this total to \$1,847.06, from which had been paid \$405.05, leaving now on hand \$1,442.01. This tabulation of figures was followed by a report of fairs behind in dues. A motion was made to strike off all back dues to 1924 and these be remitted to the delinquent fairs. After this was seconded Don Moore of Sioux City was on his feet objecting to same, and offered a substitute motion to the effect that fairs upon the payment of 1924 dues be cleared from back dues and on refusal to pay be dropped from the association.

Discussion of questions was taken up next. R. E. Bucknell, secretary of the Clay County Fair Association of Spencer, spoke on sanitation, and asked if the State department could take care of this under the supervision of Dr. Malcolm. Several delegates spoke of spraying.

President Bacon suggested that tickets be issued by the secretary of the Iowa Fair Managers' Association to the secretary, president, vice-president and treasurer of all Iowa fairs, county and district, as is the custom with other associations. This was put as a motion and seconded, but E. S. Estel, of Waterloo, objected, and he was followed by Don Moore, who said that the secretaries would not be bound by the promiscuous sending out of tickets and would not abrogate their rights in the matter. He asked to have the motion laid on the table, but the maker withdrew the motion, so no further action was taken.

A delegate from one of the new fairs, holding fair for the first time in 1924, asked to be informed about the limit of State aid, and A. R. Corey, secretary of the Iowa State Fair, replied that it was \$2,000, and that \$100 was retained from amount allotted each fair until the day of the State agricultural convention in December, and this amount was paid only to such fairs as had a representative present at this convention. He further explained that the dues of each member were one per cent of amount of State aid received by each fair.

K. L. Walling, of the Iowa Insurance Rating Bureau of Des Moines, the speaker of the morning, having arrived, was presented to the convention and made his address rather in the form of informal questions and answers, both coming from each side. He gave some valuable information on insurance rates and allied questions.

C. Ed Beman, treasurer of the Southern Fair and Exposition of Oskaloosa, said he felt that fairs were being discriminated against by insurance companies and there should be an organized effort of fair managers to have insurance rates in Iowa reduced. To this Walling replied that there was no discrimination against fairs. H. S. Stanbery in a report on insurance stated that out of 93 fairs in Iowa 70 carried old-line-company insurance, 6 mutual and 14 none. Value of grounds and buildings totaled \$4,967,286; buildings, \$2,300,000; total amount of insurance carried, \$1,177,513; total premiums paid 1913 to 1923, \$225,833.40; total losses in that time, \$19,429.50, or net premiums to insurance companies, \$206,453.90.

At the conclusion of Mr. Walling's talk he was given a rising vote of thanks.

Tuesday Afternoon, December 9, Session

After about 15 or 20 minutes of community singing, ably led by the redoubtable Don Moore, even tho he was hoarse from a cold, the meeting swung promptly into the program, and President Bacon introduced H. S. Stanbery, who read a paper on County Ownership of Fair Grounds.

After making and scoring some points, Mr. Stanbery presented R. E. Bucknell, secretary of the Clay County Fair Association of Spencer, who led the discussion on this subject. Bucknell told how his fair was operated and what made it the success that it is. He said that it was the town of Spencer that got busy with the idea of a fair and agreed to sell \$30,000 in stock before any building could be started, and then sold \$36,000 worth. He said the amphitheater was built by stock, which was paid off from the proceeds of earnings of the amphitheater, and then was owned by the fair association. The farmers of Clay and adjoining counties are all "sold" on the idea of the fair, and now they give good programs with the agricultural end and exhibits featured, and made ten or eleven thousand dollars the past season, seven thousand dollars of which went back into buildings.

Frank E. Young, secretary of the Davis County Fair, of Bloomfield, followed by suggesting going out into communities and selling membership tickets, thus getting stock breeders into stockholders.

Mr. Bacon explained that the county could buy land and give it to a regularly organized agricultural body, and if fair is not held the buildings, and all revert back to the county.

A. R. Corey, secretary of the Iowa State Fair, next read a paper on Importance of Live Stock Premiums to Our Fairs.

The discussion on this subject was led by J. Perry Lytle, of Oskaloosa, who said that without live stock the fairs could not be held and without premiums couldn't have live stock. Mr. Lytle then told of his fair, the Southern Iowa Fair and Exposition, its development, etc., and stated that contests of great educational value were held to get exhibits, and there must be enough premiums to help pay expenses of bringing live stock to the fairs. Then there was a general discussion of premiums.

Owing to the illness of D. L. Bryan, of Vinton, who was present, but who had been unable to prepare a speech or paper on his subject, Keeping Down the Expense of a Fair, C. H. Barber, of Mason City, led the discussion on the subject. Mr. Barber said that he began on the gates, reduced help, office assistants, number of policemen, etc., and adhered strictly to the budget system. He said his fair centered on more exhibits of one kind, and followed the rule of one premium to one exhibitor when one in a class, etc., and advised against cutting down on premium expense. J. Vanderwicken, Grundy County Fair, Grundy Center, said he followed a budget system and cut off on surplus help, etc. Was not going to issue any complimentary tickets, and cut off dead timber, such as two bands on one day. C. W. Reeder, of Decatur County Fair, of Leon, spoke on expenses, saying the secretary of this fair was the only officer who received any salary, and that the association paid out \$5,300 in premiums this year. E. M. Bacon then gave Davenport's solution of the problem, and told how this fair saved \$2,500 a year by having boy scouts, members of commercial clubs and civic organizations all donate their services as ticket takers, police, etc.

J. J. Finnegan, of the Elkader Fair, Elkader, said the way they cut down expenses was by eliminating what the patrons didn't like, which they ascertained by experiments.

E. D. Carter, of Perry, said that a fair could be too conservative and also too liberal, that advertising had put over her fair, the Tri-State, and asked what other fairs had expended in advertising. He was informed that A. R. Corey's year book gave the percentage at 5 to 20%.

The fourth topic of the afternoon, Exemption of Tax for Activities Held on Other Than Regular Fair Dates, was given by E. S. Estel, secretary of the Dairy Cattle Congress, of Waterloo, and, after a few humorous remarks, Mr. Estel went into his subject with enthusiasm and vigor. He told of how the fair association had put on an entertainment in October of this year after the fair, and how he had endeavored to prevent the Government's collecting any amusement tax on this entertainment, as it was for the fair, which was non-profit paying and subject to exemption. Mr. Estel explained fully the war tax, and stated that he had put in a claim to the Government for amount of taxes paid on the October entertainment admission, and was in hopes of having this sustained and the fair reimbursed. There followed a general discussion, led by C. H. Ireland, of Anamosa.

No. 5 of the program was an address by Fred Terry, manager of The Horseman, of Indianapolis, Ind., who after complimenting the Iowa association, saying it was one of the largest of its kind in the country, and stating he was born in Muscatine County, Ia., and got the "fair bug" there, read an interesting paper on the subject of *Advisability of National Association of County Fairs*.

Mr. Terry said in conclusion that the annual dues would be about \$10 a year and would mean the saving of thousands of dollars to the members. He said the States of Illinois, Indiana, Virginia, West Virginia, Pennsylvania and Michigan have endorsed the proposition, and he wanted Iowa to join the ranks. Mr. Terry received well-deserved applause on his address, and C. H. Barber moved that the matter be referred to the resolutions committee for action, which was seconded and made of record.

President Bacon then opened the Question Box and submitted the following questions for the convention's attention:

No. 1. What can be done with carnivals which fail to play contracted dates? No discussion.

No. 2. Auto racing as supplement to light harness racing for smaller fairs? No discussion.

No. 3. Where can we obtain judges for stock and other exhibits who are competent? Answer: From the State fair.

No. 4. Uniform purses for racing among smaller fairs? Don Moore asked if such a thing were possible?

No. 5. Should State veterinarian take charge of sanitation at county fairs? No discussion.

The next business was the election of officers for 1925.

E. A. Phillips placed the name of M. E. Bacon in nomination and E. S. Estel made the motion that the unanimous ballot of the convention be cast for Mr. Bacon, which motion prevailed. This same procedure was followed for the other officers, and the present ones were all elected for another term: Norton Bloom, of Nashua, vice-president; Charles H. Barber, Mason City, treasurer; I. W. Williams, of Manchester, secretary. All of these gentlemen made pleasing speeches of appreciation and thanks, and promised to work harder than ever for the organization's success.

Just prior to adjournment Mr. Barber moved that the term of all officers of the association should be for a period of two years, effective with 1925, when the by-laws could be changed to comply, and that officers be ineligible to re-election until two years after term expires. This motion was seconded and carried and now becomes a law of the association. After a warm commendation of this by Don Moore the meeting was adjourned.

The Banquet

Promptly at six o'clock delegates and guests of the Iowa Fair Managers' Association filed into the spacious Venetian ballroom of the Savery Hotel, 200 strong, and sat down to the following elaborate and delicious menu: Oyster cocktail, celery hearts, salted nuts and mixed olives, tomato bouillon and wafers, grilled sirloin steak, Bearnaise; special baked potato, extra sifted peas, head lettuce, thousand island dressing; Neapolitan ice cream, petit fole, coffee, cigars and cigars. Ray Harrison's singing orchestra furnished the music for the evening. They played only the latest and peppiest of songs and added much to the enjoyment of the diners. During courses the wild Sioux from Sioux City, Don V. Moore, led the singing, consisting of old well-known songs, with the tall corn song, Iowa, sung whenever anyone felt so inspired, which was pretty often.

About the salad time of the dinner Secretary Williams presented the Victor La Salle Loretta Four, Spanish strollers, to the guests, furnished the association thru the courtesy of the Ethel Robinson Attractions. And what a hit they made. With their Gypsy ways and songs, filled with temperament, vivacity and charm, they never grew tiresome to the diners, who applauded and applauded and kept them singing and circling around the banquet board until it was time for President Bacon to announce the speaker of the evening, Lawrence R. Hodgson (Larry Ho), of St. Paul, Minn., formerly mayor of that city, and who came to the Iowa fair men's meeting thru the courtesy of John C. Simpson, president of the World Amusement Service Association, and Frank Duffield, of the Theatre-Duffield Fireworks Company. Mr. Hodgson made one of the most sincere, heart-grIPPING speeches ever made at a banquet, in the opinion of the writer.

Mr. Hodgson pleaded for the old-fashioned ideal of human friendship, the best and biggest thing in life. There was an especially erected stage with a blue velvet back, with birds outlined thereon, to harmonize with the draperies of the Venetian room at one end of the room and apple blossoms gracefully decorated the side and ends.

Thru the courtesy of Kenyon Amusement Booking Exchange, of Des Moines, and the Roy Mack (Inc.) Revues, the next act on the program was Billy Malne and True Fristoe and the Dumbbell Quartet. Mr. Malne is a clever comedian and pleasing singer. The quartet songs all won much deserved applause. T. Nelson Downs, "king of coins", furnished thru courtesy of Low Rosenthal Amusement Enterprises, Inc., of Dubuque, followed. Mr. Downs was quick, clever and magnetic, and received many well-won encores. The Ladies' Iowa State Fair Quartet next sang two songs. The quartet is composed of Mrs. A. R. Corey, Mrs. John Back, Mrs. Theodore Heggen and Mrs. S. E. Lincoln, and was well received.

Next, by special request, Larry Ho (Lawrence R. Hodgson) recited Riley's

(Continued on page 113)

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Sanger Recovers

Chicago, Dec. 13.—Harry Sanger, well-known general agent, was ill at the Grant Hotel for 10 days, but is able to be on the street again. He missed most of the festivities of last week incident to the December meetings.

Correction

Chicago, Dec. 13.—An error occurred in the ad of the Universal Leather Goods Company, 442 North Wells street, in the Christmas issue. The price of a sample of each of the canteens which will be sent postpaid should have been \$12, instead of \$5, as stated in the ad.

Little Theaters

(Continued from page 43)

has produced fashions with great success. The Buffalo Players opened December 3 and closed their run December 13. Concerning Fashion, The Buffalo Evening News says:

The Buffalo Players have made a find, as produced and presented in the Playhouse, is a treat to be remembered with any delicacy served on any theatrical board. So often, heretofore, have the players been praised that your reviewer now feels at a loss to convince. But let it be said here that the players have achieved a triumph in research and revival which makes the efforts of the commercial stage look very shabby indeed.

The Buffalo Players recently tendered a turkey luncheon at the Hotel Statler in honor of Otis Skinner. Mr. Skinner gave an informal talk on the type of plays that are going over in New York. In the past the players have entertained Florence Reed and Elsie Ferguson.

CANTON TO HAVE LITTLE THEATER

Mrs. Irene Converse, well-known Canton (O.) artist of ballet and interpretative dances, has announced that she will sponsor in Canton a little theater. Mrs. Converse has secured the services of John W. Timen, director of the Seven Arts Playhouse, Los Angeles, to direct and appear with the Cantonians who will compose the little theater.

The first play, Uncle Vanya, by Tchekov, will be presented the first week in February as it was recently given under Mr. Timen's direction in California for the first time in English.

Little Theater Brevities

The Amateur Club of Seattle, Wash., is an organization of non-professional musicians and dramatists. The society expects to fulfill a two-fold need of local amateurs by providing musical recreation for experienced musicians and dramatists outside of professional circles and by offering a plan of development for young talent desiring to enter professional work.

Alice Brown's Children of Earth was presented by the Little Theater of Birmingham, Ala., December 2.

Friends of Drama, a little theater club of Springfield, Ill., is bridging the gap across the footlights between the actor and his audience by its unbiased criticism of current drama, as well as by its presentation of worth-while plays.

Three Wise Fools, presented at Greenwood, Ind., November 26 by the Greenwood Community Players, was the 15th successful play staged by the local talent.

The Des Moines Little Theater Society, Des Moines, Ia., presented A. A. Milne's three-act comedy, The Dover Road, November 23.

A public reading of Pygmalion, the next production of the Dallas Little Theater group, Dallas, Tex., was given November 24 in an endeavor to discover some new talent to use in future plays.

The Marionette Rats, players of Georgia Tech, Atlanta, Ga., presented Sneezer Et Cleopatrik, a comic historical burlesque, at Eggleston Hall, under the auspices of the Y. W. C. A., November 22.

Wives To Burn, a three-act farce, was presented by the Holy Name Dramatic Society, Springfield, Mass., November 27.

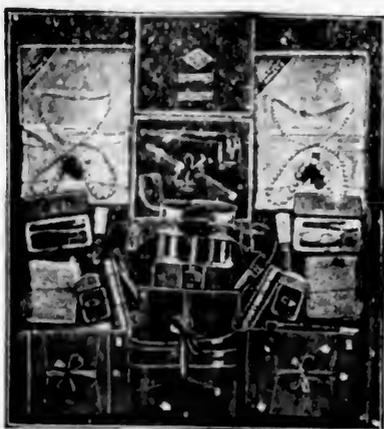
The Little Theater of the University of California put on a bill of three one-act plays at Wheeler Hall, San Francisco, December 5. The plays were Thursday Evening, Everybody's Husband and Trifles.

The Juvenile Players, Buffalo, N. Y., under the direction of John L. Stamp, revived Mrs. Elske's success, Erastus Eusan, during Thanksgiving week.

Community Drama Notes

The Village Players, 24 young men and women of Oak Park, Ill., are an interesting community drama group under the direction of the local Playground Board. The children's theater, directed by Mrs. Crawford, has started its winter production. The casts are made up of boys and girls from the playgrounds. Plays in rehearsal include The Testing of Sir Guyayne and Leave It to Polly. Through this theater of their own Oak Park children are learning the first principles of

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dramatics, the ground work for an appreciation of stage settings and color schemes.

About 100 residents of Leominster, Mass., recently enrolled for a community drama institute conducted by George Junkin for Leominster Community Service. Following the workshop method the course trained church, club and school leaders in the mechanics of production. At the close of the institute four one-act plays were presented at the Music Hall.

The Drama Department of the San Diego (Calif.) Community Service conducted a course in dramatic production from October 14 to December 2 under direction of Sybil Eliza Jones. A series of seven lectures and practical demonstrations closed with a model rehearsal. The course was offered to help those interested in producing plays for groups, clubs and organizations.

More than 50 boys and girls, ranging in age from 3 to 17 years, took part in the educational dramatics featured by the San Diego Community Service at its seven summer play centers. The children spontaneously acted fairy tales. Some of the intermediate groups took the additional step of writing their own dramatizations, thus giving themselves training in playwrighting. Favorite settings for the boys' plays proved to be King Arthur's court, Sherwood Forest and the haunts of Tom Sawyer. As far as possible the children designed and made their own properties and costumes.

Columbia Amusement Co. Still Maintains Deep Silence

(Continued from page 34)

ing their opinions conveyed to headquarters.

Discuss Ways of Obtaining Profit

There are, however, a few producers who have made a conscientious effort to live up to the requirement of the Columbia Amusement Company for a class to its shows by extraordinary expenditures for equipment, gowning and costuming with talent of the musical comedy variety and now see the fallacy of such an undertaking and are anxious to get back onto a more profitable paying basis by a reconstruction of their shows into real burlesque shows, and these producers are gradually affecting the morale of the entire circuit by their disgruntled discussions and debates with their associate producers.

Columbia Shows in Comparison

Anyone desiring to make a comparison of Columbia shows and those responsible for their production and presentation should read The Billboard's review of the Scribner-Daley Runnin' Wild show in The Billboard under date of December 6 and the review of J. Herbert Mack's Fast Steppers show, in The Billboard under date of December 13, for therein they will find an honest, unbiased, uninfluenced review of a show that Sam A. Scribner, general manager of the Columbia Amusement Company, is responsible for, and a review of a show that J. Herbert Mack, president of the Columbia Amusement Company, is responsible for.

Changes in Management

The recent changes in house managers on the Columbia Circuit are reflected in the following letter to producing managers:

"New York, December 1, 1924. "Dear Sir: "Isn't it possible or isn't there any way that you can think of to compel your managers to count the ticket boxes? On capacity nights the road managers will not count the tickets. They take the treasurer's statement for it. When the

house is almost capacity they count the small amount of dead-wood. This, of course, is easier than counting the tickets in the box.

