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January 13, 1923

DECADENCE AND THE THEATER GUILD

By REDFIELD CLARKE

(Printed in U. S. A.)



A Weekly
Theatrical Digest
and
Review of the Show World

111
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EVERYONE'S VARIETY

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

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“Can you double in brass?”

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Why not make music your big money-making profession? Others with no more natural talent than you, are doing it. Opportunities are practically unlimited. With the ever increasing popularity of dancing—immense movie theatres going up on every hand—big amusement parks—restaurants—hotels—cabarets—all wanting music—there has grown up such a tremendous demand for musicians that if you can play any kind of orchestra or band instrument, you need never be without profitable employment.

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WANTED—Drummer.

Must have vaudeville experience and full line of traps; man with trumpet preferred. State age. This is a year around job; three a day, no Sunday. Salary \$37.00. Wire JOSEPH RUZZA, Roanoke Theatre, Roanoke, Va.

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WANTED, A-No. 1 Musicians for TAL. HENRY'S (Number 2) O. HENRY (Hotel) ORCHESTRA, GREENSBORO, N. C.

A-1 PIANIST, TRUMPET, SAXOPHONES and BANJO that has good personality and sings. Musicians that double preferred. Must be A. F. of M. and have Tuxedo. CONCERT AND DANCE ORCHESTRA. TAL. HENRY, care O. Henry Hotel, Greensboro, North Carolina.

At Liberty, Capable General Agent

Invites offers from Carnival Companies for season 1923. Last four years Great White Way Shows. SAMUEL BURGDOFF, Elks' Club, New York City.

This is a 5c Machine

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Write today for particulars. You can at a profit make big money next week.
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Interior and Exterior, \$25.00 apiece.
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Complete, \$120, good as new; 200 Balls, Wiring and Lights complete. Ready to set up. Used at 9 Fairs. First \$250.00 taken. Part cash, balance C. O. D. ROX FIBER, 1601 S. State Street Chicago, Illinois

FOR SALE—Just finished holiday dates. Great Leaping Greynow, Somerset Doc, Black Poole, Clown or Troup, and Educated Goos. Crates and paraphernalia. J. W. HAMPTON, cater Restaurant, 35 3d Avenue, New York City.

At Liberty, A-1 Dance Banjoist

Union. Can "cut the stuff". "Red hot." Any way you want it. Best references and good. Reliable managers and leaders write or wire stating all. C. R. RAY, General Delivery, Durham, N. C.

AT LIBERTY

25-Piece Italian Band for season of 1923. Experienced in show business ten years. Want to hear from a good reliable company. Will furnish Uniforms. Address Joe Cheppia, 523 N. Union St., Chicago, Ill.

AT LIBERTY

A-1 Organist wants position. Cues appropriately. Good library. Excellent work assured. Wire DOROTHY CHOPP, Hotel Grant, Chicago, Ill.

AT LIBERTY

Young Man, real live wire, would like to connect with booking office. Write A. R., care Billboard, New York City.

AT LIBERTY FOR STOCK OR REP.

WM. P. KITTERMAN—Age, 29; height, 5 ft. 6; weight, 150. Characters, Character Comedy and General Business. Drums. PAT MILLS—Age, 23; height, 5 ft. 6; weight, 130. Juvenile, Light Comedy and General Business. Specialties. All essentials, Join on Wire. Equity. PAT MILLS, Route 9, Box 10, Ottumwa, Iowa.

AT LIBERTY—MUSICAL DIRECTOR

Union. Reliable. Composer. Arranger. Twenty-five years' experience in Musical Comedy, Vaudeville, Pictures. Large library. For the last two years Musical Director with Verna Messerou. Want permanent position, not traveling. R. KRIPPNER, Box 3054, Jacksonville, Florida.

NOTICE, LADIES OF THE PROFESSION—A new discovery for street or stage.

Instantaneous whitener for face, arms and neck (once used, always used). Send for bottle at once. Price, \$3.00, postpaid. MRS. M. A. EDWARDS, Marietta, Florida.

Wanted Two Stock Companies

Dramatic and Musical, to play Orlando and Jacksonville, Fla. Address SID WALKER, Hippodrome Theatre, Jacksonville, Florida.

WANTED

PEOPLE IN ALL LINES FOR THE LAWRENCE STOCK CO.

Leading People, Ingenue. Gen. Bus. People for Stock in Galveston. Two bills each week now. Repertoire later. Must be able to join on wire. Company now running. Wire. Don't wait to write. Galveston, Texas.

WANTED, REAL MED. PERFORMERS

Sketch Team, Musical Team, Marician, Single Women that can dance. All must be able to work in acts, have good wardrobe and be experienced med. people. State all in first, what you can do, lowest salary, if need tickets, etc., if you wish an answer. Salary positively sure and long season. Open January 22. DR. V. SHARPSTEEN, Marshall, Michigan.

WANTED AT ONCE

Ingenue Leading Woman, Comedian with Specialties, Piano Player, for circle stock. Open January 15. No time to write. Wire, stating lowest.
BERT C. ARNOLD, Manager Grayson Players, Muir, Michigan.

AT LIBERTY—A-1 MED. LECTURER

Good appearance. No bad habits. Years of experience. Clean worker and money getter. State best terms. Salary or percentage. Would double with good team. What have you? Address JACK C. THOMAS, General Delivery, Russellville, Arkansas.

JOHN R. VAN ARNAM'S MINSTRELS WANT QUICK

Cornet, Saxophone and Clarinet, for Band and Orchestra. Dancing Team and Musical Act. Tenor for ballad. Car show, 1 pay all. MUST join on wire. Telegraph answer. Jan. 11, 12, 13. Alhambra Theatre, Philadelphia, Pa.; 15, 16, 17. Opera House, South Bethlehem, Pa.

THE BILLBOARD

Published weekly at 25-27 Opera Place, Cincinnati, O.
SUBSCRIPTION PRICE, \$3.00 PER YEAR.
Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under act of March 3, 1879.
116 pages. Vol. XXXV. No. 2. Jan. 13, 1923. PRICE, 15 CENTS.
This issue contains 67 per cent reading matter and 33 per cent advertising.

J. G. O'BRIEN STOCK CO. WANTS FOR SEASON 1923

Tall General Business Man, capable of doing Leads, young Character Woman, not over 30, must do Specialties; wardrobe and ability essential. Drummer, with bells; C-Melody Saxophone and Trombone to feature with Five-Piece Jazz Orchestra; must be young and neat dressers.
Can place real Novelty Act to change strong for a week. State all first letter and do not misrepresent. Rehearsals January 22nd, for season of forty-five weeks. Address J. G. O'BRIEN, 1303 Third Street, New Orleans, La.

RALPH E. NICOL WANTS QUICK

Must join on wire, Orchestra Leader, double Cornet, Band; Trap Drummer; two General Bus. Men, must double Band. One-night stand, Car Show. I pay all. Address Hull, January 11th; Silsbee, 12th; Kirbyville, 13th; Jasper, 15th; all Texas.

Wanted for Cline Bros. Circus Show

Colored Musicians or six-piece Colored Band for Minstrel Show. Out all winter. Wire for tickets. Port Allen, Louisiana, until January 16th.

"OLD TIMERS"

Songs (words and music) and Recitations: "The Upper Ten and the Lower Five"; "Remember, You Have Children of Your Own"; "Love Is Not What It Used To Be"; "You're Truly, Mr. Doolley"; "You're Entry Way Better Without It"; "Which Will You Have, My Pretty Maid"; "Gutter Joe"; "The Face Upon the Floor"; "Over the Hills and to the Far House"; (Heidi and the Snow); "The Carving"; "Influence of Drink"; Postpaid for 25 cents. FRANK HARDING, Music Printer and Publisher, 228 E. 22d St., New York.

WANTED FOR THE DEMOREST STOCK CO.

Dramatic People in all lines, for tent season, opening in N. C. in March. Leads, Heistia, Characters, General Business and Vaudeville People, also four-piece Orchestra, including Pianist and Agent. State all first letter and don't misrepresent.
ROBERT F. DEMOREST, Starks, Florida.

The Billboard

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ANOTHER HYATT TABLOID WHEEL FORMED

Will Play Attractions Carrying From Twenty-five to Thirty People

FORTY WEEKS OF CONSECUTIVE TIME

Shows To Stay Four Weeks in Each House — Hyatt Exchange Now Incorporated

Chicago, Jan. 8.—The evolution of the various arms of the theatrical business is interesting. The biggest step taken in many months has just been taken by the tabloid managers. So firmly has tabloid become entrenched in the public esteem, and on such a manifestly firm basis does it rest, that tabloid has become an institution. But, like all institutions, it cannot stand still. It must expand and meet new and growing needs, else it is not an institution. Therefore, tabloid has already arranged to meet the new demands that its most astute and observant managers have analyzed and studied out.

At a meeting of some of the best-known men in the tabloid arm of the profession in Chicago steps were taken
(Continued on page 107)

M. SANSOM, SR., IS ELECTED NEW HEAD

Succeeds Late Capt. Burnett as President of Southwestern Exposition and Fat Stock Show

Ft. Worth, Tex., Jan. 6.—At a meeting of the Board of Directors of the Southwestern Exposition and Fat Stock Show here Thursday, M. Sansom, Sr., was elected president of the organization to fill the place vacated by the death of Capt. S. B. Burnett. John I. Burgess was appointed secretary-manager to succeed M. Sansom, Jr., who retired from active interest in the show to take an active part in the management of the large interest of his father, M. Sansom, Sr.

The dates for the spring show and rodeo, March 3-10, were confirmed by the board, and preparations immediately started by the new secretary-manager for expansion in several departments.

Immediately after the adjournment of the board there was a called meeting of merchants and members of the Fort Worth Chamber of Commerce, who pledged their support and co-

(Continued on page 107)

CARNIVAL WINTER QUARTERS BURN



Scene showing the burning of the winter quarters of the J. F. Murphy Shows at the Old Union Stock Yards, Norfolk, Va., January 4. The picture was taken at 5:23 p.m.

PROCTOR CIRCUIT IS REORGANIZING; F. F. PROCTOR WILL NOT RETIRE

Papers of Incorporation for Holding Company Are Filed in Delaware—Capitalization, \$3,500,000

New York, Jan. 8.—Reorganization of the Proctor Circuit of vaudeville theaters and consolidation of its various leaseholds under one corporate head was begun this week with the filing of papers of incorporation in Delaware for the F. F. Proctor Holding Corporation, capitalized at \$3,500,000.

F. F. Proctor, head of the circuit that bears his name, is president of the holding corporation. George and Clarence Wallen, associated with Proctor in the operation of the circuit, are named as officers.

The Proctor Circuit is a subsidiary of the B. F. Keith Circuit, and operates a string of small time in the East.

A report that Proctor would retire from active participation in the operation of the circuit and devote his time to the development of his farm in upper New York State was denied at the Proctor office here in the Palace Theater Building.

M. P. T. O. A. Complaint Dismissed

Chief Examiner of Federal Trade Commission Declares Music Tax Case Is Not One Calling for Exercise of Commission's Corrective Power

New York, Jan. 7.—The Federal Trade Commission has dismissed the complaint entered by the Motion Picture Theater Owners of America against the American Society of Composers, Authors and Publishers, which alleged the latter society to be a combination operating in violation of the Sherman Anti-Trust Act.

The complaint was made to the Commission thru Sydney S. Cohen, president of the Motion Picture Theater Owners of America, on December 14 last, alleging that the society controlled most of the music used in picture houses and had made a fixed charge of ten cents a seat in every theater for use of its music.

No hearings were reviewed by the Trade Commission and no personal appearances were made before that body.

(Continued on page 107)

HUGE CROWDS SEE MUMMERS' PARADE

Colorful Spectacle Is Burlesque Triumph—Foibles of the Day Cleverly Portrayed

Philadelphia, Jan. 7.—To the music of many bands and the applause of watching thousands, twelve thousand marchers paraded up Broad street yesterday morning in the annual pageant of Mummies. Magnificent raiment, clever burlesque, stinging satire, gaiety and broad humor characterized the spectacle, and, as the colorful column marched over the route forty blocks long, it was everywhere received with enthusiastic applause.

After having been postponed from earlier in the week because of inclement weather, the pageant was favored yesterday with sunshiny weather, and this brought out record-breaking crowds. The route of the parade was roped off and almost the entire police force of the city was assigned for duty along Broad street. At that they had a hard time keeping the surging throngs back of the lines.

Probably never before have the various clubs made a more magnificent display in any Mummies' parade. The truly magnificent cloaks of the fancy
(Continued on page 107)

WINTER QUARTERS SWEEP BY FIRE

J. F. Murphy Shows Suffer Heavy Loss—Train, Except Three Flats, Saved

Fire swept the winter quarters of the J. F. Murphy Shows at the Old Union Stock Yards, Norfolk, Va., Thursday evening, January 4, the flames destroying the show paraphernalia in storage, according to telegraphic advices Saturday from an executive of the organization. Details of the fire received up to the time of going to press Monday afternoon were meager. It is learned from the same authority that the show train, with the exception of three flat cars, was saved. No estimate of the loss was given and it is not known if insurance was carried.

The show will be rebuilt immediately and all contracts will be fulfilled. It will tour with thirty cars, according to present arrangements, and it is planned to have all wagon fronts. New winter quarters have been opened on Maple avenue in Norfolk. It is the aim of the management, it is learned
(Continued on page 107)

CENTRAL TICKET AGENCY PLAN GOES INTO EFFECT

With Dillingham, Erlanger and Ziegfeld Absent, Other Members of P. M. A. Vote Unanimously for Adoption—Actual Opening, However, Put Off Till August

NEW YORK, Jan. 6.—Without A. L. Erlanger, Charles B. Dillingham and Florenz Ziegfeld, Jr., present at the meeting held in the offices of the Producing Managers' Association on Wednesday, the other members unanimously voted to put into effect the central ticket agency plan. The actual opening of the proposed central agency was put off until August.

The meeting was attended by most of the other managers, and the absence of Erlanger, Dillingham and Ziegfeld, who are associated in many business ventures, was looked upon as proof of their hostility to the plan. Ziegfeld, on his own behalf, issued strong statements to the press recently opposing the establishment of a consolidated ticket agency.

The producing managers adopted the reports of the three sub-committees which have been investigating the ticket question. While the meeting ended with the unanimous adoption of the scheme, it (the meeting) was by no means a quiet one. Hot discussions arose over many angles of the plan, principally about the question of division of profits and that of the cut-rate ticket agencies.

The central agency plan was proposed by Joe Leblang, the cut-rate ticket broker, and is known as the Leblang Plan. He proposed that the existing ticket brokerages and speculators be driven out by allowing him to have the exclusive handling of a central agency, at which tickets would be sold for all attractions at an increase of 10 cents on each one. Besides this surcharge, each purchaser of tickets at the agency would be required to buy a \$1 ticket, which would entitle him to trade at the agency for a year. This plan would have brought in an annual profit estimated at over \$1,000,000, and many managers demanded to know what would become of this. Leblang stipulated that he would make his cut-rate agency a part of the central ticket office and wanted fifty per cent of the profits, it was reported.

At the meeting the 10-cent surcharge was agreed upon, but no decision was made as to the person to have charge of the central ticket agency, altho Leblang probably will be the man since the plan was proposed by him.

Opposition to Leblang

Objection to Leblang on the ground that his cut-rate brokerage is a menace to the theatrical business in New York was made by a number of managers.

The Leblang Plan was sponsored by the Shuberts, but at Wednesday's meeting Lee Shubert is said to have shown every willingness to abide by the opinion of the majority of the members of the P. M. A. The present plan is to form a stock corporation, each theater owner to get an amount of stock proportionate to his holdings in New York. Individual producers who rent theaters in New York for their attractions are also to receive a part of the profits of the agency sales.

While Erlanger and Dillingham may share Ziegfeld's opposition to the central agency, their co-members in the P. M. A. are certain that they will eventually come in, mainly for the reason that the outside ticket brokers could not continue in business selling tickets for their attractions only.

The central ticket agency, as a stop to the ticket-speculating evil, was derided by one manager. "How are they going to stop a ticket speculator from buying tickets at a 10-cent extra charge and reselling them at a profit?" he asked. "Anyone will be able to get tickets for the speculators. The legitimate agencies will also be able to buy their tickets and resell them."

The managers will hold another meeting January 9, at which they will decide what to do about the block ticket buys of the agencies. It was decided on Wednesday that all block buys would be discontinued on February 1, the agencies to be given only as many tickets each day as the managers wished them to have.

The official announcement issued by Augustus Thomas on behalf of the Producing Managers' Association was as follows:

"At a meeting of the Producing Managers' Association a report of three subcommittees of the Executive Committee, covering all phases of the question of the practicability of the central ticket agency which had already been adopted in principle by the association, was favorably made and adopted by the unanimous vote of the managers present. This report included a recital of the physical difficulties in the way, which covered real estate problems, installation

Ziegfeld Bemoans High Cost of "Follies" Talent

New York, Jan. 7.—Florenz Ziegfeld, Jr., is out with his periodical wall about the high cost of actors. This time he says in a statement issued yesterday that he will never produce another elaborate "Follies". He says he spent a quarter of a million dollars on the present production and that actors' salaries will amount to \$600,000 on the season. He says this does not give him a chance to get the proper returns on his investment. In the meantime "The Follies" is sold out at speculators' prices for the next eight weeks, and Broadway winks.

A LEICESTER MYSTERY

London, Jan. 6 (Special Cable to The Billboard).—A Birmingham actress, Freda Langthorne, was discovered suspended from telegraph wires over a railway under a bridge at Leicester Monday. Railway officials rescued her. The affair is a mystery.

TCHEKOFF'S WIDOW TO PLAY IN NEW YORK



Mme. Knipper Tchekova, widow of Tchekoff, the famous Russian artist, is the leading woman with the Moscow Art Theater, which begins its American season at the Johnson Theater, New York, this week. This organization specializes in the production of Tchekoff's plays.

of individual telephones to all of the box-offices, so that the public could buy either at the popular central resorts or at the individual theaters, as they liked. It also included the question of out-of-town and suburban agencies. The time necessary for these physical requirements fell in with the expressed opinions of the Messrs. Shubert and Erlanger, who control the majority of New York theaters, and who were on the original committee which proposed such a central office, that it would be inadvisable to attempt the full installation of this system until some date in August, immediately preceding the opening of the following theatrical season.

"No decision was reached as to whom the management of this central ticket office would be given. A special meeting considering this and also considering the elimination of all so-called 'buys', which is to say, the surrendering of a majority of the best seats in the theaters en bloc on advance payments from speculators, to be abandoned after the first day of February next, is called for Tuesday afternoon, January 9. It was the sense of the meeting, expressed in unanimous vote, that inasmuch as the central agency plan cannot be put into operation before next August, the elimination of all 'buys' beginning February 1 would do much to alleviate the prevailing conditions."

NEW STEUBENVILLE THEATER

Tri-State Amusement Co. Purchases Site for \$500,000 Structure

Steubenville, O., Jan. 8.—The Mansfield property, at Fourth and Adams streets, was purchased last week by the Tri-State Amusement Company, upon which the company plans erecting a 2,500-seat theater, total cost of which will exceed \$500,000. It has been officially announced by the owners that the theater would be used, not for pictures, but for first-class road shows. Work of construction is expected to be started early in April.

John Papulias is president of the Tri-State Amusement Company. A. G. Constant and Frank D. Sinclair were associated with Mr. Papulias in the Steubenville deal. The Tri-State Company operates the Olympic and Strand picture theaters here.

MELBA TO SING "BOHEME"

London, Jan. 6 (Special Cable to The Billboard).—Dame Nellie Melba will sing "Boheme" at Covent Garden Opera House January 17, giving her services owing to her work with the British National Opera Company. Her first appearance at Covent Garden Opera House was in 1888 and her last in 1910.

OPERATORS THREATEN TO CLOSE 420 HOUSES

Theater Owners' Ass'n of Chicago Demanding 25 Per Cent Wage Reduction

Chicago, Jan. 8.—It is reported that moving picture operators threaten to close up every picture theater in Chicago if owners do not recede from their demand for a 25 per cent wage reduction. The present contract between the Theater Owners' Association and the Motion Picture Operators' Union, No. 110, expires January 10. Several meetings have been held by operators and owners without reaching an agreement. Last year the operators received increases making the minimum in Loop theaters \$80 a week and \$75 a week for outside theaters. There are 420 picture houses and 600 operators are involved.

EXTENSION OF LEASE

For Five Years on Majestic Theater, Providence, Sought in Court Action by Shubert Co.

Providence, R. I., Jan. 5.—An order restraining and enjoining the Emery Amusement Company from proceeding against or in any way interfering with the lease of the Shubert Majestic Theater has been issued by Judge Tanner, presiding chief justice of the Superior Court. The action is the result of a bill in equity filed by the Shubert Theatrical Company and Col. Felix Wendelschafer, leasees of the theater, against the Emerys for a renewal of the expired lease for five years, commencing January 1, 1923.

The bill alleges that at the time the lease was made the Shuberts and Col. Wendelschafer might have a renewal for five years if they performed all the conditions of the lease. They state that they gave notice to the Emerys as required by their lease and the bill prays for a specific performance.

The complainants allege that they gave notice to the Emery Amusement Company of their desire to renew the lease and that the latter would not renew the contract. On motion of Michael J. Lynch, attorney for the complainants, a restraining order was issued restraining the Emerys from proceeding against the Shubert Theatrical Company and Col. Wendelschafer by any action at law to recover possession and from leasing or conveying the premises to any other persons or from forcibly ejecting the complainants. The case is set down for a hearing in the Superior Court January 8.

The rent for the theater is \$25,000 yearly, according to the lease attached to the bill, which also states that the Emery Amusement Company is to receive one-third of the profits.

Playwrights Club Elects New Officers

New York, Jan. 6.—At their first meeting of the calendar year, held in the Hotel McAlpin last night, the Playwrights' Club elected the following officers to serve for one year:

President, Dr. George Jay Smith; first vice-president, Matthew White, Jr.; second vice-president, Dr. Elias Lieberman; secretary-treasurer, Miss E. F. Hague; recording secretary, Rex Hunter; publicity man, Bernard S. Schubert (re-elected); chairman of program committee, Morris Abel Beer. Robert Stodart, who had been president of the organization since its inception, eleven years ago, was elected honorary president.

William A. Brady was scheduled to address the meeting, but had to cancel the engagement because of injuries he sustained in an automobile accident the previous night. So in his stead there was an informal discussion of current Broadway plays, which is a sport that never fails to furnish plenty of entertaining controversy.

COCHRAN MAKES A BET

London, Jan. 6 (Special Cable to The Billboard).—C. B. Cochran challenges the management of the Palace in regard to comparative takings of "The Four Horsemen of the Apocalypse" and Douglas Fairbanks' "Robin Hood". He bets \$2,000, to be given to charity, that "Robin Hood" at the Pavilion holds the record for weekly and average takings over any other film in this country.

FROM TRAGEDY TO FARCE COMEDY

London, Jan. 6 (Special Cable to The Billboard).—Sybil Thorndike is leaving tragedy for farce comedy. She will produce "Advertising April" at the Criterion.

NO NEW CONTRACT BETWEEN STAGE HANDS AND MANAGERS

"Temporary" Renewal of Last Season's Terms Still in Force—Business Improvement in New York Causes Managers To Forget About Their Request for Concessions

NEW YORK, Jan. 8.—There is no new contract existing between the theatrical managers and the stage hands' union as yet, altho over four months have passed since the negotiations about the working conditions for this season were discussed. The agreements with the stage hands run for one year, and are always renewed on September 1 each year, but this season the International Alliance of Theatrical Stage Employees and the International Theatrical As-

sociation agreed to let last season's salary scale and working conditions remain in force until the stage hands' union's officials had decided whether or not they would agree to the changes requested by the managers.

The International Alliance has not as yet advised the managers as to its stand on the concessions asked, and will probably not do so this season, the "temporary agreement" running until next September.

When the biennial convention of the International Alliance was held last May in Cincinnati Lee Rada, the general manager of the International Theatrical Association, and Ligon Johnson, its legal adviser, were in attendance and presented to the assemblage a list of changes and concessions in the working conditions for New York productions and road shows that were deemed essential to the good of the business. The delegates in convention passed a resolution giving the national executive board of the union authority to enter into the contract for the new season, but the executive board has apparently given little attention to the concessions requested, obviously considering them unreasonable. At any rate the managers have been left for four months without any formal agreement other than the "temporary" renewal of last season's contract without any changes whatsoever.

The International Theatrical Association was eager for concessions from the stage hands at the beginning of the present season, asserting that the existing business conditions demanded easier terms for it. After the season opened, however, as business improved in New York, the managers gradually forgot about their request for more favorable—to them—working conditions. While road business has been bad this season, the New York managers who form the chief power in the association are mainly concerned with New York, and hardly at all with the road. For this reason no pressure was made on the officials of the stage hands' union for action upon the requests for contract concessions.

Three Records in a Week

Besides establishing a precedent in Louisville, Ky., December 31, by presenting the only Sunday afternoon performance ever offered at the Macaulays Theater in its forty-nine years of existence, George E. Wintz announces that he also established records last week with his "Shuffle Along" Company at the Huntington Theater, Huntington, W. Va., and at the Cinderella Theater in Williamson, W. Va. In Williamson, states Wintz, more people stood to see the colored musical comedy success than any show to play there, and at the Huntington Theater over 1,000 persons were turned away after a new attendance mark had been set.

Dick Bambrick is in advance of this attraction.

CARNEGIE INJURED

Chicago, Jan. 5.—William P. Carnegie, theater treasurer, suffered a possible skull fracture when he was struck by an automobile as he alighted from a street car Thursday morning.

SPANISH DANCER ARRIVES



Trini, a dancer from Spain, has just arrived in this country, and is now rehearsing with the Shubert production which will reopen the newly-renovated Winter Garden, New York. —Photo by International Newsreel.

Cinti. Zoo Guarantee for 1923 Made by Ladies

Grand Opera May Be Discarded as Summer Feature—Clubhouse To Be Improved

Refinancing of the Cincinnati Zoological Garden was made possible last week by the offer of Mrs. Mary M. Emery and Mrs. Charles P. Taft to meet any deficit that may be incurred in the operation of the resort for a period of one year.

"The Zoo is self-supporting so far as its operating expenses are concerned," said Business Manager Charles G. Miller, "but the surplus last year was insufficient to pay for improvements made and contemplated."

Before the summer amusement season opens further alterations will be made at the clubhouse, plans having been approved for the installation of a woman's dressing room. This improvement, together with an enlargement of the business manager's office, it is estimated will entail an expense of \$25,000.

Among the entertainment features to be retained is the ice skating show, now established as a favorite amusement, and the open-air dansant, also a popular diversion with the younger element during the summer.

Among other questions debated by the Zoo trustees at a special meeting January 5 the fate of summer grand opera at the resort was left undecided. It was intimated that owing to the rising cost of production, and certain demands made by various labor crafts identified with the producing of opera, the advisability of replacing it with other forms of amusement is being considered. Mr. Miller stated that an effort will be made to adjust the differences and that nothing definite will be done along other lines in the meantime.

Nora Bayes Has a Babe

Stage Celebrity, Who Was Married Four Times Without Children, Adopts Three-Year-Old Girl

New York, Jan. 6.—Nora Bayes has a babe. Altho married four times, the musical comedy star, vaudeville artiste and phonograph favorite had never been blessed with motherhood. Her ambition has been to raise a daughter, perhaps to take her place when she departs from the stage.

Miss Bayes has adopted a three-year-old mite from the Alice Chapin Adoption Nursery. Since last April little Irene Bohé has been the center of attraction in the Bayes home. Irene's mother is dead and the whereabouts of the father is unknown.

Miss Bayes told surrogate O'Brien that she couldn't bear to part with little Irene and her attorney assured the court that his client's income was enough to ensure the child all the comforts of a real home. So the baby's name is now Leonora Bayes, the same as that of her foster mother.

Miss Bayes' husbands were: C. A. Crossing, Jack Norworth, Harry Clarke and Arthur A. Gordon, professionally known as Paul Gordon.