"The traveling managers should make out their own rough statements. This would prevent error in copying. However, it is probably asking too much of the road manager to count the ticket boxes and make out a rough statement. The work is too strenuous for them and it is useless to ask you to have your manager help on the doors. We have done this repeatedly and we have yet to know or hear of a road manager helping on the door. They like to flatter the local manager by saying: 'I know the house is all right and I don't have to watch the door.' Sometimes the local manager is not so sure that the house is all right, and if the road manager doesn't watch the door the local manager has to and that keeps him away from his other duties around the theater. We cannot very well expect the local manager to watch the door, watch the ushers, watch the ticket seller, keep the line moving and then have to help the ticket taker because the road manager is sitting in his office with a cigar in his mouth and his feet cocked up on a desk.

"If the business in our houses, for any reason, drops off we change managers, but no one ever heard of a producer changing his road manager because his business is bad. He can go along year in and year out, and his business be rotten and still retain his job.

"Anyway, won't you please notify your road manager to count all tickets and make out a rough statement himself? "Very truly yours,

"COLUMBIA AMUSEMENT CO. "Sam A. Scribner, "Secretary and Gen. Mgr."

Lampooning Letters

The foregoing is not the only letter sent out to managers on the Columbia Circuit, during the past few weeks, for it is alleged that other letters of a similar nature had been sent out to house managers that are giving them much food for thought as to what is expected of them and as to what is going to become of them personally and everyone else on the Columbia Circuit, and while house managers and company managers are laying awake at night wondering what the final outcome will be as to their own position, many of the producers on the circuit are doing likewise, wondering if they will have any profit to show for their investment, knowledge and experience in producing and presenting shows according to the present requirements of the Columbia Amusement Company.

Theatrical Notes

(Continued from page 44)

undergoing complete renovation and redecoration. New equipment is being installed.

A deal was completed recently whereby W. D. Metcalf became owner of the Rex Theater, Pond Creek, Ok., formerly owned by J. S. Streets. The house will continue under the present management until the first of the year.

Harry Berglund has taken a five-year lease on the Mission Theater, South 45th street, Tacoma, Wash. The house was built last spring. It is modernly equipped, is of masonry construction and seats about 500 people.

Warner Brothers have taken over the Dome Theater, Youngstown, O., in keeping with their new policy to put the firm into possession of houses thruout the country where their product is not now shown.

A three-story building at Kingsport,

Tenn., is being rapidly transformed into an immense theater building, which will be operated by W. H. Harmon. It will be completed by February, and will be fully capable of housing road attractions.

McCarthy Brothers, Fargo, N. D., operating a circuit of eight theaters in North and South Dakota, have purchased the Grand Theater at Enderlin, N. D., and will offer motion pictures and vaudeville. It seats 450.

J. G. Jensen has sold his Victory and Hamly theaters, Pauls Valley, Ok., to L. E. Brewer, who has taken over their management. The Victory will offer pictures exclusively while the Hamly will offer a more expensive line of pictures and also will present road shows.

Here and There Among the Folks

(Continued from page 43)

and Frank (Bozo) Balley are in the company.

Lelgh Whipper, business manager of the Tolliver Smart Set Company, informs that after playing T. O. B. A. houses in Hot Springs, Shreveport and New Orleans, he will take the outfit into the "high grass". He says the company received new costuming valued at \$2,000 and that Mr. Karrasso, manager of the house they played in Memphis, declared the show to be the best dressed one he has played.

The Dixie Follies, a tabloid of 14 people, is playing thru the Shenandoah mountain district of Virginia and West Virginia, according to a letter from Mildred Ball. The company is now playing theaters and will spend Christmas in Roanoke, Junius Young, it pp V. Jones, Helen Young, Mildred Ball, Estell Dogan, James Weir, Bert DeLeo, Toby Page, Robert Tolliver, Aton Young and Elijah Andrews are the members.

Reports upon Sarah Martin's act, and the unit with her, now playing the Gulf Coast houses, indicate that the big girl has been improving her work as time goes on. She has been a good draw everywhere, according to our latest information. Incidentally, Miss Martin is one of the finest women insofar as the matter of deportment is concerned that we have on the stage today. Every Sunday sees her in church somewhere, and religious observations are serious matters with her.

Jess Dunson, publicity man for the John T. Gibson theaters, reports that Chocolate Dandies grossed \$4,500 Thanksgiving Day and did \$15,000 for the first week of four they were to play in the Dunbar. The second week was just a bit less and sales and advance reservations for the third and fourth were satisfactory. Mr. Gibson did not exercise an option for two additional weeks. The show plays in Jersey City, N. J., week of December 22, then into the Montauk Theater, Brooklyn, with the President Theater in Washington to follow, according to latest information.

J. A. B. Taylor's Aunt Hagar's Children is being reassembled in Lake Charles, La., with a view of playing 17 weeks of independent bookings. King Napple is staging the new production, and Mr. Taylor advises that entirely new equipment has been acquired. After these engagements have been filled the show will be offered to the T. O. B. A. Mable Bussard, Blanche Bussard, Ada Porter, Queenie Porter, Anne Mae Starks, Annie T. Merritt, Ruth Smith, George, William Wright and Don Yokum, all C. A. U. people, are in the cast.

The Pullman company has contracted with the Douglas Hotel, connected with the theater by that name, both owned by C. H. Douglas, in Macon, Ga., to accommodate all porters arriving in that city. The new contract is a creditable comment on the character of the house as the Pullman company always carefully investigates the hotels and stopping places submitted for its employees before giving official sanction to any one. The new contract does not interfere with the reservations that have always been made for performers.

Xmas Specialties

and New Year' Noise Makers

- No. 55—Jenny, the Balking Mule. Dozen... \$ 4.00
No. 25—Trixie, Climbing Monk. Dozen... 1.50
No. 3924—Rubber Santa Claus. Something 10.50
New. Gross... 2.45
No. 70—Heavy Circus Balloons. Gross... 12.50
No. 3928—Tumbledown Clown Balloons. Something New. Gross... 9.50
No. 2078—Ticklers. Per 100 \$1.00; per 1,000, 9.50
No. 122—Serpentine Confetti. Per 100 Rolls, 35¢; per 1,000, 3.00
No. 92—Snowball Confetti. Per 100 Packages, \$1.50; per 1,000, 14.75
No. 10—Carnival Assortment Paper Crepe Hats. Per Gross... 4.50
No. 21—Carnival Worden Clappers. Gross... 5.50
No. 250—Strong Loud Cardboard Paper Horns with Paper Shakers. Per Gross... 5.75

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## Minstrelsy

(Continued from page 49)

were the first to give a performance in Spartanburg, S. C., in five years, owing to the Harris Theater having been condemned for a long time. The White show played in the Frank Evans High-School Auditorium. Needless to say, the crowd could not be accommodated. A new theater is now in course of construction there.

Rumor has it that "Sugarfoot" Gaffney played cornet in a band that Jimmie Barard magnificently presided over in the years ago. At any rate Shug, has lately been discovered with a cornet to his lips in his dressing room!

"Scotty" McCoy of the O'Brien Minstrels has just received a combination uke and mandolin made specially for him by a New York concern. Each side bears a stringed instrument.

Concluding the Emmett Welch Minstrels' performance the other night in Philadelphia was a satire on the crossword puzzle, in which Harvey Brooks, Bob Girard, Charley Boyden, John Lemuels, Harry Patterson and Marty Hancock participated. It was a laughing success. Emmett Welch, Joe Hortiz, Jimmie Cooper, "Happy" Thompson and R. P. Lilly's Orchestra were other features.

Whitney Ward, known as "the ventriloquist minstrel," writes that since quitting the 11:45s he is located in Sidney, N. Y., where he operates a sign painting shop and has the concession privilege at the local theater. Occasionally, too, he produces an amateur minstrel show. He recently "caught" the Van Arnam Minstrels in Sidney and renewed many old acquaintances made during his three seasons on the op'ry.

Charlie Morris, comedian on the Lasses White Show, recently had a reunion with his homefolks at Charlotte, N. C., tho his home is at Gastonia, a few miles distant. Friends and relatives came in a body to put him across the night Charlotte was played. "Tis said all colors were a flying. Topping this, Charlie's home paper gave him a nice writeup. The same paper reported Lasses as being more than 50 years old, while Lasses draws the limit at "just-36".

Zip Lee tells in a most interesting letter of a party attended by members of Schepp's Minstrels in New York the other night. There was a seven-course dinner, followed by a musical program of a vocal nature, and then a fresh copy of *The Billboard* was served and perused. The 11:45 page was dwelled upon, he pens. Guests included Waldo Roberts, basso with Eddie Cantor's *Kid Boots* Company; Jack Cully, vaudevillian, and others. Water was served.

J. A. Coburn's Minstrels are again east of the Mississippi, business is splendid and everyone is feeling fine, writes Morris Nelson. Charles Donlan, principal tenor, is again in the lineup after a few days' layoff due to an attack of la grippe and a cold. Gray Hoffman, Carl Minch, "Slim" Vermont and Dale Carty are rapidly recovering from colds. Joe McAnalon, Irish tenor, and an old favorite with the Coburn op'ry, has rejoined and is filling out the strong singing party maintained by Cobe.

Dan Fitch's Minstrels are not a second edition of the Van Arnam Minstrels, as stated in this column, corrects Mr. Fitch, and to whom we ask that an apology be accepted. The Fitch Minstrels were organized, produced, directed, and are managed and owned by him, and are booked as a vaudeville act for two years solid. Mr. Fitch says he will organize two other minstrel companies for vaudeville within the next six weeks, but neither of them will bear the title of Dan Fitch's Minstrels.

Nat Dantelg, Ted Raiston and Harold Gillis, the last two producers for the Bremen Company of New York, visited Nell O'Brien in Cumberland, Md. Nat is producing shows for Rotary clubs and posts of the American Legion, but will be back on the road again soon, he says. George Scott, of Bissett and Scott, dancers, called on Sherry and Blake in Wheeling, W. Va. Jack Barry, who trouped on the Honey Boy Evans show, recently greeted Jimmie Barardi in person.

"Mike" Hanly, the dancer, called on the boys of the O'Brien show when Scranton, Pa., was played recently. He was formerly with the op'ry. Fred Daller, bass player with Dan Fitch's Minstrels, now playing vaudeville, visited William (Bugs) Willis at Wilkes-Barre, Pa. Edward Puhutsky, who formerly had a wire act and is well known in minstrel circles, visited Ed Leahy at Scranton. Puhutsky is now in the trucking business in Old Forge, Pa., in addition to being on the board of directors in the Miners and Merchants' Bank.

While playing Harrisburg, Pa., Ray Hogue, assistant manager of the Nell O'Brien Minstrels, met Oscar Lank, an old friend from his home town, Wilmington, Del. "Micky" Arnold, end man, was visited by John Forsythe, with whom he trouped on Guy Bros. Minstrels in another day. Mr. Forsythe drove his car 52 miles to see the show in Harrisburg. Jimmie Sherry, of Sherry and Blake, dancers, met Danny McCormack,

an old acquaintance, now with a *Mutt and Jeff* Company. They hall from the same town.

The Homer Meachum Minstrels closed December 6 at Berwick, Pa. Mr. Meachum advises that he found no business in the North for the minstrel type of show in tabloid form. The show opened September 1 at Raleigh, N. C., making a 14 weeks' season. Everyone was paid in full, he states, and all given a legitimate notice. Thus the op'ry was not closed because of going broke, as some might think, but before it did. Mr. and Mrs. Meachum have gone to St. Louis over the holidays before organizing a one-nighter to play in the West.

Al Tint, writing from Philadelphia, tells where members of the Meachum show have gone since the op'ry closed. He and his wife will remain in the Quaker City for a while. The Adlee Sisters, Bert Berry, Rudy Ruth and Herschell McQueen went with the Meachums to St. Louis, where a tabloid show will be formed. George Levy and Harry Corley went to Baltimore, Md. Billie Ford, blues singer, Tint's sister-in-law, has joined a revue in New York. Wayne Hinkle went on Marshall Walker's *Whiz-Bang Revue* in Altoona, Pa. Eddie Holmes is undecided where he will go. Eddie Willett went home to Jamestown, N. Y., to spend Christmas with his mother. Harrold Howell, carpenter, joined the Billy Allen Musical Comedy Company in Sunbury, Pa., December 8. "Sandy" Watson went to Altoona, Pa.

## Actors' Equity Assn.

(Continued from page 38)

H. Smith, Milton Strefel, Mikhall Mordkin.

Members Without Vote (Junior Members)—Edith Alexander, Esther Bell, Irma Kornelia, Helene C. Pierlot, Mikhall Orshansky, Nina Susoff, Eva Ward, Bronislava Pozhitskaya, Lydia Semynova.

## Chicago Office

Regular Members—Tom Bundy, Bob Stanley, Trilix Thomas.

Member Without Vote (Junior Member)—Richard Bradley.

## Kansas City Office

Regular Members—Harry Hugo, Rita Knight.

## Los Angeles Office

Members Without Vote—Dorothy Bushner, Mildred Carroll, Florence Rose Cleveland, Clorine Engle, Marie Gray, Olive Gray, Alice Jayne, Dorothy Kelly, Stephanie Newton.

## Magic

(Continued from page 45)

Madame Belle Fulton, the Rev. James J. Dickson and Dr. Aurora Shave. Evidence taken in these raids has been presented to the San Francisco grand jury.

## Magic Notes

T. Nelson Downs, reputed to be the best known coin manipulator, will entertain the members of the parent assembly of the Society of American Magicians at their annual banquet, to be held the first Friday in June at the McAlpin Hotel, New York. Richard Davis also will participate in the festivities with some of his favorite tricks.

Charles Nagle, the necromancer, is devoting much of his time to the development of new tricks. He reports that he is in demand for social functions which will keep him in and around New York for the best part of the winter.

C. J. Hagen, Life Member No. 1 of the Society of American Magicians, for the first time in many months is taking an active interest in the affairs of the organization. He is working out some intricate stunts which he will disclose at one of the monthly meetings of the society.

Howard Thurston will introduce several magical acts in the two-a-day next season. This, however, will not interfere with the booking arrangements for his own production. These acts, it is said, will be headed by magicians who have long been identified with the Thurston show.

Frank Ducrot recently entertained an illustrious audience of newspaper proprietors aboard the S. S. Helloland. Officers of the big liner and their guests also were in attendance.

Prof. John Mulholland of Horace Mann School, New York, acted as an escort to 18 Vassar College girls who attended Houdini's lecture last week at the Bardavon Theater, Foughkeepsie, N. Y.

## Berlin News Letter

(Continued from page 46)

vaudeville bills, it is Russia with its many Soviet circuses that gives bread to numerous native professionals. There are at present six Soviet circuses playing in the leading Russian towns and two more expected to open soon; the only complaint is the complete absence of vaudeville theaters, otherwise many more performers would be required. Living conditions are reported to be quite decent in Russia now and payment is still in American dollars.

The Henny, two-ring German circus, has opened in Amsterdam, Holland, at

the Carre Building and is doing capacity business.

*The Magic Mirror*, edited by the well-known manufacturer, Conrad-Horster, has made its appearance again, the entire magazine being printed in a novel three-color process and illustrated throughout.

## Vienna

(Continued from page 44)

would think if cabarets featured on their bills names of poets, dramatists and editors as part of programs offering pretty legs, robust female figures in revue, acrobatics, music and song . . . such as *The Voice of Spring*, by Strauss; *The Huguenots*, and *The Three Wanderers*? Well, in Vienna, the cabarets call on poets and writers and artists (painters, cartoonists, illustrators) as well as dancers and singers for entertainment. The Capua, among other cabarets, presents bills such as these regularly, but I must amplify this statement by stating that the poets, writers and artists thus called upon don't talk about art with long faces. They entertain!

Mascagni is expected to be in Vienna November 30 to direct his *Cavalleria Rusticana* at the Volks Opera. Also, he will write additional numbers for his operetta, *Yes*, which is to have its premiere at the Burger Theater. Later he will take the company on tour in Germany and Czecho-Slovakia.

Pola Negri, in course of her "return" trip to Europe, will stop in Vienna among other cities she will visit for the promotion of publicity connected with her films. What's the matter, Pola? The place for a film artist is in the film studio. Nothing like a good picture production for solidly built publicity. When film stars assume the functions of exploitation workers the public in Continental countries isn't going to be fooled.

Italians have a way of making senators of their dramatists, composers and directors. This has happened to Mascagni, Puccini and Pirandello.

After a long absence from the boards, Hanzl Niese is to have the leading role in a delicious comedy, *A World Without Men*, at the Lustspiel Theater.

Galesi, the Italian baritone, is to be guest player at the Stadt Opera in *Rigoletto*.

Richard Strauss will be guest director next spring at the Comedie Francaise in Paris. It will be his first appearance in Paris since May, 1914, when he directed the production of *The Legends of Joseph*.

Werner Krauss is coming to Vienna in March to play at the Kammerspiele, in plays by Shaw, Ibsen and also as Shylock in *The Merchant of Venice*.

*Commedia dell'arte in the year 2000* is a rather inappropriate name for Ellen Tels' midnight dance offerings at the Modernes Theater. The scenes are Russian in style and color, and the dance numbers lead one to think they were thought out instead of being rendered spontaneously. However, Miss Tels has a group of splendid dancers.

Sacha Gultzy's *Illusionist* has received a hearty reception at the Neues Deutsches Theater in Prague. Leopold Kramer had the title role and directed production. Manager Geyer, of the Kammerspiele here in Vienna, plans to give the play later and will ask Kramer to work in it with Maria Orska.

Director Hans Feyer, of Sacha Films, is to start production on a picture to be named *Pharaoh's Revenge*, this being based on recent activities of scientists in Egypt. Rather ordinary theme, but we'll see the results when the film is finished.

*The Courtesan of Venice*, an Austrian film which has been screened in most European countries, has been forbidden by the Berlin censor to be shown there. The story of this film is by Leopold Jacobson, of Vienna, and Fritz Feyer directed production. A woman who owns the Berlin theater which exhibited the picture has taken steps to have the right to present the film.

## Australia

(Continued from page 44)

artistes, including Harry Weldon, Hilda Glyder and Beryl Beresford.

The overseas actors of repute who are now doing exceptionally well in South Africa are Thurston Hall, who begins his season in Sydney at Christmas time, and Maurice Moscovitch, a Shakespearean actor who will open in Melbourne during December in *The Merchant of Venice*.

The Two Vagabonds, having created something in the nature of a record for consecutive appearances on picture theater programs throught the various States, are to leave soon for South Africa, from which country they may proceed to England.

Raimund Pechotsch, Australian violinist, is one of the latest musicians to see the possibilities of the picture show as an aid to the exchequer. This week he

is extracting sweet melodies out of a fine instrument at the Haymarket Theater.

Arthur Klein, formerly with the act of Burke and Klein, has been left on his own resources with his late partner having gone into the Royal show. *The Cousin From Nocheve*, Nothing daunted, this talented composer and entertainer is arranging an act with four girls and will open at the Haymarket, Sydney, November 29 with a season at Brisbane to follow.

That the Haymarket Theaters, Ltd., will not be outdone in the presentation of acts at their Sydney theater is evident in the marked activity now being displayed in that house, where, for some time, workmen have been constructing a handsome proscenium and widening the stage in order that vaudeville and concert attractions may appear under more congenial conditions.

The construction of the Federal capital at Canberra (N. S. W.) is so far advanced that next year members will meet at the provisional Parliament House for several brief sessions and will permanently conduct their business there in 1926. The population is increasing monthly, with the influx of home seekers, speculators, artisans and others, all of whom will need to be catered to from the standpoint of entertainment. Thus it is that John Fuller left by car recently from Sydney in order to choose a site for a theater. He says he is prepared to spend at least £20,000 on the building and its appointments and that he will begin construction as soon as the population reaches 7,000 or 8,000.

Wally Grant, formerly with Haymarket Theaters, Ltd., is now booking dates for Ada Reeve at some of the better class picture theaters. William Szarka, who has booked more big attractions than any other picture showman in Australia, has secured this famous vaudeville and revue star for one week at two of the Szarka Bros.' theaters at a salary of £250.

Alex Hellmrich, who already announced that he has the world's right of this recent production by Arthur Shirley, now states that he has commenced booking for his Australian picture.

Cecil Shannon, who has so successfully managed His Majesty's Theater, Hobart, on behalf of Union Theaters, Ltd., is on a business and holiday trip to Sydney. Mr. Shannon arrived last Saturday and has been conferring with Stuart F. Doyle and others regarding the situation of His Majesty's Theater, and has been securing some very useful attractions to use on his return.

Following on the many instances of ministers of religion introducing the motion picture as an aid to securing congregations comes the knowledge that Keith Desmond, one of the foremost monologists in this country, is touring some of the country picture shows of this State, presenting his artistic entertainment. On the last two Sunday evenings Mr. Desmond has recited at the Presbyterian Church, Mudgee, during the service, being accompanied on the organ, special music being arranged for the rendition of *Blind* and *Pat of Mine* for the first Sunday and *Be a Man* for the second service. The Rev. McDougall, B. A., who is described as a very broad-minded minister, considers the introduction of this form of entertainment in no way conflicting with the best interests of Sunday evening devotions.

Takeo and Koma Namba, Americans, open at the Majestic, Adelaide, today. Most successful actors are very thoro in their makeup. Among the amateurs there is also a desire for fidelity. P. W. Marony, a Gosford amateur elocutionist, last week, in order to complete his makeup as Sydney Carton for the Dickens sketch at the Taree (N. S. W.) Elstedford, went to the fowl house at the rear of the establishment where he was staying to secure a quill pen for the character. When he tried to grab a fowl the bird woke the neighborhood and the son of the poulterer, hearing from a boy that a thief was among the birds, seized a stick, skirminshed in the darkness and was on the point of knocking Mr. Marony out when he recognized him.

Florence Martin, New Zealand contralto, will go out on tour with Campbell and White's *Cockatoo Farm* Company next week. The show will probably be out 10 months.

William G. Craft, for 18 months booking clerk with Imperial Films, Ltd., recently resigned that position to take up an executive appointment with Mrs. Clement Mason, who will open an exchange soon, featuring the releasing of British Films.

Kate Rooney, Australian contralto, who was a conspicuous figure on the Australian concert platform some years ago, is coming back shortly to visit relatives. Edna Thomas, American entertainer, who specializes in Negro spirituals, recently gave a concert at the Town Hall. The place is rather big for this style of entertainment, but the artist put over an exceptionally novel show. Her success means that she will play a season at one of the smaller halls here.

Michael Zacharewitsch, violinist, who was seen here some time ago in conjunction with Cellini, will soon give a series of recitals.

George Audley, house manager at the Fuller Theater for some years, has gone to the Majestic, Newtown, while William Hurton, a Fuller New Zealand manager, takes over the Sydney house. Mr. Audley is a great friend to performers, many of whom will miss him from his accustomed post.

Sir Benjamin Fuller is expected back here in February. He has spent more than a year abroad. Wm. Quintrell, leader of the Tivoli Theater Orchestra, is on annual leave.

Ladies' Auxiliary

Bazaar Nets \$375

Chicago, Dec. 13.—The Ladies' Auxiliary of the Showmen's League of America held a bazaar in the Auditorium Hotel, December 4, during the time the showmen's meetings were in progress.

Skin-Deep Beauty

(Continued from page 40)

basis of her treatment is Kathleen Mary Quinn's Vah-Dah Cream, which contains seven rich flower and herb oils and into which fresh eggs are beaten.

A London Letter

(Continued from page 36)

in the streets due to theater cars and taxis. He has certainly speeded up the handling of this heavy traffic, but one of his decisions is now to be sought.

A New Theater

The Haymarket will soon vie with Shaftesbury avenue and the Strand as a center of entertainment. Already it possesses one big theater of the first class, His Majesty's, and over the way from Tree's house is our leading comedy theater, the Haymarket, now admirably managed by Frederick Harrison.

Now a new playhouse is to be built almost opposite the Haymarket Theater. It is to be called the Carlton. Contracts have been signed and I learn that work will start almost immediately.

Meanwhile the big building in which Al Woods has a considerable interest grows apace, but so far no developments of the scheme for erecting a couple of theaters on the Devonshire House site in Piccadilly are reported.

All these additions to theater accommodation are good so long as the capitalization is not too heavy. For the proper conduct of the show game here, what is required first and foremost, are theaters of low rents, which will make experimental work possible and compete with the rack-rented West End houses.

Brevities

As I predicted, Templar Powell and Ida Molesworth have not found fortune at the new Fortune Theater. Laurence Cowen's play has failed to fill the little theater which Laurence Cowen built and owns, and the piece was taken off last Saturday after a very brief run.

Boxing Day will see the first West End production of W. A. Darlington's wartime comedy-fantasy, *Al's Button*. It is to be put on at the Princess, the successful provincial show receiving several original effects and refurbishing for the Shaftesbury avenue presentation.

Hastings Turner has written a new play in which, I learn, that popular American actress Peggy O'Neill is destined to appear in the early spring.

David Gill, whose play, *Marigold*, is done by the Partnership Players at the Grand, Putney Bridge, this week, has his father, Basil Gill, in the cast.

Once more *The Windmill Man* is to be revived as the Christmas attraction at the Victoria Palace. Bert Coote will reappear as producer-actor in Frederick Bowyer's piece.

Reginald Denham, one of the most brilliant producers of the younger school, is to stage Ashley Duke's adaptation, *No Man's Land*, due Saturday at the Ambassadors. Denham has many sound productions to his credit and besides his work in the commercial theater he is an indefatigable worker for the special performances of various societies which have done so much for the regular theater.

Duke's own play, *The Man With a Load of Mischief*, which is shortly to be presented by the Stage Society, is to have Leon Quartermaine as the valet-hero.

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This is great good luck, for Quartermaine is absolutely ideal casting. Laura Cowie is to be the opera-singer leading woman of this admirable comedy.

The *Creaking Chair* is to be moved to the Vaudeville tomorrow. Aubrey Smith will creak his persistent piece of stage furniture and his comanager, Martin Sabine, will doubtless continue to wear the smile of success at the new house—the third which they have inhabited since they launched the mystery play some months ago.

From London Towns

(Continued from page 36)

largely accomplished. He was a strong opponent of Mrs. Ormiston Chant and her vice squad which carried on the agitation against the music halls, their promenades and their tableaux vivants, and in recent years was an apostle for the promotion of Sunday games in the parks and open spaces. He was a frequent firstnighter and president of the London Shakespeare League.

"Billyboy" Unique

At a recent visit to Amsterdam, walking into a cafe, we came across the postman delivering the American mail, and there, lo and behold, we saw *The Billboard*. It was at the Cafe Mulder in the Anstelstraat, just opposite the Flora Theater, and an artistes' rendezvous. Modestly not being one of our virtues, at least when *Billyboy* is about, we told Herr Mulder the vast world power of the journal, and believe us he was duly impressed. The news got around, as down the next block is the Eden Cafe, where all the agents and pros. congregate Monday mornings to get work—it's the theatrical or at least the vaude, exchange—and many were the strong and specialty acts eager to trace who were suitable American agents for their acts. Wherever there is a copy of *The Billboard*, there you will find performers scanning its many and wonderful pages.

Producing Amateur Plays With Imagination

(Continued from page 55)

planation: "Where the stage is found to be too low to admit of a balcony across the back of the stage, two doors side by side, can be placed opposite the landing at the top of the stairs. This does away with the balcony altogether, and such action as is supposed to take place there occurs on the stairs or on the main stage. We may now do away with the stairs if their introduction is difficult or impossible, provided it is always made clear that any player entering or leaving the stage is coming down or going up the stairs.

A second example is found in the dramatized version of Booth Tarkington's *Seventeen*. Act 2 is laid on "the porch of the Parcher house, with a 'practical' door and window." In the "Notes About the Production" we find the following suggestions: "Where it is too costly or too difficult to arrange an exterior, the porch scene can be played if necessary in an interior if the openings—doors, windows—

correspond to the entrances and exits required. Mr. Parcher can sit inside an archway instead of a window, the front door can be a door into the hall and there can be a door right and a French window left, thru which the scene can be seen. It is a makeshift, but Willie and Johnny could push the window open and even sing inside the room. But an ingenious makeshift.

I have already admitted that the simple principles I have here tried to indicate are by no means exhaustive; screens and curtains have their limitations, and I could furnish many instances where the stage carpenter is as necessary as the player in order to furnish the audience with what every audience has a right to demand: the proper background. Paper scenery, either complete or in parts, has often saved the day, and certain plays have been improved by the old-fashioned "realistic" scenery.

In any event let the amateur try out new ideas. He need not, like the professional manager, risk thousands on a production; it is his business to discover new ways of devising pleasure for himself and the community in which he lives. If he has not altogether forgotten his childhood he will return to it and strive to play his part as he did when a few discarded feathers transformed him into an Indian chief and a few battered blocks were more imposing and magnificent than the "million-dollar" productions of all Hollywood.

The Equity-Swain Clash

(Continued from page 9)

one complaint from any other tent show for the past year. This is indeed remarkable, but it speaks wonderfully well for the spirit of co-operation and harmonious effort existing on the part of both actor and manager. We believe that Mr. Gillmore's letter to Mr. Swain would be of great interest to our members and we therefore append same in its entirety:

"November 13, 1924.

"Mr. W. I. Swain, Care W. I. Swain Shows Co., Pontotoc, Miss. My dear Mr. Swain: We have just gone over the mass of correspondence, statements, etc., connected with the present and past troubles in your companies. Also questioned those whose business called them to your shows.

"We have reached the conclusion that there is a lack of desire on your part to work harmoniously with Equity or the policy adopted by it. Indeed, it would appear at times as if you deliberately set about to give us annoyance and to vent your ill feeling upon some of our members.

"This is much to be regretted since, as far as we know, no other tent show or rep. manager has any complaint against us. Indeed, I personally talked to a tent manager of 20 years' standing this very morning. I asked him point blank if there was anything unfair about our contract or about our methods and he answered "absolutely nothing." I urged him to be frank, to withhold nothing, since, so I advised him, Equity desired to be long lived, and to help and encourage production, rather than to antagonize and

destroy, and that in our opinion nothing could endure which was not founded on fair dealing. His reply was that he fully understood all this, but had no suggestions or complaints to make.

"Now when we come to your shows we find constant bickering and accusations, reams of complaints from you and countless letters from your actors objecting to the way in which they are treated. These conditions must be eliminated once and for all time.

"I am forced to request our council to advise members of our organization that it is for the future welfare of the A. E. A. that fellow members refrain from working or signing contracts to work for the W. I. Swain Shows subsequent to January 1, 1925.

"This request will be withdrawn and no publicity given if you come to Chicago within the next two weeks and enter into some satisfactory written and binding arrangement, with mutual bonds if necessary, with our Chicago office, whereby our members will be protected from what one might term your temperamental outbursts as well as from the present unsatisfactory working conditions.

"Yours faithfully,

"ACTORS' EQUITY ASSN.

"Frank Gillmore, Executive Secretary."

"It was only after the above letter remained unanswered that the council passed its resolution. Perhaps a few excerpts from the confidential report of one of our traveling representatives would also be of interest. A few of the many are:

"Swain has struck at the company deputy, Sidney Burton, on several occasions. I was compelled to come back to the tent and see that he was allowed to work in peace." Swain abused George Edwards and humiliated him before the town people Saturday evening at Lewisburg, Tenn., and threatened him with physical violence when Mr. Edwards asked him for a weekly statement of how he stood. This happened before me and can be verified. Swain refused to issue statements when I asked him to do so.

"Swain has insulted and offered physical violence to Mr. Edwards, Mr. Silliman and Mr. Burton. Swain's ideas of what Equity means are anything but equitable in principal. Swain's contract calls for Equity people—100 per cent—still he has had the Osborns, who are not members, on the show for several weeks. One thing is certain, Swain should be made to respect the actors and not humiliate them as he does. I believe that our men and women are entitled to that consideration at least."

"The above quotations are from reports of one of our representatives who remained with the company for two weeks in an endeavor to adjust certain complaints and to observe at first hand the conditions under which our members were working.

"A telegram under date of November 3 was received from our deputy, who had been a member of the Swain company for around 26 weeks, reading as follows: 'Swain abusing Moore as usual. Threats of violence and dissension. Members utterly disgusted in a majority. Something must be done. Please advise before we may be compelled to act in some way.'

"Another telegram, under date of December 3, was received from another member of the company whose name has not been previously mentioned in this article, stating that Swain had threatened to 'beat him up.'

"Billy Moore, who recently closed with the company, also reported to us that he was compelled to ask the sheriff's protection on his closing night because Swain had made threats of physical violence.

"These are only a few of the many items in our bill of complaint against the Swain company."

When a *Billboard* reporter asked Mr. Dare, the Chicago representative of Equity, if any attempt could be made to prevent Mr. Swain from operating a 100 per cent non-Equity company, he answered: "Absolutely none. Mr. Swain is at perfect liberty to put out as many entirely non-Equity companies as he sees fit; that is, provided he can find a sufficient number of capable non-Equity actors, which I very much doubt. Working conditions have greatly improved in all lines of endeavor in the past few years and there seems to exist today a very good spirit of co-operation between employer and employee, as each side has come, or is rapidly coming, to a realization that each is to a large extent dependent upon the other for success. Two horses do not pull the same load at the same time in opposite directions! If they did the load would either remain stationary—it would destroy the property—or at best would carry it only a little way in the desired direction, depending entirely upon the strength of the goal horse. For the same reason actors and managers should pull together harmoniously in order not to destroy the property, not to only barely get by, but to achieve the desired goal—a successful and prosperous season for all parties concerned. No Equity man prefers that Mr. Swain employ non-Equity members and go his way rather than have him employ Equity actors, unless he is willing to abide by the Equity contract, not only in theory and practice, but in spirit as well. Personally I believe that the gain will be all in Equity's favor."

When asked by *The Billboard* representative whether or not a complaint would be filed with the American Federation of Labor against the Swain Shows, Mr. Dare replied that he could not answer, as that would be a matter that would have to be considered by the council in New York.

DEATHS IN THE PROFESSION

**BARRY**—Mrs. Robert, mother of Maurice F. Barr, managing director of the Sanger Amusement Company, died recently at her home in New Orleans, La., from a stroke of paralysis. The funeral was largely attended by members of the theatrical profession.

**BELMONT**—Major August, 71, financier and turfman, died suddenly December 10 at his apartment, 550 Park avenue, New York, following a brief illness. Mr. Belmont was one of the principal sponsors of horse racing and dog breeding in America and was one of the most conspicuous figures of the American turf. He was married twice. The first Mrs. Belmont died in 1898. On February 26, 1910, Mr. Belmont married Eleanor Robson, one of the most distinguished actresses of her time, who retired from the stage immediately after her marriage, but last season returned to Broadway as coauthor of *In the Next Room*, which had a long run at the Vanderbilt Theater, New York. The deceased was a member of various clubs in New York, Boston and Washington, D. C. In addition to his widow he is survived by two sons of his first marriage, Raymond and Morgan.

**BENNIGSEN**—John, 50, for 30 years in charge of the program advertising in most of the larger theaters of Chicago, died December 10 at his home, 2737 Sunnyside avenue, that city, of heart failure, after an illness of two weeks. The widow and two grown sons survive. The deceased was known to practically every stage star and manager in the country.

**BOYNTON**—A. F., turfman, died December 5 at Vancouver, Wash. He went to Vancouver with two of his horses from Prineville, Ore., two months previous, to winter there. His father, one brother and a small daughter survive.