J. J. GAVIN GOES TO COAST

Indianapolis, Ind., Jan. 7.—Joseph J. Gavin, 60 years old, manager of the Lyric Theater since 1919 and widely known in theatrical and professional baseball circles, has resigned and with his wife left to take residence in California. He began his theatrical work in Indianapolis when Dickson & Talbot owned the Grand Opera House. He was employed in the box-office for twelve years and made many acquaintances. He was manager of the English Opera House for two years after the Valentine Company took it over. In 1901 Mr. Gavin became treasurer of the American League ball club in this city. In 1903 he was transferred to New York and later went to Toledo, O. He returned here as business manager of the Indianapolis hall club. In 1911 he entered the motion picture business, in which he remained until 1919, when he became manager of the Lyric.

TEMPERAMENT STOPS "GYPSIES"

New York, Jan. 6.—As a result of an indecision in the selection of the cast, Konrad Bercovici's "Gypsies", a dramatization of one of the short gypsy stories for which the author is noted, will be long delayed if produced at all this season.

J. D. Williams, who was to produce the play in association with the author, Konrad Bercovici; Charles Frohman, Inc., and Horace Liveright, of Boni & Liveright, told the author that he had Galina Kopernack and James Ronnie in line for the leads. Mr. Bercovici is said to have given voice to his temperament by allowing no one but real gypsies to handle the difficult roles. The delay resulted when they both refused to alter their contentions.

New \$2,000,000 Theater

To Be Built in Detroit by E. M. Statler on Site Adjoining \$9,000,000 Hotel

Detroit, Mich., Jan. 7.—Purchase by E. M. Statler, nationally known hotel magnate, of a site at Woodward avenue and East High street, on which will be built a new eighteen-story hotel of 1,200 rooms and costing \$9,000,000, exclusive of the land, has been announced by William M. Klare, Statler's local representative.

The proposed erection on adjoining property of a \$2,000,000 theater, to offer the class of shows now playing at the New Detroit Opera House and to be ready for occupancy next fall, also was announced.

The hotel will have a frontage of 165 feet on Woodward avenue and 300 feet on East High, and will embody all the improvements of the modern hostelry. When ground will be broken is uncertain, but New York architects are developing the plans and it is said that the hotel will be ready to open January 1, 1925.

ELSIE JANIS SAILS

New York, Jan. 7.—Elsie Janis and her mother were listed to sail for the Mediterranean aboard the Majestic yesterday. They will have an indefinite stay, Miss Janis having contracts to play in Paris in the spring. Marguerite Namara, concert artist, also sailed on the Majestic. She is to give a series of song recitals in London and on the continent.

SANG FOR PRISONERS

Chicago, Jan. 3.—Mary McCormick and Angelo Mitchell, of the Chicago Civic Opera Company, sang for the convicts in the State Penitentiary at Joliet New Year's Day. One of the prisoners wrote Miss McCormick asking for the concert.

\$150,000 DAMAGE BY FIRE AT ORPHEUM, GRAND RAPIDS

Fire at the Orpheum Theater, Grand Rapids, Mich., the night of December 30, did damage to the building, equipment and property of professional people to the estimated extent of \$150,000. At the time of the fire a twenty-six-people stock company was occupying the Orpheum. The company was under the direction of Fred L. Griffith, producing director.

The theater is owned by the Consolidated Theaters, Inc., officials of which thought at first the damage could be repaired in a short time. After complete investigation it was decided that the work could not be finished this season, so the company disbanded.

WILLIAMSPORT MAJESTIC TO BE GREATLY ENLARGED

Williamsport, Pa., Jan. 6.—The Majestic Theater, under the management of George H. Bubb, is to be greatly enlarged and improved. Preliminary plans for the work have been submitted to Manager Bubb by Leon H. Lempert & Son, theatrical architects, of Rochester, N. Y. The seating capacity, which is now not more than 1,100, will be increased to 1,600 or 1,700. An addition, 40 feet in length, will be built to the rear of the theater. The front and lobby will also be enlarged.

C. FLOYD HOPKINS ILL

Harrisburg, Pa., Jan. 4.—C. Floyd Hopkins, general manager of Wilmer & Vincent theaters in this city and Reading, has been confined at his home here for the past week suffering from a severe attack of grippe. Last night his condition was slightly improved.

Among the six theaters which Hopkins supervises here is the Orpheum, the city's only legitimate house, and the Majestic, Harrisburg's only vaudeville house.

SHUBERTS CUT RATES

New York, Jan. 6.—The Shuberts are conducting a cut-rate ticket business on their own account now, using the old-fashioned method of distributing a large number of tickets which give the bearer the privilege of obtaining seats for the attractions not enjoying good business at half price at the box-offices. This method of boosting receipts was discarded a number of years ago in New York.

The method used by the Shuberts is to send agents to offices and business establishments employing large numbers of people, where these tickets are distributed in great numbers. The tickets state that, when presented at the box-offices of certain theaters, they entitle the bearer to purchase admission to any part of the house at half price.

ANOTHER McCORMICK THEATER?

According to a Universal News Service dispatch from Paris, Ganna Waiska, opera singer and wife of Harold F. McCormick, Chicago millionaire, is said to have bought the Theater Mogador, giving her two playhouses in Paris, she having recently acquired the Theater Champs Elysees. It is said that these will be the nucleus of a chain of theaters thruout Europe to be purchased by the singer and Mr. McCormick, who are on their way to America.

FUTURE POLICY UNCERTAIN

Indianapolis, Ind., Jan. 6.—The Park Theater, offering Columbia burlesque shows for the past month, under direction of Bonifield & Black, has been closed. Fred R. Bonifield, senior member of the firm, refused to make any comment save that he is negotiating with the managers of several circuits and that the house probably will be reopened within a few days. Shubert vaudeville was presented at the Park for a short while early this season.

JEAN BEDINI FALLS AFOUL OF VARIETY ARTISTES' FEDERATION

Controversy Over Rate of Payment for British Girls in Miner Show

LONDON, Jan. 6 (Special Cable to The Billboard).—Jean Bedini has fallen afoul of the Variety Artistes' Federation owing to complaints having been received this side of Bedini not paying fourteen English girls, imported last August for a Miner show, the \$35 weekly stipulated by the V. A. F. as a condition for getting the British passport office to O. K. their passports.

Bedini repudiated the action of his manager, Sanders, at arranging for \$35, and Miner has since only paid \$30. At an interview in Percy Reiss' office January 2 Bedini and an official of the Variety Artistes' Federation had an exciting fifteen minutes, with repudiations and recriminations galore. Bedini's line was that burlesque rates were \$30 and he didn't care what the V. A. F. demanded; also that he wasn't responsible because he did not sign the contracts or authorize alterations. Bedini volunteered the fact that the British Consul-General in New York refused him visa until Miner had agreed to repatriate these girls. Bedini was told that, failing a satisfactory settlement of the dispute, the V. A. F. would apply to the British Home Office for Bedini's deportation on the grounds of being an undesirable alien. Bedini compromised by agreeing to get Miner to pay \$35 a week as from the first of January.

Meanwhile the Actors' Association has just taken a hand on a like complaint from other girls in the same troupe. As the girls are not members of the V. A. F. the latter is only acting on its usual practice of protecting women and girls employed abroad. Bedini cabled Miner in regard to the proposal to pay \$35, and Miner curtly replied that Bedini would have to personally pay any difference. Then came out the true story, Bedini alleging that the British girls and Sanders, unbeknown to him, jointly agreed that in order to hoodwink the V. A. F. they would have dummy contracts at \$35 and only receive \$30. If this is so, the V. A. F. will leave the Foreign Office to take whatever action it likes against those obtaining passports thru false pretenses.

Records Broken

By Gerard Show at Gayety, Montreal

Montreal, Can., Jan. 6.—B. M. Garfield, manager of the Gayety, announces that Barney Gerard's "Follies of the Day" broke all records at the local Columbia burlesque theater with a gross of better than \$9,000.

This company, it is stated, will shortly be taken to London by arrangement with C. B. Cochran, English producer.

DUNCAN BACK WITH EQUITY

New York, Jan. 6.—Augustin Duncan has terminated his leave of absence from the Equity Players and has returned. Duncan will hereafter have complete charge, subject only to the rulings of the Board of Directors of Equity Players. Katherine Emmett, hitherto in charge of business affairs for the players, has resigned her position. Her resignation was regretfully accepted by the Board of Directors.

The next production of the players has not been selected yet. "Why Not?", the play being presented now, is doing better business, and chances are that it will run for longer than anticipated.

PETER MAGARO TREATS CHILDREN

Harrisburg, Pa., Jan. 4.—Three hundred children from the Sylvan Heights Orphanage, the Children's Nursery and the Industrial Home were guests New Year's morning at a theater party given at the New Regent Theater here by Peter Magaro, manager.

The kiddies were entertained for two hours with comedy films, the feature of which was "The Kid", with Charlie Chaplin, and then treated to ice cream.

NICE DAY FOR "FLAPPERS"

For the three performances of Rube Bernstein's "Flappers" on New Year's Day at Billy (Beef) Watson's Orpheum Theater in Paterson, N. J., Rube's bit at 60-40 was \$2,025.63, according to Lew Watson, manager of the house, who says it was a very nice day for a Columbia show.

\$2,000 a Month to Actors' Fund From Columbia Co.

New York, Jan. 6.—Approximately \$2,000 a month is added to the treasury of the Actors' Fund thru the collection of 10 cents on passes issued by the Columbia Burlesque Company. It was brought out at the regular monthly meeting of the fund this week, at which time a resolution was adopted thanking Sam Scribner, president of the Columbia interests. It was also announced that a music publisher contributed \$5,000 to the fund.

The motion picture machine, with all its apparatus, given recently by Thomas Meighan to the Fund Home has been installed and the Famous Players-Lasky Company has promised a special weekly service of pictures. More than

CHOICE SEATS IN CONTROL OF 15 MEN

N.Y. Assistant District Attorney So Declares When Law Regulating Speculators Is Attacked

New York, Jan. 8.—Choice seats for all theaters in New York are controlled by fifteen men who are banded together to fix prices, Robert D. Petty, Assistant District Attorney, declared last week in the Court of Special Sessions, when the law passed by the last Legislature regulating ticket speculators and limiting their profit to fifty cents was attacked by Louis Marshall, of the Law firm of Undermyer, Guggenheimer & Marshall.

Marshall appeared in behalf of Ruben Weller, a ticket speculator who was being tried before Justices Herrman, Voorhees and Nolan on a charge of having sold two tickets to the Palace Theater for \$4 a piece.

The defense contended that any law which tends to regulate the price a man may ask for his wares when sold upon his own premises is unconstitutional. Counsel cited an opinion by Judge Rosinsky in 1919, in the case of a man arrested for violation of the city ordinance against ticket speculation. The court held that the Board of Aldermen had no right to regulate prices at which a man might sell his wares.

Mr. Petty replied that the State statute was a different thing and entirely constitutional.

"There are fifteen men who control the prices of all the choice seats in New York City theaters," he declared.

"The proletariat cannot afford to pay the prices asked by speculators. If the business of the theaters so affects the public interest as to require that theaters be licensed then the State has a right to govern the prices of tickets."

The court set January 26 as the date for decision.

Augustus Thomas, overlord of the Producing Managers' Association, declared that whether or not the court upheld Marshall's contention, it would have no effect upon the P. M. A. plans for a Central Ticket Agency. Mr. Thomas said:

"If the court upholds Marshall's contentions it will not prevent the Producing Managers from continuing their plans for the establishment of the proposed Central Ticket Office in August. There has never been any question that the managers could dispose of their tickets to any one they chose, and at any price they could obtain for them.

"And if, on the other hand, the court decides that the law is constitutional, the Central Ticket Agency will be strengthened that much more. The Central Agency idea is more concerned with keeping tickets out of the hands of speculators than with punishing them after they have been obtained.

"Of course, this will not be 100 per cent successful—no plan could hope to be that. But at least it gives the public an even chance with the speculators, where now they have none.

"I know Marshall's argument," continued the head of the stage, "I remember when he argued it before former Governor Miller, when the bill was before him for signature. At that time the Governor, himself an excellent constitutional lawyer, had doubts of its constitutionality, but not enough to keep him from signing it."

SECRETARY'S REPORT

For Actors' Equity Council Meeting, Week Ending December 31

New Candidates

Regular Members—Lavinia Gilbert, Edith Holloway, Leo Hoyt, Dorothea James, Leslie W. Joy, Manilla Martan, T. A. Nealia, Pauline L. Miller, Miss Patti Moore, Kate Pier Roemer, Loretta Sheridan, Fredrik Vogeding, Jean Young.

Members Without Vote (Junior Members)—Richard L. Bartlett, Harry Hahn, Hazel Higgins, Edwin P. McVeety, Harrison Marshall, Iris Lorraine Meier.

Chicago Office

Regular Members—Dan Baker, Laura Lorraine, Addie Smith.

Members Without Vote (Junior Members)—Pietro Pastori, Beatrice M. Squire.

"TIP TOP" TO COAST

Fred Stone, in "Tip-Top", now playing on tour, will journey to the Pacific Coast this season. The show will play the large cities on the way. Big shows such as "Tip Top", which have played on the Coast during the past few years, have not fared very well, because of the big overhead and long hauls, but Charles Billingham has decided to take a chance with Stone.

YOUNG GOLUB, THE PRIZEFIGHTER



Boris Dobronravoff, who is to appear in the opening production of the Moscow Art Theater in Count Alexei Tolstoy's "Czar Fyodor Ivanovitch".

—Photo, Wide World Photos.

BALTIMORE POLICE SEEK MEN FOR MISUSING A CHORUS LIST

Baltimore, Md., Jan. 6.—Manager E. A. Lake, of Loew's Hippodrome Theater, has asked local authorities to institute a search for Sam Rosenberg of this city and a man named Abbott, said to be at the Rochester Hotel, in Washington.

According to Lake Rosenberg came to his office several days ago, and, stating that he was assisting in plans for an amateur show for the benefit of a Hebrew Hospital, gained permission to copy the names and addresses of some 600 girls who applied for places in the "Baltimore Follies", a feature act for Loew's Hippodrome. It has since been learned that officials of the hospital contemplated no such performance. Several girls named in the list notified Lake that they were approached with offers of fabulous salaries by a man who represented himself as agent for a show being prepared for the road. They were told, it is said, to communicate with Mr. Abbott at the Washington hostelry.

The purpose of Lake in finding Rosenberg and Abbott is to demand an explanation of the offers to the girls whose names are on the list, as it is feared that ulterior motives of some sort may underlie their activities.

FAVERSHAM TO PRODUCE "ORESTES"

New York, Jan. 6.—William Faversham is announced to produce "Orestes", by Richard LeGallienne, with music by Massenet, at the conclusion of his vaudeville tour some time in the spring.

GREEN ROOM CLUB REVEL

New York, Jan. 6.—Samuel Rothafel, director of the Capitol Theater, will be guest of honor at the next revel of the Green Room Club, to be held Sunday night, January 14, at the clubhouse. Harry L. Reichenbach will be master reveler in charge of entertainment.

200 cases of individual needs among actors were cared for during the month of December and over \$10,000 was spent in their relief.

"RED POPPY" NOT TO OPEN

New York, Jan. 6.—"The Red Poppy" was announced to open at the Nora Bayes Theater Monday, but it was called off yesterday afternoon when the company assembled for rehearsal. It was found then that members of the cast who had been given checks for salaries last Saturday night and were told not to present them for payment until Tuesday, found that funds were not forthcoming on them and did not turn up.

Equity has been trying to straighten out affairs and the company had agreed to play at the Nora Bayes Theater on the co-operative plan, but the engagement is now definitely off.

GUITRY PLAY A SUCCESS

Paris, France, Jan. 3.—"A Subject for Romance", the new play by Sacha Guitry, in which Sarah Bernhardt was to appear when she was taken ill, was presented here last night at the Theater Edouard Sept with great success. The part which Mme. Bernhardt was to play was assumed by Mlle. Rogers, who scored in it. Lucien Guitry had the leading male role.

SAENGER TO VISIT EUROPE

New Orleans, Jan. 8.—Julian Saenger and E. B. Richards, of the Saenger Amusement Company, will leave here Friday for New York preparatory to sailing January 21 for a three months' visit to Europe. It is said that the American rights to several European films will be secured on the trip.

NOW IT'S "PASSIONS FOR MEN"

New York, Jan. 6.—"Fashions for Men", now playing at the Belmont Theater, has had its title changed to "Passions for Men".

BIG ADVERTISING CAMPAIGN FOR "JOHANNES KREISLER"

Estimated To Have Cost Selwyns Over \$30,000 in Two Weeks' Time—Production So Heavy Road Tour Is Practically Out of Question

NEW YORK, Jan. 8.—Rarely before has so expensive a newspaper advertising campaign for a theatrical attraction been conducted as that of the Selwyns for their novel play, "Johannes Kreisler", which is now running at the Apollo Theater. The play opened December 23, and for a week before that date each New York daily newspaper carried display ads, three columns in width and about 100 lines deep, announcing the opening. This heavy advertising is estimated to have cost the Selwyns around \$2,500 a day, or over \$17,500 a week.

The newspaper advertising for "Johannes Kreisler" the week of December 25 was almost as extensive as the week before, running the total cost to over \$30,000, it is reported.

"Johannes Kreisler", imported from Germany, is probably the most elaborate stage production ever seen in New York. Novel scenic effects, requiring scores of stage hands to handle, were built under the personal direction of Sven Gade, the Danish inventor of the mechanical equipment, who was brought over here for this sole purpose. The production itself is said to have cost close to \$100,000.

The intensive advertising campaign conducted by the Selwyns to put over "Johannes Kreisler" was undertaken as a sort of insurance of the play's success. Top admission to the Apollo is \$1.40, and the capacity of the house is about \$29,000 a week. The production is so heavy that a road tour is practically out of the question. "Johannes Kreisler" could play only in a few of the larger cities—Chicago, Boston and Philadelphia—outside of New York. In order for their investment to be a profitable one the Selwyns must have a long run for the play in New York, which explains the necessity for the extravagant advertising.

LONDON LIKES BRITISH NATIONAL OPERA COMPANY

London, Jan. 6 (Special Cable to The Billboard).—Seeking enthusiasm in London for the establishment of a national theater, the British National Opera Company is solidifying its hold on the London public, and has made a great success with all its repertoire.

"Valkyrie" packed the opera house Thursday. Florence Austral's Brunhilde has vastly improved, and Miss Austral has the making of a first-class Wagnerian soprano. Robert Radford made a great success as Osmin in Mozart's "Seraglio" Friday. Chaliapin is his only basso superior heard here lately.

Mayor "Lew" Shank Thanks Artistes

Indianapolis, Ind., Jan. 6, 1923. Thru the kindness of The Billboard I take this opportunity on behalf of the children of Indianapolis to express my thanks and sincere appreciation to the members of the vaudeville profession playing in the city during the week of December 17, and whom I am unable to reach individually, for their generously donated services in helping to make the municipal Christmas celebrations held at the thirty-two firehouses throughout the city the most successful and enjoyable affair ever arranged for a municipal celebration of Christmas.

The children in every section of the city were reached in this manner and heartily responded by wonderful attendance and evidences of delight at the beautifully decorated Christmas trees and the entertaining programs given by the following artistes: From Keith's Theater, Olsen and Johnson and their colored assistants; from the Palace, "The Four of Us", composed of Billy Ballow, Eddie Akin, Tony Ambrose and Lew Loomis, assisted by Jud Cline at the piano; the Caltes Brothers, dancing comedians; from the Lyric, Knox Comedy Four, consisting of Louis Coast, Frank Winfield, Edward Burdel, Louis Knoll; Ted Schwab, band comedian; from the Rialto, the Harmony Trio, Lanky Taylor, Fred Jenkins, Walter Stella, the Mississippi Misses Chorus; from the Broadway, the Seeger Trio; Meudel and Company, comedy and tenor with guitar; from the Empire, the "Chocolate Town Band" and the "Chocolate Town Four".

Professionally yours,
(Signed) S. L. SHANK, Mayor.

BUSINESS RECORDS

NEW INCORPORATIONS

Delaware Charters

F. F. Proctor Holding Corporation, New York, holding company, \$3,000,000; F. F. Proctor, (Lawrence Wallen, Geo. E. Wallen.

Associated Musical Bureaus of America, Wilmington, protection of concert business, no capitalization. (Corporation Trust Company of America.)

Hemisphere Film and Photo Corporation of America, construct buildings, \$200,000; Elmer S. Stengel, Jos. W. Kilpatrick, R. E. Gifford, Buffalo. (Corporation Trust Company of America.)

Joe Weber & Lew Fields' Amusement Company, Wilmington, conduct places of amuse-

ment, \$3,500,000. (Delaware Registration Trust Company.)

Fascination Pictures, New York, films, \$10,000; L. R. Bangsberg, H. S. Douglas, (Attorney, E. C. Christensen, 120 Broadway.)

Capital Increases

Hampton Play Corporation, New York, \$40,000 to \$75,000.

Stuyvesant Theater Company, New York, \$500,000 to \$1,000,000.

RAZING LYRIC, CHATTANOOGA

Old Theater, Rich in Theatrical History, To Be Replaced by Office Structure

Chattanooga, Tenn., Jan. 6.—The passing of the old Lyric Theater, at Market and Sixth streets, to make way for the new eight-story office building of the Tennessee Power Company, brings to the minds of the oldtimers the appearances of Booth, McCullough, Mary Anderson, Paderewski, Julia Morrison and Ingersoll.

Mrs. Y. L. Abernathy, one of Chattanooga's most devoted students of the stage today, grew reminiscent when speaking with The Billboard representative while watching work of razing the old and widely-known playhouse.

"There goes one of the real old historic landmarks of Chattanooga," she said. "In its passing I can recall scenes and events of the past that made lasting impressions. Booth played Hamlet on that stage forty-five years ago. He was then in the prime of his life and the zenith of his glory as an actor. Forty-four years ago McCullough played here in "Richard the Third", the play in which he excelled. A few years later he passed away in an asylum, his brilliant mind having lost its balance. Mary Anderson was here forty-three years ago. It was the beginning of her stage career. She was but 19, and even then demonstrated she was to become a famed actress. Thirty years ago Paderewski charmed an audience here by his imitable technique in the rendition of his "Minuet". Twenty-five years ago I heard Robert Ingersoll here in his famous lecture on Shakespeare, which, the two hours in length, by his eloquence he held his audience throat.

"It was in this old Lyric the 'talking machine' was first demonstrated about forty-six years ago. Many recall the tragedy which occurred on this stage twenty years ago when Julia Morrison shot her manager. Many persons mistook the shooting for part of the play, later to be shocked that a tragedy had taken place before their eyes. She narrowly escaped punishment thru the cleverness of her counsel.

"As here, men and women of those olden days who won and lost fame on that old stage, many are gone. Memories alone are left—yet it is the inexorable law of nature—the old must pass for the new to thrive."

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

STILL ANOTHER JULIET



Miss Bertha Broad, who played Juliet to Walter Hampden's Romeo, is about to give a performance of the same play in the Town Hall, New York, with Elizabethan scenery. This will consist mainly of hangings and signs indicating the locale of the scenes. —Photo by Central News Photo Service, New York.

READY FOR CELEBRATION

New York, Jan. 8.—The Shuberts are reaping a world of publicity for the special matter that they are going to inject into a performance of "Sally, Irene and Mary", at the Casino Theater tomorrow night. This is being done to celebrate the fortieth anniversary of the Casino's opening.

The feature of the performance is announced as "The Ghosts of Yesteryear", written by Eddie Dowling, and any number of famous players who formerly appeared at the Casino are announced to appear in it.

CARL ECKSTROM ILL

New York, Jan. 5.—Carl Eckstrom, who plays the part of Harry Blythe in "The Cat and the Canary", now at the Bronx Opera House, became suddenly indisposed yesterday and could not go on with his performance. A call was sent out for John Willard, author of the play, who created the role when the show opened at the National Theater a year ago, and he played Eckstrom's part.

SCENERY FOR EQUITY BALL

Chicago, Jan. 6.—The Service Studios, 2919 West Van Buren street, furnished the ornate scenery used by the big Equity Ball given in the Armory, Sixteenth and Michigan, on the night of December 30.

RICHARD BENNETT ILL

New York, Jan. 6.—Sam H. Harris has received word that Richard Bennett is ill in Chicago and his role in "He Who Gets Slapped" is being played by Walter Edwin.

ment, \$3,500,000. (Delaware Registration Trust Company.)

New York Charters

R. & B. Amusement Corporation, New York, theater managers, \$5,000; Abraham Bekker, R. V. McGuire, 175 Hicks street; Gilbert Rosenthal, 1361 Pacific street.

Combined Theater Corporation, New York, motion pictures, \$40,000; R. Haserman, H. D. Maftus. (Attorney, S. Hoffman, 176 Broadway.)

Alexander Koshetz's Ukrainian National Chorus, New York, theater, \$50,000; A. Koshetz, M. Rbinoff, D. W. Wootton. (Attorney, N. G. Goldberger, 233 Broadway.)

Prudential Film Distributors' Corporation, New York, \$10,000; C. A. True, M. E. Graef, E. Epstein. (Attorneys, Koening, Sittenfeld & Aranow, 27 Cedar street.)

Verity Film Company, New York, motion pictures, \$50,000; J. and A. and P. Ornato. (Attorney, M. Elchner, 1545 Broadway.)

Help Yourself Producing Corporation, New York, theater managers, \$50,000; K. B. Miller, J. P. Shea, M. J. Pfeiffer. (Attorney, J. A. Brady, 33 West 42nd street.)

F. X. Pictures, Yonkers, \$20,000; I. Kaplan, P. Cohen, S. Ellis. (Attorney, M. Lesser, 306 Madison avenue.)

Blue Bird Kiddies, New York, motion pictures, \$50,000; H. Suchman, J. and I. Rosenthal. (Attorney, G. S. Youngwood, 1 Madison avenue.)

Theater in Home for Children's Drama

Columbia, Mo., Jan. 8.—One of the most unique enterprises in Columbia, and probably in the entire West, is the small theater that Gladys Wheat will build at her home in this city for the entertainment of children. Thru this little theater she is planning to present children's drama, a field so far undeveloped in Columbia and other towns of this section of the State. The dimensions of the little theater will be 20x60 feet, and its seating capacity will be approximately 100. A site for a former greenhouse has been chosen and the foundation of that building will be utilized. Miss Wheat is waiting for warm weather, so she can start on the building. She was unable to find any plays suitable for her purpose, so friends have volunteered to write dramas to meet her needs. She already has three one-act plays ready for production from the pens of her friends. The actors will be chosen from the students in the University of Missouri and Columbia colleges, and from among Columbians who are interested in the movement. The visual aspect of the play is particularly interesting to Miss Wheat, who is a painter and designer by profession. She intends to pay much attention to the stage settings and light effects. When the theater is completed three performances will be given each Saturday, one in the morning and two in the afternoon.

RED LETTER BUSINESS FOR LOOP THEATERS XMAS WEEK

Expected Drop in Patronage New Year's Week Proves Less Than Was Anticipated by Chicago Managers

Chicago, Jan. 4.—Christmas week in the Loop theaters was a veritable harvest. There was not a playhouse that grumbled because there seemed nothing to grumble about with all seats filled and with turnaway at most of the amusement places. This week there was something in the nature of a looked-for drop in grosses with the drop less than was anticipated by the managers. However, the drop didn't extend all over.

"So This is London", at Cohan's Grand; "The Music Box Revue", at the Colonial; "Partners Again", at the Selwyn, and "Thank-U", at the Cort, all report from turnaway to excellent patronage. Other Loop houses report fair to middling business. "Shuffle Along", at the Olympic; "Six Cylinder Love", at the Harris; "The Cat and the Canary", at the Princess, and the William Hodge show at the Studebaker send out good reports. Incidentally Mr. Hodge's attraction, "For All of Us", is one of the best shows that Mr. Gazzolo's Studebaker has housed in a long time, or any other Loop house for that matter. The same goes for Frances Starr and "Shore Leave", at the Powers. In fact, there isn't a poor show in the Loop at

the present time, according to the agents in town who have been looking the attractions over. Of course, there is time for fluctuation one way or the other before the end of the week.