**BRUMMEL**—Harry S., veteran actor, died December 6 at Oklahoma City, Ok. The deceased, without friends, died in straitened circumstances, but thru the generosity of such Thespians as Brian Corrigan, Ben Price, Harry K. Williams, Mack Ferro, John Ryan, C. C. Hicks, Billy Wilson and Ed Felix, and a contribution from the Actors' Fund of America burial befitting his profession was accorded him. Funeral services, beautifully conducted by Rev. Dr. Urch, were held December 10 at the Marshall & Harper Funeral Parlors, Oklahoma City, followed by interment in Fairlawn Cemetery there.

**BURNS**—Daniel, 24, vaudevilian, playing over the Loew Circuit, died suddenly of heart trouble the evening of December 8 in the dressing room of Loew's Avenue B Theater at Fifth street, New York. Burns was a member of a dancing act, entitled *The Twenty-Seventh Division Boys*, and it is believed the

exertion of his bit brought on the fatal attack. Members of the cast said Burns had worked unusually hard and that when the curtain dropped at the end of the act he complained of feeling faint. He swooned in his dressing room and died before a physician could apply restoratives. The deceased, who was a veteran of the World War, made his residence at 263 Hicks street, Brooklyn.

**BUTTERFIELD**—Fred C., Butterfield, 52, stage hand at the Selwyn Theater, Boston, Mass., died suddenly of heart disease December 13. Butterfield had contemplated spending the week with his wife and mother at his home in Boscowen, N. H. He had packed his bag and brought it to work with him. Placing it in a corner backstage he sat down in a chair and passed away. The deceased was a member of Local 11 Stage-Hands' Alliance, and has been at the Selwyn Theater for 10 years. The last 30 years of his life had been spent around Boston theaters. Fred J. Dempsey took charge of things until word could be gotten to his widow, who took the body to Boscowen for burial. His mother also survives.

**CHISM**—"Dick", died December 6 of heart trouble in Stuart, Fla. The deceased was on tour as a comedian with the *Florida Blossoms Minstrels*.

**COBE**—Andrew J., 59, well-known theatrical man and broker, died December 11 after an illness of four weeks. A heart attack was the direct cause of his death. Mr. Cobe, who was a member of the Friars, had been identified with the motion picture industry for a number of years. Among his superfeatures on Broadway were *The Hunchback of Notre Dame*, *The Storm and Foolish Wives*. The deceased is survived by his wife, Mrs. Winifred Houghton Cobe; a son and two daughters, Mrs. Harry G. Kosch and Edith E. Cobe; also by two brothers. Funeral services were held Sunday, December 14, at 11 a.m., at the home, 76 West 86th street, New York. Dr. Stern of the 82d Street Temple officiated. Interment was in Kensico Cemetery.

**CORSI**—Antonio, 56, world famous as an artists' model, died December 5 in Los Angeles, Calif. He posed for Sir John Sargent's "Hosea", the noted "End of the Trail" statue at the San Francisco Exposition; Sir Edwin Abbey's "Holy Grail" series, Holman Hunt's "Light of the World" and other masterpieces.

**DUTTON**—Thomas, died November 24 in England. He was better known as the "Shropshire Giant", being seven feet, four inches in height.

**EDMONSTON**—H. A., 18, picture operator, was burned to death early December 9 at Wilson, Ok., in a fire that destroyed the picture theater, where he was sleeping at the time.

SAMUEL GOMPERS

UNION actors, artistes, stagehands, musicians, etc., mourn the passing of Samuel Gompers, for 40 years president of the American Federation of Labor, who died at 4:05 o'clock Saturday, December 13, at a hospital in San Antonio, Tex., whither he had been rushed from Mexico City in a valiant attempt to save his life. Death was due primarily to acute heart disease with pulmonary oedema, complicated by advanced nephritis and arterial hypertension.

Until the moment he slipped into unconsciousness Gompers was able to look into the future and was master of his own situation. He gave a few simple directions for his funeral should the end come before morning. He talked to his followers. He called for lifelong friends, whose hands he wished to clasp before slipping away. With all the energy that his worn, 74-year-old body could muster he grappled with the enemy that had come to claim him. He gave his soul with the vigorous protest that was characteristic of him. His wish to reach his own country before death could overtake him was almost defeated, for he sank very low on the journey from Mexico City.

The complications which combined to end the career of the famous labor leader had beset his aging body for years, according to his physicians, but the final acute attack was brought on by a change of weather in Mexico City, where he had gone to attend the inauguration of President Calles, which resulted in a cold and congestion of the lungs, and the body, worn by intense labor at the recent American Federation of Labor convention in El Paso, could offer little resistance. His mind and will, however, resisted with all their might, and their determination to live, if only a few hours longer, enabled him to go to his final rest in the country of the laboring men he had championed and defended thru a whole lifetime. In his dying moments he had the opportunity to witness the deep affection in which he was held by his own people and the public as well when he beheld the reverent throngs that greeted him as his cot was lowered from his special train at El Paso. His farewell message, delivered but one hour before his passing, was "God bless our American institutions. May they grow better every day."

Mr. Gompers was married twice. His first wife, Sophia Julian, of New York, died in 1919, shortly after the celebration of their 50th wedding anniversary. They had three sons and a daughter. The latter, a nurse in France, died during the war. April 15, 1921, Mr. Gompers, then 71, married Mrs. Gertrude A. G. Neuscheler, 38, a music teacher, who survives. Besides his widow Mr. Gompers is survived by three sons, Alexander, Henry and Charles, residents of Washington; three brothers, Alexander Gompers, Brooklyn; Henry Gompers, the Bronx, and Simon Gompers, of East Norwalk, Conn.; and two sisters, Hattie Gompers Isaacs and Bella Gompers Isaacs, both of Boston.

Funeral services will be held Thursday morning, December 18, at the rooms of the Elks' Lodge on West 43d street, New York, at 9 o'clock. The religious service will be conducted by Rabbi Stephen A. Wise and the sermon will be delivered by James Duncan, first vice-president of the American Federation of Labor. The religious services in the lodge rooms will conform to the Elks' ritual, while those at the grave in Sleepy Hollow Cemetery, Tarrytown, N. Y., will follow the Masonic ritual, it is announced.

MYRON W. McQUIGG

MYRON W. McQUIGG, well and favorably known in the carnival world as general agent and reputed to be one of the best in that line of activity, died in Denver, Col., December 10. Just what the immediate cause of his death was has not been learned, but he had been ailing for some time.

Mr. McQuigg, who hailed from Pana, Ill., was 53 years old, more than 30 years of which he spent in show business. He started his show career in 1892 with the circus conducted by J. H. La Pearl and he also traveled with many other of the older shows. In 1916 he was contracting agent of the Zeidman & Pollie All-Feature Shows, and in November of that year, with Jack Stanley, he put out a winter circus, playing under auspices. In 1917 or '18 he had out his own Majestic Road Show, a vaudeville organization. In 1919 and '20 he was general agent of T. A. Wolfe's Superior Shows and in 1921 he acted in that capacity with Sol's United Shows. In 1922 he was general representative of the Siegrist & Silbon Shows and last year became associated with Smith's Greater United Shows. For a while the past season he was with Russell Bros. Circus and Bazaar Company, leaving it on account of failing health. He was also at one time connected with the H. T. Freed Exposition Shows.

The body was sent to Pana and buried from the home of the deceased. Mrs. Harry White, wife of the president of the Pennsylvania Association of County Fairs, was Mr. McQuigg's sister.

**FITZSIMMONS**—Mildred, 12, daughter of Bob Fitzsimmons, comedian of the Follies Theater, Los Angeles, died at her home in Oakland, Calif., December 4, of leakage of the heart.

**FOLEY**—Mrs. Thomas H., died November 30 at St. Joseph's Infirmary, Houston, Tex. Mrs. Foley was one of the pioneer riding-device owners. She is survived by the husband, one daughter, Mrs. E. H. Harris, of Houston, and a son, Thomas R. Foley, property superintendent of the *Abie's Irish Rose* Company, playing in the Studabaker Theater, Chicago. Burial was in Holy Cross Cemetery, Houston.

**FREEMAN**—Mrs. Leo, wife of the musical director at the Princess Theater, Shelby, N. C., died November 18 at the Shelby Hospital there. Her husband and four children survive. Burial was November 21 at Shelby.

**HALEY**—Edward F., 58, died suddenly December 1 at his home in St. Louis. He was the father of Edna Haley, well-known vaudeville artiste, and who, for the last three years, has been musical director of the *By Gosh* Company, playing thru the East.

**HARRINGTON**—Mrs. Florence, former vaudeville actress and who played the leading role in *A Night in Bohemia*, presented last month by the San Diego lodge of Elks, was struck recently by a truck and killed instantly. Mrs. Harrington was born in Rock Island, Ill., and at an early age went on the stage. She played in vaudeville for a number of years as a member of the "King Sisters". While playing in vaudeville she met Fred Harrington and was married at Muskegon, Mich., and for several years they toured with a singing, dancing and talking act as Harrington and Florence. About five years ago they moved to San Diego, where they have resided ever since.

**HARRIS**—William, 50, known to the stage world as Willie Rolis, died December 14 in the arms of his wife in his dressing room in a Detroit theater. Death was due to a heart attack brought on from overexertion in his dancing act, he having responded to three encores. The deceased, a native of England, had played in vaudeville for 30 years.

**HASKETT**—Chauncey, manager of the New Haven (Conn.) Pathe Exchange, expired December 6 in that city. Death was due to typhoid fever. The deceased had been associated with the Pathe Company for more than ten years. The widow survives. The body was taken to Indianapolis, Ind., where interment was made December 9.

**HORTON**—J. T., 18, picture operator, was burned to death early December 9 at Wilson, Ok., in a fire that destroyed a motion picture theater, where he worked. The deceased was sleeping in the theater.

**LAKE**—Harry W., widely known among circus and amusement agents in general, and for more than 26 years superintendent of the bill room of the St. Louis Poster Advertising Company, died suddenly at noon December 5 in a restaurant at 3001 Olive street, St. Louis. His identification was not known at first and the body was taken to the morgue, where it was identified by a son, George Lake, an employee of the advertising company. Funeral services were held in the Presbyterian Church, Overland, Mo., followed by interment in Valla Halla Cemetery.

**LEICHTER**—Isidor, 65, pioneer showman, died December 4. He was born in New York City. From 1907 to 1915 he operated a circuit of theaters in New Jersey, such as the Hippodrome, the Central, Airdone, Princess, the Monticello Avenue and others. A son, Al, operates the Al Leichter Vaudeville Agency, Detroit, while two other sons, Mark and Mitchell, operate theaters in Los Angeles. His Hippodrome Theater, Jersey City, said to be the first vaudeville house in New Jersey, played many of the stars of the day.

**LEVANT**—Ella, wife of Lee LeVant, died December 10 in a hospital at Allegan, Mich., from bronchial pneumonia. She was taken ill the day previous at Otsego, Mich., and was rushed to Allegan, but medical aid proved of no avail. Burial was December 12 at Thompson-

ville, Mich., under the auspices of the local Eastern Star Chapter.

**MACK**—John W., 68, veteran and well-known lecturer and actor, died August 16, it has just been learned, at South Wallingford, Vt., following a confinement of 30 months, during which he suffered from shock and hardening of the arteries. His last engagement in the show world was with the Sparks Circus. Some 30 years ago he was a prominent member of George Peck's Company, playing various roles in *Uncle Tom's Cabin*. The funeral was held in Proctorsville, Vt., his home town. He is survived by his widow, Stella Mack.

**MANNING**—Caroline, 4, daughter of the Mannings, traveling photographers at fairs in England, died suddenly November 24.

**MOORE**—Frederick Ernest, 52, former stage partner of Al Jolson, and for many years manager of theatrical enterprises at Atlantic City, N. J., died at his home, 5003 Winchester avenue there, December 11 from pneumonia. Mr. Moore and Jolson did a black-face act in vaudeville for several years. In 1905 he went to Atlantic City and later became the manager of the Savoy Theater on the Boardwalk.

**NEIDLINGER**—William Harold, 61, composer and educator, died at his home in East Orange, N. J., December 6 after a long illness. Mr. Neidlinger was born in Brooklyn July 20, 1863. He spent a number of years teaching in London, but in later life grew interested in child psychology thru his own book, *Small Songs for Small Singers*, and gradually abandoned composition in favor of educational work.

**NYE**—Edgar Wilson, 53, scenarist and formerly an actor of the legitimate stage was found dead December 10 in his hotel quarters in Los Angeles, Calif.

**PATTON**—Willard, 71, dean of Minneapolis musical circles and one of the best-known composers in the Northwest, died December 12. His best known compositions were *Isaiah*, an oratorio, and the operas *La Fianza* and *Pocahontas*. The deceased was a native of Maine and a pupil of Dudley Buck of New York.

**POTTER**—Mrs. Effie, of the vaudeville team of Hartwell and Potter, died December 3 at the French Hospital, New York, as the result of injuries sustained November 26 when run down by an American Express horse-driven vehicle. The accident occurred at 34th street and Eighth avenue. The deceased, with the exception of a few brief moments, was in a comatose condition until her demise. Burial was December 6 at Cedar Grove, L. I.

**REYNOLDS**—William B., died December 5 at the Masonic Home for the Aged, Sullivan, Ill. Mr. Reynolds and his father organized the Reynolds Circus in 1892, but encountered four years of adverse weather conditions and went out of business. Two of the elephants in the Ringling-Barnum herd are said to have been purchased from the Reynolds show in the '90s. The deceased was a member of a prominent family of Rockford, Ill.

**RICE**—John Henry, 74, died recently, having collapsed as he stepped from a street car. Mr. Rice was last with the James Patterson Circus. Formerly he had been with the O'Brien, Harrington, Forepaugh-Sells, Welch & Sands, Sig Sawtelle, Great Pacific, S. H. Barrett, James Bros. & Wilson and many other shows as agent. The deceased had been in the show business for more than 50 years. The widow survives. Funeral services were held September 11 from the home, 519 Aldine avenue, Chicago.

**RIVAS**—Ofelia, famous Cuban actress, lost her life November 25 in a vain effort to save her pet dog when the Ward liner *Esperanza* piled up on the rocks. Both the actress and the dog were devoured by a shark. It has just been revealed. Fishermen in the Gulf captured a huge shark, which when cut disclosed articles of jewelry belonging to the actress as well as parts of her turban. Parts of the dog's harness also were found. Fellow passengers last saw the actress struggling desperately in the heavy seas attempting to rescue her poodle.

**SCHWARWENKA**—Xavier, 74, the emi-

net Polish pianist, composer, conductor and teacher, died in Berlin December 3 following an operation for appendicitis.

SIAND—Ernest, 56, died November 23 at his home, Moseley, Birmingham, Eng.

SNIEGOWSKI—Esther, 39, well-known Russian actress, died recently in Denver, Col.

STIMMERS—Mrs. Chris, 47, died suddenly at Chelmsford, England, November 12.

THEARD—Mrs. Rita, mother of Samuel (Sambo) Theard, Negro vaudeville comedian, died recently at her home, 2030 Annette street, New Orleans, La.

WARNER—Jack, 53, property man for almost 20 years at the Grand Opera House, Canton, O., and one of the best known stage workers in that section, died recently in Aultman Hospital.

WARREN—John E. (John Ernest McCann), well-known playwright, formerly associated with Sanger & Jordan, died December 9 at Somerset Chrystal Springs Farms, Bernardsville, N. J.

WATKINS—Lewis (Deacon), Negro, who had been connected with the Patterson shows (both circus and carnival) for the past 12 years, died December 7 at his home, Paola, Kan.

WHELEN—Bernard J., drowned December 14 in Lake Champlain, a few miles north of Burlington, Vt., when the boat, in which he was a member of a hunting party, capsized.

WINSTANLEY—Robert, 63, famous as a Lancashire clog dancer, died suddenly December 5 of heart failure at his home in Boston, Mass.

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the Keith Circuit. The deceased was a member of the Actors' Fund of America, and is survived by two sons, James and Robert, the latter well known in musical comedy and burlesque and this season with one of the Sherman Lewis companies playing the South. Burial was in Mt. Hope Cemetery, Boston. Many old-time friends in the profession were in attendance at the funeral.

MARRIAGES

ANTONELLI-CRICK—Angelo Antonelli and Alice Crick were married November 25 in Manchester, England.

BALBONI-MATHIS—Sylvano Balboni, of Italy, and June Mathis, noted scenarist, who adapted for the screen the Four Horsemen of Apocalypse, Blood and Sand and other film successes, were married December 6 at Riverside, Calif.

CORNELIUS-CLIFFORD—James A. Cornelius, real estate broker of Los Angeles, and Ruth Clifford, screen star, were wed in that city recently.

DAVIS-SANDERS—H. Trevor Davis, who plays the part of Bobby Jenks in Simon Called Peter at the Klaw Theater, New York, and Lota Cheeke Sanders, the French cafe girl in the same production, were married Tuesday afternoon, December 9, at the Little Church Around the Corner, New York.

REED-COLBURN—James Elliott Reed, son of Dr. George M. Reed, well-known medicine showman, and Grace Colburn, nonprofessional, were wed November 30 in Columbus, O.

ROSSER-SMITH—Lewis Rosser and Agnes Smith were married in Chicago recently. Mr. Rosser is of the team of Dolly and Lewis Rosser, in vaudeville.

RUDICK-JORDAN—Herman Rudick, concessionaire of St. Louis, Mo., well known in the Middle West, and Estelle Jordan were married December 4 by Judge F. A. Geary in East St. Louis, Ill.

SEARS-FONTAINE—Frederick H. Sears, well-known society and clubman of Boston, Mass., and Norma Fontaine, a former member of the Ziegfeld Follies, were married recently.

STITT-GREEN—J. J. (Smithy) Stitt, manager of the Ferris wheel with the C. R. Leggett Shows, and Sadie Green, cashier of Dad Miller's merry-go-round with the same organization, were married December 10 at Lake Providence, La.

THOMPSON-WADDETON—James Harris (Slim) Thompson, eccentric comedian of the team of Lena Wilson and Thompson, playing over the Loew Circuit, was quietly married November 26 at the Salem Methodist Church, Seventh avenue and 131st street, New York.

WARREN-JACKSON—John Warren, who had been under the care of the Actors' Fund of America for the past several months, suffered from a general breakdown which had affected his mind. The immediate cause of death was a hemorrhage.

WATKINS—Lewis (Deacon), Negro, who had been connected with the Patterson shows (both circus and carnival) for the past 12 years, died December 7 at his home, Paola, Kan.

WHELEN—Bernard J., drowned December 14 in Lake Champlain, a few miles north of Burlington, Vt., when the boat, in which he was a member of a hunting party, capsized.

WINSTANLEY—Robert, 63, famous as a Lancashire clog dancer, died suddenly December 5 of heart failure at his home in Boston, Mass.

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Loew's State Theater, Los Angeles, to Joan Schirmer, of San Francisco, daughter of Capt. William Schirmer of the General Steamship Company and the Schirmer Stevedoring Co. The engagement is the culmination of a romance begun many months ago during the Music Master engagement at Loew's Warfield Theater, San Francisco. It is rumored that the wedding will take place in Chicago shortly after the first of the year.

Rumor has it that wedding bells will peal shortly for Mary Miles Minter, youthful star of the silver sheet, and Lieut.-Commander H. H. Ridder, U. S. N., whose U. S. S. Jason is now in dock at Norfolk, Va.

Lillian Kogan, of the Wirth & Hamid Fair Booking Association, Inc., will marry George Weiner the early part of next year.

A farewell dinner was recently tendered Dorothy Addison, a dancer in Artists and Models, by the members of her company, when she left the Astor Theater production in order to devote her time to furnishing a home preparatory to her marriage to Sam Coslow, writer of the lyrics in the same revue. January has been set as the date of the wedding.

Rose Goldsmith, well known in outdoor show circles, announces that she will be married this fall to Harry E. Miller, a member of the Flying Valentinos.

BIRTHS

To Members of the Profession

A seven-pound daughter, Doris Marjorie, was born to Mr. and Mrs. Leslie Yates, November 27, in Beaumont, Tex. The father is a member of the I. A. T. S. E.-M. P. M. O., No. 153, Beaumont.

Mr. and Mrs. Carey Chandler are the parents of a fourth child, Robert Temple, born November 26, at their home, 416 West 95th street, Los Angeles, Calif. The father is in the advertising department at Grauman's Egyptian there. Mrs. Chandler was formerly Graeae Tetrick, one of the Armstrong Baby Dolls.

A son, who has been named John Edward, was born to Mr. and Mrs. Edward C. Dart, December 7, at Grace Hospital, Kansas City, Mo. Mr. Dart, well known in the outdoor show world, is superintendent of concessions with the Greater Sheesley Shows.

Mr. and Mrs. Walter Conyers are the proud parents of six-pound twins, James Fred and John Walter, born recently at the Alexandria (Va.) Hospital. The father and mother are with the water circus on the Greater Sheesley Shows.

To Mr. and Mrs. William L. Steele, a nine-pound daughter, Beverly, recently, at the Seattle (Wash.) General Hospital. The father is proprietor of the Queen Anne Theater, that city. Mother and baby are doing nicely.

Announcement has been made by Mr. and Mrs. Richard (Dick) West of the birth of a 9 1/2-pound son, Richard G. Jr., recently at their home, 1002 Fifth avenue, Cedar Rapids, Ia. The parents are well-known show people, having operated the original Palace of Mystery Illusion Show on various carnivals and at fairs for a number of years.

Mr. and Mrs. John Washburn James announce the birth of a daughter, at their home in Ludlow, Ky., December 4. Mr. James is well known to the show people of Cincinnati. He has been boss canvasman with the Sells-Flojo Circus for a number of years.

Mr. and Mrs. Martin Shore are receiving felicitations upon the recent arrival of a daughter, Mildred Gertrude, at their home in Detroit, Mich. Mr. Shore is operator of the New Fort Theater there. The mother, Josephine Davis, formerly appeared at the National and Avenue theaters, Detroit, and with the Frank Wakefield Company.

Mr. and Mrs. Phil Sher announce the birth of a son who arrived Thanksgiving Day. Mr. Sher is the manager of the Boardwalk at Riverview Park, Detroit, Mich.

Mr. and Mrs. Walter Myers are the proud parents of a six-pound daughter. Mr. Myers is advance agent for the Harry Stepp show, and his wife when prima donna on the stage was known as Anita May. Both mother and baby are doing nicely.

To Mr. and Mrs. Dallas Packard, an 8 1/2-pound son, who has been named Harry Dallas, December 10, at Schenectady, N. Y. Mr. Packard is scenic artist with the Harry Bond Players at the Hudson Theater, that city.

Mr. and Mrs. Harry L. Witherell are the proud parents of a son, who has been named Robert Frederick, who arrived recently at their home, 3784 Rohms avenue, Detroit, Mich. The father, an agent, is at present in advance of Sahara, a musical show.

S. Z. Poll, the well-known theater magnate, is wearing a broad smile of happiness this week, and is answering to the title of "granpa," for his daughter, Mrs. Juliette Sheehan, gave birth to a bouncing baby boy.

WILLIAM SCHMIDT
WILLIAM SCHMIDT, 73 years old, president of Riverview Park, Chicago, died December 12 in that city. Mr. Schmidt became financially interested in Riverview in 1906 and was elected president of the company in 1911.

to entering the cast of Simon Called Peter. ERMLICH-BURROWS—George F. Ermlich, trombonist, who has played with various circus bands, also with concert, theater and dance orchestras, was united in marriage to Mrs. Zora Coffey Burrows December 7 in Asheville, N. C.

New York production current at the Shubert Theater, and Ralph Forbes, young English actor, playing with her, was denied by both parties concerned when questioned by a reporter.

TIEBOR-KAISER—Roland Tiebor, son of Capt. John Tiebor, Tonawanda, N. Y., of trained seal fame, and Mary Kaiser were married December 8 in Macon, Ga. The ceremony was performed by the Rev. William Russell Owen, of the First Baptist Church there.

WATSON-BOSTON—C. E. (Duke) Watson, "heavy" with the Maylon Stock Players, appearing at the Auditorium Theater, Spokane, Wash., and Frances Boston, nonprofessional, of Lewiston, Id., were married December 1 in Spokane. The marriage was the culmination of a romance which had its inception when the Maylon Players appeared in Lewiston last season.

WEINGARTEN-SCHABRIES—Bernhard Weingarten and Henriette Schabries, contortionists, known in vaudeville as Bert and Partner, who came to this country some time ago from Germany, were married recently in Bay St. Louis, Miss. The couple experienced difficulty in their attempt to marry in Louisiana on account of the age of the bride.

COMING MARRIAGES

In the Profession

Despite the denial of Roscoe (Fatty) Arbuckle, New York papers last week again carried rumors of the coming marriage of Doris Deane, film actress, and the portly comedian.

Announcement has been made indirectly of the coming marriage of George Lipschultz, violinist and conductor of

Divorces will be found on page 100.



Main body of the page containing a dense list of names and addresses, organized in columns. Includes names like Rinehart, Mrs. Jack; Thomas, Mrs. Wallace; and various other individuals with their respective locations.

GENTLEMEN'S LIST

A section at the bottom of the page containing a list of names under the heading 'GENTLEMEN'S LIST'. Includes names like Adams, J.; Altaba, Allah; and others.

(Continued on page 110)

LETTER LIST

(Continued from page 109)

- Horan, Harry  
Horley, Leland  
Horstman, F. F.  
Hoskinson, C. J.  
Hosmuff, Charley  
House, Ned H.  
Houser, Earl  
Houser, Sam  
Houston, Jas. A.  
Bower, Gene  
Howard & Jenkins  
Howard, C. W.  
Howard, Geo.  
Howard, Willia  
Howard, Jimmy  
Howard, Sylvester  
Howe, Ben T.  
Howe, Herbert H.  
Howland, Oscar V.  
Hoy, Doc  
Hoyers, Musical  
Huckelberry, Pinn  
Hudson, Billie  
Hudspeth, Chas. E.  
Huggins, Jess  
Hugues, Amandie  
Hugues, W. T.  
(K)Hulse, Orel  
Humes, W. D.  
Hunt, Roy  
Hunt, Albert  
Hunt, Julian P.  
Hunter, E. L.  
Hunter, Geo.  
Hunt, Ludorie  
Hurtler, Geo. L.  
Husney, John M.  
Hutchinson, A. W.  
Hutchinson, Chas.  
Hutchinson, M.  
Hutchinson, Elenora  
Hutchinson, Frank  
Hutchinson, Arthur  
Hutchinson, Jack  
Hyler, Grant H.  
Immelton, Robt.  
Imming, John C. H.  
Incalls, Clyde  
(K)Inglesse, Neil  
Irion, P. H.  
Irish, J.  
Irvin, Warren  
Irving, Case  
Irving, Tom  
Isbell, Chas. E.  
Isbell, E. R.  
The Stock Co.  
(K)Jackson, E. A.  
Jackson, Richard  
Jackson, Fred  
Jackson, J. W.  
(K)Jacobs, Ray F.  
Jagers, Corp. E.  
James, John  
James, Tuxco  
James, J. H.  
Jamison, Earl A.  
Jamison, J. A.  
Jandlo, Lawrence  
Jenkins, Hoyt  
Jennings, Landis  
Jerome, Frank  
(K)Jessel, Buster  
Jewell, Norman E.  
Jiggs, Jerry  
Joffe, S. H.  
John, L. B.  
Johnson, Al.  
Johnson, E. E.  
Johnson, Floyd  
Johnson, Bounding  
Johnson, Hapoy  
Johnson, Johnny  
Johnson, Charlie  
Johnson, Chas. H.  
Johnson, Fred M.  
Johnson, Jessie L.  
Johnson, Geo. W.  
Jones, H. N.  
K(Johnson, Chas. E.  
Johnson, Lester  
Johnson, N. L.  
Johnson, Paul W.  
Johnston, Walter  
(K)Jolly, Robt. T.  
(K)Jones, Tom D.  
Jones, Jr., A. B.  
Jones, Abe  
James, Buck  
Jones, Br.  
Jones, E. (Colored)  
(K)Jones, Edgar  
(K)Jones, H. V.  
Jones, Lester  
(S)Jones, Curly  
Jones, Eudine  
Jones, Henry M.  
Jones, Thomas D.  
Jones, Edwin  
Jones, Ernest  
Jordan, Al.  
Jordan, Charlie  
Johnson, Floyd  
Johnson, Ralph K.  
Jobey, Joe  
Joy & Allan  
Jozman, Felix  
Justice, Ray  
K(Johnson, R. E.  
Kadek, Al.  
Kafka, Paul  
Kalawa, Moke S.  
Kallid, Mark  
Kalama, Thos. S. H.  
K(Johnson, C. H.  
Kaue, H.  
Kane, Max  
Kane, Leonard  
(K)Kane, Jack  
Kaplan, Joe  
Kara, The Magician  
Karno, Ben  
Karris, Cliff  
Karr, C. L.  
Karr, Joe  
Kasher, Ino  
Kaster, Emil J.  
Kastner & Vuvan  
Katz, Clarence  
Katz, Richard  
Katz, Jack  
Kear, Frank  
Kean, Frank G.  
Keat, Sylvester A.  
(K)Keenan, O. G.  
Kekhaloo, Jas.  
Keim, Walt.  
Kellamer, Daniel F.  
(K)Kelly, Harry W.  
Kelly, A. J.  
Kelly, Andy  
Kelly, Anthony  
Kelly, Edw. S.  
Kelly, Jack G.  
Kelly, Capt. J.  
Kelly, Lionel  
Kelly, Mike  
Kelly, Pat  
Kelly, T. J.  
Kelly, T. W.  
Kelly, Jack & Della  
Kelly, Kid W. R.  
Kelly, Robt. Kid  
Kelo, Fred  
Kemp, Bill  
Kemball, Herman  
Kemp, W. F.  
Kemper, Chas. Cupid  
Kendall, Lionel A.  
Kenjockety, Frank L.  
Kennedy, Jack  
Kennedy, J. Albert  
Kennedy, Irving  
Kennedy, Tony  
Kerney, Harry  
Kerker, Jack  
Kerbell, Doc  
Kimes, J. M.  
Kier, Henry C.  
Klicoum, Luke  
(K)Klimble, W. C.  
King, C. W.  
King, C. W.  
King, Doc  
King, Bill Fat  
King, E. C.  
King, Hai.  
Kings, Lamar  
Kings, Jim  
King, Thos. Blake  
King, Wm. F.  
(K)King, Ray  
Kingsley, Billy  
Kimes, J. Knox  
Kinsel, J. M.  
Kirkand, Bennie  
(K)Kirkland, Jean  
Kitzinger, Fred  
Klark, Harry  
(K)Klark, M.  
Klask, Jas. M.  
Klee, Mel.  
Klewiter, H.  
Kline, Bob  
Kline, Ted  
Klink, Kaday  
Knapp, B.  
Knicht, Jack P.  
Knob, Geo. E.  
Knoep, Al.  
Knott, Johnnie  
Knox, Comedy Four  
Koehler, W. F.  
Kohler, Jack H.  
Kohler, Lew  
Kohler, W. S.  
Kokos, Jos.  
Koko  
Koller, K.  
Korrik, Mike  
Kotz, Jack  
Kotz, O. A.  
Koutnick, Billie  
Kramer & Levy  
Kramer, Jack  
Krasner, Harry  
Krisnberg, C. W.  
Kreigsburg, Great  
(K)Kristinus, Jos.  
Kroecik, Hugo  
Kromholts, Carl  
Krueger, Carl  
Kruit, Ino.  
Kuba, C. C.  
Kuhn, August  
Kuhn, W. J.  
Kuma, Jake  
(K)Kumy, Robt.  
Kurtz, F. W.  
Kusman, Fred  
Kuth, R. W.  
Kutter, Paul J.  
Kry, Robt.  
Kry, Bohimir  
Kyatone, D.  
Ladbeck, Nick  
Lalrid, Chas. M.  
Lemer, Harry  
Lemley, Jack N.  
Lerchard, W.  
Letzer, Ted  
LeMont, Larry & Dolly  
LePalmer, Jolly  
LePano, Frederick  
LePano, Trio  
LeRose, Frank  
LeRose, Frank  
LeRose, Alb.  
LeRue, Jack  
LeTouche, Billy  
LeVern, Leo  
LeVine, Hank  
Lazela Wilbur  
Lazela, Jack W.  
Legg, Maurice B.  
Lahale, Prof. H.  
Lally, Dan  
Lamb, Albert  
Lamb, Phil  
Lampton, Homer  
Land, H.  
Lanc, Manuel  
Landrum, Paul  
Lander, Doo  
Lane, Bill  
(K)Lane, G. A.  
Lane, W. B.  
Lans, R. V.  
Laws, Chas. Allen  
Laws, Harry E.  
Laws, Frank E.  
Laws, Herman  
(K)Lewis, Russell E.  
Lewins, Allen  
Lewins, Harry  
Lewins, Frank E.  
Lewins, Frank  
Lewins, Vernon  
Libby, Frank  
Liebelt, Otto  
Lichtfoot, Andy  
Lighthome, Maurice  
Lime, Jim  
Lindeman, Farmer  
Linderman, Max  
Lindley, Al.  
Lindley, H. W.  
Lipknobker, G. T.  
Linnaman, Wm.  
Linger, Harry  
Linton, E. W.  
Lippincott, Malcolm  
(L)Lispie, Leo  
Little, Harry  
Little, Chas.  
Litus Shirley  
Livermore, Norman  
Lockett, Jack C.  
Lodwig, H. L.  
London, Geo.  
Long Devr, Chief  
Long, Harry K.  
Long, Jimmie  
Lonsgeter, Paul  
Loof, Wm.  
Lorain, Carlton  
(H)Lozard, Milton  
(L)Lord, Geo. C.  
Lori, Leonard  
Loring, Richard  
Loren, Bert  
Lorraine, Fred  
Lorraine, Jno. C.  
Lorruck, Russell  
(K)Louis, Geo. J.  
Lore, Paul  
Lore, Lotin J.  
Lorenbein, Sam  
Lovett, Wm.  
Lowand, Oscar  
(K)Lowry, Glenn  
Lozier & Gardner's  
Lozier, Bear  
Lucas & Logan  
Lucy, Frank  
Ludke, Paul J.  
Lukanitch, Michael J.  
Lundgren, Ed.  
Lupo, Sam  
Lutz, Pearl  
Lusty, Granville B.  
Luse, Chas. A.  
Lylo, A. T.  
Lyman, Verge  
Lyons & Lorse  
Lyons, Jimmy  
Lyons, E.  
Lyons, R.  
Lyons, T. A.  
Lyons, J. Courtland  
McAdams, David  
McAdell, E. J.  
McAvey, Arthur J.  
Madigan, Edw. J.  
Madison, Nels P.  
Mahon, Frank J.  
Mahon, Jaabo  
McCarthy, Francis J.  
McCarthy, Wm.  
(K)McClintock, Joe  
McClintock, Fred  
McCann, Res.  
McCormick, Daniel  
McCormack, Mart  
McCort, Thos. Paul  
McCoy, G. H.  
McClary, Billy  
(K)McCloy, Mickey  
McCoy, Scott  
(K)McCoy, Verne  
McCraeken, Sam  
McCrete, Reno  
McClary, T. J.  
McDonald, J. W.  
McDonald, J. W.  
McDonald, J. W.  
McDonald, Bennet  
McDonnell, M. J.  
McDonnell, Walter A.  
McDonnell, T. J.  
McFarlin, Geo. H.  
McFarley, Edgar V.  
McGee, Wood G.  
McGinnis, Walter B.  
McGlobe, Jas. A.  
McGough, W. P.  
McGraw, Parria  
McGraw, Bernard  
McGregor, Geo. W.  
McHone, Bill  
McIntosh, Vernon  
McIntyre  
Lawrence E.  
McIver, Jas. & Bha  
McKee, Alfred J.  
McKeever, Harry  
McKinley, Jimmie  
McKnight, Herbert  
McLane, Eugene  
McLaughlin, Andy  
McLay, Robt.  
McLear, M. H.  
McLean, Bobby  
McLean, Wm.  
McLenon, Jimmie  
McLendon, E. F.  
McMahon, Wm.  
McMahon, Joe W.  
McMahon, John  
Mason & Earl  
(S)Mason, Harry J.  
Mason, Gene  
Mastine, Joe  
Meyer, Eusey  
Mallon, Robt.  
(K)Matsu, Brok. K.  
Matter, Floyd R.  
Mathews, R. L.  
Mathews, Robt.  
Maxwell, T. J.  
Mayer, Peter  
Maysfield, Wm.  
(L)Meade Harry  
Meadows, Gene  
Measley, Geo.  
Meakin, Joe J.  
Meakin, Bob  
Meecher, Frank  
Melnot, Armand  
Melson, W. E.  
Melrose, Don.  
Merrill's Kingdom of  
Merritt, Fred  
(K)Merrill, Frank  
Merritt, Arthur B.  
Messer, Robt. H.  
Metro, Chas.  
Meyers, Roy  
Meyers, Billy K.  
Michael, Dan C.  
Michel, Bill  
Miles, Al.  
(K)Milborn, Harry  
Miller, Albert  
Midway, Fletcher Cafe  
Miller, Steve  
Miller, Robt. H.  
Miller, Fred P. J.  
Miller, The  
Murphy, Wm.  
Miller, Fred P.  
Miller, Harry (Col.)  
Miller, Vally  
Miller, Edw.  
Miller, Robt. B.  
Miller, Shep.  
(K)Miller, Dart  
Miller, V. S.  
Mills, Ralph  
Mills & Mills  
Milton, Gene  
Miner, Arthur  
Mitchell, David  
Mitchell, W. J.  
Mitchell, Tats  
Mitchell, Hugo C.  
(K)Mitchell, Sonny  
Mitchell, Arthur  
Mitchella, T. R.  
(K)Moe, Kansas  
Morton, Dan J.  
Monitor, Wm.  
Moore, J. C.  
Moore, Eddie  
Montague, Montie M.  
Montague, Walter  
Montgomery, Grover C.  
Montier, Carlos  
Moore, Fred S.  
Moore, R. J.  
Moore, Clay L.  
Moore, L. L.  
Moore, T. M.  
Moore, Thos. W.  
Morales, Martin  
Moran, Lou L.  
Moran, Billy  
Morant, Hal  
Morant, Harry J.  
Morant, Gene  
Moreno, A. J.  
Morey, Eusey  
Morgan, Blackie  
(K)Moriarty, Joe  
Morlock, Bob  
Morlock, Ernest A.  
Morlock, P. K.  
Morris, Walter  
Morris & Seguin  
Morris, John  
Morris, Wesley D.  
Morris & Adelaide  
Morrison, M.  
(K)Morison Kid  
Morrison, Chas. A.  
Morrison, Dixie  
Morrison, Ino.  
Morse, Allen  
Mortimer, Gua  
Morton, Chas.  
Moser, Chas. E.  
Mosley, Col. M. A.  
Mosley, Leo  
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Mosley, Leo  
Morfiam, Prince  
Mouton, Jack  
Muir, R. B.  
Muir, Herb  
Murdock, Clayton  
Mulholland, A.  
Mullen, Jeff  
Mullen, Jack  
Mullen Toy Co.  
Mullina, Joe  
Mullins, John  
Mullum, Sam  
Mummele, Assie  
Muncie, Fred  
Munoy, Dudo  
Munn, Dee & June  
Murphy, Chas. F.  
(K)Murphy, Richard  
Murphy, Jas. M.  
Murphy, A. H.  
Murphy, A. P.  
Murphy, Mike  
Murphy, Frank  
Murphy, Frank (Col.)  
Murphy, Blackie  
Murphy, Vally  
Murphy, B. B.  
Murphy, Shep.  
(K)Murphy, Dart  
Murphy, V. S.  
Mills, Ralph  
Mills & Mills  
Milton, Gene  
Miner, Arthur  
Mitchell, David  
Mitchell, W. J.  
Mitchell, Tats  
Mitchell, Hugo C.  
(K)Mitchell, Sonny  
Mitchell, Arthur  
Mitchella, T. R.  
(K)Moe, Kansas  
Morton, Dan J.  
Monitor, Wm.  
Moore, J. C.  
Moore, Eddie  
Montague, Montie M.  
Montague, Walter  
Montgomery, Grover C.  
Montier, Carlos  
Moore, Fred S.  
Moore, R. J.  
Moore, Clay L.  
Moore, L. L.  
Moore, T. M.  
Moore, Thos. W.  
Morales, Martin  
Moran, Lou L.  
Moran, Billy  
Morant, Hal  
Morant, Harry J.  
Morant, Gene  
Moreno, A. J.  
Morey, Eusey  
Morgan, Blackie  
(K)Moriarty, Joe  
Morlock, Bob  
Morlock, Ernest A.  
Morlock, P. K.  
Morris, Walter  
Morris & Seguin  
Morris, John  
Morris, Wesley D.  
Morris & Adelaide  
Morrison, M.  
(K)Morison Kid  
Morrison, Chas. A.  
Morrison, Dixie  
Morrison, Ino.  
Morse, Allen  
Mortimer, Gua  
Morton, Chas.  
Moser, Chas. E.  
Mosley, Col. M. A.  
Mosley, Leo  
Morfiam, Prince  
Mouton, Jack  
Muir, R. B.  
Muir, Herb  
Murdock, Clayton  
Mulholland, A.  
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Mummele, Assie  
Muncie, Fred  
Munoy, Dudo  
Munn, Dee & June  
Murphy, Chas. F.  
(K)Murphy, Richard  
Murphy, Jas. M.  
Murphy, A. H.  
Murphy, A. P.  
Murphy, Mike  
Murphy, Frank  
Murphy, Frank (Col.)  
Murphy, Blackie  
Murphy, Vally  
Murphy, B. B.  
Murphy, Shep.