NEW PLAY OPENS NEW HOUSE

Poughkeepsie, N. Y., Jan. 5.—The New Bardavon Theater presented its first show on New Year's Day when Leo Carrillo appeared in his new play, "Mike Angelo". The large audience at the evening performance received the play and speeches by Mayor George D. Campbell and the Italian dialect star with enthusiasm. Mr. Carrillo's curtain talk was in the vein and of the standard for which he is well known, a serious, thoughtful and elevating address. He declared that the New Bardavon is as fine a theater as he had ever played in and expressed the hope that the people of Poughkeepsie would support the high-class shows presented there.

The play and the cast were praised by local papers. In addition to Mr. Carrillo Wanda Lyon, Gerald Oliver Smith and Dorothy Mackey came in for their share of favor.

door events, has been ill for two weeks at his home in Elmhurst, Ill., near Chicago.

Guy Beach, of the Beach-Jones Stock Company, and Mrs. Beach were Chicago visitors this week.

John Winninger, of the big repertoire company of that name, was in Chicago on business this week.

Hugh Mack, Jerry Ketchum and Catherine Vanesse have gone to the Abbott Stock Company.

Clyde Gordonier has sold his Fort Dodge stock to his brother, S. O. Gordonier, and will take charge of his new stock in Waterloo, Ia. Earl Ross, Virginia Stewart and others have joined the new stock.

Victor Lambert has returned from New York, where he staged a new play written by himself and which was tried out in New England towns. The play as then taken back to New York, changes made, and the production will have a Broadway engagement, under the management of McGregor & Whiteley.

Fred Frear has closed with "The Red Widow" Company and is back in Chicago. Ill health caused him to leave the company.

Jack Lewis is opening a new stock in Roanoke, Va.

The German stock in the Victoria Theater closed last week.

W. G. Mayo, leading man, who has played with the Hawkins-Webb stock and other companies in Butte, Mont., for the past four years, passed thru Chicago this week on his way home to Evansville, Ind.

A new stock opened in the Rockford Theater, Rockford, Ill., New Year's Day, under the management of Clyde Waddell. The show is said to have caught on and the opening to have been a most auspicious one.

Harry Walker has left the National Theater stock and Jack Reidy has taken his place.

Bethel Barth and Miss Larkue are jobbing this week in the Davenport stock, Grand Opera

TENT CABARET AND RESTAURANT BURNS

Rose's Side Show Also Suffers—Damage Estimated at \$50,000

New York, Jan. 5.—Fire of unknown origin destroyed The Tent cabaret and restaurant on the top floor of 201 W. Fifty-second street and did considerable damage to Harry Rose's Side Show, another cabaret on the floor below. Fire and water did damage estimated at \$50,000.

By the time the fire-fighting apparatus reached the building in answer to an alarm turned in by a night watchman who discovered the blaze the floor of The Tent was a seething bed of flames. The Blue Bird, another cabaret in the building abutting that housing The Tent, was menaced for a while.

Scores of professional folk living in the vicinity were driven from their apartments by smoke. It is believed that the blaze started from a cigaret thrown away by some diner earlier in the morning. Altho the hour was early more than 3,000 people witnessed the blaze.

END OF "SCHOOL SHOWS"

In Salem, O., Said To Be Sought by Local Theater Owners and State M. P. T. O. Association

Salem, O., Jan. 4.—It is understood that a petition for injunction against the Board of Education of the Salem City School District, seeking a stoppage of its charging admissions to see motion picture programs offered in the High School auditorium, will be filed within a few days in the Common Pleas Court by Attorneys Metzger and McCarthy of this town, and George T. Fariel, of Lisbon, O., who represent the owners of two local picture theaters.

The Motion Picture Theater Owners of Ohio have opposed the Salem High School Theater idea for months, and Sam Bullock, field representative of the organization, is here now for the purpose. It is said, of lending assistance to have it discontinued.

A letter signed by Sam Bullock and addressed to the editor of The Salem News was published by that paper yesterday under the heading "Views on School Shows". The letter follows:

"Noting your printed report of profits made by the Salem High School motion picture theater for a period of two years and seven months, and a balance in the treasury of \$2,510.40 on November 1, 1922, I wish to submit that if the war taxes (collectable and payable by the other motion picture theaters of Salem) were paid as patriotically by those in charge of the High School theater there would be a deficit instead of a balance. Inasmuch as the performances or showings at the High School theater are of the same identical nature as to films that may be seen at the other Salem theaters, it is quite apparent that an injustice has been worked upon the owners of the other Salem theaters and also that the United States Government is losing large sums which rightfully belong to it, but it does not receive the same simply because the pictures are shown under the camouflage of an 'educational institution'.

In other words, the patrons of the Salem theaters are contributing to pay off the war burdens, while the patrons of the Salem High School theater are contributing nothing.

"It is also interesting to note that Supt. Allan has persisted for almost three years in pursuing a policy at the Salem High School theater which cannot by any means be construed as satisfactory to the members of the Ohio State Teachers' Association, for he makes a pretense of exhibiting 'educational' pictures when as a matter of fact he is conducting a theater for profit.

"Perhaps Dr. T. C. Mendenhall had this in mind when, speaking at the summer convention of the Ohio State Teachers' Association at Cedar Point last June, he referred to the tendency of some school officials introducing matters of a frivolous nature into the schools instead of making every effort to direct and vitalize the work of the boys and girls, who ought to enter it (the High School) with reverence as a temple of learning, rather than as a theater, etc.

"Dr. Mendenhall likely had in mind also the methods of his fellow-pedagog when he mentioned 'the prevailing tendency' . . . to utilize every device of science and art in an effort to enable the school to compete with other places of amusement," etc.

"I found very little sentiment in favor of the 'Salem idea' while interviewing many of those in attendance at the winter convention of the Ohio Teachers' Association at Columbus this week from which I have just returned, but I did find that Dr. Mendenhall is a former

(Continued on page 107)

NEW COMEDY CONCERNS WILDE

Will W. Whalen has written a three-act comedy around the character of Oscar Wilde. It doesn't pretend to be history, tho the play is said to be faithful enough in delineating that poet's brilliancy, selfishness and irresponsibility. His two emotional dramas, "Lady Windermere's Fan" and "A Woman of No Importance", are skillfully woven into the action. The theme is: Which does the playwright love more—his two children or his two plays? A near-tragedy at the close of the piece answers the question in favor of his flesh and blood babies rather than his brain creations. It is when Oscar hears that his wife and children have been drowned.

The play is wholly concerned with theatrical folk, and shows that with all their whims and temperament stage people have their heart in the right place. Patterson James is a prominent personage in the script—a cynical critic who becomes delightfully human as soon as he writes a play and falls in love with the actress who interprets it.

Will Whalen is the author of "Ill-Starred Bahble", which had a road tour, and was made into a five-reeler by Jackie Saunders and Harry King. Many actors know that he is a Catholic priest and a very active member of the Catholic Actors' Guild.

PLAYS ONE NIGHT IN BROOKLYN

New York, Jan. 5.—"Blossom Time", the musical comedy which is holding forth at the Century Theater here, will move to Brooklyn, January 15, and play one performance at the Brooklyn Academy of Music for the benefit of St. John's College. It is believed that this is the first time in theatrical history that such a thing has been done with a Broadway show, tho the Metropolitan Opera Company has for years played one performance a week during the season, in Brooklyn. The entire production of "Blossom Time" will be used for the single performance, including the stage hands and orchestra.

PLAYS WHILE SISTER LIES AT DEATH'S DOOR

New York, Jan. 6.—Eddie Garvie played his role in "Lola in Love" at Hartford, Conn., Thursday night, under a handicap. He received news of his sister's illness at Meriden, Conn., but, having no understudy, was unable to reach her bedside and had to play the performance. The sister's condition is said to be serious. Garvie left after Thursday night's performance and returned in time to play Friday.

TO PLAY LONDON SOON

New York, Jan. 5.—"Shuffle Along" will be taken to London sooner than was anticipated, according to Charles B. Cochran, who will present the show there. Instead of playing thru the West, "Shuffle Along", which is now running in Chicago, will sail for the other side early in spring. This news was contained in a cable from Cochran received here this week. Cochran also added that he intends to make an early production of "Little Nellie Kelly" in London. This piece will be played by an English cast, with the exception of a couple of characters.

PAPER COSTUMES IN SOVIET PRODUCTION



Paper costumes of the most brilliant colors are what one gets, besides a good score by Le Cocq, the French composer, in "Jrofale Jrofab", the futurist musical comedy, at the Kawerny Theater, in Moscow. Everything, except the tights, is made of paper. The words and music, besides the plot, are reminiscent of Gilbert and Sullivan operettas, with a dash of French broadness.

MOVEMENTS OF ACTORS

Items Picked Up in Chicago

Chicago, Jan. 6.—Jack Milton and Bobby St. Clair have opened a new stock in Kitchener, Ont. Ida Edmondson has been engaged for leading business.

The Princess stock, Pontiac, Mich., has been making several changes in its cast. Alexander Campbell, Mildred Hastings, Charles E. Brown and Cecil Elliott have been engaged thru O. H. Johnstone's American Theatrical Agency.

Andrew Strang has been sent to the Arthur Casey stock, Duluth, thru the above agency.

The Dell McDermott stock has just opened in Regina, Can. James C. Carroll is director. Ethel Van Orden, Fred Dampler, William Edwards, Marshall Chapel, Walter Williams and Beasie Dalnty have been engaged thru the Johnstone Agency.

Pearl Hazelton has gone to Fort Dodge, Ia., to replace Mento Everett in the Gordonier stock. Miss Everett has gone to the Gordonier stock in Waterloo, Ia.

Ralph A. Nordberg is putting a new stock in Colorado Springs, Col., which will open the last of January.

Alfred E. Henderson, who conducted a school of acting in New York for several years, has opened a studio and production office in the Crilly Building, Chicago. Mr. Henderson is organizing a Community Playhouse Company to be a permanent institution.

Charles Harrison, who had a stock in the Majestic Theater, Pueblo, Col., has recovered from a severe illness.

George Hoskyn, producer of spectacular out-

House, Davenport, Ia. Charles Burkell and Eddie Waller are the managers.

The Atlas Film Company has completed a large film of Mooseheart, which is located near Geneva, Ill., and which will be used by the Royal Order of Moose for propaganda purposes. More than 100 people were employed in the film, a number of the people being supplied by Bennett's Dramatic Exchange.

Howard McKent Barnes, playwright, is writing a new play for Augustus Pitou, of New York.

Sherman Kelly reports a good business in Aberdeen, S. D., and other points with the Sherman Kelly Players.

Hamilton Coleman, stage director, has closed with Dunbar Opera Company and is back in Chicago.

William B. Friedlander, once a Chicago producer, and for several years successfully operating on Broadway, is in Chicago as the owner and manager of the Shubert unit playing this week in the Garrick.

TO INSPECT "SO THIS IS LONDON"

New York, Jan. 6.—Edward Plohn, general manager for George M. Cohan, left for Chicago yesterday to inspect the company playing "So This is London" there.

LOUISE BOWERS RECOVERED

New York, Jan. 8.—Louise Bowers, who after a serious operation has fully recovered, will again join Lew Cantor's "You'd Be Surprised" unit when it plays Philadelphia in February.

SMITH FIGHTS CENSORSHIP AS HAYS UNTANGLES SNARL

Governor Opposes New York Film Board — Arbuckle Rumpus Muffled at Movie Mentor's Meeting

THE welcome, even tho anticipated, public declaration by Governor Smith against motion picture censorship in his message to the New York State Legislature started the new year off right and proved that there are still those who can be depended upon when times are tough in show business.

Coming on the heels of the usual predictions for a prosperous 1923, and followed by the hushing by Will H. Hays of the hullabaloo he caused by the announcement of his variously interpreted Christmas message of goodwill to Roscoe ("Fatty") Arbuckle, the Smith stand was a rift in the censorship cloud that for so long has covered the film sun. Exhibitors not only from New York State but from all parts of the country have joined organizations opposed to censorship in messages of gratitude to New York's reinstated Governor.

In his message to the Legislature Governor Smith kept his pre-election promise by saying:

"Censorship is not in keeping with our ideas of liberty and of freedom of worship or freedom of speech.

"I believe that the enactment of a statute providing for censorship of motion pictures was a step away from that liberty which the Constitution guaranteed and that it should be repealed."

Soon after this message reached the public the following resolution, voted by the Committee on Public Relations appointed by Hays after he became head of the Motion Picture Producers and Distributors of America, Inc., was sent to the press:

Opposes "Fatty" on Screen

"The Committee on Public Relations having received from Mr. Hays a report on the Arbuckle matter, is impressed with the sincerity and genuineness of his motives in showing a willingness to allow everyone a chance to go to work and make good if he can. The committee, however, does not believe that there should be any action taken which would result in bringing Roscoe Arbuckle again before the public as a motion picture actor. In the judgment of the committee it would be extremely detrimental to the youth of America for Arbuckle's pictures to be released for circulation, since it is highly desirable that reminders which would naturally come with his reappearance on the screen should not be thus placed before the public.

"Such releases would also, in the opinion of the committee, tend to destroy public confidence in the purpose of the motion picture industry to establish and maintain the highest possible moral and artistic standards in motion picture production and develop the educational as well as the entertainment value and general usefulness of motion pictures."

"The committee, therefore, recommends to Mr. Hays that he advise the motion picture industry to refrain from exhibiting pictures in which Arbuckle appears, and that any consideration shown him, as an individual, should be along the lines not involving his appearance before the public as a motion picture actor.

"The committee takes this occasion to reaffirm its desire to assist in every possible way in the improvement of motion pictures and to express its confidence in the practicability of the program which is being developed under Mr. Hays' leadership for obtaining better pictures and for realizing the highest possible usefulness of motion pictures in the recreation and education of the American people."

Hays at Meeting

The resolution was said to have been passed at a meeting at the Hays offices in New York which lasted through last Thursday afternoon. Lee F. Hammer, chairman of this special committee, presided, and Hays was present to present his side of the Arbuckle controversy.

Film Exodus From East Seen in Selznick Move

New York, Jan. 8.—The announced intention of the Selznick Pictures Corporation to move its distributing organization, Select Pictures Corporation, its general offices and its Eastern producing companies from New York to Los Angeles is causing no end of comment along Broadway. That other important film companies, with interests widely divided, will watch the outcome of the Selznick plan to have all of its business activities in one place may, follow suit is freely predicted. Selznick officials argue film buyers will go as far as Los Angeles for good pictures,

After the session the movie mentor declined to make any comment beyond stating that he would submit the resolution to the motion picture producers he represents. He would not say whether he would disapprove or endorse the action of his committee.

After Hays had gone his way it was admitted, virtually as coming from him, that it had not been planned to present Arbuckle pictures, either old or new, but simply to clear the way for "Fatty" to work in the business or out of it without interference.

Recently Joseph M. Schenck was advertised widely as sponsor for Arbuckle in his "come-back". Not many months ago it was reported "Fatty" was being employed in a studio capacity by one of the Schenck stars, which include the Talmadges and "Buster" Keaton. The statement that all that has been desired is an opportunity for Arbuckle to earn a living, that he doesn't want to appear on the screen, but simply wants to work, makes the two stories "stand up".

In addition to Hays and Hammer, those who attended the meeting, which was called for general business and not especially for the disposition of the Arbuckle case, included:

Many Leaders Attend

Mrs. Herbert Hoover, Mrs. Oliver Harriman, president of the Camp Fire Girls; John Ihlder, of the Chamber of Commerce of the United States; John P. Moore, international committee, Y. M. C. A.; Howard S. Braucher, secretary, Community Service; Mrs. Woodallen Chapman, chairman of the committee on motion pictures of the General Federation of Women's Clubs; Hugh Frayne, of the American Federation of Labor; Mrs. Milton P. Higgins, president of the National Congress of Mother and Parent-Teacher Associations; Mrs. A. H. Reeve, of the same organization; Mrs. Jane D. Ripplin, director of the Girl Scouts; Dr. Charles H. Judd, chairman of the motion picture committee of the National Education Association; Charles A. McMahon, of the National Catholic Welfare Council; Harold W. Ross, editor of The American Legion Weekly; Marcus I. Dow, president of the National Safety Council; H. L. Gluckman, executive director of the Jewish Welfare Board; Frank C. Myers, of the New York Child Welfare Committee; Mrs. Robert E. Spear, of the Young Women's Christian Association; Mrs. H. Ida Curry, president of the Child Welfare League of America, and Arthur E. Restor, president of the Chautauqua Institution.

Worried About Missouri

Whether the stand of Governor Smith or the action of the Hays committee on Arbuckle will have any influence with the activities in Missouri of the censorship advocates is something for the film folk to worry about for the moment. Following the wide publicity given to the reopening of the Arbuckle case, it was learned that the Missouri Sunday School Association, including in its membership 4,500 superintendents, had made a public demand upon the

State Legislature for a law providing for censorship of motion pictures. Led by the chairman of the executive board, Lansing F. Smith, the Sunday School Association is asking support of a censorship bill.

Officers Are Elected

For some time the film industry has been waiting for some word following the organization by certain members of the Motion Picture Theater Owners of America of a \$5,000,000 company, to be known as the Theater Owners' Distributing Corporation, for the expressed purpose of getting better films and better service for small film showmen who were opposed to payment of "first-run" added charges. Now the word has come. It is an announcement of an election of officers of the distributing corporation and the statement that offices will be in the same building occupied by the M. P. T. O. A. in New York at 132 W. 43d street.

The officers elected are the same men who were instrumental in organizing the distributing corporation at a meeting in Hotel Sherman, Chicago, namely:

W. A. Trane, Hartford, Conn., president; Harry Davis, Pittsburg, Pa., vice-president; L. J. Dittmar, Louisville, Ky., treasurer, and W. D. Burford, Aurora, Ill., secretary. While Sydney S. Cohen, president of the M. P. T. O. A., is not advertised as an officer, it is said he is the moving spirit and chairman of the board.

Music Tax Situation

All of which gives a reasonable excuse to print the fact that Frank J. Rembush is "in again" with more music tax matters and seemingly of considerable importance. The Hooster showman has addressed a letter to fellow exhibitors reporting activities of the music tax committee, of which he is chairman. He says he has been asked to get together a committee of exhibitors and that if these men are truly representative, the organization fighting for music tax will cut the present charges more than fifty per cent. In his letter Rembush takes some flings at Sydney Cohen and his new distributing plans, and asks for replies from exhibitors.

Lynch Quits Films

One of the most important moves of the week was the reported withdrawal of Stephen A. Lynch from active participation in the motion picture business. The news that the organizer and president of Southern Enterprises had sold his control of about 100 theaters to Famous Players caused considerable of a stir in film circles, for the retirement of Lynch, still a young man, from motion picture presentation and distribution was unexpected, to say the least.

It is said that a Famous Players official will become president of Southern Enterprises. The Lynch sale involved several millions of dollars, it was reported. When Lynch returns to Atlanta from New York, where he spent most of last week, it is said he will organize a \$5,000,000 trust company in the Georgia city. He is the head of the corporation which handles the widely advertised "Tanlae", but it is expected one of his associates will be made president of the "Tanlae" concern and that Lynch will devote most of his time to banking. Altho quitting active participation in the film business, it is reported that he retains his holdings in Famous Players. He is said to be one of F. P.'s largest shareholders.

Strike Cry Silenced

The Actors' Equity Association's effort to get Will H. Hays' approval of a standard working contract for motion picture players gave the troublemakers an opportunity to predict "Film Actors Threaten Strike" last week, but not enough persons paid any attention to cause any fuss. The prompt statement of Frank Gilmore, executive secretary of Equity, that there was no justification for strike rumors or predictions silenced the "prophets" who see disruption in every Equity move. For the present it is sufficient to report that picture players want a contract that will be some protection and that they feel that forty-eight hours is enough work for any one week.

They do not care when or where they work as long as they get paid for 48-hour weeks.

"Robin Hood" is due to go to the Capitol, New York, soon.

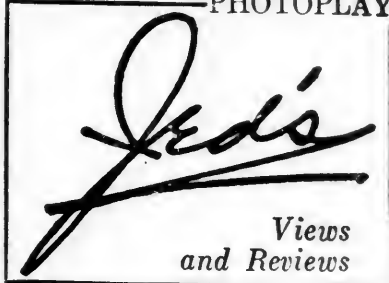
Samuel Goldwyn is reported to have won George Fitzmaurice away from Famous Players with a yearly guarantee of \$100,000 and percentage.

"The Face on the Barroom Floor", a Fox special, with Henry B. Walthall starred, was shown privately at the Astor Theater, New York, last week.

Goldwyn announces having purchased the screen rights to "The Merry Widow". It is expected Eric von Stroheim will direct the film production.

Betty Compson leaves New York this week

PHOTOPLAY



WITH the Stat Sunday School Association in Missouri and the organized women of Idaho sponsoring censorship laws in those States, Governor Smith's opposition to film censorship in New York State comes as a happy New Year greeting to all concerned with motion pictures.

Marcus Loew never forgets his women patrons, as was proven again by his holiday message in lights on his New York Theater reading: "Peace on earth, good will to ALL."

"ONE WEEK OF LOVE", a Selznick production, co-starring Elaine Hammerstein and Conway Tearle, and directed by George Archainbaud, is an average program picture crammed full of ideas for exploitation. An airplane race, a sheik love story, with the scene shifted to Mexico, and a passenger train plunging thru a railroad trestle into a raging torrent, will give exhibitors ideas for getting patrons in, but whether the picture will live up to this sort of billing is a question the individual exhibitor must answer. Elaine Hammerstein, always an asset to any picture, and Conway Tearle at his best, will add to their following, but the story is anti-climactical, with the railroad episode obviously dragged in at the finish to give the distributor something to sell.

On the program with "One Week of Love" at the Capitol, New York, this week, the "Capitol March", by Erno Rapée, conductor of the orchestra, and his associate, William Art, is being presented for the first time with S. L. Rothafel, to whom it is dedicated, directing the special advertisement performances.

ON BROADWAY THIS WEEK:

"When Knighthood Was in Flower", at the Rivoli, after fifteen weeks at the Criterion; D. W. Griffith's "One Exciting Night", Strand; "Salome", with Nazimova, Criterion; "My American Wife", Rialto, after a week at the Rivoli; "Hunting Big Game in Africa", Lyric; "Head Hunters of the South Sea Isles", Broadway; "Secrets of Paris", Cameo; "The Toll of the Sea", Loew's State; The Teleview, Selwyn, and "The Third Alarm", Astor, replacing "The Town That Forgot God".

Burton Holmes, back from the Orient, has started a series of travels, five Sunday nights and five Monday matinees, at Carnegie Hall.

(Continued on page 54)

to begin work in Cosmo Hamilton's "The Rustle of Silk", which Herbert Brenon is to make as his first Famous Players production. Conway Tearle is in the cast.

Warner Brothers have announced that all of their screen classics have been booked by John H. Kunsky, of Detroit.

Florence Vidor is playing the lead in "Main Street", now being made by Harry Beaumont for Warner Brothers.

Universal announces it is prepared to spend a million dollars on "The Hunchback of Notre Dame", by Victor Hugo. Lon Chaney will play the hunchback, with Wallace Worley directing.

"The Little Church Around the Corner", from Marion Russell's novel, the January release by Warner Brothers, Eric Windsor is starred.

The Select Pictures Corporation advertising (Continued on page 105)

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

\$35,000 IN CLAIMS AGAINST "ECHO" UNIT

Edward Butler To Make Adjustment Out of Fortune Inherited From Mother

NEW YORK, Jan. 6.—Salary claims totaling nearly \$35,000 of practically the entire company of "Echoes of Broadway", the Butler Estate's Shubert unit, which were put into the hands of Kendler & Goldstein, attorneys, of 1540 Broadway, will be adjusted by Edward L. Butler, who has just inherited a large estate by the death of his mother, Mary Rose Butler, in St. Louis last week, it was stated by Mr. Goldstein today.

"Echoes of Broadway" played its last date in Boston the week of December 17. Originally it was routed to play the week of December 25 at the Central Theater in New York, but Arthur Klein's unit, "Hello, Everybody", got that date instead. Edward Butler raised objection to the switch in his route, but his show did not play again.

The principals and the chorus people of "Echoes of Broadway" held play-or-pay contracts which had seventeen weeks to run, and placed their claims with Kendler & Goldstein. Mr. Goldstein said on Saturday that he had been in communication with Mr. Butler, and expected to have all the claims settled in full when the latter obtains the money and property willed to him, which will be within a few months.

The closing of "Echoes of Broadway" adds another to the long list of units produced by burlesque men which have closed. Those which have closed thus far are: Barney Gerard's "Town Talk" and "Funmakers", George Gallagher's "Broadway Follies", Jack Singer's "Hello, New York"; Jack Reid's "Carnival of Fun", Max Spiegel's "Success" and "Plenty of Pep", I. H. Herk's "Stolen Sweets", and Arthur Pearson's "Zig-Zag". This makes ten shows closed out of fourteen which were produced by burlesque men.

\$4,000 JUDGMENTS ENTERED AGAINST MAX SPIEGEL

New York, Jan. 6.—The first legal action against Max Spiegel, the alleged bankrupt theatrical manager, taken by creditors to whom he owes money resulted in four judgments amounting in all to over \$4,000 being entered against Spiegel, his wife, Annette Mark Spiegel, and the Wedgewood Strand Theater Co., Inc., in favor of the Credit Alliance Corporation this week.

The Wedgewood Strand Theater Co., Inc., is one of the Spiegel theater properties involved in the bankruptcy proceedings now being carried on against him. Each judgment is for \$1,041, representing money loaned on notes several months ago. Judgments were received in the Ninth District Municipal Court thru Attorney C. Palitz.

ACTRESS OPERATED UPON

New York, Jan. 6.—Lillian Steele, well-known vaudeville actress, was operated upon this week for dislocation of the spine. Miss Steele is

MUSIC HALL ARTISTES' RY. ASSOCIATION IN BAD SHAPE

London, Jan. 6 (Special Cable to The Billboard).—The Music Hall Artistes' Railway Association, which operates the vaudeville artistes' railway concession of 25 per cent off ticket value, is in a parlous condition owing to vaudeville artistes having no work or going into productions. It does not possess \$500 ready money and has no assets. Officials of the M. H. A. R. A. will see that immediate steps are taken to secure a continuation of this most valuable concession, as, if it is once lost, it will be difficult to get back on the same conditions.

MONKEY SHINES AT MT. VERNON

New York, Jan. 6.—Two baboons belonging to the Max Circus act broke out of their cages at Proctor's Mt. Vernon house this week and gave attendants a lively time before the monks were chased into the men's smoking room, where they were locked in until their trainer arrived.

Weber & Fields To Re-Establish Music Hall

Famous Pair Incorporate Enterprise for \$3,500,000

New York, Jan. 8.—Joe Weber and Lew Fields, whose Music Hall for many years was the fountain head of buffoonery on Broadway, plan to re-establish their famous variety theater in the heart of the theatrical district. It became known this week, when a charter of incorporation was granted the comedians under the laws of the State of Delaware. The enterprise is capitalized at \$3,500,000.

While no definite plans concerning the venture are known at the present time Max Weber, brother and local representative for Joe Weber, stated that he was of the opinion that the filing of papers of incorporation marked the first step in the realization of a scheme the comedians have long had up their sleeves for the establishment of an elaborate music hall patterned after the one that made them famous.

Save for the notification of incorporation Max Weber stated he had heard nothing from his brother or Fields concerning the enterprise. Weber and Fields are named as the only officers in the papers filed, which disclosed their plans only to the extent of announcing the purpose as "for the conducting of places of amusement."

After the close of the old Weber & Fields Music Hall the famous team split, each going into business for himself. During the years that followed they several times appeared together for periods of short duration. Early this season they teamed up again as the feature of "Reunited", in which both are appearing at the present time.

Several weeks ago it became known that Flo Ziegfeld and A. L. Erlanger also planned to build a music hall for Sam Bernard and Willie Collier as a residence for variety.

VAUDEVILLE ACTRESSES SUE FOR \$4,000 SALARIES

New York, Jan. 6.—Four suits for salaries aggregating nearly \$4,000 were filed this week against George Hamid, connected with the Wirth-Blumenfeld offices, by the members of a diving act that he produced last year, Lucille Anderson, Lillian Dixon, Florence McMaster and Constance Marion.

Miss Anderson is suing for \$1,750 in the Supreme Court. Miss Dixon is suing for \$842. Miss McMaster for \$4875 and Miss Marion for \$450, all in the Third District Municipal Court. Attorney Robert Morgan McGauley, of 152 West Forty-Second street, represents all the plaintiffs.

The contract claimed in the suits was for one year, and the plaintiffs allege salaries are due them for periods ranging from twelve to fourteen weeks not played.

David Steinhardt, counsel for Hamid, claims that Miss Anderson has converted the diving tank and scenery to her use.

OPENING OFFICE IN NEW YORK

New York, Jan. 7.—Harry Rogers, the Chicago agent and producer, who has been here for some time producing "Husbands Three" and "Harry Rogers' Review of Reviews" for the Pull Time, and "Indian Reveries", left this week to sublease his Chicago office to George Webster, well known in the Windy City for the past twenty years as an agent, and for his connection with the Webster Circuit. Rogers will open a New York office in the Strand Theater Building February 15.

ATLANTIC CITY CAFE IS AGAIN IN FLAMES

Atlantic City, N. J., Jan. 8.—Fire broke out again in the ruins of the Moulin Rouge Cafe which burned last Saturday and for a time threatened to spread to buildings near by. After two hours' fighting by fire departments the blaze was extinguished. Embers smoldering in the demolished ceiling of the cafe are believed to have started the blaze.

CLEAN UP OR CLEAR OUT!



ARTISTES GLADDEN 300 BOYS

While playing at the Lyric Theater in Birmingham, Ala., Christmas week Keith artistes donated their services for a performance at the Alabama State Industrial School: Jordan Sisters, Kelsa and Demonde, Barret and Farnum, Gordon and Germaine and Smith Brothers. The house orchestra, directed by C. H. Niles, also helped in the show, which was heartily enjoyed by 300 youngsters.

CYRUS JACOBS PLAYS HOST

Kansas City, Mo., Jan. 4.—Artistes on this week's bill at the Globe and all employees connected with the local W. V. M. A. theater were guests of Manager Cyrus Jacobs at a big turkey dinner served on the stage New Year's Day.

ACTORS ROBBED

New York, Jan. 6.—While playing Loew's Greeley Square Theater recently the dressing room of H. F. Hoffman and Freddie Steele, members of the Lillian Steele and Company act, was entered and two watches, chains, a locket, a wedding ring and two pocketbooks were stolen. The burglars gained entrance by way of the fire escape.

PEGGY JOYCE LOSES SUIT

New York, Jan. 6.—Judgment in the sum of \$705 was entered against Peggy Hopkins Joyce, the famed millionaire actress, this week by the Frank Russek Fur Shop, Inc., of 362 Fifth avenue. The judgment was obtained in the First District Municipal Court in a suit for furs sold to the actress a number of months ago.

PROBE CASTS NEW LIGHT ON SPIEGEL'S COMMITMENT

Examination of Mother-in-Law and Brother of Bankrupt Manager Fails To Reveal Any Assets, However

NEW YORK, Jan. 6.—Four hours of grueling examination of Dr. Leo Spiegel and Mrs. Mitchell H. Mark, brother and mother-in-law, respectively, of Max Spiegel, alleged bankrupt, at the hands of attorneys for the theatrical man's creditors and receivers, brought out no information shedding any light upon his undiscovered assets, but drew forth some peculiar and interesting facts surrounding his commitment to an asylum as being insane. The examinations took place on Friday at the offices of Harold P. Coffin, receiver in bankruptcy, at No. 217 Broadway. Attorney E. M. Otterbourg, of 200 Fifth avenue, conducted the examination.

Altho Max Spiegel's theatrical holdings were estimated at several millions of dollars in value, it was brought out at the examination that the investigation into his affairs has thus far disclosed not one penny of assets, other than some insurance policies of doubtful value, to offset the liabilities of close on to \$1,000,000. Spiegel, for years looked upon as one of New York's most able and conscientious theatrical managers, not only is alleged to have committed fraudulent acts, but confessed to his mother-in-law he had converted stock certificates that did not belong to him to his own use. Confirmation of this action was made by Mrs. Mark under examination by Attorney Otterbourg.

Max Spiegel's great fall from his enviable business position occurred in the early part of December, according to the testimony of Leo Spiegel and Mrs. Mark. It was during the first week in the month that his financial troubles caused him to attempt suicide on two occasions, and on December 10 he was removed by them to Gibbon's Sanitarium in Stamford, Conn., where he is now.

Conflicting Stories

Dr. Leo Spiegel and Mrs. Mark were closest to Max Spiegel at this time, but the stories they told on Friday about the incidents that occurred then were directly contradictory upon an exceedingly vital point.

Leo Spiegel was examined first, before Mrs. Mark was present. Questioned by Attorney Otterbourg, he asserted that he knew very little about his brother's business troubles and had had no conference with Max Spiegel's business associates and lawyers representing his interests until after he returned from taking Max Spiegel to the sanitarium in Stamford.

After Dr. Spiegel left the referee's office Mrs. Mark testified that he had been present at a conference held in the Hotel Astor several days before the fallen magnate was taken to the sanitarium as an insane person. This conference, she said, was attended by Walter Hays, vice-president of the Mitchell H. Mark Realty Corporation, of which Max Spiegel was secretary; Henry F. Wolff, his attorney, and an attorney by the name of Falk, from Buffalo, who was summoned to New York by Mrs. Mark; Attorney Irving Dittenhoefer, representing the Spiegel interests, and herself.

This conference took place on Friday, December 8, she said, and Dr. Leo Spiegel escorted his brother Max to the sanitarium in Stamford on the following Sunday, the 10th. The importance of this contradictory testimony hinges upon the strong suspicion that Max Spiegel's dangerous position prompted his being committed as insane outside of New York State.

On Friday, December 1, Dr. Leo Spiegel testified, Max Spiegel called upon him in his office and told him that his financial worries were preventing him from sleeping nights. Leo prescribed for him, telling him to use veronal tablets, and Max Spiegel left for Hartford, Conn., to attend to business in connection with his theater there. On the following Tuesday he was brought back to his home at 525 West End Avenue, where his mother-in-law also lives in an adjoining apartment, by A. Finburg, his Hartford manager, and Mr. Fleishman, who was associated with him in business. They said that he had attempted to take his life by swallowing an overdose of veronal.

Dr. Spiegel said that he attended his brother on Tuesday morning and found him in a condition bordering on hysteria. "He was crying,

GOODFELLOWS AID CHRISTMAS FUND



While playing the Temple Theater, Detroit, Mich., recently, Bessie Barriscale became a Goodfellow, and assisted Fred E. Button, Detroit representative of The Billboard, sell newspapers Tuesday, December 19, for the Old Newsboys' Goodfellow Christmas Fund for the poor kiddies of Detroit. A. J. (Bert) Moeller, of New York City, general manager of the Motion Picture Theater Owners of America, is working at Mr. Button's right.

weeping, crying all the time," said Dr. Spiegel. Max Spiegel, he said, was confined to his bed all week, and on Friday made another attempt to end his life by drinking the contents of a half-empty bottle of lysol which he snatched from a bathroom while the servant, who was using it in cleaning the place, was out. After this second attempt, said Dr. Spiegel, he decided to call in specialists on nerve diseases with a view to having his brother committed to a sanitarium. He visited Dr. Ralph Jacoby, a well-known alienist, but the latter told him that he should see someone else, he said.

At first Dr. Spiegel stated that he had visited Dr. Jacoby in the company of Mrs. Mark alone, but later admitted that Attorney Dittenhoefer was with them. Then, he said, he called in two other alienists, Dr. Pritchard and Dr. McDonald, who examined Max Spiegel.

On Sunday, December 10, he said, he and a male nurse, William Clark, took Max Spiegel to Gibbon's Sanitarium in Stamford in an automobile belonging to Mrs. Mark. Quizzed by Attorney Otterbourg, Dr. Spiegel said that he had nothing to do with the legal commitment as insane of his brother and knew nothing about, but, after being questioned more closely, said that Dr. Hennesey, of Gibbon's Sanitarium, had told him that he would take care of obtaining the court order committing him as insane. The Connecticut Probate Court in Stamford issued the order of commitment.

On Monday, when he returned from Stamford, testified Dr. Spiegel, he was called into conference with Hays, Falk, Dittenhoefer and Mrs. Mark in the Strand Theater offices, when he received his first knowledge of Max Spiegel's precarious position. This is the statement which was contradicted by Mrs. Mark's testimony.

Attorney Otterbourg asked Mrs. Mark and her counsel, Attorney Ellenberg, if they would permit him to examine certain letters which she said she had received from Max Spiegel since he has been in the sanitarium, but they refused. Otterbourg then stated that he would apply to the courts for an order for the submission of the letters, as they might contain information about Spiegel's assets. Mrs. Mark testified that Walter Hays, vice-president of the Mitchell H. Mark Realty Corporation, had

RESERVES DECISION IN CONTRACT CASE

New York, Jan. 6.—Judge Murray, in the Third District Municipal Court this week, reserved decision in a breach of contract action brought by Dolly Edwards, cabaret artiste, against Harry Walker, booking agent, in which the plaintiff alleged \$450 to be due her on an engagement at the Habana Park, Havana, Cuba.

Miss Edwards testified that she was engaged by Walker for a part in an act known as "The Broadway Bathing Beauties Revue" for a period of ten weeks, and that the revue closed after one week's playing, following which she refused to join other members of the company in signing a release.

Walker set up the defense that the act was not his, that he had merely acted as an agent in procuring Miss Edwards' employment and that the contract was not signed by him but by Eugene West, business manager of the act. West, however, told the court that he was authorized by Walker and a representative of the Habana Park Company to sign the contract.

Ford and Packard, well-known comedy "anto" comedians, report that they will open a fourteen-week tour of the Keith Time, January 14.

Determined To Stop Sunday Vaudeville

Lord's Day Alliance Begins Checkup of New York Theaters

New York, Jan. 6.—Despite the assurance given out by the booking offices this week that the campaign against vaudeville performances on Sundays had been dropped, Dr. Harry L. Bowly, general secretary of the Lord's Day Alliance of the United States, emphatically denied this and told The Billboard that he was determined to put a stop to Sunday vaudeville.

"With a number of investigators of the Lord's Day Alliance assisting me, I have been carefully digging into the conditions in the vaudeville profession during past few weeks," said Dr. Bowly. "I have discovered that not only is the law prohibiting Sunday shows being broken, but that the vaudeville artistes themselves are being treated most unfairly. They work on Sundays without any remuneration. Such a state of affairs is deplorable, and I intend to bend every energy of the Lord's Day Alliance to obtain for the actor his day of rest each week."

The first definite action of the Lord's Day Alliance may take place in a very few weeks, it was learned. Dr. Bowly, however, would not state when he will make his initial move in the open. He said that no action will be taken until he is sure that he has all the evidence against the managers and the booking office that can possibly be obtained, and that he would perfect a strong case for Sunday closing of theaters before he opened the fight.

Performers With Him

Dr. Bowly declared that he has sounded a number of vaudeville artistes on the Sabbath question, and has found them almost solidly against working seven days a week under the present conditions in the industry. He also stated that actors have told him that they are helpless to change the existing state of affairs by reason of the fact that they have no organization to fight for them, and cannot afford to risk incurring the enmity of the booking offices by objecting individually to Sunday shows.

Attention was called by Dr. Bowly to his successful opposition to the opening of Broadway's legitimate theaters on last Sunday. The Producing Managers' Association had announced that all the theaters would be open on that night, and that a portion of the receipts would be donated to the Actors' Fund. Dr. Bowly investigated the matter and informed the license commissioner that the managers could easily have held these "benefit" performances at special matinees during the week before Christmas, but that they merely wished to keep their theaters open on a Sunday night as an entering wedge against the Sabbath closing ordinances. Acting upon this information, License Commissioner John Gilchrist refused permission to operate the legitimate playhouses last Sunday.

Dr. Bowly pointed to this matter as proof of his earnest intention to have the Sunday closing laws enforced against all theaters in New York.

EVELYN NESBIT SERIOUSLY ILL

Atlantic City, N. J., Jan. 6.—Evelyn Nesbit, suffering from double pneumonia, was taken to the Wagoner Hospital here this week. Her condition is declared to be critical.

Miss Nesbit came to Atlantic City last February and has recently been the partner of Max Williams in the management of the Cafe Palais Royal, on the Boardwalk.

She took a prominent part in the New Year's Eve celebration at that resort and contracted a heavy cold resulting in her present illness. She was removed to the hospital on Thursday.

REYNOLDS AT COVENT GARDEN

London, Jan. 6 (Special Cable to The Billboard).—George F. Reynolds, of the Alhambra, will also manage the front of the house at the Covent Garden Opera House when George Robey, with "Jazzaganga", opens there January 24.

WITHERS GATHERING LAUGHS

London, Jan. 6 (Special Cable to The Billboard).—Charles Withers is gathering laughs this week at the Alhambra with "Withers' Opry"; likewise Julian Rose, Bessie Clifford and Mutt and Jeff.

V. A. F. FIGURES

London, Jan. 6 (Special Cable to The Billboard).—The Variety Artists' Federation balance sheet shows a loss of \$2,750 on the year's workings, but its investments will stand at \$80,000. In addition the V. A. F. members have subscribed \$14,000 by the twelve-cent stamps towards members' death levy fund.

BECK NOT RESIGNING

New York, Jan. 7.—Martin Beck today denied the report that he would resign from the presidency of the Orpheum Circuit. The report, which was published in last week's issue of a trade journal, not The Billboard, stated that Beck would resign as head of the Orpheum interests to occupy his leisure with tours thru Europe and in circling the globe. Beck told The Billboard that he will sail for Europe shortly in the interests of the Orpheum Circuit.

"VAUDEVILLE RIVAL" SCORES

London, Jan. 6 (Special Cable to The Billboard).—Andrew P. Wilson, late of Sir Oswald Stoll's executive staff at the Coliseum, brought the Scottish National Players to the Coliseum January 1, with "A Vaudeville Rival", a story of newspaper life, supported by Miss Elliott Mason and R. B. Wharne. The piece scored well and would suit American audiences.

GULLIVER LETTING HOUSE ORCHESTRA CONDUCTORS GO

London, Jan. 6 (Special Cable to The Billboard).—Charles Gulliver, of London Theaters Variety, is sacking his fourteen regular house orchestra conductors from April to August, this indicating the playing of touring attractions that carry their own conductors.

told her Spiegel had wrongfully used stock certificates of the company as collateral for private loans he made. Mrs. Mark is the widow of Mitchell H. Mark.

She also said that Max Spiegel had told her he had "done things he shouldn't have done," and had used stock certificates "he had no right to use."

Further examination of both Dr. Leo Spiegel and Mrs. Mark was adjourned until January 12. Walter Hays will be examined January 9.

Some definite legal action to bring Max Spiegel back to New York to be examined may be taken later, it is said.

This Week's Reviews of Vaudeville Theaters

Shubert Central, N. Y. (Reviewed Monday Matinee, January 8)

Jim Barton is the piece de resistance at the Central Theater this week. The rest of the show is just bread to fill up with.

"The Rose Girl", a condensed version of a musical comedy produced two seasons ago, makes up the second half of the show.

Next the Arco Brothers, two muscular acrobats, perform a series of difficult feats of strength in a difficult manner.

Following this interesting exhibition, Louisa Simon and Company, consisting of Lella Romer, Gladys Hart and Jerome Bruner, exhibit an act written by Simon called "Dr. Pipp's Patient".

Hattie Althoff and her sister, the latter at the piano, make their second appearance this season at the Central in this show.

Barton's act closed the first half. "The Rose Girl" made up the rest of the bill.

These condensed musical comedies are hard things to put across the footlights, make no mistake about that.

Columbia, St. Louis (Reviewed Monday Matinee, January 8)

The Fenwick Girls. Two singers of listless blues who lack pep and class. More attention should be given to makeup.

Hilbert and Nugent. Two dusky individuals who shout Negro melodies and enliven with lazy dance steps.

The Brazilian Heiress. A musical review of nine people who portray a series of unrelated bits.

Inez Hanley. A brief, excellent piano recital which, unfortunately, opens with a very vulgar song.

The Thomas Trio, trampoline artists attired as hicks, do two or three commendable feats.



(Reviewed Monday Matinee, January 8)

Table with columns: PROGRAM, PERCENTAGE OF ENTERTAINMENT (0-100). Rows 1-12 listing acts like Palace Orchestra, Palace News Pictorial, Howard's Spectacle, etc.

Quite a welcome relief from the last week's offering, diversified entertainment, good dancing, comedy, excellent music—Duci De Kerekjarto and Fannie Brice.

1—Palace Orchestra. 2—Palace News Pictorial. Interesting, up-to-date topics. 3—Howard's Spectacle, exceptionally well-trained ponies and dogs.

4—Miller and Capman, following the ponies, did not do so well. They sang an opening number about the same as dancers usually do.

5—The Oriole Terrace Orchestra shared the fate of many other orchestras at this house lately, that is, in the parlance of vaudeville they "cleaned up".

6—Murray and Oakland, in an act billed "Sublime and Ridiculous", were a decided hit, due principally to the clowning and comedy of John T. Murray.

7—Arnold Daly and Company presented "Moral Courage", and we will certainly give Mister Daly credit for the moral and physical courage he displayed in presenting it.

8—Topics of the Day—Attenuated aphorisms. 9—"The Realm of Fantaisie" made as big a hit as when previously presented at this house.

10—Duci De Kerekjarto was a revelation and a sensation after his first effort, which the writer thought a little slow for vaudeville as an opening number.

11—Fannie Brice did practically the same act as previously, with one or two changes, and was essentially the same hit. Her English number is not as good a punch as she has formerly had.

12—The Briants, in a very hard spot, did not succeed in holding them in. This is in no wise their fault, as the act has played the Palace any number of times.

Majestic, Chicago (Reviewed Sunday Matinee, January 7)

The Majestic opened its new bill today with a well-balanced program, except for the closing act, which was generally inferior.

Ambler Bros. opened the bill with an unsupported ladder act that was very good. Act went over nicely. Eight minutes, three-quarters stage; one bow.

Louis London delivered a comedy monolog with some very fair comedy, but his singing was his forte. A good baritone voice that he knows how to use effectively took well with the house.

Ferguson and Sunderlaud started with a comedy turn of indifferent quality and went into a series of dances that were superb. They are real artists with the feet. Nine minutes, in two; three bows.

Percival Noel and Company have a sketch that is well written and well acted. Its backbone is the inevitable domestic tangle, but the humor is good. Fourteen minutes, three-quarters stage; three bows.

Carl and Dora are genuine entertainers and that is about the only classification the writer can give them. They have the knack. Nine minutes, in two; three bows.

Kalaluhl's Hawaiians give a good performance, and, by the way, it has been a long time since we have had any Hawaiians at the Majestic. Four men and a woman sing well, play steel guitars well and the woman hula-hula with spirit.

Gilbert Wells came on with his single, and, in spite of a manifestly bad cold, showed a highly creditable versatility. He went good. Nine minutes, in two; three bows.

Cyril Bogannya's Comedians closed the bill. There are eight people in the act, including some dwarfs. Not much to be said. Full stage, ten minutes; one bow.—FRED HOLL-MAN.

Orpheum, St. Louis (Reviewed Sunday Matinee, January 7)

It is not amiss to disturb precedent just a little and say a word about the management, especially when the management is unusually efficient. Just as a man's dress, when correct, is unnoticed, so the technique of presenting seven varied acts of vaudeville is unnoticed when it is so perfect.

The Nagytys, two skillful fire eaters, who devour flames with ease and enjoyment. Ten minutes, in full; one bow.

Harry Faber and Uras McGowen, in a variety of fleet chatter which passes for repartee on the two-a-day. Fifteen minutes, in two; three bows.

Ernest Anderson and Marjorie Burt, in "The Dizzy Heights", by Paul Gerald Smith. A droll satire on a honeymoon in the Alps, splendidly done and universally pleasing. Twenty minutes, in two; four bows.

Walter and Emily Walters, one of the most pleasing ventriloquist offerings seen in many years. Their performance is a mannerly and engaging—the holy-crying production is remarkable. Sixteen minutes, in two; four bows.

Edith Tatiferro and Associate Players, in "Under the Name Old Moon". Three amorous playlets taken from various parts of the world, all presented admirably with spirit and emotion. Twenty-seven minutes, in full; three bows.

Claudia Coleman. A skilful presentation of rollicking impersonations which evoked hearty laughter and good feeling. If the most effective applause winners were saved to the last, the act would have a stronger finish. Twenty minutes, in one.

Blossom Seeley and Associates, in "Miss Synopation", an offering of syncopated singing and dancing superbly dressed. Miss Seeley was compelled to refrain from taking several well-deserved encores on account of an intense attack of laryngitis. However, one of the boys responded and recited something tragic. Twenty-eight minutes, in four.

Antonio and Mabelle De Marco and their "Musical Shells". An interlude of lively dance steps to monotonous strains on mandolin and guitars. Fourteen minutes, in full.—ALLEN HYDE CENTER.

From Coast to Coast by Special Wire

Palace, Chicago

(Reviewed Sunday Matinee, January 7)

A bill with good novelty and a good sprinkling of merit, especially appealing to the average fan...

Browne Sistrer, no longer with Bothwell, began the activities with an accordion act...

Jessie Reed, "Saying It With Songs", she is more eager and willing than talented and doesn't get going till her popular song story...

Al K. Hall, assisted by Walter Pearson, Carrie Cooper and Emme Adams. Hall is an eccentric comic, smacking strongly of burlesque...

Marion Morgan Dancers, sixteen of them programmed, depicting the kidnapping and rescue of Helen of Troy...

William Sully and Genevieve Houghton. The girl has a voice of some power and with good range, and the boy does some nimble, quick stepping which is real...

Houdini himself, presenting via motion pictures and actual demonstration an escape from a Chinese torture frame...

Charles (Chic) Sale, rural character studies. Sale is in a class by himself in this type of entertainment...

Novelty Clinton, a man and girl. The man does some nifty jumping and tumbling and the girl assists with the props...

Orpheum, San Francisco

(Reviewed Sunday Matinee, January 7)

The Orpheum bill, which opened this afternoon, is a merry affair from beginning to end...

Jack Hanley starts the show off with a bang and laugh with his pantomime and funny juggling...

Next came Edward Miller, with his smooth, rich baritone voice. He made himself popular right from the jump...

Wiltford Clark and Company put over a farce that had the audience howling every minute...

Hallen and Russell, in their second week here, proved again their ability as comedians...

Eddie Leonard and Company went over as big as they did last week. Eddie sang several of his famous songs...

Hoscoe Aills and Company went over with a bang. Aills is a comedian of rare ability, including remarkable control of facial expressions...

Port Fitzgibbon, always a favorite here with his "Duffy-DMs", is nuttier than ever...

The El Rey Sisters closed the show with a clever skating turn that received its share of applause...

Keith's, Cincinnati

(Reviewed Monday Matinee, January 8)

Jazz bands, piano and musical acts have been overused on many bills, but lack of them and omission of a dramatic sketch...

Cross and Santora merited recognition with a series of uncommon lifting and strength-testing feats...

Green and Parker, straight working man and woman, talked and sang for ten minutes in the apron, and exited without returning for a nod...

Beamont Sisters. That too much of the dialog is of the sympathy-arousing order was evidenced when their songs and dances...

Jessie Maker and William Redford are rich in stage conduct, and, by the aid of pretty drapings, get over pleasantly in their skit, "College Chums"...

Fern Redmond and H. Wells in "The Gyp". The title applies to the start of the turn where-in Wells, a long and lean chap in pale face...

Do Lyle Aida, in a satirical revue, "Sadie—One of Those Girls". Beautiful of face, figure and voice is Miss Aida, who does not wear socks or stockings with dresses or gowns...

Collins and Hart in "Red and Blue". Fast and exceedingly favorable is the work of this team. Comedy singing and juggling is followed by introduction of a parrot that comes in at the right time with words and singing...

B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, January 8)

There's a bill of uniform excellence at the Broadway this week as rich in entertainment values as bean soup is in calories...

In opening the show Palermo's Canines gave an interesting exhibition, several stunts of which drew hearty applause...

Shubert, Cincinnati

(Reviewed Sunday Night, January 7)

"The Blushing Bride" is aptly named in that it contains several snappy, even risque narratives and jokes guaranteed to "burn" the ears of even the most blasé...

Cecil Lean and Cleo Mayfield are decidedly clever entertainers. Mr. Lean has an engaging personality and a contagious brand of humor...

Harry Corson Clarke is prominently cast in a comedy role and played it with the right amount of spirit...

Harry and Grace Ellsworth, Harold Gwynn, Estaire Kaye and Gertrude Mudge handled various roles of varying importance well...

"The Blushing Bride" is divided into three scenes. The musical numbers are pleasing, especially "A Regular Girl"...

The first half of the program is composed of five typical vaudeville acts that were pleasing...

Jack and Kitty Demaco presented a neat, deliberately executed acrobatic turn...

Herman and Brisco registered a hit with special and popular songs, some clever dancing and mimicry...

"On the Platform", a comedy in one act, was realistically presented by Harry Corson Clarke as a traveling man...

Harry and Grace Ellsworth were seen in practically the same song and dance routine that they offered here during the week of December 3...

El Brendel, bashful Swedish comedian, assailed by Flo Burt, landed the applause hit of the show...

Of Harry Stoddard and his orchestra we have said our say. Al Wohlman is a salesman par excellence. His monolog is just one laugh after another...

Zech and Randolph have a neat little comedy turn, prettily staged and dressed. The lines abound with humor of a wholesome order...

Will and Gladys Ahearn scored from the very start with a clever exhibition of lariat stunts offset by some nifty stepping and witty topical remarks...

Plicer and Douglas, with George Raft, have a diverting dancing skit deserving of only the best of time. Plicer is a dead ringer for that king of heart busters, Valentino...

Palace, Cincinnati

(Reviewed Monday Matinee, January 8)

The usual near-capacity audience viewed the opening of the new bill, all seven acts of which provided entertainment in abundance...

The Hanako Trio, Japanese, executed baffling sleight-of-hand and illusion feats in a manner that stamped them as masters of the occult...

Octavio, a woman, surprised by singing in an excellent baritone, changing occasionally to soprano. A rather sensational performance...

Three Voices, male singers, pleased with comic and popular selections. They are good harmony vocalists, and with a stronger program could eliminate their comedy and devote more time to straight singing...

Tom Kerr and Edith Ensign have a pleasing skit which they put over neatly and to heavy applause results. They carry on a "conversation" with violins and then proceed to play the instruments in masterly fashion...

Despite the fact that much singing had been heard before Frazier and Bunce appeared, these clever comedians had little trouble in impressing favorably with their special songs...

Happy Harrison and Company provided amusement aplenty with their dogs, ponies, monkeys and kicking and biting mule. The difficult feat of riding this mule is finally accomplished after many ludicrous and near-disastrous attempts...

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

(Reviewed Monday Matinee, January 8)

A fair bill of ten acts was presented to a large and appreciative audience.

Randall and Gregory opened with "Carolina in the Morning", and two specials rendered in a manner that brought little applause. The man brought a hand when he sang an opera number...

"Dance Varieties", an act with two women and a man, was all that the name implied, presenting the evolution of dance from the minuet to the eccentric dance of today...

Copeland and Barbour, two colored men, one at piano, delivered in real red-hot fashion a couple of specials, followed by "Who Did You Fool After All"...

Winnie Madcaps, single, danced her way to three encores in a routine of clog dancing.

Billed as Adonis and Co., a man appeared in a living room set and performed handstands all over the place, including on the piano...

Disceol and Perry, man and woman, in evening dress, opened with "Carolina in the Morning" sung in the wings. Man played at piano while his partner, a rather stout personality, sang a special number...

The Four Popularity Girls gave a number of songs in a poor manner. A hand was won by one girl, who in the rendering of the songs could be heard sweetly above the harsh voices of the other members...