- List of names and locations, including: Peterson, Chas. J.; Prichard, Jim; Richards, W. C.; Rutter, Art; Shipin, Ed; Spicer, Bob; Talbot, Basil; Unger, Bernard; Webster, J. C. Doc; Wilson, Bobby Allen; ...

chestra is the third symphony organization to be formed in Texas and is under the capable leadership of John Victor, formerly a member of Creator's Band, also at one time director of his own organization, the Victor Band, of New York. On the occasion recently of the second concert given by the Abilene Little Symphony in Abilene an audience numbering 3,000 enjoyed the program, which included compositions by Nevin, Rossini, Von Suppe, Leoncavallo and Weinlawski. The soloists were G. A. Klingman, Jr., baritone, and Wilda Drago, violinist.

Namara To Create New Role

Mme. Marguerite Namara, American soprano, is to create the principal role in the operetta, 'Empress Eugenie,' which is to be presented at an early date in New York by the Shubert. The operetta has a score written by the German composer, E. Kunneke, and was originally announced by the title 'The Life of Ofterbach' and is said to be similar in treatment to that of 'Blossom Time,' which had as its central figure Franz Schubert.

The Story of Martha Stanley, Who Wrote "My Son", Now at the Nora Bayes Theater

Belasco not only engaged me as coach, but insisted that I play a part, as well—that of a Castilian grandmother, 90 years old. I must have been convincing in the part. For Mr. Alan Dale stated in print that there was in the play a very old Mexican woman—the real thing. "I had misgivings when I wrote my husband that I couldn't come home as soon as expected, because I had gone on the stage. But he wrote back, 'It is just as well. There are 3,000 soldiers camped in our back yard and we are in the throes of a revolution. You will be safer on the stage.'" When asked what led her to write, Mrs. Stanley replied that the effort was the natural result of many interesting events in her life and that her two years' contact with the stage had supplied the necessary knowledge of the technical side of the theater which had enabled her to build up plays. Among the thoughts she expressed on play-writing were: "I never spoil the telling of the story by any qualms of conscience. I cling to truth only insofar as it is complete—the rest is imagination. 'You can't put together a selfish woman and a high-tempered man, a passionate lover and a thoughtless girl without creating drama. If you draw characters well you are bound to have a drama. 'I agree with Eugene O'Neill that if your characters are good, the play must automatically develop from them.' Mrs. Stanley's lovely countenance tells the remaining reasons why she has written good plays: Kindly, smiling eyes that reflect humor and toleration of all humanity's foibles; a small, sensitive mouth, with up-turned corners, indicating that she hangs her thoughts high in the spiritual realm, but with a habit of smiling a bit to one side, which denotes that she's always ready to come down to earth in the name of humor. She's vivacious and her memory is stored with humorous character stories—the kind that make after-dinner speakers welcome on any occasion. ELITA MILLER LENZ.

I. L. C. A. Notes

(Continued from page 56) kinson, A. L. Flude, Freda Slauter, Marcella Franks and Lew Williams. Managers: It is to the best interests of the I. L. C. A. that you do not neglect to put the coupons at the bottom of the I. L. C. A. contract to their proper use. Everyone who draws compensation from a bureau ought to be perfectly willing to contribute \$3 per year to the association that is striving to advance the cause that supports the bureaus and those to whom they pay money. If coupon signers are eligible to active membership the amount they pay will be applied on their application fee when received. The coupons were a source of considerable income to the Association last year and this year they should bring double the amount. Managers who are interesting themselves in the coupons report that they meet with no trouble whatever in securing the signatures. Members will be rendering the association a service if they will report to headquarters the death of members. Sometimes these are not reported and regrettable incidents occur because we have not been advised. Please do not take it for granted that "someone" will advise us. Do it yourself. Help us serve you. Write headquarters if you are available for occasional dates or blocks of time. Tell us the periods for which you will be available and how you can be reached by mail, telephone or telegraph. Also send a couple of your circulars for our files. An opportunity may not come for weeks—or it may come the day your letter arrives. We are not trying to supplant bureaus. We are trying to make the association of service to bureaus, talent, representatives and others alike. Send us the names, addresses and the classification of people who are eligible for membership and this office will solicit them, using your name and crediting you on the application if received. You can help make a success of the campaign for new members this year and by so doing you will be rendering yourself a service. Managers Favor the I. L. C. A. Invite your friends to become members of the I. L. C. A. and, if they wish to know how the managers regard the association, read them the following: Emerson Lyceum Bureau, O. B. Ste-

News Notes

(Continued from page 57) giving a series of lectures in England on American characteristics. "According to Sir Auckland, the real source of dominant political sentiment is not to be found in the editorial pages of great newspapers or in the views of eminent bankers, financiers, manufacturers or merchants, but in the small towns and villages and on the 6,000,000 American farms. What people think in these rural communities, he believes, shapes and influences the thought of America which later finds expression in the voice of the people. "While this assertion may be astounding to that superficial school of thought which sees in the American farmer merely the reproduction of the European peasant, a clod, an ignorant boor, a brother to the ox, it is no surprise to those who know agriculture in its broader aspects, who know the average American farmer for a man of independent thought and action, a man in whom the ideas of liberty always mounted high, who has furnished not only the bone and sinew out of which American greatness has been built but who has also furnished a great deal of the brain power and that undiminished optimism and temperamental hopefulness that have been the springs of American progress."

Additional Routes

(Received Too Late for Classification) Adde's, Leo, Olympians; (Majestic) Danville, Va., 15-20; (Orpheum) Durham, N. C., 22-27; Begees, E. T., Vanity Box Revue; (Opera House) Wrenfield, Wis., 15-20; (Opera House) Amherst 22-27. Bell's Hawaiian Revue; (Rivoli) Toledo, O., 15-20; (Rialto) Hamilton 21-24. Central States Shows: Cocoa, Fla., 15-20; Melbourne 22-27. Clark, Billie, Broadway Shows: Plant City, Fla., 15-20. Corrigan, Chas.: (Seventh St.) Minneapolis 14-20. Dixieland Shows (Correction): Dumas, Ark., 15-20. Follow Me: (Howard) Washington 22-27. Hudson, Bert E.: (Opera House) Dennison, Ia., 15-20; (Opera House) Kenyon 22-27. Lippman & Jagar Shows: Grand Chienier, La., 15-20. Listen to Me: Arkansas City, Kan., 17; Ponca City, Ok., 15; Wichita, Kan., 19-20; Muskogee, Ok., 21-23. Lund's, Danny, Music Girl Co.: Petersburg, Va., 15-20; Newport News 22-27. Macy's Exposition Shows: Lanett, Ala., 15-20. Morales Bros. & Little Daisy: (Able Opera House) Esston, Pa., 18-20. Morfoot Exposition Shows: Thomaston, Ga., 15-20. Platt's Keystone Follies: (Evans) Morgantown, W. Va., 15-20; Moundville 22-24; Weilsburg 22-27. Red Ball Amusement Co.: Rotan, Tex., 15-20; Roby 22-27. Reno, Great, & Co.: Philadelphia 15-20. Rossi's, Joe, Band: Cocoa, Fla., 15-20. Vanity Box, Geo. E. Wintz, mgr.: Jacksonville, Fla., 17; Deland 19-20.

phenson, manager: "It is my belief that every person engaged in lyceum or chautauqua work should be a member of the I. L. C. A." Ellison-White Lyceum Bureau, Walter Ricks, manager: "The International Lyceum and Chautauqua Association is..." (Continued on page 113)

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### New Plays

(Continued from page 10)

for the evident genuineness and warmth of it.

The Burgess of Ernest Cossart was a brilliant conception of the part splendidly carried thru, and Lexy, as played by Gerald Hamer, was the real thing.

Dudley Digges has directed *Candida* with skill. The values of the play, so far as mechanics are concerned, are well taken care of, and the members of the cast play together as tho they had done so for months. That points squarely at the director and he deserves the credit for it.

The setting of the play, designed by Woodman Thompson, is absolutely faithful to the full description given of it by Shaw. Everything is in place as he describes it and nothing has been added or taken away, so far as I could observe. On top of this Mr. Thompson has managed to paint a fine stage picture and to light it beautifully.

I would recommend that everyone within halting distance of Broadway see *Candida*. They will see a fine play, splendidly played. It is an excellent all-around performance and a real credit to the actor and his theater.

A great comedy; admirably played and directed.

GORDON WHYTE.

## BOSTON PLAYS

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Week Beginning Monday, December 8, 1924

An Entirely New and Original Type of Musical Comedy, Entitled

### "MY BOY FRIEND"

Founded on Jack Lait's Character Cartoon "GUS, THE BUS"

Book by Jack Lait

Music by Con Conrad

Lyrics by Harold Christy and Jack Lait

Staged by Frank Smithson

Dances and Ensembles by Max Scheck

Presenting

### EL BRENDEL AND FLO BERT

A Carefully Selected, Competent Cast and a Terpsichorean Chorus

CAST OF CHARACTERS

(In the order of their appearance)  
Katy, a Scrub Girl.....Wynn Gibson  
Shorby, a Waiter.....Will Philbrick  
Gus, the Bus.....El Brendel  
Evelyn, a Checker.....Flo Bert  
Head Waiter.....Engene Redding  
J. Mortimer Stevens, a Millionaire.....Ray Raymond  
An Ice Man.....Bert Shadow  
Iva Thurast.....Evelyn Downing  
Mrs. Heinemann, a Boarding-House Keeper.....Lizzie B. Raymond

Roomers at Mrs. Heinemann's.....Lillian McNeill and Mary Anne Life Savers.....Pasquall Brothers

Alice.....Alice Ridnor  
Walters.....Dan Brennan and Hal Sands  
Billie.....Billie Tichenor  
Hazel.....Hazel Beamer  
Ceclia.....Ceclia Romeo  
Loretta.....Loretta Duffy  
Dolores.....Dolores Levine

A Revenue Man.....Bert Shadow

ACT I—Scene 1: Exterior of the restaurant. Scene 2: Back of the restaurant. Scene 3: Interlude. Scene 4: A private dining room. Scene 5: Exterior of the restaurant. Scene 6: A rooming house. Scene 7: Exterior of the rooming house. Scene 8: The road house.

ACT II—Scene 1: On the green. Scene 2: They Go. Scene 3: Exterior of rooming house. Scene 4: Restaurant retiring room. Scene 5: "Gus, the Bus". Scene 6: The roof garden.

LADIES OF THE ENSEMBLE

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### GENTLEMEN OF THE ENSEMBLE

Henry Levy, Fred Murray, Leonard Mooney, Austin Clark, Ainsley Lambert, Fred DuBall.

Stage Manager, Lester Scharff.

Assistant Stage Manager, Fred Murray.

*My Boy Friend* is a potpourri of ancient gags and bits, some of which have been relished, but nothing was done to other bits except remove the campfire balls from the script. Most of it is ineffectual, useless and unavailing. It is humorous in spots, but on the whole it is not very entertaining. The entire book reflects the author's years as a reviewer in Chicago. His subconscious mind has retained all these time-worn bits and gags and when he sat down to write a play they flooded themselves on his other mentality. He has dipped into vaudeville for some of his material, into the legitimate field for other parts of it, and into burlesque for still other bits. W. C. Fields' famous "never give a sucker an even break" is there, so is a bathing-costume scene that was inspired by if not borrowed from some Mutual Burlesque show.

If *My Boy Friend* is to make money for its producers a gag artist must be called in to inject some real humor into it and some new songs and music must be written. For at present there isn't a single tune that haunts your brain. Sweep, Sweep Your Troubles Away and the song from which the play evidently gets its title, *My Boy Friend*, if plugged more thruout the show might get over. Evelyn is now being plugged, being used several times during the show, and while it is a bit catchy it doesn't seem to linger. Perhaps this is because of Flo Bert's handling of the number. Her singing of the title song, straight and in Jewish dialect, was a bigger success.