Elaine and Marshall, man and woman, with Marshall, the writer of "The 5:15" and numerous other song successes, playing while the girl danced in blackface...

Landau's Entertainers, an orchestra of merit, that made you wonder why they were on small time, played marvelously, giving each member a chance to do his bit...

NEW TURNS and RETURNS

HOFFMAN AND JESSIE

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Juggling, comedy and singing. Setting—Special in one. Time—Twenty minutes.

A camouflaged juggler turn by a young fellow and a pretty miss who sings "Carolina in the Morning", selling it well and acts as a foil to the juggler.

A window is discovered cut in the drop and in which are a number of high hats. The two open with a song about hats, after which some very ordinary gagging is indulged in. Such bon mots as "Fedora—fer Jimmie—annoyed—adenoid", etc., followed. Hoffman then juggled hat, gloves and balls. With the return of the girl some more ancient patter was dispensed, such as "wooden wedding—married a couple of Poles". The girl sang "Blue and Brokenhearted" to a band. More past history—"getting overcoat in restaurant", preceded juggling of watch, cigar and hat. Gag about bringing down the house—"one brick at a time". Hat and cane manipulated cleverly and gag about dream of flannel cakes—waking up and finding half the blanket gone.

The girl returned in a beautiful costume of blue and gold brocade in which she looked stunning. "Carolina in the Morning" was sold well—the man manipulated hats and did the hat-bouncing trick. The attenuated "hire a man to worry for me—where's he going to get the money—that's the first thing he has to worry about", was also interjected.

For the direct finish, the man sang with the girl intoning a counter melody. She does it exceptionally well, sending the team over to definite applause despite the fact that in an endeavor to stretch it, they almost begged, waiting much beyond the artistic or professional allowance.

The girl is pretty, clever and an asset. The man is a good juggler and the idea of the set and introduction of his specialty novel. However, if there are any old gags that have been used to death that this fellow Hoffman has forgotten, we don't know what they are. Were he to eliminate each and every one, and have some new talk written, he would have a turn with big time capabilities. As it is, on this account alone, the act does not rate any but the medium houses.

THE RANDALLS

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Shooting. Setting—Three. Time—Ten minutes.

Dressed as cowboy and Indian maid, the Randalls present an act of marksmanship, introducing several feats not done by the others. Among these was a mirror shot, breaking a double revolving target, opposite directions being noted in the revolutions and one shot breaking both as they passed each other. The girl did some excellent shots at a swinging bull's-eye with the gun sight covered, the entire offering concluding with double xylophone playing with rifles. A very good turn of its kind.

LA VINE AND RITZ

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Singing and dancing. Setting—One. Time—Twelve minutes.

La Vine and Ritz, in snits of black, with one of the boys at the piano, opened with "Do It Snappy", following which they talked "Oh Gimme Some More", the fellow at the piano covering a zobo horn with a derby hat and intoning the melody of the chorus. An eccentric dance followed. One of those amateur "with your kind attention" announcements preceded the impression of a movie pianist. Impressions of the dancing of Eddie Leonard and Pat Rooney followed. Rooney was the better. The Creole Fashion Plate, singing "I Don't Know Why I Should Cry Over You", preceded a fast dance done for the finish. Act went over fairly well when reviewed, but is for the medium houses, lacking big time finish and originality.

DEAGON AND MACK

Reviewed Monday afternoon, January 1, at Palace Theater, New York. Style—Singing and talking. Setting—One. Time—Fifteen minutes.

Deagon and Mack gave a good account of themselves, registering many laughs. Starting rather slow, the team picked up wonderfully, especially so when the girl did the kid impersonation, which is quite clever and would fit nicely in a production. The man is refined, artistic, smooth, clever and repressed. He never rants, forces or commits a faux pas.

Act consists mostly of talk interspersed with a song or two and considerable business. The drag-out of the girl who is attempting to sing, by the man, is a clever bit that might easily be overdone, but wasn't.

Considering the next to closing position, being booked at the last minute to take the place

of Jack Wilson, and the terrible bill which preceded, Deagon and Mack are to be congratulated for holding the spot well.

DOLLY SISTERS

With HARRY RICHMAN

And Their Brother, EDWARD DOLLY

Words and Music by Harry Richman and Lou Davis

1. Introducing Dolly Sisters in Their Own Jazz Dance and Waltz Creations.
2. California Poppy—Harry Richman
3. Scene in the Slums of Paris, Introducing the Torture Dance by Dolly Sisters, Edward Dolly and Harry Richman.
4. Ballad—Harry Richman.
5. Pony Trot—Dolly Sisters and Edward Dolly
6. Tom Tom, Introducing Tom Tom Dance—Dolly Sisters, Mr. Richman and Mr. Dolly

Reviewed Monday afternoon, January 1, at Palace Theater, New York. Style—Dancing. Setting—Special in three. Time—Eighteen minutes.

The Dolly Sisters have brought us nothing new except wardrobe. In costume creations, the girls present an effective "Twin-Two" appearance of elegance, but little else worthy of serious consideration. Whatever chance they might have had was ruined by the insanity of the collection of stupid, worn-out, moth-eaten and unattractive verses vocalized at the conclusion of the act. It seemed like an amateurish attempt of some school girl cantata after having culled various attenuated copies of Joe Miller, Madison's Budget, Jensen's Encyclopaedia of Comedy, Encyclopaedia of Wit and

There was an attempt at comedy in the lines at various points, which flopped badly. Also much old business with money, papers, telephone line cut, various articles of clothing thrown over a screen, including a corset, some poor gun play, calls for police and a lot of other things. The bet of a newspaper woman that she could trim the gambler was utilized, the gambler giving the girl \$100 for a present at the finish, in return for which she nabs his roll and watch. This served for the first curtain, which descended largely in silence and one speech too soon. For a second curtain the girl returned and the two indulged in one of those almost forgotten "dear friends" epilogical efforts that showed really the most ridiculous judgment displayed on the vaudeville stage in the memory of the writer.

There seems to be no excuse in the world for the sketch. Perchance if Miss Roseman had another vehicle she would be successful. She has a nice Irish brogue and could she be fitted with something a little more up-to-date, no doubt could put it over.

JONES AND SYLVESTER

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Singing and comedy. Setting—Special in one. Time—Thirteen minutes

In a turn called "The Actor and the Huckerster", Jones and Sylvester do some excellent singing. The drop represents a street showing a couple of adjoining houses. The actor is arranging his toilet and the huckerster crying his wares. The crying of various edibles is arranged to fit the remarks of the actor, with comedy effect.

A sneezing number was well done, as was also the rendition of "Maggie" with a counter jazz patter. "If You Can't Say a Good

APPLESAUCE By C. F. CAGNEY



Wisdom, and ten-cent copies of "How To Be an Actor". For two girls supposed to show evidences of refinement to lend themselves to the gag about the barber cutting off the nose and toe, switching them so that the poor victim had to take his shoe off every time he wanted to blow his nose, shows that they have been poorly advised. One, even by a far stretch of the leniency of imagination, could hardly call it class. "Ve veech you a Happy New Year", delivered by one of the sisters, did not palliate the former descent into the vulgar commonplace.

The "Pony Trot, in which the girls were reined by their brother, Edward, and which gave them an opportunity of pawing, neighing and kicking after the manner of horses, was well presented and beautifully costumed, but it has been done before by Horlick and the Sarampa Sisters and others.

The "Torture Dance" certainly was. So was Harry Richman's self-satisfied air and exaggerated ego as he attempted to plug several numbers. Edward Dolly was the least offensive—he remained in the background.

To the writer, the Dolly Sisters are terrifically overrated and lack the technical skill in dancing possessed by so many others. They do not appear graceful, talented, clever or anything else, except synchronous in their physical appearance.

ETHEL ROSEMAN AND COMPANY

Reviewed Thursday afternoon, January 4, at Fox's City Theater, New York. Style—Sketch. Setting—Interior in three. Time—Seventeen minutes.

One Mary Fenton tries to blackmail a gambler answering to the name of Brocton. The girl wants \$10,000 for ten love letters the gambler is supposed to have written, and enters his house on the eve of his proposed embarkation for the second time on the matrimonial sea, the subsequent day.

Word for Everyone, Say Nothing at All", sent the boys over well, their robust musical voices being heard to good advantage and the number sold in fine style. "Jazz Band Jamboree" was used for an encore, the team taking several bows to good applause.

Will get over anywhere.

EVANS AND WILSON

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Singing and Talking. Setting—One. Time—Fourteen minutes.

Evans and Wilson could have a good act—as it is, there is a great need of routine and suitable talk. The man has an excellent tenor, a nice breezy Irish style with a likable personality. The girl is pretty, cute, clever and puts over a number well. Yet there is just that lack of something that makes or breaks an act for the better time.

Man in tuxedo and straw hat and girl in effective gown of lace and silver and wearing a hat, indulge in some talk about matrimony. The man does a poem on the same subject which goes altho he stails unmercifully for a hand. The girl does a unique special number, "I Want a Husband", which she certainly sells with exceptional diction and enunciation. At the direct conclusion, however, she attempts to sing some very high tones which are forced and strident, lacking in tonal roundness. Number would be much better without this and could easily be featured in a production as done by the clever comedienne. More talk about marriage, also the gag about whisky being a dangerous enemy and the Blisse saying we should love our enemies. This has been heard before—once or twice.

The man in a very good, pleasing tenor sings a number but explosively. He should

(Continued on page 18)

VAUDEVILLE in Review

WEIGHING carefully in the balance, the advantages and disadvantages of the trout to the vaudevillian, it must be said that the chances are as ten to one against, rather than for, the actor.

That the battle is long, hard and discouraging, almost anyone who has tried trying out will testify, and yet over a period of years what single step in advancement has been made toward improvement in this particular respect? One may well prate of dressing rooms, organization, beautiful edifices, charities and any one of a number of other things, but actually what has been done as an incentive to the artiste to produce something new? And if he has a new turn, what are his opportunities of getting action when it comes to inducing those who are supposed to be on the lookout for novelties to see his act?

Over twenty years ago the actor was allowed the privilege of paying for his baggage in and out of the Union Square Theater on Fourteenth street, New York, to show his act in the morning. Today he is granted not only the privilege of paying for his baggage in and out of the Palace Theater, at Forty-seventh and Seventh avenue, but in addition the extra charge of paying stage hands to hang his scenery, so that he may show his act in the morning. Who the heck can feel romantic, artistic or inspired in the MORNING? Because the agents are too lazy to go to see the act elsewhere why should the artiste have to bring the act to them—and in the MORNING? Who can properly present a turn with no orchestra, to a house, with the exception of a few hard-boiled agents, full of empty seats, at 10 a.m.? What effects can be obtained when four or five other acts try out in the same set before the ones who own the hangings are accorded the wonderful opportunity that is painted in as glowing colors as their own scenery? Surely this mode is just as archaic as was the old Union Square as a place of entertainment, compared to the present Palace as a theater.

The only other alternative is, after many weeks of waiting, and much inducement thru a ten-percenter, or an inside man with a rake-back rating, to manage to get one of the split-week, suburban, non-English edifices, such as the Grand in the Italian quarter of the Bowery or Proctor's 125th Street, where the elite of Harlem generally voices its disapproval of anything and everything, good, bad or indifferent, in no uncertain terms. Oh, yes, one may also be a headliner in one of the advertised amateur or professional tryouts, which is but adding insult to injury.

What can be done to correct this state of things? Naturally a man who owns a good theater is not going to ruin his business with experiments, nor take a chance on buying a cat in a bag. Even tho some of the acts are no worse than some he gets, many are much worse, and were he to run open house for the aberrated attempts of some near-comics 'twould be but a short time ere the deficit at the box-office would attest to the manager's shortsighted judgment.

There are several methods which would be safe and comparatively fair to both the artiste and the theater owner, but why dispense what is the easiest thing in the world to give—advice! It will be sure NOT to be followed. However one, to be in form, must draw a conclusion of some sort, so here goes.

What is the matter with sandwiching say two or three acts between a regular bill at a matinee in the medium houses, and then insist that the agents do more than PROMISE to see the act? Why not have the manager of the house, or some one other than a careless doorman, see that they register, or check in, and why not protect even this by having all the agents report to a certain office head with not only a report, but a review of the act. Check one agent against the others and draw conclusions. This would insure the fact that the agents saw the act, insure the artiste against the prejudices of any particular agent, and also give the artiste the benefit of an opportunity for time, were the preponderance of reports in his favor.

This plan could be put into effect in several houses in different neighborhoods each week simultaneously. It would be up to the office to see that the agents attended personally, instead of sending office boys to report back to the "artistes' representatives".

When some artiste wakes up, and with the assistance of his fellow artistes, drafts such a plan as outlined, with possibly many improvements that may suggest themselves, and lays the matter before Mr. Allen, pointing out the disadvantages of the present arrangement, a grave injustice that has obtained for many years will no doubt be obliterated.—MARK HENRY.

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

VAUDEVILLE IN PICTURES



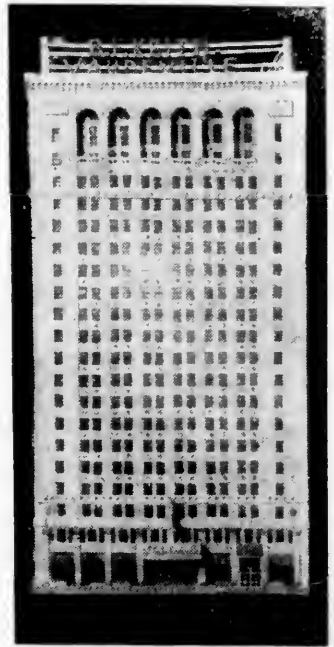
HONEYMOONERS—Mr. and Mrs. Leon Lettrim sail from New York on the White Star liner Olympic. Mrs. Lettrim was formerly the well-known dancer, Florence Walton, and the couple are sailing for a honeymoon trip abroad.

—Copyright, Keystone View Co., Inc., New York.



RESIGNS—Captain Rheba Crawford, known to scores of vaudeville performers, has quit the Salvation Army, a martyr to soul-saving on Broadway. Disapproval of personal publicity attendant upon her recent arrest for obstructing traffic while holding a revival meeting in West Forty-sixth street is said to be the cause behind her resignation.

—International Newsreel Photo.



CANDY—A replica of the new Keith Theater, Cleveland, made entirely of candy, and on exhibit at the National Vaudeville Artists' Club, Inc., New York.



BLIND HEADLINER—Mollie Fuller, of the once famous team of Hallen and Fuller, who calls herself the happiest woman in the world, the reason being that, altho she is sightless, Broadway has opened its arms to her and has taken her back. Last week she made her triumphant return at the Palace Theater.

—Copyright, Keystone View Co., Inc., N. Y.



SNAPPY WORK—Jean Schwiller, "The Cello Man", English headliner, who jumped from London last week to show his act to the Keith Bookers, and who hopped the same steamer back home to complete contracts which will keep him busy until next season, when he will return to this country to take up a vaudeville route. Snappy work we call it.



BABY GRANDS—It would take a mighty long search to find two youngsters, aged six, who show more dancing ability than Ardele and Barbara Hastings. Nothing seems too difficult for them, as the above pose shows.

—Photo by Fotograms, New York.



GETTING A BUN ON—"Pimpo", the famous English clown, coaxing "Pat" into the arena of the Olympic Circus, London, via the bar, where he ("Pat", of course) is accustomed to receiving a bun.

—Photo from Our World Picture Service, New York.



BETWEEN TURNS AT THE ALHAMBRA, LONDON—The management of London's famous variety house has not allowed American managers to get ahead of it in providing comforts for the artistes. The above photo shows the Trix Sisters and other members of the bill enjoying a cup of tea between turns.

LAST HALF REVIEWS

Fox's City, New York

(Reviewed Thursday Afternoon, January 4)

Witnessing the performance the last half of this week, one received the impression that the stage crew had been severely censured for its discrepancies the week before. Everything was snappy, there were no waits and the running as a whole was very much better. The bill was overheavy with dancing in two flash acts, "A Dancer's Dream", and Grazer and Lawlor, separated only by one turn. The only novelty turns on the bill were Judson Cole, a magician, and the Bader La-Velle troupe of cyclists, who opened with a good act of its kind. All the usual stunts were done and in addition several figures in ensemble work that drew good hands. The two girls looked nifty and shapely in short costumes and worked with a will and apparent interest.

Judson Cole, with a Frank Ducrot table and a number of pieces of apparatus, indulged in considerable patter and a few tricks. Cole does not do much, but whatever he accomplishes, executes cleanly. His card production at the finger tips is exceptionally skillful and he gets a lot out of the Spirit Hand on Thayer board, working it in the audience. His remarks are of the wise kind that would go better in an up-town house. We censure Cole strongly, however, for exposing the egg and flag trick, or part of it. His offering will be reviewed in detail in another column.

Ethel Roseman and Company appeared in a terrible sketch. The "and Co." consisted of a visible man on stage, and an invisible person off stage. Miss Roseman tried hard with the material, but no one could put over that antiquated stuff about blackmail, with all the old business such as cutting the telephone connection, love letters and all the rest of the stock junk that has served as a filler for rep. shows and "mellodramas" in the by-gone days. Miss Roseman might be more careful that the screen hides her from all points of the auditorium when she undresses behind it, and also could improve the dress worn later. She advises the man to look at her, saying it's a "sight for sore eyes"—it is a sight, but not the right kind of a sight. The "dear friends" speech at the end was very amateurish.

Beth Chaffis tried hard, but it was not until the final number, "When a Feller Needs a Friend", that she got over. With the assistance of a pianist, Miss Chaffis sang several numbers, including "I'm Mighty Sweet on My Sweetie and He's Mighty Sweet on Me", "For the Things That I Did When I Was a Kid, They Called Me Tomboy" and "Wahash Blues". None of them seemed to get over very strongly. Miss Chaffis is pretty, cute and was attractively gowned. Perhaps some better numbers would help. See special review.

Besser and Irwin, two men, one doing straight, the other sap, did a lot of clowning and won many laughs at this house. They sang "Oh, Listen to Ginsburg's Baad", did a Hearts and Flowers recitation, "He'll Come Back Again", and a parody on "I Don't Know Why I Should Cry Over You". The latter could be improved. The Shelk of Araby with the business and dance, sent them over strong to a number of bows, stopping the show and necessitating a speech before they could get away.

"A Dancer's Dream" is a pretentious offering in which some excellent work was done by a young fellow and a couple of girls. It will be reviewed in detail in another department. The act is for the better houses but the opening and closing certainly slow it up, and the turn would be immeasurably better with the dream idea discarded. It might be well enough for a production, but is too slow for vaudeville and kills the punch at the finish.

Tower and Darrel have a coarse, slap-stick conception that certainly is far below the standard of acts seen in this house and in many others. Primarily the woman evidently thinks she is funny, for she does a sort of horse laugh upon every possible occasion. There were a lot of very old gags and a couple of coarse ones. Speaking of Elmer, her partner, and saying "His wife is sick and I'm taking her place", was very rough and, as used, suggestive. "The fourth man I've had this season—I killed the other three", should also come OUT. The act jockeyed and stalled for applause at the finish.

Grazer and Lawlor, in a dance offering, suffered from the position on the bill, but did nobly. Following "A Dancer's Dream" and Tower and Darrel certainly was a hardship, but the act nevertheless was put over in fine style. Grazer and Lawlor both dance well, the man has a splendid physique and the girl is quite pretty and has a figure that any of

her sex might well be proud of and which she shows to good advantage. A detailed review will appear in another column.

As a whole the show did not measure up to several caught previously, but considerably better than some reviewed here in the past.

MARK HENRY.

Loew's State, New York

(Reviewed Thursday Night, January 4)

There is another one of those luke-warm bills at Loew's State Theater the last half of this week. When a house runs a feature picture and several reels of miscellaneous screen material besides vaudeville, it would seem that a good rule to follow in selecting the latter portion of the program would be to choose offerings with some speed and action in them. The two sections of the entertainment would then stand out better by contrast, and the general effect would be more satisfying. For several weeks now the bills at the State have not had enough fire in them.

In the opening spot the Three Phillips did some interesting things in the way of juggling and climbing poles and ladders balanced by one of the trio, and did them very neatly.

The background for the offering of Jones and Sylvester was a drop representing the front of a tenement house. Over the entrance was the number 1890. It corresponded exactly with the date of the stuff these boys handed out. There were several flashes of good comedy and pleasant slugag which showed they could do something more up to date and worth while, but their present line is weak. However, in spite of scanty encouragement, they took an encore and made use of it to improve their general average.

If the stage crew didn't fumble the opening of Fiske and Lloyd then it just naturally isn't effective and should be changed. This skit is surrounded with a rather pretentious atmosphere, tho it has nothing to be pretentious about. There are some tame songs, interspersed with some non-essential talk. Then a monolog delivered by the man into a telephone. Just why it was buried into a "phone instead of being talked over the footlights so the audience could hear it, perhaps the monologist knows. But some of the gags needed burying somewhere. There was a pleasing bit at the finish—at least the music was very tuneful, and the orchestra made it count for all it was worth—bringing a fair hand. The main trouble with this act is that

the partners don't harmonize with each other, and neither harmonizes with the setting. Each could be reset to better advantage.

Phil Baker was a long, long time getting started. He seemed to take too many liberties with the fact that he headlined this house for the entire week, and wasted a lot of time fooling around the stage to poor effect. His offering could be a sure-fire smash if he dispensed with several retarding features, to-wit: first, the young valet who attends him at the opening; second, the telephone; third, the cheap joke about Mathilde McCormick, the suggestive joke about the colored eggs and the worn-out gag about Houdini; fourth, the plant in the box—who, even with his poor singing, took away the biggest share of the applause; and last, all the stalling and kidding. This leaves Phil and his accordion. Incidentally, he walked around the

stage for ten minutes or more with the accordion in his arms, without playing one solid piece on it. If he had worked this instrument right from the start, he would have needed nothing else to raise the auditors out of their seats. Even allowing him some of his comedy and vocal exercise, if he must have it, he could still go over strong. But when he spreads himself all over the stage and out into the audience as well, without judgment or continuity in the bargain, his entertainment value fades away into thin air.

"Sparks of Broadway", comprised of four girls and a boy, is evidently one of the recently recruited Loew's Junior Follies aggregations. These youngsters showed ability, good drilling and eagerness, but they are not quite seasoned yet for Longacre Square, and the presentation as a whole seems to lack a personality.

DON CARLE GILLETTE.

NEW TURNS and RETURNS

(Continued from page 16)

correct this. More attention should also be given by him to enunciation which is far inferior to that of his clever partner's. More talk about marriage preceded "Sapporin", a clever number that suits the act. The repetition of the marriage proposal interjected for the nth time was very annoying and most tiresome. The handkerchief folding business, with more talk is of doubtful value if the act has the high time in view. Emmet's Lullaby with a yodel, the girl doing a counter patter, proved a weak finish that lacked the necessary punch at this point.

The team tried hard to stretch the bows at the finish, unsuccessfully. Their failure to get over strong may have been partly due to their spot misplacement on the bill as they should never have closed the show. It is not that kind of act.

Under some capable director or coach with some new talk written for them, the two could eventuate into a desirable offering in the better houses. The girl is worthy of consideration in a production where she could be featured, and the man could probably find a place also.

BITS OF DANCE HITS

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Dancing. Setting—Special in three. Time—Seventeen minutes.

A good act of its kind that followed the routine of many similar acts, but is not to

be treated lightly on that account. Before a front curtain of light blue silk—with storm effects—a fellow in Inverness and top hat appeared and sang an introductory number, subsequent to which the act goes to three. Before hangings of black ornamented with vases of flowers, two girls with pink fleshings, short green satia pants, hats of Napoleon shape trimmed similarly, and carrying swagger sticks, did a dance together with a juvenile in tuxedo.

Discovered in three and a half was a fellow holding a young girl aloft. The miss was dressed in a short costume of blue and gold. Toe dancing followed, including a number of poses to the music of Urdia. A side lean on one toe assisted by the man, drew a hand, as also did a running dive to a catch. A solo dance by the juvenile, including back and wing and slides, was applauded.

Three girls in henna-colored and gold Chinese costumes trpped lightly in neat fashion. The singer again appeared and vocalized preceding a waltz clog by girl and fellow in East Side costume—music "Sweet Rosie O'Grady" and "The Bowery". Assisted splits by the girl were well done. She wore an unmanageable sweater that insisted on rising to the occasion, especially so when the young fellow put his arm around her waist to execute one of the figures of the dance. As the sweater seemed to recognize no limitations, and as the young girl wore nothing but the satine endowed covering beneath the sweater, there was considerable anatomy in a localized area that is not generally exhibited in public, on view. If the sweater persists in its peripatations, some protection should shield the intimacy from the vulgar public gaze.

A girl in flame-colored costume did a song and dance preceding the punch of the turn in the person of a pretty young blond with an excellent figure who did a fast, snappy toe dance including back-kicks and instep work. She was except oal in her technique and more mindful of Beale Clayton than any other dancer we have seen in many a day. The girl will bear considerable watching.

All wore tights for the final ensemble and waist coverings of silver cloth, green and lavender. Snappy Russian steps, pivots and a neck leg-hold swing with the head down, drew a good hand, the juvenile doing leap-frog over the other members of the company, single and collectively, at the direct conclusion. The latter feat was anti-climaxed by the former and could be eliminated without impairing the value of the offering. Can easily make good on the big time.

MARION GIBNEY

Reviewed Tuesday afternoon, January 2, at Loew's American Theater, New York. Style—Monolog and singing. Setting—One. Time—Twenty-five minutes.

Marion Gibney does a single that is considerably away from the beaten track, the woman as a monologist being almost as unknown a quantity since the days of the serio-comics and not much in vogue then.

The most impressive point about Miss Gibney is her wonderful personality and intimate, confidential assurance. She has a pleasing manner, a refined style, an excellent vocabulary and the carriage of well-balanced poise.

On a standard stage a spotlight is thrown Miss Gibney is discovered with a five-dollar bill in one hand and a baby carriage grasped by the other. She is dressed in a coat of black trimmed with fur, and a hat. Some talk followed that was bright and natural, getting langia without being gassy. The piece of business of unscrewing a lamp from the foot lights and placing it in the baby carriage for use at home, seems to be original with this comedienne, the writer never having seen it before. The demijohn in the baby carriage did not get the laugh strongly and could be fed up better. The remarks about adenoids should be eliminated.

The gag about kicking in the shins and knickerbockers is not exactly refined, but is not vulgar either, and may be excused, as it gets a good laugh. Yet we wouldn't be sur-

(Continued on page 113)

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VAUDEVILLE NOTES

Richard Carle will shortly be seen in vaudeville in a three-people skit.

Florence Courtney is reported about to remarry George Jessell, her ex-husband.

"Stars of the Future" has been routed over the Keith Time for the remainder of the season.

Vic Burns and Adelaide Wilson are touring the Poli Time in their comedy skit, "Untrained Nurse".

Horace Goldin, the illusionist, has recovered from his recent illness and will resume booking shortly.

Louis Jean Christy reports that he has joined the Nat S. Jerome Company, playing Keith's Boston Circuit.

Tom Watters, comic pianist, arrived in this country last week following a long tour of the British music halls.

Doris Kenyon, the picture star, opened in vaudeville this week under the direction of the Air Wilton office.

Valeska Surratt will shortly be seen in a new vaudeville act, entitled "Silks and Satins for Calico and Rags".

Nan Halperin, who appeared in three picture theaters in Chicago New Year's night, received \$1,750 for the evening.

Julian Eltinge has been given ten additional weeks over the Orpheum Circuit, starting at Minneapolis January 21.

J. K. Emmett was forced to leave the bill at Loew's State, New York, last week, Frank Ford and Company substituting.

Richard Ranier, Della Evans and Marie Falls comprise the company which is presenting George Kelly's sketch, "The Weak Spot".

The Novelle Bros. are appearing nightly at

Chin Lee's restaurant on Broadway, New York, booked by Al Herman and Jack Phillips.

The Casinos have been tentatively engaged for eight or ten weeks on the Orpheum Time, with Kansas City set as the opening point March 11.

Joe Roberts is taking his banjo on its first tour of the Poli Time. Roberts was a hit when he showed at Poli's Capitol, Hartford, Conn., recently.

The Park Theater, New York, which is housing Minsky Brothers' Burlesque "S", is now playing Sunday vaudeville. Bills booked by Fally Markus.

Major Doyle, the midget who has appeared in vaudeville until lately, is now engaged in the making of a picturized version of "Backbone", from the story of that name.

Jessie Busley, in "Batty", a satire on "The Bat", opened this week in Milwaukee for a tour of the Orpheum Time. William Raymond and Company are supporting Miss Busley.

Miss Billie Fargau, in Oriental and Egyptian dances; Neil Howe, in classical dances, and the Montmartre Dancing Girls (Peterson and Bryant) were the attractions at Kolb's, New Orleans, last week.

Max Rudnick, manager of the Harlem Opera House, New York, since it started to play Schubert vaudeville, resigned the day before Christmas to take charge of the new Premier Theater in Brooklyn.

Bobby Jones, Bernie Grossman, Leon Flatow, Ed Rose, Nat Osborne, Gilbert Dodge, Hal Burton and Otis Skinner (?) are the present members of "A Trip to Hittland", the song writers' act. Jones and Flatow are the only ones remaining who were with the original act of that name. The others were Sam Ehrlich, Al

(Continued on page 23)

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ORPHEUM EXPANSION

Plans Said To Be Maturing for New Theaters and More Territory

Chicago, Jan. 3.—The Orpheum Circuit is said to be planning for a number of new houses and a wider scope of territory early this year. It is said the phenomenal success of the State-Lake Theater has led to that policy being adopted by the Orpheum in San Francisco, Los Angeles, Kansas City and Minneapolis. It is also rumored that a second theater along the same lines is being con-

sidered for Chicago. The management of the circuit has not as yet given out detailed plans for enlargements.

HAS NARROW ESCAPE

Ocean Grove, N. J., Jan. 6.—Mrs. Anna Gloucher, a vaudeville juggler, narrowly escaped death this week at her home here. She was sitting in a room of her bungalow on Lake avenue when a .38-caliber high-power rifle bullet plowed thru a wall, passed within a few inches of her head and dropped to the floor, after striking the opposite wall.

According to the police the bullet had evidently been fired from the Wesley Lake Shore of Asbury Park. Altho the police are investigating they have no clue as to any reason why an attempt should be made on Mrs. Gloucher's life. They do not believe, however, that a New Year's celebrator was responsible for the shot.

Mrs. Gloucher, a native of Williamsport, Pa., recently moved to a bungalow on one of two pieces of property which she purchased here.

ACTORS ROBBED

Alliance, O., Jan. 5.—Burglars entered the Columbia Theater last Monday night and stole cash and personal effects of members of the act billed as "The Virginia Belles and Beaux", the loot amounting to \$1,500, police said. All the musical instruments of the act, together with Christmas presents, were included in the loot. Police have no clues.

SPANISH KING PROTESTS AGAINST PARISIAN ARTISTES

"Uneasy lies the head that wears a crown." King Alfonso of Spain now takes good stock in that old adage, for recently he was compelled to register with all the indignation one of royal blood could a complaint to the Minister of the Interior of France against Charles de Lagrville and Georges Schmitt, managers of the Cabaret des Quatre-Arts and the Theatre Marigny of Paris, for allowing their actresses and actors to exhibit caricatures of His Royal Highness' vacation escapades at Deauville last summer.

The managers, when instructed by the Prefect of Police of Paris to modify the alleged lampoons, respectfully declined to do so, saying that the acts, which showed the king in comic style enjoying his vacation amidst lovely ladies, fox-trots the king made historic and rounds of baccarat, were basically true and unmalicious.

King Alfonso protested, but did not deny their truth. The managers are within their legal rights and the king can do nothing about it. Before his next vacation he probably will have mastered the art of traveling incognito so that his act cannot be copied to advantage.

LIND BROS. OUT OF VAUDEVILLE

Chicago, Jan. 5.—Lind Bros., noted unsupported ladder artistes, a registered vaudeville act, announce their retirement from vaudeville at least for the present, and will take out their own show the coming season.

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SONG NOTES

The entire staff of Jack Mills, Inc., saw the New Year in at Atlantic City.

The Versatile Sextet closed a long run at the Side-Show, New York, January 5.

Harold C. Berg, of the Mills sales staff, is on the first leg of a six weeks' trip thru the Middle West.

Over fifty cartoons have appeared in the daily newspapers paraphrasing the famous "Mr. Gallagher and Mr. Shean" song.

John D. Sutherland, of Lake Charles, La., and Fred C. Tucker, of Providence, R. I., are making a bid for fame in songland with their new waltz ballad, "Your Lips Answer 'No', But Your Heart Cries 'Yes'".

"Who Did You Fool After All?", a new ballad by Johnny S. Black and Van and Schenck, was the musical feature last week at the Branford Theater in Newark, N. J. The number is published by Goodman & Rose, Inc.

M. J. Mintz, president of the Cameo Music Publishing Company, announces that he has just closed final negotiations with the Famous Players-Lasky Corporation for the adoption of his thematic music cue sheet, their issuance to commence with February releases.

CONVICT MUSIC MAN ON PERJURY CHARGE

New York, Jan. 8.—After a trial lasting two days in the Federal District Court, Terry Bradford, a Negro music publisher with offices at 1547 Broadway, was found guilty last week on an indictment charging him with subornation of perjury. He will be sentenced this week by Judge Hand. He has been released in \$5,000 bail.

According to evidence, Bradford induced two other Negroes, Lemuel Fowler and Spencer Williams, to make false affidavits in an equity injunction suit pending before Judge Mack in the United States District Court. This litigation, last August, concerned the ownership and authorship of a song, entitled "He May Be Your Man, But He Comes To See Me Sometimes".

Fowler and Williams, who pleaded guilty to indictments charging them with perjury in the proceedings before Judge Mack, were used as government witnesses by Assistant United States District Attorney Lorenz in the trial of Bradford. They probably will be given immunity for their testimony, which was the means of convicting the music publisher.

"JONAH"

Chicago, Jan. 2.—Eliza Doyle Smith announces that the comedy song, "Jonah", recently put out by the house bearing her name, is taking hold splendidly. It is a fox-trot, with a snappy and humorous lyric and the melody is of the whistly sort. It is being exploited as "Jonah"—a Whale of a Song. The firm reports that its line is moving well.

HARRY VON TILZER BROKE

New York, Jan. 8.—Harry Von Tilzer, president of the Harry Von Tilzer Music Publishing Company, against which a petition in bankruptcy was recently filed, has himself filed a petition in bankruptcy, giving his address as Freeport, L. I., and listing liabilities of \$2,928 and no assets.

SPECHT SETTLES DIFFERENCES

New York, Jan. 6.—Differences between the management of the Monte Carlo Cabaret and Paul Specht, whose orchestra is playing there, were smoothed out this week and the dance combination, reported at first as leaving the resort, will continue there indefinitely.

"TROT ALONG" HITS FAST GAIT

Chicago, Jan. 4.—Will Rossiter reports that his new fox-trot, "Trot Along", which was issued seven weeks ago, has already created a sensation and brought an offer of \$15,000 from an Eastern publisher.

DISKAY IN BERMUDA

Joseph Diskay, tenor, who has been singing on the Keith Circuit, has been released by special permission for ten days in order to make a brief tour of cities in and near Bermuda. He sailed from New York last week for Bermuda, and will return about January 15.

DIDN'T LIKE DALY SKIT

New York, Jan. 6.—Arnold Daly, who tried out his new sketch from the Hungarian, as an added attraction at the Fordham Theater this week, got the razz from college students, according to those who sat in the audience. Daly's performance is said to have been the occasion of repeated hisses, of which, however, he took no notice.

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CHICAGO POST SUES SHUBERTS

Chicago, Jan. 8.—Suit for \$500,000 damages was begun here last week by The Chicago Evening Post against Sam S. and Lee Shubert, Inc., theatrical producers, and the Jackson Theater Company.

According to papers filed the action is based on a notice printed by the defendants in their programs here in 1918, in which it was alleged The Evening Post had published "untruthful statements" about the Shuberts and their attractions.

Some time ago the Shubert brothers failed to press suits against the newspaper because of alleged criticism of some of the Shubert attractions.

SHUBERTS PREPARING TWO MORE OF OWN UNITS

New York, Jan. 6.—The Shuberts have in rehearsal two more unit shows of their own to take the place of Max Spiegel's attractions, which closed recently as a result of the latter's financial difficulties. The new Shubert units are "The Passing Show of 1922", last season's Winter Garden production, and "The Spice of 1922", which recently stranded in Chicago. Both are slated to get under way February 4.

JENIE JACOBS' SUIT OUT

New York, Jan. 6.—Jenie Jacobs' \$3,000,000 suit against the Keith and Orpheum interests under the Sherman Anti-Trust Law has been discontinued pending the outcome of the U. S. Supreme Court findings in the \$5,000,000 action of Max Hart against the same interests.

WANTED HER NAME FIRST

New York, Jan. 6.—It became known this week that Frances White, now appearing as an added attraction in the Shubert unit, "Steppin' Around", had refused to appear in the forthcoming Winter Garden's revue, "Fashions of 1923", because, it is said, her name had been subordinated to those of Peggy Hopkins Joyce and Benny Leonard in the billing matter.

"TOPICS" REVUE OPENS

New York, Jan. 6.—B. D. Berg presented his new revue, "Topics of 1923", featuring Cortez and Peggy, Wednesday night at the Palais des

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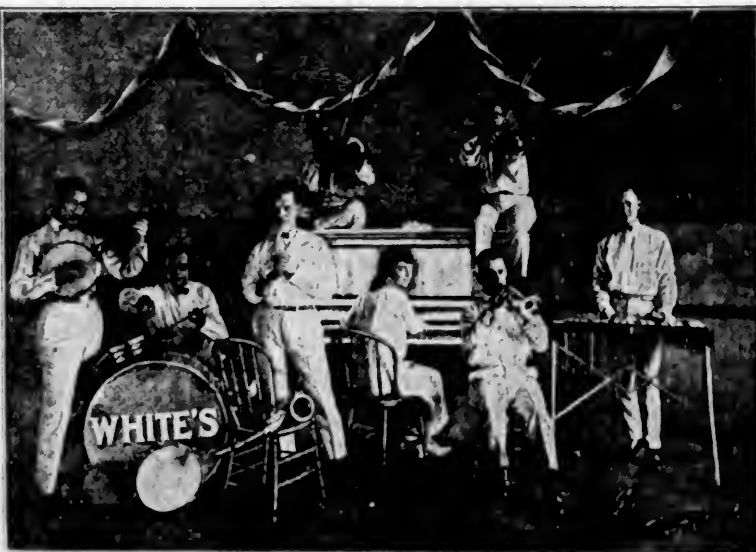
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Beaux Arts. In the supporting cast are Joseph T. Burrows, Jr., wrote the words and Veronica, Maurice Holland, William Ladd, Suke music and Raymond B. Perez staged the dance Clev Van, Elizabeth Morgan and Mabel Jones, numbers.

WHITE AND HIS SEVEN JAZZ DEVILS



This popular organization, of Whitehall, N. Y., is composed of the following: J. Perk and L. Bolla, violins; L. Gilbert, saxophone; W. Jackson, xylophone; Miss L. Carrwell, piano; M. Ross, cornet; Z. Santelli, banjo; C. J. White, drums.

ROBERTS' TIME EXTENDED

New York, Jan. 8.—Theodore Roberts, well-known film actor, has been re-engaged for a number of weeks over the Orpheum Circuit in a sketch, "The Man Higher Up", opening at St. Paul, February 11, with Minneapolis, St. Louis and Milwaukee to follow. The Orpheum people are dickering with the Paramount Picture Corporation to have it release "Grumpy", the latest picture Roberts made, for a showing at Minneapolis and Milwaukee during the engagement of the star.

CANADA WELCOMES DUFRANNE

Montreal, Can., Jan. 4.—An enthusiastic welcome was given this week at the Princess Theater to George DuFranne, eminent Canadian-French tenor, who has come from the Galette Lyrique Opera House, Paris, to join the Keith Circuit.

Canada welcomes DuFranne as her son. Altho he received his education abroad he was born in Nicolet, Province of Quebec, the youngest in a family of sixteen children. His father, a lawyer, was a Frenchman by birth, who adopted Canada as his home.

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9. "Stop Looking At Me"
10. "Dance Me On Your Knee"
11. "Alanna Macree"
12. "Jonah"
13. "Misty Moon"

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VAUDEVILLE NOTES

(Continued from page 19)

Siegel, Nat Vincent, Will Donaldson, Billy Baskette and others.

The "Cave Follies of 1923" are attracting much attention at the Cave, New Orleans, this season. Mlle. Marlon and Martinez Randall, in their clever dancing specialties, have won the hearts of the patrons.

Sylvia Cobacker, a vaudeville dancer, aged nineteen, was attacked by a Negro when returning from her work at an early hour in the morning, at Flushing, L. I. A taxicab driver came to Miss Cobacker's rescue.

Caterina Marco, May Hocy, Harry Bartlett and Charles A. Loder, who are the vaudeville act, "The Favorites of the Past", were subjects of over half a column of space in The Illinois State Journal, Springfield, January 29.

H. Gene Daniels, "The Marimba Jazz Honnd", is resting at his home in Anderson, Ind., having, so he writes, grown tired of the road. He is planning to "go out" next season with something entirely new in the way of a marimba act.

Anna Glocker, who appears with her husband under the name of The Glockers, who do baton and water juggling, had a narrow escape from death when a bullet was fired on New Year's afternoon into her home in Ocean Grove, N. J.

Camille McBan, of the Juggling McBans, has recently come into possession of a fortune thru the death of her grandfather, a wealthy oil land owner of Texas. Miss McBan will make an extensive tour thru the Orient and thereafter make her home in Paris.

Miss Buddy Walton, prominent vaudeville artiste, is reported to be sick in Galesburg, Ill. Miss Walton was to have played the Palace, Cincinnati, last week, but had to cancel, Force and Williams taking her place. She has been ailing for the past three or four weeks.

Fred Forton and Partner, tramp comedians, who have made several world-wide tours, have commissioned Philip J. Lewis to write a new act for them that will include special songs. They are at present resting in Massachusetts, but will resume work in February.

Eva Tanguay made her first appearance in Minneapolis, Minn., in two years, when she played the Pantages Theater there. Miss Tanguay has acquired a clever jazz orchestra, which is heard to great advantage in her act. She also carries two people who work from the audience.

Violet Connor, of 2633 Jefferson street, Cincinnati, who has been with the Skelly-Helit Revue the past three or four months, has joined Harry Cornell and the Faye Sisters, to take the place of Marguerite Faye, who was killed in an automobile accident at Saginaw, Mich., early last month.

Sternad's Midgets, under the capable management of Billy Hart, are still stopping traffic and shows, the former with their unique parade, and the latter with their equally unique and original performances. At present they are touring the Interstate Circuit. Houston, Tex., Christmas week, and San Antonio, New Year's.

Eva Fay, at a Christmas dinner given in Dubuque, Ia., at the Julian Theater, entertained R. C. Brumbaugh, Joseph P. Mack, lecturer; Marie E. V. Hurt, Max Le Deon and Leone Du Freese, of Romona Acres; Villani Brothers, Billy Batchelor, Hazel Vert and Company, and Carl Karey.

Conchita Pijner, the Spanish dancer and singer who was featured in "The Wild Cat" and "Make It Snappy", is now being featured at the Monte Carlo, New York, along with Savoy and Brennan, who are also playing "The Greenwich Follies"; Beth Berl, the pretty Los Angeles dancer, and George Hale, the eccentric stepper. Phil Baker acts as master of ceremonies.

A special New Year's Eve frolic was staged at the Regent Theater, Kalamazoo, Mich., by J. C. Wodetsky, in which ten acts participated. Wodetsky says the show was one of the biggest events of its kind ever staged in Michigan and that fully 5,000 people crowded the lobby and street awaiting admission to the midnight show. Three of the acts stopped the show, Wodetsky says. They were Primrose Seamon & Co., Kalulusia's Hawaiians and Ed and Wynn.

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A DEPARTMENT OF NEWS AND OPINIONS

(COMMUNICATIONS TO THE BILLBOARD, 1403 BROADWAY, NEW YORK, N. Y.)

MOSCOW ART THEATER ARRIVES IN NEW YORK

Fifty-Eight Russian Artists Here for Short Tour of This Country

New York, Jan. 5.—Fifty-eight members of the Moscow Art Theater, who are to begin their American engagement at the Jolson Theater next Monday night, arrived here yesterday aboard the Majestic and were given a hearty welcome to this country by representatives of the amusement profession in all its branches.

Nikita Balleff, regisseur of the "Chauve-Souris", headed the delegation along with other members of his company and greeted his fellow countrymen with the traditional Russian presentation of an ikon and an offering of bread and salt. Among those present to show their regards for the visiting artists were: Leon Bakst, Sergei Rachmaninoff, Alexander Siloti, Professor Nicholas Roerich, Boris Anisfeld, Francis Wilson and Frank Gillmore, representing the Actors' Equity Association; Augustus Thomas and Morris Gest, who is managing the tour for Constantin Stanislavsky and his associates of the Moscow Art Theater.

The Actors' Equity Association have made the Russian players honorary members of the organization for the length of their stay in America.

Not Interested in Politics

Stanislavsky, who has been called the "gray godfather of the Russian theater" and who founded the Moscow Art Theater, said that his organization had nothing to do with politics and was here to cement artistic relations between his country and America.

"We have no connection with the Soviet Government," said Stanislavsky. "We are interested only in art. It is our art that we have come to bring you, not politics."

Specialists in Realism

The Moscow Art Theater is famed thruout the theatrical world as the greatest exponent of the realistic method in the presentation of plays and of acting. It was founded by Stanislavsky and Vladimir Nyemirovitch-Dantchenko in 1897 as a co-operative institution and has remained so ever since. Members of the company draw salaries and divide whatever profits accrue after the needs of the theater have been provided for. The theater became so famous that it had little difficulty in attracting the greatest theatrical artists of Russia and retaining them.

Twenty-five Years With Company

There are quite a few players now in the company who were with it when it was founded. Among these, besides Stanislavsky, are: Olga Knipper-Tchekova, the widow of Tchekoff, the eminent Russian author, who wrote his plays for the Art Theater; Vassily Katchaloff, Ivan Moskvin, who created the role of Tsar Fyodor and who will play it in this country; Leonid M. Yeonidoff, Vassily Lushsky, Alexander Vishnevsky, Vladimir Gribovich and Nikolai Alexandroff.

During the quarter of a century that the theater has been in existence the players boast that they have never had an empty seat. Most of the time the demand for seats was so big that intending patrons had to draw numbers to see whether they would get a seat or not. During their engagement here the Moscow Art Theater will keep up its custom of not offering seats for sale at the box-office for the performance of the day. All tickets must be purchased at least one day in advance.

No Applause at Performance

Another custom which the Moscow Art Theater will endeavor to enforce during their engagement here is its iron-clad rule that there shall be no applause during the performance. In Moscow the players acknowledge no applause either during the performance or at the end, but it may be that they will relax their custom here to the extent of bowing at the end of the play.

HELEN, GAHAGAN



The girl who looks like Ethel Barrymore. She glided gracefully from the cast of "Shoot!" produced by the Inter-Theater Arts, at the McDowell Galleries in June, into the cast of "Manhattan"; thence into the feminine lead of "Dreams for Sale", and into a contract with William A. Brady. Yes, she is both fortunate and beautiful!

Masterpieces in Repertoire

The Moscow Art Theater has over seventy plays in its repertoire, but they have only brought over a few of their best dramas for presentation here. A different play will be mounted every week for the first six weeks and the remaining two will be arranged from those played in that time. The first week's play will be "Tsar Fyodor Ivanovitch", by Count Alexei Tolstoy. The following week will be devoted to "The Lower Depths", by Maxim Gorky, which has been seen here in an English translation under the title of "Night Lodging". For the week of January 22 "The Cherry Orchard", by Tchekoff, will be played, and "The Three Sisters", by Tchekoff, will be produced for the week of January 29. The weeks of February 5 and 12 will be devoted to bills of short plays by Pushkin, Dostolevsky and Turgenieff.

The price scale for the opening performance Monday night ranges from \$2 to \$10. For the balance of the engagement a \$5 scale will prevail.

Morris Gest recently obtained the consent of the Moscow Art Theater to play a matinee on

Friday instead of Wednesday. This was done in order to allow the players on Broadway an opportunity of seeing the Russians act. There has been marked interest on the part of the local players in the forthcoming engagement, and the Friday matinees will probably see many of them in attendance.

Must Return in Eight Weeks

The stay of the Moscow Art Theater is strictly limited to eight weeks, and it is improbable that they will be seen outside of New York. They have posted bonds with the Soviet Government to insure their return in that time, and some of their fellow players are said to be held as hostages in Moscow to

Altho Helen Gahagan Has Scaled the Theatrical Heights With "Seven League Boots", She's Been Preparing To Do It Since She Was Seven

AND that's just fifteen years ago, to be exact. We know because she told us in a five-minute monosyllabic interview between the first and second acts at the Belmont Theater, New York, where she is playing the leading feminine role in "Fashions for Men", that she was born in Boonton, N. J., just twenty-two years ago. But she was "brought up" in Brooklyn, where she attended the Berkeley Institute. She studied voice production and elocution under the guidance of Elizabeth Grimball, whom the young star considers her "patron saint".

We were among those present when Helen Gahagan made her New York City theatrical debut in "Shoot!", given by Inter-Theater Arts at the McDowell Galleries last summer. At the time we found it difficult to believe that this Junoesque girl with the whimsically curved mouth and long, expressive violet eyes, that can be ineffably tender or scathingly scornful, was an amateur. She played with the poise and assurance of a well-seasoned professional.

We told Miss Gahagan about this impression and she replied with mock seriousness that she experienced her first stage fright when she was seven years old. She was to have spoken a piece in German but forgot her lines and was borne from the stage "dissolved in tears". But she never again suffered from stage fright.

Miss Gahagan is not talkative. Perhaps it is because her mind is preoccupied. She has many wonderful things to think about. She is being eulogized by the critics and they say she looks like Ethel Barrymore (enough to hold any girl in breathless wonderment before her own image). It is even said that a certain distinguished playwright sits in the audience wearing a wonderful play about her lovely personality. And, best of all, William A. Brady has given her a three-year, two-year option contract.

Miss Gahagan's first professional role was a part in "Manhattan", which she played so conspicuously well that she was engaged by William A. Brady as leading lady of "Dreams for Sale". She is now appearing in "Fashions for Men", by courtesy of Mr. Brady, and, judging from the applause that greets the young actress in that play, Mr. Brady's courtesy is going to feel somewhat "imposed upon", for the play seems destined to stay—and, well, Helen Gahagan is its shining light.

ELITA MILLER LENZ.

"HUMMING BIRD" GOES EAST

New York, Jan. 2.—Maudie Fulton, author of "The Humming Bird", will appear in that piece early in February if all her plans come thru. Preparations for the presentation of the play on Broadway have already begun under the management of Frank Egan, who produced it in Los Angeles, where it enjoyed a twenty-four weeks' run. Robert Ober, husband of Miss Fulton, will play a part in the production.

"The Humming Bird" has been on its way to New York for the past two years. Oliver Morosco announced his intention of producing it months ago, but his plans miscarried.

NAZIMOVA RETURNS TO STAGE

New York, Jan. 6.—Alla Nazimova, having seen her latest photoplay, "Salome", safely launched, is about to return to the speaking stage. Rehearsals of "Dagmar", a drama by Louis K. Anspacher from the Hungarian of Ferenc Herczeg, in which she will appear, have begun already and the opening is set for January 15 at the Majestic Theater, Buffalo, N. Y.

The cast of "Dagmar" includes: Charles Bryant, Gilbert Emery, Donald Call, Templar Saxe, Pola Verina, Greta Kemble Cooper, Sophia Wilds and Myra Brook. The piece is being staged by H. Iden Payne, and after a short tour is destined for Broadway showing.

ANOTHER "THE FOOL" COMPANY

New York, Jan. 5.—A second company of "The Fool" has been organized by the Selwyns for a Boston presentation of the Channing Pollock play. Charles Millward will portray the Gilchrist of the piece, and Clare Jewett will be acted by Alexandra Carlisle.

The opening is expected about the first of February, and the scene of the presentation will be the Selwyn Theater, Boston.

ANN MASON BACK IN PART

New York, Jan. 6.—After an illness of two days Ann Mason has come back to the cast of "The Last Warning", now thrilling the public at the Klaw Theater. Louise White played Miss Mason's part while she was absent.

insure the visitors' compliance with the Russian Government's orders.

ACTOR INJURED BY GRENADE

Berlin, Germany, Jan. 4.—Edward Knopf, a New York actor, had his hand blown off New Year's Day while setting off some fireworks for some children. Knopf bought some firecrackers to amuse the children and found a grenade among them, which he thought was harmless. It exploded while he was holding it, severing his hand at the wrist and injuring seven other people. Knopf is studying the drama here and has appeared in a film production.

THEATER GUILD'S FOURTH

New York, Jan. 5.—The Theater Guild has already started preparations to present Joseph Schildkraut in "Peer Gynt", its next production for the season. Margalo Gillmore will probably have the leading feminine role. Others selected for the cast are: Louise Closser Hale, Helen Westley and Elsie Bartlett. The play will open at the Garrick Theater in February.

'ROUND THE RIALTO

THE deep snow is keeping the lads off the Rialto these days, but, nevertheless, Tom has been able to scrape together a few items of friendly gossip that may interest his clients. . . . For example: We only walked a few blocks on Broadway the other day when one of the boys rushed up to tell us that everybody is saying that Leo Ditrichstein's new production, "The Egotist", is a Hechtic play. . . . That is what one might call a common or garden "nifty". . . . Lester M. Morrison drops us a line saying that he is to be the manager of the new Chaloner Theater at 55th street and Ninth avenue. . . . Lester has resigned his position as manager of the Lyceum, Bayonne, N. J. . . . Tom wishes him lots of luck in the new job. . . . Foxhall Daingerfield has left the stage. . . . He is now the dramatic critic for The Washington Post. . . . Eddie Garvie wrote a note to Tom that was most amusing. . . . We wish we could quote copiously from it, but much of the matter is confidential. . . . Eddie is with "Lola In Love", and they have been playing some coal mining towns. . . . "Consequently," says Eddie, "no coal. Freezing in hotels is my pastime." . . . Tom hears that William Morris, Jr., is about to burst forth as a dramatist. . . . He has written a play called "The Bohemian" which is likely to see Broadway production. . . . Tom met Ruth Benedict, the pleasant little press lady for The Theater Guild, and she asked us if we realized that Helen Westley has played for eight years on Broadway, between the Guild and the Washington Square Players. . . . Well, Ruth, we never had thought of it, but, now that you mention it, it is a good thought at that. . . . This strikes Tom as being a good one. . . . A scout for one of the Broadway managers was sent out to report on the traveling attractions owned by his boss. . . . He saw one show and wired back: "Everything sanguine here." . . . The next day he got a wire from the boss reading: "Kindly explain what you mean. Word in telegram spelt wrong." . . . Yes, it's a true yarn. . . . You should have seen Jimmie's New Year's party at the Green Room Club. . . . Jimmie is James Mattimore, the steward for eighteen years for the club. . . . There was a gigantic "blowout", and Henry Travers was the hero for the occasion. . . . He made a speech or two that should get him a niche in the Hall of Fame easily. . . . W. A. Hildebrand, who has made a marvelous collection of theatrical material which he calls "The Dramatic Morgue", is now a bookseller at 21 Montgomery street, Jersey City. . . . Walter Alsop tells Tom that Bertha Broad has been hiding away in "The Red Poppy". . . . Bertha is to play her much-heralded Juliet in a special production to be made at the Town Hall before very long. . . . Tom met Jack Hayden, who, with his wife, Hazelle Burgess, will open in stock at the Criterion, Brooklyn, shortly. . . . The house will be renamed The Burgess. . . . Tom wishes them much and great success. . . . Tom hears from Oliver Saylor that the next result of the agitation against The Moscow Art Theater by the American Defense Society was to jump the advance sale up by many thousands of dollars. . . . Great is the rejoicing thereat in the House of Gest. . . . Tom was told of a certain manager who, in order to obtain the English rights to a show he produced, was bound by contract to stage the show in London by the first of the year. . . . He engaged a director and instructed him to go to London, engage any kind of a company, hire any old scenery and theater, and put the play on for one night. . . . The director was all packed

up ready to go, when the manager came to an arrangement with the authors, a pair of women, and the deal was called off. . . . How's that for a nice little story? . . . Well, see you next week!—TOM PEPPER.