Here is a musical comedy with a plot! It's the merest suggestion of one and has a tough time holding the scenes together, but it's there, nevertheless. Evelyn, the checker (Flo Bert), is a Pinkerton detective hired to find the wayward son of a wealthy restaurant owner. She has a ward, one Katy, a scrub girl (Wynn Gibson), whom she puts to work in the same restaurant. J. Mortimer Stevens, a millionaire (Ray Raymond), is the guardian of the missing boy. He comes to the restaurant one day and falls in love with the scrub girl, but makes a play for the checker, who strings him along in the hopes of using him to find the missing son—the why she decides he'll be of service the book doesn't reveal. Anyway, Gus, the Bus (El Brendel), who comes to work in the restaurant, turns out to be the missing boy and everything is eventually straightened out, the millionaire marrying the scrub girl and Gus marrying the checker.

Just why the Pasquall Brothers are with the show is hard to determine, tho their ground tumbling, hand and head-to-head balancing got a very big hand. The feat of one of these clever boys doing two back somersaults and landing on the shoulders of his brother brought down the house. They certainly work fast and are exceptionally clever. They are introduced as lifesavers to save Gus, who has been thrown into the river, but he'd be a goner before they got thru with their routine.

Alex. Morrison, the golfer, works with El Brendel in what is about the funniest scene in this lame comedy. Morrison is quite a golfer. He has a pleasing personality that wins them out front. His trick of driving a ball off a watch, then off El Brendel's head, and then driving six balls off the mat, keeping in time with the music, the while blindfolded brings several rounds of applause. The scene is worked up quite humorously, Morrison attempting to give El Brendel some instructions in driving. They get across several good gags. This is the one scene that shows any originality or genius on Lait's part. It is well written. The chorus, tho billed as a "Broadway Beauty Chorus", is nothing to rave about. There are only four good dancers in it and they are given the opportunity to demonstrate their specialties, one girl doing some real high kicking, a second doing some back kicks, touching the back of her head, and the other two contenting themselves with some clever eccentric stepping and fast pivoting. Perhaps a few more weeks' work will bring about

an improvement in the dance ensembles. Right now they don't always work together and their steps are but the simplest stuff.

Why Flo Bert was given a prima donna role is hard to understand. She is not quite versatile enough for such a role and is not overly burdened with personality. If the ingenue, Wynn Gibson, were given more opportunity she would run away with the leading lady. Here are beauty, grace, charm and talent—a combination that's hard to beat. Her singing of *All Alone in a Crowd* certainly was well done. The audience demanded an encore, but she was not permitted to take it the evening this reviewer was present.

El Brendel is the hit of the show, of course, for it is all El Brendel. His Swedish character work is certainly amusing. His Van Hooven with the cake of ice is quite amusing and well sold. His trick suit that eventually falls apart, first going piece by piece from the crown of his hat to the sliding and renting of his trousers, had them lying back in their seats. It's well done, and done without a suggestion that can be resented. And, speaking of things that can be resented, there are a couple of double-entendre lines that could be omitted without wrecking the book, particularly the one in the golf scene. Then there's another one during the rooming-house scene that could be penciled out. Lizzie B. Raymond pulls it when upbraiding her daughter for losing her job because the head waiter got "fresh". She says: "Don't you ever think of me? . . . You did me a dirty trick when you screamed." Boston laughed at it, but also raised its eyebrow.

This production did not cost a fortune for costumes and scenery. The costumes are pretty, but not pretentious. The best scenic bit is the roof-garden scene. There is room for improvement in the directing. On the whole *My Boy Friend* is not too diverting comedy, chock full of hokum and passe gags, that may satisfy Broadway for a while, but, methinks, not a long while. JACK MURRAY.

## What the New York Critics Say

### "Candida"

(48th Street Theater)

TIMES: "From this latest performance we can recognize better than ever what a remarkable drama 'Candida' is."—Stark Young.

WORLD: "The audience honored itself by liking the play enormously."—Heywood Brown.

HERALD-TRIBUNE: "One of the most real of Mr. Shaw's fantasies, it seemed to be as reliably amusing as it was 20 years ago."—Percy Hammond.

### "Artistic Temperament"

(Wallack's Theater)

HERALD-TRIBUNE: "It is a feeble entertainment, ill equipped to amuse those who love either shows or dramas."—Percy Hammond.

WORLD: "Insofar as intent may be detected, 'Artistic Temperament' sounds like insufficiently assimilated Shaw."—Heywood Brown.

SUN: "Stale, artless, helpless little comedy."—Alexander Woolcott.

POST: "Has one tremendous asset. It is mercifully short."—John Anderson.

## What the Boston Critics Say

### "My Boy Friend"

GLOBE: "It has been on the stage only a very short time altogether, and some of the rough spots have not yet been worked out."

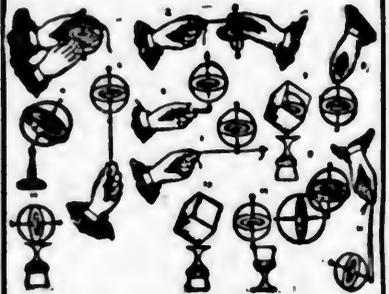
TRAVELER: "It is trivial entertainment, obviously put forth for comedy purposes, entertainment by vaudeville artists and other principals who offer their slapstick variety of burlesque brand."

POST: "There is nothing naturally in the form of a coherent plot or even the thread of one."

TRANSCRIPT: "Gus, the Bus" implied a character, set the scene, whetted anticipation; whereas "My Boy Friend" amucks only of sales, girls feeding and prattling in an automat."

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## GERMAN MARKS

See December 13 issue, page 156, for bargains. DAVID WEISS, 1115 Lamar, Memphis, Tennessee.

I. L. C. A. Notes

(Continued from page 111) effectively serving all persons engaged in lyceum and chautauqua work and should have the support of all. I sincerely hope that all persons eligible for membership will avail themselves of the privilege. Mutual-Morgan Bureau, Frank A. Morgan, manager: "It is a pleasure to me to endorse most heartily the I. L. C. A. I do not see how anyone can expect to attain a place of usefulness in lyceum or chautauqua work without being a member. Communally Chautauquas, Loring J. Whiteside, president: "I think every person on the platform ought to be a member of the I. L. C. A." Allen Lyceum Bureau, Laura J. Sorenson, manager: "I believe everyone engaged in lyceum work should support the I. L. C. A." Midland Chautauquas, Nelson Trimble, manager: "It is my conviction that all lyceum and chautauqua talent and workers should join and heartily support the International Lyceum and Chautauqua Association. In our choice of talent and workers we have a strong partiality for such members." Royal Lyceum Bureau, L. E. Parmenter, general manager: "We believe that every person connected with lyceum and chautauqua work should be a member of the association." Dixie Lyceum Bureau, M. C. Turner, president and general manager: "All members of the lyceum profession should be active members of the I. L. C. A." The Affiliated Lyceum and Chautauqua Association, T. A. Burke, executive secretary: "Every artist, lecturer, manager and worker who makes his livelihood out of the lyceum and chautauqua business should become a member of the I. L. C. A." Redpath-Horner Lyceum and Chautauquas, J. R. Beach, assistant manager: "The association should receive the hearty support of everyone in the lyceum and chautauqua field. I hope the time is not far distant when everyone on every circuit and on every lyceum course will be an ardent supporter of the I. L. C. A." The Piedmont Bureau, Soion H. Bryan, manager: "I think it is the duty of everyone who is engaged in the work (chautauqua or lyceum) in whatever capacity to help support the organization with a membership. I joined when I was a field representative because it is an organization working for the good of all." A. A. Davis, tour manager: "All talent, managers and representatives should become members of the International Lyceum and Chautauqua Association." The Redpath Bureau, Harry P. Harrison, general manager Western department: "The International Lyceum and Chautauqua Association is necessary to the highest welfare of the movement in which we are engaged. Its importance has increased with each year of its history. I feel very strongly that all lecturers, entertainers and musicians should be members of the I. L. C. A." National Lyceum Bureau, Harry W. Brimer, manager: "Yes, I believe in the I. L. C. A. and I shall be glad to have each member of my organization a member. I am glad to co-operate, am using the uniform contracts and will send in a number of members in the near future." Central Community Chautauquas, Harry Z. Freeman, manager: "If there are any persons on our circuits who are not members of the I. L. C. A. we urge them to become members. We are using the uniform contract and in every instance in signing up our talent, even in the case of band members who must be employed under the A. F. M. contract, we ask that the rider be signed and they contribute the \$3 to the I. L. C. A." Redpath-Vawter Bureau, Keith Vawter, manager: "Attached hereto find a slip we are planning to every contract that is mailed out of this office to talent, and, in addition, if any contract comes in without the rider properly signed we send it back and ask that it be signed. If all the fellows would follow up some such scheme with reasonable accuracy the net result would be justifiable." (The slip referred to is as follows: "For the good of the order, if you are not already a member of the I. L. C. A., we would suggest that you sign the little slip at the bottom of this contract and mail it back to us, as we hope all our people this year will take some part in the International Lyceum activities.") Coin-Independent Chautauqua Co., Al Flude, manager: "I particularly urge every individual on our list to be identified with the association. It is not only money well spent but it seems to me that to neglect such an affiliation shows at once a lack of interest in the very vital and essential elements of their work upon the platform. I shall take pleasure in writing a personal letter to each one of our people who joins the I. L. C. A. commending that action."

Splendid Meeting Held By Iowa Fair Managers

(Continued from page 102) famous poem, Old Glory, to thunderous applause. Thru the courtesy of the Western Vaudeville Managers' Association, Bee Ho Gray appeared in a fine knife-throwing, roping and banjo playing act. Then came the selection of Marlon Morgan's prima donna, of the Rainbow Gardens, Chicago, in a high-class vocal number. Again the W. V. M. A. furnished another act, The Shannon Trio, a man

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and two charming little girls, about six or eight years of age, in a balancing and athletic act that was a winner. Dorothy Woodbury and Josephine Lowry, furnished thru the courtesy of the World Amusement Service Association, gave some pleasing dances. Another number by the Iowa State Fair Quartet concluded a program of an high-class and entertaining a vaudeville bill as can be enjoyed in any theater. President Bacon then called for the report of the Resolutions Committee. The following resolutions were presented and adopted: We, the Committee on Resolutions, appointed by the president, submit the following: On behalf of the Iowa State Fair Managers, we wish to extend a vote of thanks to the World Amusement Service Association for bringing Mr. Larry Hodgson to address us at our annual banquet here this evening. We also want to extend a vote of thanks to Miss Irene Shelley and The Billboard for services as reporter and publicity at the various sessions of the convention. We extend a vote of thanks to Mr. Fred Terry, manager of The Horseman, for his address at our meeting this afternoon. We extend a vote of thanks to the officers and directors of the Iowa State Fair Board and officers and directors of the Iowa Fair Managers' Association for their untiring zeal and energy in furthering the interests of the various members of this association. We also extend a vote of thanks to the following booking agencies for furnishing the entertainment program here this evening without charge to the association: Robinson Attractions, Iowa State Fair Quartet, World Amusement Service Association, Lew Rosenthal's Amusement Enterprises, Western Vaudeville Managers' Association, Roy Mack, Inc., Kenyon Booking Exchange. We approve of the plan of a National Association of County Fairs, as outlined by Mr. Fred Terry, of The Horseman, and recommend that the Executive Board of this association take the necessary steps to co-operate with other States in perfecting such association. The Iowa State Fair Managers, in meeting assembled this ninth day of December of the year 1924, resolve and hereby petition the 41st General Assembly of the State Legislature of the State of Iowa that, "Whereas, the Boys' Judging Team of Franklin County, Iowa, has won first prize in judging at the Waterloo Dairy Cattle Congress, held during September 18 at Waterloo, Ia., in competition with judging teams representing other counties of the aforesaid State, and "Whereas, this said team, in representing the State of Iowa at the National Dairy Show held at Madison, Wis., September 27 to October 6, 1924, has not only won first prize in competition with teams from other States but also won individual honors which has brought honor both to the members of this team and the State of Iowa, and "Whereas, these various awards have entitled the Boys' Judging Team of Franklin County and representing the State of Iowa to represent the United States of America at the World's Dairy Show to be held in London, England, in May, 1925, and "Whereas, the members of the aforesaid team are the sons of dirt farmers and by their efforts and close application have obtained this degree of supremacy in the art of cattle judging as attested by their awards, are true representatives of the principal industry of this State, and, furthermore, are dependents unable to defray their own expenses in entering the competition at London, England, in order to extend their knowledge and judgment

to the glory of the State of Iowa and the United States in world-wide competition; and in view of the fact that in certain past competitions of similar nature such teams have had expenses paid by commercial firms which obtained valuable advertising by reason of the merit of the teams or team bearing their names, and "Whereas, the aforesaid team, altho representing the United States of America in international competition, originated from the great State of Iowa, and since the excellence of this team will bring further glory to the State, as well as the nation which it represents, "We hereby petition the 41st General Assembly of the State of Iowa to pass an act appropriating the sum of \$5,000 to defray the expenses necessitated by transportation costs and various other costs of sending said team and coach to London, England, and return in order that this team shall be known as the Iowa Boys' Judging Team and perpetuate the supremacy of this industry in the United States and Iowa.
R. E. BUCKNELL,
H. M. OFELT,
C. H. IRELAND,
Committee on Resolutions.
Those Present
C. Ed Beman, Oskaloosa; Don V. Moore, Sioux City; C. E. Cameron, Alta; Alson J. Secor, Keosauqua; W. M. Clarke, Marshalltown; C. H. Dwell, Northwood; E. P. Zerfass, Algona; O. J. Ditto, Sibley; Frank Harris, Iowa State Fair, Des Moines; A. R. Corey, secretary Iowa State Fair; J. P. Mullen, vice-president Iowa State Fair; J. Perry Lytle, Oskaloosa; Frank Price, Mt. Pleasant; Henry Morey, Anamosa; C. H. Ireland, Anamosa; Walter Light, West Liberty; C. M. Gilson, Knoxville; Glenn A. Perryman, Atlantic; J. J. Owen, Missouri Valley; L. B. Crady, Albia; F. H. Hesse, Wapello; H. C. Foster, Storm Lake; E. G. Strong, Clarinda; Sam G. Baldwin, Fondra; J. W. Ocker, West Union; Alvin J. Kregel, Garnaville; J. J. Flanagan, Elkader; L. C. Wareham, Strawberry Point; L. W. Hall, Eldon; E. T. Malone, Charter Oak; Ed Rawlings, Onawa; A. J. Avery, Knoxville; C. S. Arthur, Corning; George E. Billes, Corning; Joe W. Turner, Avoca; P. R. Smith, Atlantic; O. J. Roland, What Cheer; J. J. Ruhs, Audubon; A. H. Brooks, Independence; W. E. Cooper, Harlan; L. W. Swook, Derby; B. C. Marts, Hampton; A. L. Roberts, Hampton; Lee Brown, Newton; E. O. Carpenter, Rock Rapids; Carl Leyze, Sioux City; C. H. Gimbel, Aurora; Claude W. Lutz, Marion; Gerrit Van Stryland, Orange City; Sears McHenry, member State Fair Board, Dennison; E. T. Davis, member State Fair Board, Iowa City; C. M. Trimble, Indianola; C. S. Miller, Tipton; J. De Vries, Hardin; F. Mericle, Toledo; F. L. Whitford, Toledo; A. O. Haldeman, Malvern; R. O. Heatwole, Brooklyn; C. N. Nelson, Bedford; C. D. Helmington, Waukon; W. H. Corrigan, Guthrie Center; R. O. Couch, Monticoh; C. W. Larkin, Winfield; C. F. Ferring, Dyersville; C. A. Phillips, Maquoketa; G. G. Christensen, Dewitt; C. W. Hyde, Manson; J. Venderwicken, Grundy Center; R. E. Bucknell, Spencer; W. F. Weary, Sac City; Andrew Stewart, Rockwell City; C. W. Reeder, Leon; F. C. Young, Bloomfield; H. M. Stafford, West Union; Joe P. Grawe, Waverly; John McNulty, Osage; Thos. J. Hooper, Cresco; Melvin Fisk, Des Moines; E. D. Carter, Perry; H. M. Ofelt, Burlington; E. S. Estel, Waterloo; T. P. Eichelsdoerfer, Regalia Co., Rock Island, Ill.; Chas. Krueger, International Fireworks Co., Chicago; Frank Van Brocklin, Regalia Co., Rock Island, Ill.
High Lights of the Convention
Perhaps it would be better to head these notes "lights" of the convention, as

we never before saw so many fireworks people at a meeting. They were all busy people "tackling" the fair men and several nice contracts were secured.
M. T. (Mike) Clark, general agent of the S. W. Brundage Shows, was in attendance and had a suite at the Savery. He had his shows' signs on every floor and had some clever orange-colored umbrellas carrying the Brundage name and motto decorating the lobby of the hotel. Mike is always on the job and is a stickler, as his 19 years of piloting the Brundage Shows prove.
Lew Rosenthal, of Lew Rosenthal's Amusement Enterprises, Inc., of Lubuque, Ia., was there with his happy-hearted, good-natured rallery and kidding and had a splendid display of photos of his acts and attractions. After the banquet and vaudeville entertainment Tuesday night Lew invited some of the delegates and their wives and the writer to a special performance of T. Nelson Downs, master manipulator of coins, in Lew's room. Lew had refreshments also. Very thoughtful and pleasant man, we found Lew Rosenthal.
Jack Polk, traveling representative of Lew Rosenthal's Amusement Enterprises, was also present and proved the champion pinochle player of the convention.
The World Amusement Service Association of Chicago was well represented with nine of its men in attendance at this meeting. Had the pleasure of meeting Ray W. Anderson, representative of the Thearle-Duffield Fireworks Division; C. C. Baldwin, special representative, and Frank Duffield of the Thearle-Duffield Fireworks Co. They gave year books as souvenirs.
J. Saunders Gordon, president-treasurer of the Gordon Fireworks Co. and the North American Fireworks Co., of Chicago, was another of those fireworks people with a big suite and a 1925 calendar printed on the back of his celluloid card and a knife which all the ladies appreciated.
Billie J. Collins, one of the representatives of the World Amusement Service Association, formerly operated a booking agency at Mason City, Ia., and has lots of friends among the Iowa Fair men.
Omer J. Kenyon, manager of the Majestic Theater of Des Moines and also of the Kenyon Amusement Booking Exchange of the Iowa capital city, who furnished the Billy Maine and quartet act on the banquet entertainment program, was another of the "bright lights" of the convention whom we were pleased and proud to meet. Mr. Kenyon, who came from Denver to Des Moines four years ago, informed us that during that entire time the Majestic Theater had not been closed a day, gave four shows a day, seven days of the week. Some record.
Frank Berger, representing Roy Mack, Inc., Theatrical Productions of Chicago, who with the Kenyon Amusement Booking Exchange of Des Moines furnished the Billy Maine act at the banquet Tuesday night, was one of the quiet lights.
Mrs. E. W. Williams, wife of the association's secretary, is one of those discerning women who know when and when not to be present. She was always on hand to assist her busily engaged husband when the occasion arose and could amuse herself with shopping and calls when Mr. Williams was deep in the sessions. Wonderfully fine people, Mr. and Mrs. Williams, and Mr. Williams is one of the most efficient and active secretaries that the Iowa Fair Managers' Association has ever had.
T. P. Eichelsdoerfer, representing the Regalia Mfg. Co. of Rock Island, Ill., which furnished the badges for this convention, turned in and helped affix the names to each badge for delegate and guest.
Dennis E. Howard, secretary, treasurer and assistant manager of the S. W. Brundage Shows, was on hand looking out for the shows' interests. He went from Des Moines to Kansas City en route
...Continued on page 114)

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THE SUPER-NOVELTY KNIFE
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EXTRAORDINARY VALUE  
VERY SEASONABLE

Extra Heavy Double Robes at Half Factory Cost. Mill Close Out.  
LOT B \$6.00 EACH  
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All are solid color robes. Rich dark brown, black back. Prices the same for 1 or 100. Order your samples today.