A CHIP OFF THE OLD BLOCK

New York, Jan. 4.—Dwyer Kellard, eight-year-old son of Ralph Kellard, leading man of "It Is the Law", now playing at the Ritz Theater, has written, produced and played the leading role in a piece called "The Runaway Boys". The first presentation was made in the parlor of the Kellard home in Rye, N. Y., New Year's night. The supporting cast consisted of Robert Kellard, seven-year-old brother of Dwyer; Steve, Boh and Jack Courtleigh, young sons of William Courtleigh, leading man of "The Last Warning", and Jean and Bill Cross. Altho the production was pronounced a triumph by the parents, it will not be brought to New York.

LECTURE FOR EQUITY

New York, Jan. 5.—Walter Fritchard Eaton and Kenneth MacGowan are among those who are to speak at the fourth of the Equity Players' Sunday afternoon lectures at the Forty-eighth Street Theater, January 14. The subject for discussion will be "What Next in American Plays?".

John Craig will be seen in support of Bertha Kalich in "Jitta's Atonement".

John Sharkey advises that he is not a member of the cast of "Barnum Was Right".

"The Green Scarab" postponed its premiere for one week. It will open in Hartford, Conn., January 15.

William A. Brady let forth a flow of oratory last week at the Wanamaker Auditorium on "Great Actors I Have Known".

Walter Abel, who played in "Back to Methuselah" and "Nice People", will have an important role in "A Square Peg".

Another mystery play, "The Invisible Guest", is expected in New York about next week. It opened in Buffalo, N. Y., January 8.

It is said that the Seiwyns have invested \$150,000 in presenting Jane Cowl in "Romeo and Juliet". The play ran a week in Toledo, was in Cincinnati last week, and is now in

Cleveland. It opens in New York January 15 at the Seiwyn Theater.

Clifford Brooke is staging Oliver Morosco's production of Thompson Buchanan's latest melodrama, "The Sporting Thing To Do".

Maudie Fulton will open in "The Humming Bird", of which play she is the author, at the Ritz Theater, New York, January 15.

"Thank-U" will play its 500th performance January 22, and is now approaching its 200th performance in the Cort Theater, Chicago.

Marie Haines will support Beverly Sitgreaves in "A Square Peg", from the pen of Lewis Beach. This is a Guthrie McClintic production.

Porter Emerson Browne will take a fling at the managerial game when he produces his new play, "Ladies for Sale". It is slated for an early spring presentation.

"Whispering Wires" ends its engagement at the Forty-ninth Street Theater, New York, January 13. Walter Lawrence is the chief detective in this mystery play.

Frances Ross will play the feminine lead in "Take a Chance". Miss Ross will be remembered for her ingenue roles with the Washington Square Players, New York.

The Yiddish Art Theater, New York, was the scene of the presentation of "Three and the Man", a play by Gabryla Zapolska, the Polish author of "Sonya", last week.

Lucile Watson, the Queen in Lady Gregory's "Dragon", will deliver a series of lectures before the women's clubs this winter. Her topic will be "What the Critics Can Do for Us".

Brock Pemberton has secured the rights to Hubert Osborne's dramatization of Julian Street's novel, "Rita Coventry". The play will be presented in New York this season.

Beatrice Terry, niece of the eminent Ellen Terry, will play a prominent part in Rachel Crothers' satirical comedy, "Mary, the 3d". George Howard is also a member of the cast.

After going thru repairs, Edward Sheidon's play, "The Lonely Heart", will be produced by the Shuberts. This was tried out on tour last spring with Basil Sydney as the "lonely heart".

Luther J. Adler, son of Jacob Adler, famous Yiddish actor, plays the juvenile in Laurette Taylor's "Humoresque". The piece is now in a Brooklyn theater, and makes its Broadway debut January 15.

The leading roles in Aaron Hoffman's comedy, "Give and Take", will be portrayed by Louis Mann and George Sidney. This comedy goes to the Forty-ninth Street Theater, New York, January 15.

Leslie Stowe has been chosen to play the part of Professor Moriarty in William Gillette's revival of the famous A. Conan Doyle story and play, "Sherlock Holmes". This production opens in Philadelphia January 8.

The Sing Sing performance of "The Fool" on January 14 will have as suppers in the third act Madame Nazimova, Alexandra Carlisle, Florence Roberts and many others. This will certainly make an all-star mob scene.

"Mr. Malatesta", which was produced in London a year ago, is to be presented in New York as "Papa Joe", by R. G. Kemmet and Company. William Ricciardi, author and leading man of the London presentation, will play the principal role here. The rest of the cast

(Continued on page 112)

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, January 6.

IN NEW YORK

Table listing dramatic plays in New York with columns for play title, author, and number of performances. Includes titles like 'Abie's Irish Rose', 'The Bohemian', 'The Egotist', etc.

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, author, and number of performances. Includes titles like 'Cat and Canary', 'The First Year', etc.

COMING TO BROADWAY

New York, Jan. 6.—There will be two openings on Broadway next week in addition to the premiere of The Moscow Art Theater at Johnson's Theater. The new shows are "Polly Preferred", which will take the place of "Spite Corner" at the Little Theater, and "Mike Angelo", which replaces "Why Men Leave Home" at the Morosco. "Polly Preferred" is by Guy Bolton and has Genevieve Tobin as the leading player. Presented by Comstock & Gest it will open at the Little Theater January 11. "Mike Angelo" is Leo Carrillo's new starring vehicle and was written by Edward Locke. It will open January 8. Business as a whole has been good in theaters here this week. Most of the new plays which opened last week are drawing well and the older productions are getting their share, according to their deserts. This condition is prompting the managerial forces to weed out the dead ones and bring in the promising material as fast as possible. Among the plays announced for the week of January 15 is "Give and Take", which will come to the Forty-ninth Street Theater with

George Sidney, Louis Mann, Vivian Tobin, Charles Dow Clark, Douglas Wood and Robert Craig in the cast. "Barnum Was Right" will open at a theater as yet unnamed with Donald Brian and Marion Coakley in the leading roles. For the week of January 22 there will be "Lady Butterflies" and perhaps "The Invisible Guest", while later on Broadway will see the opening of "Icebound", "Steve", "Virginia", "Humoresque", "Diana Comes to Town", "The Moreland Case", "Elsie", "La Flamme", "The Rear Car", "Annabelle", "The Sporting Thing To Do", "Lola In Love", "Suspended Sentence", "Tiger Lily", "Steam Roller Bender" and "The Third Shot". As some of these will doubtless fall by the wayside, the list may not be so heavy in a week or two as it is now. After the big rush in getting to Broadway last week, which resulted in ten shows opening, there has been somewhat of a lull, only one opening taking place this week, but any number of shows are in rehearsal and every one of them is slated for Broadway sooner or later, if the road trials prove satisfactory.

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STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

SAENGER PLAYERS

At Their Best in "Tiger Rose"—Crowds Turned Away at Holiday Performances

New Orleans, Jan. 4.—"Tiger Rose", presented by the Saenger Players, has broken all records at the St. Charles, both in point of attendance and the lavishness of sets, drops and costumes, and is the best production so far attempted by the Saenger Amusement Company, which controls the theater.

Sunday matinee and night the house was completely sold out hours before the opening time and many were unable to obtain admission at these performances. New Year's night was a repetition of Sunday, and good attendance is reported up to this date. After the matinee this afternoon an informal reception was held on the stage in which the players met those in the audience who cared to greet them as persons of real flesh and blood. The reception was in the hands of several society ladies who have been prominently identified with the Little Theater movement in New Orleans.

In "Tiger Rose" the Saenger Players were at their best, and presented one of the best dramatic productions seen in this city in many a day. Leona Powers, a usual, captured the honors of the evening and was ably supported by Foster Williams, who was especially good in the role essayed by him. Lee Sterrett received much applause, as he worked hard and deserved all he received. Special mention should be made of Alice Buchanan, Lola May, William Melville and Orris Holland. "Tiger Rose" was staged under the direction of Lee Sterrett with Robert (Bob) Jones as his able assistant.

Week of January 7 "Nice People" is the bill.

WADDELL PLAYERS IN "THREE WISE FOOLS"

Rockford, Ill., Jan. 3.—On New Year's Day Clyde Waddell and his players presented "Three Wise Fools" to two packed houses. A better play has never been done by this stock company. Mr. Waddell does not lease plays for personal glory; he makes his support work and all the honors they can get he says "Go get it."

Dollie Day has taken hold of her audiences in grand style and bids fair to set them talking. She's pretty, petite and has all the requirements that go to make an ideal leading lady. Honors go to Gavin Harris as Teddy Findley. A better characterization hasn't been seen on a local stage in many a day. His handling of the character makeup and voice of Findley all showed deep study on his part. But then Harris is noted for his grouch parts and Teddy is only another notch to his record. Rene McDonald, as Hon. James Trumbull, was a dignified and masterful member of the bench, and at all times the leader of the musketeers. Director Jack Dally is deserving of great credit for a wonderful piece of work in "Three Wise Fools". The performance shows painstaking care and detail. His portrayal of Doc Trumbull was finished to the nth degree. Clyde Waddell and Dollie Day were excellent and gave the proper lights and shades their parts required. Miss Day was very sweet in her scene at the birthday party and in her scenes with Gordon. She ran the entire gamut of emotions to the entire satisfaction of Rockford's New Year crowds. Richard Pollette was all the underworld could ask for in a crook. E. M. Johnstone was cast as J. Poole from headquarters and looked the part of a "Dick". Fred Gordon was an able lieutenant to Poole and doubled John Crawshaw in a very creditable manner. Margaret McDonald, Bessie Bennett and Ethel Lorraine were excellent as servants to the three guardsmen. Scenic Artist Hugo Miller again gave Rockford playgoers something to gaze at in the style of his interior decorations. Mr. Miller isn't satisfied with just painting a set. It must be exactly right. Fred Gordon is stage manager.

Mr. Waddell is going to give Rockford plays of the highest standard.

FIRST STOCK PRODUCTION GIVEN "DULCY" IN DETROIT

Toledo, O., Jan. 4.—The players at the Toledo Theater are giving a thoroughly entertaining performance of the scintillating comedy, "Dulcy", this week. This is claimed to be the first stock production of the play and it went over with a bang at its opening performance. Clara Joel is ideally suited to the role of the well-meaning meddler, and altho this is only her second week with the company she received a tremendous reception on her entrance. Miss Joel wore some charming frocks. The new leading man, Raymond Bramley, gave an excellent portrayal of Dulcy's long-suffering husband. The juvenile role was in the hands of Howard Miller, whose local popularity is steadily growing. B. N. Lewin deserves praise for his work as the insane guest and Nell Pratt made the most of the movie "nut". The single setting used thruout the three acts is in good taste. "Dulcy" is one of the best performances given by the company this season and Miss Joel's engagement as leading woman seems to have given the company new life.—W. H. O.

BOSTON STOCK HAS NEW LEADING LADY

Adelyn Bushnell Admirably Cast as Rosalie in "Wedding Bells"

Boston, Mass., Jan. 5.—The first local production of Salisbury Field's light little comedy, "Wedding Bells", is being given this week by the stock company at the St. James Theater. The play, which is distinctly entertaining, serves to introduce to Bostonians a new leading woman, Adelyn Bushnell, who was admirably cast as Rosalie. Miss Bushnell's charming personality and vivacious manner completely won the huge audience which filled the theater. Walter Gilbert handled his Reginald with a pleasantly light touch, but the male honors of the performance go to Mark Kent as the philandering butler. Anna Lank was a dignified Mrs. Hunter and Lucille Adams played the difficult role of Marcia Hunter excellently. Ralph M. Remley deserves praise for his makeup as the Jap, as does Viola Roach for her accent as the Cockney maid. Miss Bushnell will prove a welcome addition to the company if she can act many and differing parts as well as she did the adroit Rosalie in "Wedding Bells". Business is good.

DOROTHY LA VERN AND PLAYERS IN NOVEL REVUE

Stout City, Ia., Jan. 3.—In addition to the regular performance New Year's Eve, Dorothy LaVern and her associate players offered a novelty revue, presenting scenes and makeup from some of the plays they have presented during their season here. Each member of the company appeared in the part and original makeup of the plays in which they were most popular. Miss LaVern appeared as Moneen, from "Smilin' Thru"; Melvyn Hesselberg, from "The Girl in the Limousine"; Mylie Putnam, as Cappy, from "Cappy Ricks"; Jack Kingston, as Charlie Yang, from "East Is West"; Al Jackson, as Mamie, from "She Walked in Her Sleep"; Mae Rey, as Stella, from "The Good Little Bad Girl"; Chas. Phipps, as Theodore, from "Three Wise Fools"; Beatrix Lewis, as Aunt Cicely, from "The Girl in the Limousine"; Pierre Akey, as Alphonse Pettibois, from "Buddies"; Jack Conley, as Abie, from "Buddies"; and W. S. Hurley, as "Lester Knowles", from "The Nightcap".

Scenes from "Welcome Stranger" also were shown. A big carnival dance was given on the stage and the audience participated. Music was furnished by F. M. Copeland's Orchestra.

ST. JAMES PLAYERS REVIVE OLD CLASSIC

Boston, Mass., Jan. 2.—A revival of the classic "Rivals" is being done at the St. James Theater and these popular players made much of Sheridan's old-time comedy. H. Conway Winfield's Bob Acres was a fellow of agreeable manner brilliantly acted. Catherine Willard won many laughs as the loquacious Mrs. Malaprop. Katherine Standish was the Lydia Lainguish and May Edliss the shrewd and lovable Lucy. Charles Warburton played Captain Absolute with a quiet distinction that was most telling and C. E. Clive was a quietly humorous Sir Lucius O'Trigger. The entire company make the most of the many opportunities offered them in this revival, which seems to be an annual event with the St. James Players.

PLAYERS AND HOUSE STAFF GUESTS AT DINNER PARTY

Davenport, Ia., Jan. 2.—Christmas was a merry one for the Grand Players, who held their second annual dinner party at Terrace Gardens preceding the Christmas night show as guests of Manager and Mrs. Charles Berkell. Thirty guests, including the players and the entire house staff, were present. J. N. Sims, stage manager for Mr. Berkell at the old American vaudeville house, was among those present.

The previous night Sir Harry Lauder, playing a Christmas Day engagement here, dropped in on the vaudeville players' midnight Christmas party and gave the two-day artistes a merry half hour with his quips.

WESTCHESTER PLAYERS

Start New Year With "Three Wise Fools"—Frank Jayner Specially Engaged for Role of Judge

Mt. Vernon, N. Y., Jan. 4.—The Westchester Players are christening the New Year with a presentation of "Three Wise Fools", one of the pure white "heart interest" cycle of plays produced by John Golden. A big success in New York and on the road, the Austin Strong comedy finds high favor with stock patrons. They laugh at its central figure, a crabbed, crusty old financier; they chuckle at the diverting stage business of the companion musketeers; they swallow its dose of romance; they "eat up" its sentiment and they warm to its drama, overlooking entirely the theatricalness of the piece, its familiar characters, its well-nigh time-worn plot and its obvious ending.

The Westchester Players present the piece in a satisfactory fashion. Frank Thomas, Seth Arnold and Frank Jayner play "the three musketeers" nicely. Mr. Jayner was brought on here for the week to play the role of the judge. Alfred Swenson is seen as the young nephew of the financier and Lillian Desmonde as the orphan "girl". Mr. Swenson lacks the youthful appearance and snap which should go with the character, but otherwise portrays it well. Miss Desmonde, too, is perhaps a trifle ma-

BROADWAY PLAYERS OFFER "THE MAN WHO CAME BACK"

Schenectady, N. Y., Jan. 3.—The Broadway Players are this week presenting what your correspondent believes to be the best current stock release, "The Man Who Came Back". During the past twenty months the writer has seen eighty plays presented in stock and only one other, in his humble opinion, compares in excellence with the Jules Eckert Goodman drama; that piece is "Smilin' Thru". In its field "The Man Who Came Back" comes close to being unequalled; certainly it is as good as, if not better than, any other American melodrama of the last ten years. In its many and successful road tours "The Man Who Came Back" has been seen here, but the play is well worth seeing again.

The Broadway Players present the piece in fair fashion, tho not nearly so well as the writer recently saw a stock company in a neighboring city do it. Harry Hollingsworth and Ruth Robinson, of course, play Henry Potter and Marcelle. Mr. Hollingsworth lacks the youthful dash so necessary to a proper characterization of the reckless, impetuous Potter, but more than that he lacks the dramatic ability to adequately rise to the play's great moment in the Shanghai opium den. His characterization of the role, however, is acceptable. Ruth Robinson's Marcelle is quite well done,



Setting used in "Lombardi, Ltd.", as produced recently by the Union Square Players at the Union Square Theater, Pittsfield, Mass. Antique gold furniture and antique walnut are used. The tapestry pieces are said to be all imported from China, some of which are 200 years old. Silks are hanging from walls and on the table. You will note the details, such as small statues on the columns and on the table. Heavy brocades cover divan in front of table right of stage. This is one of the most pretentious productions ever staged in stock. In addition professional models were employed to show off gowns and wraps from a local store with a value running into thousands of dollars. At the Union Square Forest H. Cummings is director; R. C. Benjamin, artist; Louis Bissell, carpenter; George Bissell, electrician; E. H. Brown, property man, and Kerwin Wilkinson, stage manager.

tured for the role of the "girl", played by Helen Menken in New York. Appearance, personal charm and good acting, however, overcome this handicap for Miss Desmonde. Director J. Dallas Hammond has a part of some importance. Lorie Palmer, George Clarke, Ralph Jordan, Violet Aymea and James Hayes complete the cast. Mr. Hayes is substitute for Harry Jackson, who is ill. The play makes no heavy demand on the production department or its expense account, requiring but a single set. "That Girl Patsy" next week.

STOCK PLAYERS HAVE GOOD OPENING WEEK IN READING

Reading, Pa., Jan. 2.—The Orpheum Players at the Orpheum Theater put their first week over in fine shape, especially financially, as the patronage was very encouraging. Their performance of "East Is West" was all that could be desired and the audiences were very warm in their approval. Judging from the first week's observations, the company is sure to make many friends and already there are many social events planned in their honor. Mr. Arvine has worked hard to put in a first-class company and put it over and he has succeeded. It looks as if the stock is here for an indefinite engagement and if the future weeks are to be like the first, it will be indefinite. "Buddies" is the second week's offering, to be followed with "Smilin' Thru".

PITTSFIELD (MASS.) STOCKS

Pittsfield, Mass., Jan. 3.—The Union Square Players have the call on the Colonial Players this week in the matter of presenting recent New York productions. They are offering "It's a Boy", which had a fall run at the Harris Theater, while their rivals are giving "Outcast", in which Elsie Ferguson appeared on Broadway several years ago.

WATERLOO TO HAVE STOCK

Waterloo, Ia., Jan. 3.—For the first time in the history of Waterloo the theater patrons of this city will have a first-class dramatic stock company to patronize. One bill a week, very latest successes, incomparable cast and real productions will be the policy. The company will be known as the Gordiner Players, and under the management of Clyde H. Gordiner. Mento A. Everitt is being featured, supported by Happy Bittner, Virginia Stewart, Adele Bradford, Herbert Duffy, Harry Richards, Wallace Grigg, John Hall, Dallas Packard and Earle Ross, the latter to do second business and direct. "Adam and Eva" will be the opening attraction, with "Mary's Ankle" to follow.

STOCK CHATTER

Justina Wayne scored a big hit as "Lulu Bett" in the play of that name, the opening offering of the Cosmopolitan Players in Seattle.

Otto Oliver has sold out his interests in the East and has taken an executive position with a theater circuit on the Pacific Coast, where he will remain for the balance of the season.

Charlotte Wynters, leading lady in Paterson, N. J., received a bowl of goldfish from her maid, Barbara, as a Christmas gift. They say that her funny tribe is suffering from an attack of the flu—or something.

Genevieve Tobin, star in "Dolly Preferred", was entertained by her friends during a recent engagement of that show in Hartford, Conn. Miss Tobin was a popular ingenue in stock at Hartford in her early stage days.

Robert (Bob) Jones, of the Saenger Players, New Orleans, suffered last week from a severe attack of dengue fever, but is now able to again resume work. Dengue fever has been prevalent in the South for the past several months.

The Uptown Theater, Toronto, Can., is considered the largest theater in the world devoted to a dramatic stock policy. It seats 3,000. This is the third season for the theater and the second for the Vaughan Glaser Players to play in it.

Henry Mortimer, who is in the cast of "Her Temporary Husband", William Courtenay's starring vehicle, now on the road, was leading man of the Majestic Players in Utica, N. Y., a year ago. He was succeeded by John Litel, who is now playing leads with the Forsyth Players at Atlanta, Ga.

Blaine A. Darnold, formerly in stock, vaudeville and motion pictures, is now in the insurance business. He also played the lead in Wm. A. Brady's production of "Baby Mine" for two years. He recently appeared as Daffodil, the villain, in the Kansas City Theater's production of "The Yellow Jacket".

Pearl Hazelton has replaced Manto Everitt as leading lady with the Gordinier Players in Ft. Lodge, Ia., opening in "Baby Mine", the New Year week's offering, which made a decided hit with the four packed houses that witnessed the production at the matinee and evening performances Sunday and Monday.

Alice Mason, a favorite with the Grand Players in Davenport, Ia., last season, but who has been filling an engagement in Kansas City this winter, returned to the Grand company Christmas week. She made her first appearance with that company in "Welcome Stranger", last week's offering, and the first night received an ovation.

The latest releases are being offered at the Academy Theater, Wilmington, N. C., by the Pickett Stock Company, and a first-class scenic production for every play. Members of the company are Lillian Pickett and Ralph W. Chambers, leads; Clint J. Dodson, manager; Violet Leclair, Jack Emerson, Caroline Cunningham, Jack Daly, Frederick Tonkin, director; Gertrude Espy, Robert Sacray, M. W. Mason and Baby Jack.

Sam Banks, the circus agent, saw the Beustelle Stock Company, of Providence, R. I., in "Peter Pan" the week of January 1, and says the stage settings, costuming and support given Ann Harding as "Peter" were actually as excellent as stage settings, costumes and support given Maude Adama of years gone by. The same week he journeyed over to Pawtucket, R. I., and witnessed a performance of "Madame X" by the Carle-Davis Players. He says "Madame X" was presented as an A-1 road company would present it and the emotional acting of Betty Ferris in the title role was most extraordinary.

Booth Tarkington's "Seventeen" was the holiday week offering at Keith's Hudson Theater, Union Hill, N. J., and Manager William Wood could not possibly have chosen a better or more pleasing play, to quote a local critic. The critic also says the performance was one of surpassing excellence and the scenic investiture was most attractive and added materially to the beauty of the performance. Praise was given Anthony Stanford, as Willie Sylvania Baxter; Clay Clement, as Mr. Baxter; Ann McDonald, as Mrs. Baxter; Peggy Paley, as Lola Pratt; Lorraine Bernard, as Mary Parker; Bobby Livingston, as Joe Bull; Frank Armstrong, as Seneca, a Negro; Bill Hawkins, as Johnnie Watson; Howard Lane, as George Cooper; Answorth Arnold, as



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Mr. Parker; Violet Dunn, as Jane Baxter; Audrey Wood, as Mary Brooks, and Florence Muscott, as Ethel.

Charlotte Wynters and her associate players, in Paterson, N. J., last week, presented "It's a Boy", and, to judge from a review of the play appearing in The Press-Guardian, to have missed seeing the production deprived one of a rare treat. Members of the company were cast as follows: Phyllis Blake, Charlotte Wynters; Marjorie Fletcher, Maude Franklin; Rev. David Talbot, Joseph Greene; R. W. Pendleton, Fred Neilson; Rita Pendleton, Edna Marshall; Kenneth Holmes, Harold Jessup; Maurice Hommendinger, Joseph Greene; Judson Blake, Harrison Hoy; Mary Grayson, Ada Dalton; Chester Blake, William Courneen; William O'Tolle, Harry Coleman.

Mildred Dana chose the dramatic profession much against the wishes of her parents. Her stock experience has been with the stocks at Winnipeg, Can.; Kansas City, Mo.; Salem, Mass.; St. Paul, Minn.; Philadelphia, Pa.; Tampa, Fla., and Malden, Mass., and she is now leading lady of the Carle-Davis Players at the Star Theater, Pawtucket, R. I. It was at Malden, Mass., that Henry Carleton had a chance to watch her work and when he organized the Players she was his first choice. Being a hard worker and a lady at all times has endeared her to the patrons and the Players. Miss Dana was born in Malden, Mass., and received her schooling at the Mt. Ida School, Boston.

Graham Velsey, a well-known stock actor, heads the company which recently presented "Able's Irish Rose" for four weeks at The President, Washington, and is now presenting the piece in Baltimore, Philadelphia and other cities. Mr. Velsey played juvenile leads with the Robins Players the past two seasons, the first in Toronto and the second alternating between Toronto and Montreal, in both of which

cities Mr. Robins had a stock company. Last spring Velsey played the Prince of Wales in "Just Suppose" on a tour of Canada made by the Robins Players. Returning to his home in Troy for a rest, he was called upon at short notice to substitute for Eric Dressler, juvenile of the Proctor Players at Albany, in the leading role of "Experience", and did splendidly. Mianna Gombell, now appearing in "Listening In" at the Bijou Theater, New York, played opposite Mr. Velsey in the production and was high in her praise of his work.

Frank Powell started to learn how to wield a brush at the age of eight in his uncle's studio in New York City, where he spent ten years. About that time he wanted to act and also wanted to paint, so he played the game both ways. He would act in the winter and paint scenery during the summer. He made his start in the show business at the age of four years, playing child parts at Daly's Theater, New York City, under Augustin Daly's direction. Mr. Powell has traveled with such well-known stars as Thos. W. Keen, Modjeska, Lewis Morrison, Edwin Rostell, Luke Cosgrove and others. While with Mr. Cosgrove he was his understudy in "The Merchant of Venice" and "The Bells". When permanent stock became so popular all over the country he drifted into that field and has painted stock productions in most of the larger cities in the United States, Canada and Mexico. He joined Gene Lewis and Olga Worth about 1915 and has been with that company ever since.

It is Edward Clarke Lilley's contention that you can't run a stock company in any theater and make money with poor plays and a poor cast. "Good plays are just like good hooks, a good piano, good shoes or good anything else," he says. "They cost money; they cost more money than mediocre articles. You must spend your money to secure good goods; the people will buy them and go away satisfied. The task of keeping a stock company together week after week is something more than the selec-

tion of plays. The play must be well cast. The question of type is one of the utmost importance. For years actors have been specializing in certain parts; this is particularly noticeable in the present stock companies. The leading man and the leading woman will generally be seen in the leading male and female role; and then comes the second man, the juvenile, the ingenue and so on down the line. But as a general rule I see that my players are cast (when thoroughly going over the manuscript) according to the characters they fit."

Adelyn Bushnell, well-known stock leading woman, joined the Boston Stock Company at the St. James, January 1, opening in "Wedding Bells". Miss Bushnell, who recently closed her stock company at the Jefferson Theater in Portland, Me., was formerly leading woman of stocks in Toronto, Can.; Utica, N. Y.; Somerville and Milleden, and has a host of friends in and around Boston. Her opening at the St. James on Monday was an auspicious event and she was warmly welcomed. Dramatic critics of Boston devoted several columns to praising the Boston Stock Company and the fortunate engagement of Miss Bushnell. The cast of players at the St. James includes Walter Gilbert, Edward Barney, Mark Kent, Anna Layng, Harold Chase, Houston Richards, Lucille Adams, Ralph Remley and Viola Roach. Addison Pitt is stage director. George A. Giles is the managing director, and the St. James is managed by Robert Sparks, the youngster who promoted the Union of East and West Little Theater Movement in Washington last year.