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60-Inch Rope, Fully Opalescent.....\$0.90  
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The 30 and 36-inch Strings are fitted with patent Rhinestone Metal Clasp.

These prices are without boxes.  
Handsome Cardboard Satin-Lined Boxes, 20 Cents.  
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DON'T FORGET OUR SPECIAL SALES CARD DEALS for money-raising campaigns. 70-80-100 chances. Sample Sets, 10 Cents each. 30 Cents for the three.

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SALES BOARDS AT FACTORY LIST PRICES. 20% REBATE ON BOARD ORDERS



**"LA PALOMA"**  
French Pearls

SOMETHING REALLY FINE FOR VERY LITTLE MONEY

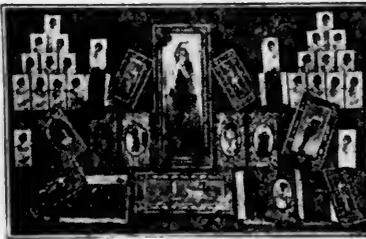
No. 940—Code Name BAGDAD. 24-inch string, fine lustre, splendid graduation. With Sterling Silver Rhinestone Clasp in Velvet, Satin-Lined Display Box.

**\$1.50 Each**

Other grades in 24, 30, 60, 72 inches in a variety of boxes. From \$2.00 to \$9.75. These imported French pearls are backed by our absolute guarantee. Order samples.

Don't Wait—We'll Treat You Square. The Rush Will Soon Be Here. Manufacturers of

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**THEODORE BROS. CHOCOLATE CO., Inc.,** Park and Compton Aves., ST. LOUIS, MO.

45 Attractive Salesboard Assortments—Candy and Novelties—ranging in prices from \$8.50 to \$145.00 Each, less discount.  
No. 1—37 Boxes Chocolates, 800-Hole 50 Board \$12.00  
No. 2—25 Boxes Chocolates, 500-Hole 50 Board 8.50  
No. 3—47 Boxes Chocolates, 1,200-Hole 50 Board 17.50  
No. 4—47 Boxes Charries and Chocolates, 1,000-Hole 50 Board 14.00  
No. 5—37 Boxes Charries, Assorted, 1,000-Hole 50 Board 17.50  
No. 6—55 Boxes Chocolates, 800-Hole 100 Board 20.00  
No. 7—53 Prizes, 48 Boxes Chocolates, 5 Chinese Baskets, 1,000-Hole 100 Board 24.00  
No. 8—28 Net Weight Boxes, 800-Hole 50 Board 18.00  
No. 9—34 Net Weight Boxes, 1,000-Hole 50 Board 24.00  
No. 11—43 Net Weight Boxes, 1,200-Hole 50 Board 27.00  
No. 12—51 Net Weight Boxes, 1,500-Hole 50 Board 37.00  
All net weight boxes, wrapped in cellophane paper.  
5% Discount on Single Assortments.  
20% Discount on Orders of 6 Assortments.  
30% Discount on Lot Orders of 20 or More.  
25% Deposit, balance C. O. D.  
A new 41-page, 4-color Catalog mailed to each new customer.

**Splendid Meeting Held by Iowa Fair Managers**  
(Continued from page 113)

to his home in Wichita, Kan., where he will spend Christmas with his wife and eight-year-old daughter.

J. W. Ocker, veteran minstrel tenor of West Union, Ia., in *Songs of Yesterday* was one of the stellar lights of the convention.

The Potts Fireworks Display Co., of Franklin Park (Chicago), Ill., had three fine gentlemen to represent it and they were passing out most generous pencils and letter openers with the compliments of the Potts company. R. F. Potts (himself), A. D. Alliger, manager, and Truman Fraser were the trio of bright lights for this fireworks company and we understand they got some nice business in Des Moines.

We missed Ethel Robinson's smiling face and jolly good nature from the convention, but the Ethel Robinson Attractions sent a crackerjack act for the banquet, the Victor La Salle Loretto Four, Spanish strollers, who won encore after encore from the diners.

The following had advertising matter in the Savery's lobby and suites in the hotel: Roy Mack's Revue, Inc.; Lew Rosenthal's Amusement Enterprises, Inc.; Dubuque; Western Vaudeville Managers' Association; Thearle-Duffield Fireworks Co.; Pan-American Fireworks Co.; Potts Fireworks Co.; Pain's Fireworks and the S. W. Brundage Shows.

"Rube" Lieberman was "official" announcer for the convention, always able to round up the delegates with his powerful voice.

C. W. Reeder, of Leon, Ia., was late at roll call at the State Agricultural Convention in the State House Wednesday afternoon, but was allowed to answer present later and thus not forfeit the final one hundred dollars of State aid. IRENE SHELLEY.

**State Agricultural Meeting**  
The annual meeting of the Iowa State Agricultural Association was held Wednesday, December 10. The morning session was devoted to the hearing of reports and other routine work. Speakers included President C. E. Cameron, Mark G. Thornburg, secretary of agriculture, and Charles D. Reed, director of the Iowa weather and crop service bureau. Don Moore led the assemblage in community singing.

At the afternoon session the speakers included Miss Neale S. Knowles, State leader of home demonstration agents, and Harvey Ingham, editor of *The Des Moines Register and Tribune*. Resolutions were passed on the death of Henry G. Wallace, U. S. Secretary of Agriculture; R. W. Cassidy, secretary of the

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With Silk Shades, Pull Cords, Metal Bases and Fancy Top Ornaments. 6 to Crate. Each \$7.25  
In less than Crate Lots. Each 7.75

**FLOOR LAMPS**  
Polychrome, with Silk Shades, Metal Bases, Pull Cords, Fancy Top Ornaments, 6 to Crate. Each 10.00  
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28 in. high, with Fancy Metal Base and Colored Glass Ash Tray. Packed 6 to Crate. Each 2.00  
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Big and Attractive Selection.  
**SAUNDERS NOVELTY COMPANY**  
620 St. Clair, West, Cleveland, Ohio  
Terms: 25% with order, balance C. O. D.

**\$8.25**

39 Fancy Illustrated Boxes of Chocolates, including one \$5.00 Box of Cherries and Chocolates and an 800-Hole Salesboard No. BB, 900 \$8.25  
Remember! We use only the finest grade Chocolates. No junk.

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"The House that is Always First"

**PRIZE CANDY PACKAGES**

**"JULIETTE"**  
THE FASTEST DIME-GETTER ON THE MARKET.  
\$45.00 per 1,000 Packages, including 10 Wonderful Flashies.  
\$22.50 per 500 Packages, including 5 Wonderful Flashies.  
\$11.25 per 250 Packages, including 2 Wonderful Flashies.  
Packed 250 Packages to a Case.  
Deposit of \$10.00 required on each 1,000 Packages.

**"ALICE DEE"**  
THE FASTEST 25c SELLER ON THE MARKET.  
\$12.00 per 100 Packages, including 1 Large Flash.  
\$60.00 per 500 Packages, including 5 Large Flashies.  
\$120.00 per 1,000 Packages, including 10 Large Flashies.  
Also 25-year Ladies' White Gold Wrist Watch with each 1,000 packages.  
Packed 100 Packages to a Case.  
Deposit of \$20.00 required on each 1,000 Packages.  
**DEE CANDY CO.,** 728 W. RANDOLPH ST., CHICAGO, ILL.

State department of agriculture, and R. D. Hawk of Audubon County, Iowa.  
Officers elected for the ensuing year are: President, C. E. Cameron, Alta; vice-president, J. P. Mullen, Fond; secretary, A. R. Corey, Des Moines; treasurer, F. E. Sheldon, Mt. Ayr.

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Now Outselling All Other Trade Boards

A Most Attractive Board in Four Colors, RED, BLUE, SILVER and GOLD, TAKES IN \$30.00; PAYS IN TRADE, \$17.50  
Will be the SEASON'S BEST SELLER and QUICKEST REPEATER at \$2.50 Each, \$27.00 per Dozen.

20 CALLS A DAY—20 SALES A DAY. Simply Show It and Collect.

Prices to Salesboard Agents and Jobbers: Sample \$1.50. Trial doz. \$12.00. \$90.00 per 100  
Transportation charges prepaid. Terms—Cash with order or one-third deposit on C. O. D. orders.

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**Rings, Look! Rings, Ten for \$6.00**

The "1849" SOUVENIR MINT  
Salesboard, Concession Men, Agents, Wanted At Once



**CALIFORNIA GOLD SOUVENIRS**  
QUARTERS AND HALVES



Send no money—we will send you prepaid Assortment of 20 Rings for \$6.00, similar to cut, \$80.00 per Gross. WITH OUR USUAL GUARANTEE. J. G. GREEN CO., 951 Mission Street, SAN FRANCISCO, CALIFORNIA.

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Baby Midget Boards in Cigar Box Container.

Our concealed Salesman can be used anywhere. When closed, it looks like a fine box of cigars, but when opened discloses a salesboard with a five-color lithographed heading. You can get this concealed salesman now in two sizes: 1,500 and 3,000 in midget boards and three sizes in baby midgets: 3,600, 4,000 and 5,000 holes. The headings pay out as follows:



1,500-5c  
Takes in \$75; pays out \$27.50  
1,500-10c  
Takes in \$150; pays out \$55.00

**\$2.30**

3,000-5c  
Takes in \$150; pays out \$55.00  
3,000-10c  
Takes in \$300; pays out \$110.00

**\$4.00**

4,000-5c  
Takes in \$200; pays out \$72.50  
4,000-10c  
Takes in \$400; pays out \$145.

**\$6.40**

5,000-5c  
Takes in \$180; pays out \$64.  
5,000-10c  
Takes in \$360; pays out \$128.

**\$5.85**

5,000-5c  
Takes in \$360; pays out \$128.

**\$8.85**

Also Furnished With No Headings for 20c Per Board Less. All Prices Subject to 20 Per Cent Discount on \$75 Orders.

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Get on our Mailing List and be first in your territory to sell the latest and most up-to-date Salesboard Schemes.

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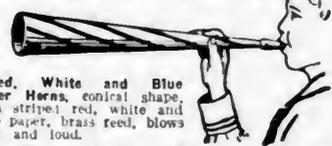
# Tin, Paper and Imported Horns

Plain Tin Horns



Heavy Tin Horn, straight, tapered shape, bell end; wooden mouthpiece, brass reed.  
No. 14N65—Length 9 inches. **\$3.50**  
Per Gross.....  
No. 14N66—Length 12 inches. **\$4.60**  
Per Gross.....

Red, White and Blue Horns



Red, White and Blue Paper Horns, conical shape, with striped red, white and blue paper, brass reed, blows easy and loud.  
No. Size Per Gr. No. Size Per Gr.  
14N4—6 1/2 ..... \$1.00 14N2—17 ..... \$3.00  
14N1—13 1/2 ..... 2.25 14N3—23 ..... 4.25  
Shaker Horn, 14N5—14 in. .... 3.25

Painted Tin Horns

Painted Tin Horns, straight tapered shape, bell end; wooden mouthpiece, brass reed. Finished in solid colors, red and blue.

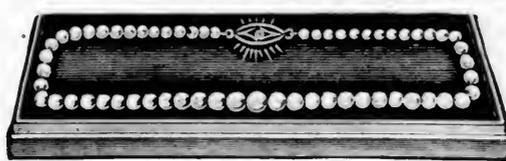
No. 14N68—Length 8 inches. **\$2.90**  
Per Gross.....  
No. 14N69—Length 13 inches. **\$8.75**  
Per Gross.....

"Pete", the Jumping Frog

No. B1N191—Jumping Frog. Made of metal, painted in natural frog colors, equipped with a powerful spring kicker in hind legs. The spring can be adjusted to work slow or fast as you wish.  
Per Gross **\$7.50**

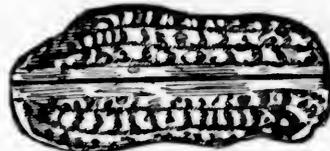


## INDESTRUCTIBLE PEARL NECKLACE



Indestructible Pearl Necklace, carefully graduated and each guaranteed. Complete with fancy silver-tone clasp, set with fine white stone brilliant.  
No. B901701—Length 24 inches. **\$5.75**  
Per Dozen.....  
No. B901702—Length 30 inches. **\$7.50**  
Per Dozen.....  
No. B901703—Boxes, silk lined for above pearl necklaces.  
Per Dozen **\$2.15**

## Complete Tea Set in a Nut Shell

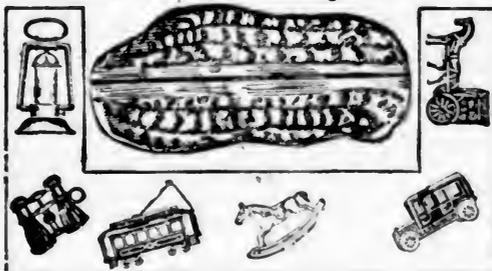


THE SMALLEST 6-PIECE TEA SET IN THE WORLD, made of white metal, silver finish. Set consists of 2 cups, 2 saucers, 1 creamer and 1 sugar bowl, enclosed in an imitation jumbo peanut 3 inches long.

No. B7N13—Per Gross **\$7.20**  
Sets .....



## A Six-Piece Toy Set in a Nut Shell



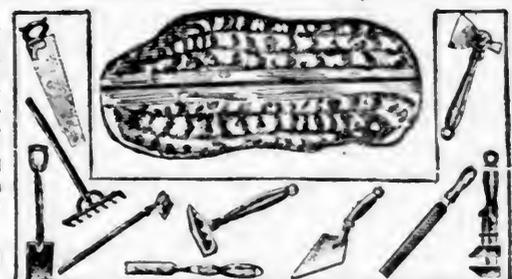
MINIATURE ARTICLES, made of white metal, finished in bright colors, consists of 1 opera glass, 1 rocking horse, 1 street car, 1 limousine, 1 mail wagon and 1 lantern, enclosed in an imitation jumbo peanut 3 inches long.

No. B7N12—Per Gross Sets **\$7.20**

## A Complete Tool Set in a Nut Shell

THE SMALLEST 10-PIECE TOOL SET IN THE WORLD, made of white metal, silver finish. Set consists of 1 hatchet, 1 saw, 1 rrowel, 1 chisel, 1 file, 1 hammer, 1 wrench, 1 hoe, 1 rake and 1 spade, enclosed in an imitation jumbo peanut 3 inches long.

No. B7N14—Per Gross Sets **\$7.20**



## Pillows, \$9.60 DOZ.

Silk-Like Centers—Knotted Fringe. GOING BIG WITH CARNIVALS AND ALL MERCHANTS—FREE CATALOG.  
**BIG HIT IN SALESBOARDS**  
ALL PRIZES SHOWN IN COLORS ON EACH BOARD.  
600-Hole Board, 8 Pillows..... \$ 8.00  
800-Hole Board, 12 Pillows..... 11.50  
1000-Hole Board, 12 Pillows..... 12.50  
1000-Hole Board, 18 Pillows..... 15.00  
1500-Hole Board, 71 Prizes: 10 Pillows, 56 Pennants, 24 Balls, 1 Leather Pillow for last sale. 20.00  
**LOOK—POCKET FULL CARD—LOOK.**  
With Genuine Leather Pillow, 50 Pulls. **\$2.25**  
Brings \$9.00. Only  
SPECIAL—1,000-Hole Board, 3 Leather Pillows, 1 Leather Table Mat, 4 Silk-Like Pillows, 10 Leather Tie Hangers **\$15.00**  
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2—.75 Boxes  
4—.85 Boxes  
1—3.50 Box  
**PRICE, \$5.85**  
600-Hole 5c Salesboard Free

No. 54 Assortment **41 Boxes**  
and Chinese Baskets  
20—\$.40 Boxes  
10—.75 Boxes  
6—.85 Boxes  
1—2.00 Basket  
1—3.00 Basket  
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Spearmint, Peppermint and Fruit Flavors—for Premiums, Schemes, Concessions. Packed in luscious boxes. You can double your money. Also Novelty Packages. New Ideas in Gum. We make all kinds. "Ball" Gum, "Give-Away" Gum, etc. Deposit required.

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