For their eighteenth week in stock productions at the Bijou Theater, Woonsocket, R. I., the Leon E. Brown Players offered "Three Wise Fools". Elinor V. Arnold, in The Woonsocket Call, says of the performance:

"Amy Dennis, as Sydney Fairchild, the ward of the 'three wise fools', makes the most of her opportunities in the part and incidentally wears some very becoming gowns. Earle Mayne, Robert Fay and Frederick Allen present an interesting group of character drawings as the 'Three Wise Fools', each characterization distinctly different from the other and blending into a stage picture convincingly real. Hooper L. Atchley, who for the past few weeks has been seen in older characterizations, is himself once more as the youthful Gordon Schuyler, playing it with all the energetic enthusiasm and optimism the author could have wished. The other members of the cast make the most of the parts assigned to them and it is safe to predict that 'Three Wise Fools' will prove one of the most enjoyable dramas yet presented by the Brown Players."

"Friday the Thirteenth" was the New Year week's offering of the Permanent Players in Winnipeg, Can., and was presented in convincing style according to The Manitoba Free Press, which says the Milton Goodhand play is a mystery drama which keeps one on the edge of the seat for the greater part of the two hours the show lasts. In his review of the performance the local critic says:

"George Earle, besides being the director, fills the role of the 'Jones' admirably; he knew his lines (which is more than can be said of other members of the company this week, something unusual), and spoke them with clearness and authority. Arthur Edwards, under suspicion, but whom you warm up to as the evening wears along, handled his situations with skill, concealing the action of the play with remarkable mystifying enjoyment. Belva Morrell was quite the most striking figure, handling the man who was wooing her for her charms with the air of a duchess and the pert ways of a miss who knows with assurance when a man truly loves her. Jack McClellan, who had proposed to the lady nineteen times with-

(Continued on page 97)

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BUSINESS REPORTED GOOD FOR BRUNK

Much Opposition Encountered in Southern Texas, But Patronage Holds Up

With ideal weather, good business and the feeling of good fellowship prevailing Brunk's comedians are enjoying life in Southern Texas. Three days preceding Christmas the company took a layoff and scattered to the four corners, the majority driving to Galveston to visit and get a look at the gulf. They report a grand time. Harve Holland says that the water did not agree with him; however, he would like to play Galveston an indefinite engagement as he says he could get by very nicely without water. Christmas Day found everybody back on the job. The feature of the day was the elaborate banquet given by the company by Mr. and Mrs. Fred Brunk. Thirty folks were present and they all enjoyed one grand feed, some nice presents were exchanged and a good time in general was had. Following the banquet the auto-owning members of the company brought their cars into use and took the rest of the company for a ride around Lake Shore drive. On this drive Fred Brunk discovered a flock of birds which resembled ducks, but which proved to be blackbirds. However, later in the week he redeemed himself by bringing back a duck for everybody on the show and another feast was had. The company agreed to give the "Mighty" Brunk the far-lined bathtub for being the champion hunter.

The winter business is up to expectations thru this section even with all the opposition at this time of the year. It seems like all the tented organizations in the country have drifted into this particular section. I can name twenty-five of them within a radius of 150 miles, and as far as I know they are all doing fairly well. Seems like Patterson James is having a hard time finding a good show in New York. Wonder how "Toby" would go there? It's Fred Brunk's idea to have a play written with "Old Man Toby" and the five little Tobies. They like it in Texas. We've even had a few ribbon salesmen from "Nu Yok" in to see the show that "eat it up". Why don't you take a little vacation and run out to Texas, Mr. James? You might find something of interest. It's a cluck we will try and entertain you, as nearly all the actors have cars; hunting is fine and the weather can't be beat. Trooping under canvas is not bad. Our happy family is hitting around the fifteenth week with good prospects for a continuation. Very few changes have been made. The personnel of the company is as follows: Mr. and Mrs. Fred Brunk, Harve Holland, Jess Hall, Floyd Haas, Happy Huettt, Riley Meyers, Billie Bartine, Paul Biedelman, Phyllis Smiley, Enna Holland, Irene Jones, Mabel Bartine, Pearl Thomas and Edna Haas. The orchestra includes Ralph Farrar, Jack Cory, Thomas Brennan, Miley Thomas, Allen Hendricks, Roy Davis, Otto Davis and Junior Holland. Paul Biedelman is lot superintendent, Sam Ensell boss canvasser with six assistants and Otto Davis and Jack Freeman props.—H. H.

NUTT PLAYERS WELCOMED BACK TO MOBILE, ALA.

The report reaches us that theatergoers were sincerely glad to welcome the Ed C. Nutt Players when this aggregation of popular show-folk arrived in Mobile, Ala., just before Christmas and that the efforts of this company to put on clean comedy and dramatic bills are appreciated as evidenced by the large audiences that have attended the performances since the beginning of the engagement. All the Nutt people are well known to Mobilians and have formed many friendships in that city. The players are of a high type professionally and socially and they have provided South Mobile with a delightful community theater at a very nominal price. Members of the acting cast are: Charlie Monroe, Al Kulpe, Roland Sedgewick, Dot Chase, Vids Sedgewick, Billie Lee, Merab Hencliff, Baby Marian Schwaib and others. The crew includes J. F. Warren, stage carpenter; Jack Hutchison, prop; O. Burnett, assistant carpenter; L. Watson, canvas. The band is under the direction of William Schwaib. W. E. Jack is business manager and Mrs. L. Kulpe and Mrs. Miller are in charge of tickets.

FEAGIN STOCK COMPANY

Offers "Thorns and Orange Blossoms"
—Capacity Audience Sees Presentation

"Thorns and Orange Blossoms" was last week's offering by the Feagin Stock Company. The play is one that cannot endure any serious shortcomings in production; it must be staged pretty nearly all right or it will fail. The performance in its entirety was admirable and generally smooth and the work of the various members made a distinct impression on a capacity audience. J. Lawrence Nolan, leading man, played the part of the young nobleman, Lord Ryvers, who marries beneath his station, unknown to his family, a country miss who is taught to hate nobility and believes her husband to be a struggling artist. He was particularly strong in his scenes with Oscar Carston, a heavy part played by Joe Williams. Elizabeth Lewis was assigned the role of Dowager Lady Ryvers, who discovers her son's marriage and plans to compromise the young wife, Violet (Grace Feagin), and bring about a separation. Her plan succeeds until the intervention of Tommy Swift (Bob Feagin), an American commercial drummer, who succumbs to the love of Lord Ryvers' sister (Pearl Mosler), who brings the estranged lovers together. Leo Mosier made a good Sir Hubert Hays and doubled the part of Ferguson, the footman. Various changes of gowns were made by the female members of the company. A singing specialty was interpolated by Bob and Grace Feagin and splendidly done.

BULMERS LEAVE SWAIN

H. P. Bulmer and wife, Myrtle Vinton Bulmer, who closed a season of ninety weeks with the W. I. Swain Show No. 1 at Lexington, Miss., December 16, have returned to their home, 810 East 33rd street, Minneapolis, Minn., until the opening of the spring season. On their way north the Bulmers spent a day in Memphis, two days in St. Louis and a few hours in Mr. Bulmer's old home town, Winchester, Ill.

Let's all preach, breathe and sing optimism in 1923.

QUALITY PLAYERS

Booked Up Until April—Nat C. Robinson Joins Cast

The Quality Players (Billie Neff and Bob Leffers, managers) opened at Lawton, Ok., Christmas night to a turn-away business, it is reported. Lawton being an Army Post, the company's presentation of "Tomorrow", a play by Eugene McCaffrey, was witnessed by many officers and their wives and pronounced by them and the patrons of the Dome Theater to be a treat. Babe Holtman, the charming little ingenue, gave a beautiful and pleasing portrayal of a child of the sea. Mae Marsh gave a character drawing that was wonderful. Billie Neff and Bob Leffers offered a double vaudeville number that was a hit. Eddie Mack in song numbers was graciously received. Master Holtman, in child characterizations, was a hit with all the young folks. This company has return dates in most of the houses it has played. A new member has been added to the company in the person of Nat C. Robinson, well known in the West and South as a stock actor. His first appearance was Christmas night and he is said to have given a pleasing characterization in the company's feature play, "Tomorrow". After the performance on Christmas night a mammoth Christmas tree was uncovered at a local hotel and everyone was remembered by Santa Claus. Then a big banquet was served and all the participants, including the members of the company and the manager of the Dome Theater and his wife, voted it a merry Christmas. The company is booked up until April 1.

MYERS BROS. IN FIRE

According to a letter signed Claude Vaughn, the Myers Bros.' Circus and Myers' Egyptian Stock Company were destroyed in a fire which swept a section of Zeigler, Ill., Friday afternoon, December 29. The stock company was to have opened in Cleburne January 3, according to Mr. Vaughn, and the new scenery, etc., which had just arrived from the studio, was destroyed. Circus tents, seats, one circus wagon, one stock wagon and two trained dogs were also destroyed, the letter says.

HAZARDOUS TRIP FROM ROSENBERG TO HOUSTON

After Russell Anschell, of the Universal Theaters Concession Company, of Chicago, visited Copeland Brothers' Tent Show at Rosenberg, Tex., Ed Copeland suggested that he drive him back to Houston. Here Mr. Anschell had an experience that he will never forget. Mr. Copeland got his car ready and they started for Houston. The party consisted of C. C. Copeland, Ed Copeland, owners of the show; Dick Sherwood, leading man, and Russell Anschell, of Chicago. For some reason luck was against them, as after they had driven only six miles to Richmond they blew out a tire. After getting this fixed they started down to the ferry across the Brazos River which is taking the place of the bridge that was washed out. On approaching the ferry a very steep incline is encountered. On this incline Mr. Copeland's car became uncontrollable and he went smashing down the hill into the engine house of the ferry. The only damage done was a broken fender and hub cap. After getting on the other side of the river another steep incline was encountered. Here Mr. Copeland got a running start, but before reaching the top the engine in car died and started backwards down the hill at a terrific rate of speed. Here it was a choice of smashing into the rail of the boat and stopping the car or running into the river. Mr. Copeland hit the rail. The car straddled the rail and came within a hair's breadth of turning turtle with Mr. Copeland in it. It took seven men and two mules over two hours to get the car off the ferry and up the hill. After Mr. Copeland paid off the mule driver they journeyed on to Houston. The only other trouble encountered was another blowout. After the accident Mr. Anschell said it was the closest shave he ever had and further said after this he would be sure there was a bridge instead of a ferry to cross before he started touring again.

Business on the show is very good and the show will stay open all winter. "Frozen Sweets" are sold on the show between acts.

"ON THE LEVEL" MAKES BIG HIT IN CINCINNATI

The bitter feeling of the police against ex-crooks supplied the theme in "On the Level", a sketch presented by Herschell Weiss and Company at the Empress Theater, Cincinnati, Sunday night, December 31. The allotment of parts was judiciously contrived and there resulted a well-balanced performance that brought several curtain calls. Herschell Weiss has been a liberal contributor of good character parts during the twelve or more weeks' tenure of his rotary stock company in the suburban houses in and around Cincinnati, but nothing that exceeded his forcefully done Police Chief. He was the strong-willed Chief Market every inch of his 5 feet and something and won distinction for his work. May Plummer, as Fannie Wilson, the newspaper woman, more than held her own in the exchange of sarcastic repartee with the hard-boiled Chief, and there was a decided ring of sincerity in her defense of Kid Nichols, the ex-convict, as portrayed by Robert Toepfert, whose trail for a time was marked by the term he served in jail.

OBRECHT IN MINNESOTA AFTER PLAYING DAKOTAS

The Obrecht Stock Company is touring Minnesota after playing North and South Dakota, in which State business was fair considering the bad climatic conditions, etc. Manager Christy Obrecht anticipates better patronage in Minnesota. The company has been out nineteen weeks and the roster remains the same. It is the plan of Mr. Obrecht to remain in Minnesota until the latter part of May, then open under canvas and play Wisconsin and Minnesota, where the show is well known. The members of the company are: Christy Obrecht, Katherine Obrecht, Carl White, Howard Stillman, Jim Daugherty, of the well-known Daugherty Stock Company; Hattie Daugherty, Forrest Smith, Zaida Marston and Dorothy Smith. Jerry Ketchum is handling the advance, having replaced Burt B. Hall. Special scenery is carried and the vaudeville between the acts is said to be the best and strongest the Obrecht Stock Company has ever carried. A concert is given every Saturday night. The featured comedian, Toby Smith, delights the audiences with his singing specialties.

ALINE NEFF IMPROVING

Aline Neff, who withdrew from the cast of "Over the Hills to the Poorhouse", in which she was featured, December 1, has been at home in Pittsburg ever since. Her health, which was poor when she left the company, is greatly improved. She has been the recipient of many floral gifts from friends during her illness.

CALLAHAN IN FLORIDA

Chicago, Jan. 5.—The Callahan Dramatic Company, of which Arthur Callahan is manager, is playing Florida territory for the first time and the management reports a satisfactory business. Mr. Callahan is using "The Girl He Married", of which Glenn Beveridge is author, as a feature play.

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A real feature. Comedy Singing, Talking and Roller Skate Dancing. Entire change for week.
FRED—Character, Comedy and General Business. Union Stage Carpenter. Age 38; height, 5 ft., 10 in.; weight, 155.
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EDNA—Character, Comedy and General Business. Age 33; height, 5 ft., 4 in.; weight, 110.

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Musicians that double Band and Orchestra, Man for Harris and St. Clair, Man for Marks; both to double Band. Colored Musicians for Jazz Band to double Stage. Show opens in April. Nothing but real performers wanted.
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AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY
AND CHAMBER MUSIC AND CLASSIC DANCING
By IZETTA MAY McHENRY

MUSIC WEEK

May Be Observed Nationally

A Questionnaire Discloses Strong Interest in Such Observance

Thruout 1922 the National Bureau for the Advancement of Music received so many letters from prominent men and women interested in the advancement of music urging national observance of Music Week that C. M. Tremaine, director of the bureau, decided to learn the sentiment of the public and sent out a questionnaire to Music Week committees. According to the bureau records, Music Weeks have been held in 94 cities up to the present year, and many others are planning celebrations during the early spring. The questionnaire sent to the various Music Week committees was aimed to ascertain whether Music Week would be held annually, how many desired a National Music Week and what time of the year was considered most favorable for this event. Sixty sets of answers were received, indicating a desire for a National Music Week observance, but there was a difference of opinion as to a suitable time. The month of May received the largest number of votes as the most appropriate season.

The various committees supplied interesting information as to the good effect obtained thru local observance of Music Week. In several instances it was reported that, thru Music Week celebrations, municipal officials had been convinced of the importance of music to the city and in this way larger appropriations had been made for free band concerts during the summer.

Mr. Tremaine and his co-workers in the National Bureau for the Advancement of Music are at work making further plans toward a National Music Week, and it may be that President Harding will be asked to issue a proclamation. As the work progresses further announcement will be made in these columns.

CHOPIN PROGRAM

Fourth in Masters of Music Series, by Ernest Hutcheson, Pianist

New York, Jan. 1.—An audience completely filling Aeolian Hall and the entire stage surrounding piano and artist met with Ernest Hutcheson Saturday afternoon when he gave the fourth of his programs devoted to the five great masters of music. If one could forget his splendid depictions of Bach, Beethoven and Schumann, which preceded this, and recall only his performance of Saturday, Hutcheson could be classed particularly as a Chopin authority, for his renditions and interpretations were as near perfection as possible. His ideally arranged groups consisted of Fantasia Opus 49, Ballade in F Major, Nine Preludes from Opus 28, Nocturne in F Sharp Minor, Scherzo in B Minor, Valse-E Minor, Three Mazurkas Opus 32 and Five Etudes from Opus 10 and 25. Upon request he repeated the Etude No. 6 in the last group and also added several more, including the familiar Minute Waltz and the popular Polonaise. On January 20 he will complete the series with a program of Liszt compositions, and to whom Hutcheson ascribes the final place among the great piano composers.

FIVE CONCERTS

To Be Given by New Buffalo Symphony Orchestra

Plans have been completed for the first full season of the new Symphony Orchestra of Buffalo, N. Y. The first concert is scheduled for January 11, and there will be four other concerts which will take place February 11, March 11, April 8 and May 6. All the concerts will be given in Elmwood Music Hall, and thru an appropriation of \$4,500 made by the City Council the management of the orchestra has been enabled to materially decrease the price of the series and single tickets can be obtained for 50 cents, with prices in proportion for season tickets.

JOHN ALDEN CARPENTER UNDERGOES OPERATION

Chicago, Jan. 5.—John Alden Carpenter, composer, playwright and society man, is recovering in St. Joseph's Hospital from the effects of a minor operation performed several days ago. He is said to be rapidly improving. Mr. Carpenter, who wrote the opera, "The Birthday of the Infanta", produced by the Chicago Grand Opera Co. two years ago, is a Chevalier of the Legion of Honor, president of the Arts Club and has had the degree of Master of Arts conferred on him by Harvard University.

ERNEST SCHELLING

To Be Heard in Three New York Recitals

In the New York Town Hall the afternoons of January 23, 30 and February 6 three programs of piano concertos are announced by Ernest Schelling, the American pianist. Mr. Schelling will play with the New York Symphony Orchestra, under the direction of Rene Pollard. These afternoons will be looked forward to not only by music lovers, but by students of music as well.

POST-SEASON TOUR

Of Chicago Civic Opera Company Is Again Curtailed

Chicago, Jan. 5.—The post-season tour of the Chicago Civic Opera Company has again been cut, this time one of the remaining four weeks having been lopped off. Now, instead of the customary ten weeks' tour it has been cut down to three weeks. Cleveland and Detroit have been dropped from the itinerary, owing to the fact that satisfactory guarantees from those two cities were not forthcoming.

The shipping of scenery to Boston will begin next week, under the supervision of Harry W. Beatty, technical director. The scenery of all of the operas to be presented in the East has been so constructed that it will telescope, to meet the needs of smaller theaters than the Auditorium, and yet lose none of the sought for effects. The tour will open in Boston January 22 with "Aida", with Marshall, Raika and Van Gordon. Amelita Galli-Curci and Ina Bourskaya will leave immediately after the Chicago season to join the Metropolitan Opera. Feodor Chaliapin, the marvelous Russian basso, will then also have finished his engagements with both the Chicago and New York organizations and will not be heard with the Chicago company on tour. Tito Schipa and Florence Macbeth will join the Chicago company in Boston for one performance of "Rigoletto". The other stars who will be heard during the Boston engagement are: Mary Gordon, Edith Mason, Rosa Raika, Claudio Muzio, Cyrena Van Gordon, Charles Marshall, Cesara Formich and Virgilio Lazzari.

TOSCHA SEIDEL,

Violinist, Returns From Triumphs Abroad—Repeats Former Impressions

New York, Jan. 2.—For the first afternoon concert of this new year in Carnegie Hall yesterday, Toscha Seidel, violinist, fresh from nearly two years' playing and successes abroad, was greeted vociferously thruout his two-hour program by a fair-sized audience. Handel's Sonata in E Major furnished his good beginning which he followed with Bach's "Chaconne" for violin alone. For this he took "his own sweet time", but it was not to be wondered at when its difficulty in execution is considered. Kreisler's arrangement of Pugnani's "Praeludium and Allegro", Cecil Burtelich's "Indian Snake Dance", Auer's exquisite setting of Schumann's "Vogel als Prophet" and Moszkowski's "Guitarre" made up his third part, and the rest consisted of his own arrangement of Grieg's "Anitra's Dance". As customary these days, he was forced by his admiring and overzealous fellow countrymen to not only repeat several of the above, but add others, lastly even the "Eli, Eli".

MUSIC INDUSTRIES

To Aid National Thrift Week Observance

In a desire to aid in the observance of National Thrift Week, January 17 to 23, the Music Industries' Chamber of Commerce has prepared a number of advertising helps which can be obtained at very little expense at their office in West 40th street, New York City. Special advertising copy has been prepared, also window display cards, illustrated slides and booklets. In addition to this data for newspaper publicity, also for speakers on the subject, "The Musical Side of Franklin, the Father of Thrift", can be had entirely free of charge for use in Franklin Day programs. Thru this advertising matter the Music Industries is seeking to impress upon the people of this country the importance of music in providing wholesome amusement, entertainment and at the same time create a desire for the better class of music.

OPERA CHORUS FETED BY MISS VAN GORDON

Chicago, Jan. 3.—One hundred members of the chorus of the Civic Opera Company were guests last night at a banquet by Cyrena Van Gordon, in the Iron Lantern Restaurant, after the performance of "The Barber of Seville". Dr. Shirley B. Munns, husband of Miss Van Gordon, presided over the punch bowl.



GEORGES ENESCO

Composer and violinist, is appearing in the capacity of conductor with the Philadelphia Philharmonic Orchestra. He will conduct each of the concerts to be given during the absence of Mr. Stokowski, who is fulfilling several engagements in Europe.

JANUARY RECORD LIST

Contains Much of Interest to Music Lovers

For those interested in records of the best in music the Victor list for January will be most interesting, as many famous artists and musical organizations have made a number of new records. Lucrezia Bori has recorded the waltz song from "Romeo and Juliet". Then there is a record by De Luca from the opera, "I Puritani". Galli-Curci is heard in "Some Day He'll Come", from "Madame Butterfly". Helfetz has recorded Granados-Kreisler's "Spanish Dance". Maria Jeritza is heard in the well-known "Vissi d'arte" from "Tosca". Fritz Kreisler is heard in one of his own compositions. There is also Paderewski's record of the Hungarian Rhapsody No. 19, and Rachmaninoff plays Grieg's "Waltz and Eifin Dance". The New York Philharmonic Orchestra, with Mengelberg as conductor, has recorded Parts One and Two of Liszt's "Les Preludes". Also Stokowski and the Philadelphia Orchestra have recorded the "March of the Caucasian Chief", by Ippolitow-Iwanow. Another record has been made from the "Chauve-Souris", and this gives "Twas in the Month of May-Katinka" and "Chinese Bublikens".

CIVIC MUSIC LEAGUE

Completes Plans for Music Week in Minneapolis

James A. Bliss, president of the Civic Music League, has announced plans for Minneapolis Music Week, January 10 to 17. The week will be inaugurated with Chorus Day, January 10, when concerts will be given by the Apollo University, Odlin, Odd Fellows and Calhoun (the clubs at the public schools). On the second day a reception and concert will be given in honor of Henri Verbrugghen, conductor of the Minneapolis Symphony Orchestra, and Walter Damrosch, guest conductor. Thru the Theater Committee, theaters and moving picture houses will offer special music thruout Music Week. On January 16, which is to be known as American Music Day, the works of six Minneapolis composers will be presented in programs to be offered in the various concerts scheduled for the day. Fifty women's organizations will present special musical programs during the week, and the concert to be given by Paderewski in the Kenwood Armory January 17 will close Music Week.

After an absence of eight years Mischa Elman will be heard in San Francisco in two recitals, the first in the afternoon of January 21 and the second on the 28th of the month.

PAUL BENDER,

Metropolitan Opera Company Bass-Baritone, in Recital

New York, Jan. 4.—Carnegie was only "sparsely settled" yesterday afternoon when Paul Bender, bass-baritone of the Metropolitan Opera Company, gave an entire program of German songs by Schubert, Brahms, Hugo Wolf and Carl Loewe, four in each group.

Upon the next concert appearance of this much-acclaimed grand opera star it is hoped that a more varied program showing more versatility will be offered by Mr. Bender, and if so, no doubt a much larger audience will be on hand with spontaneous applause, which was lacking yesterday.

MANY CITIES

To Observe MacDowell Memorial Week

The music division of the General Federation of Women's Clubs, under the direction of Mrs. Marx E. Oberdorfer, of Chicago, in connection with its plan to arouse more interest in the music of our own composers, is instituting the observance of MacDowell Memorial Week in America which will include special musical services on January 21, which is the date of the death of the American composer.

MYRA HESS

This Week's Soloist With New York Philharmonic

New York, Jan. 8.—For the pair of concerts to be given in Carnegie Hall Thursday evening and Friday afternoon of this week by the Philharmonic Society, with Henry Hadley, conducting, the distinguished English pianist, Myra Hess, will be the soloist.

Artists' Directory
FLORENCE OTIS
HARRIET CASE
JEAN A. STOCKWELL
JOHN WARREN ERB
LEILA TOPPING
GRETA, Soprano
META SCHUMANN
DICIE HOWELL

MUSICAL EVENTS IN NEW YORK CITY

JAN. 10 TO JAN. 24, 1923

- AEOLIAN HALL
10. (Aft.) Piano recital, Erno to Brunnen.
11. (Aft.) Song recital, John Charles Thomms, for benefit of Reconstruction Hospital.
12. (Eve.) Concert, Bishuco Trio.
13. (Aft.) Piano recital, Ignaz Friedman.
14. (Aft.) New York Symphony Orchestra.
15. (Aft.) Violin recital, Carmine Fabrizio.
16. (Eve.) Cello recital, Felix Salmoud.
17. (Aft.) Concert, Flozazy Quartet.
18. (Eve.) Concert, Singers' Club of N. Y.
19. (Aft.) Piano recital, Augusta Cottlow.
20. (Eve.) Piano recital, Ernest Hutcheson.
21. (Aft.) Violin recital, Paul Kochanski.
22. (Aft.) Concert, Nordset Trio.
23. (Aft.) Piano recital, Gionar Novaes.
24. (Aft.) Piano recital, Ruth Clug.
CARNegie HALL
10. (Eve.) Banks Glee Club.
11. (Aft.) New York Symphony Orchestra.
12. (Aft.) Philharmonic Society.
13. (Aft.) New York Symphony Orchestra.
14. (Aft.) Recital, Isadora Duncan.
15. (Aft.) Philharmonic Society.
16. (Aft.) Piano recital, Ely Ney.
17. (Eve.) Song recital, Elena Gerhardt.
18. (Eve.) Song recital, Margaret Matzenauer.
19. (Aft.) Philharmonic Society.
20. (Aft.) Violin recital, Erna Rubinstein.
21. (Aft.) Joint recital, Louise Homer and Louise Homer-Stires.
22. (Eve.) City Symphony Orchestra, Darius Milhaud, soloist.
TOWN HALL
10. (Eve.) Song recital, Tom Williams.
11. (Aft.) Violin recital, Jean Manen.
12. (Aft.) Concert, Society of Friends of Music.
13. (Eve.) Benefit Concert, Gabrilowitsch, Borissoff and others.
14. (Aft.) Piano recital, Raymond Havens.
15. (Eve.) Song recital, Mme. Clara Clemens.
16. (Eve.) Song recital, Estelle Laiken.
17. (Aft.) City Symphony Orchestra, Dirk Foch, conductor.
18. (Eve.) Song recital, Mme. Minna Kaufmann.
19. (Aft.) Piano recital, Harold Bauer.
20. (Aft.) Concert, A. Friedman, baritone; Anna Blumfeld, pianist; Isador Strasser, violinist.
21. (Aft.) Violin recital, Jacques Thiband.
22. (Aft.) Recital, Mme. Carreras.
23. (Eve.) Recital, Enecco.
24. (Aft.) Ernest Schelling, with N. Y. Symphony Orchestra.
25. (Aft.) Amy Grant's Opera Recital.
26. (Eve.) Violin recital, Genna.
27. (Eve.) Song recital, Lucille deVescovi.

CONCERT AND OPERA NOTES

Mieczyslaw Munz, Polish pianist, will be heard as soloist with the New York Symphony Orchestra for the Sunday afternoon concert in Aeolian Hall January 14, directed by Albert Coates, guest conductor. Cash prizes amounting to \$1,000 are to be offered by John Hamrick, manager of the Blue Mouse theaters, in a "popularity" contest, in Seattle, Portland and Tacoma, the contest open only to permanent residents of the three cities.

COMMUNITY MUSIC ACTIVITIES

In an endeavor to aid in a campaign for the production of light opera, the Vincennes Community Service presented Arthur Penn's "Yokohama Maid" at the Pantheon Theater, Vincennes, Ind. The production was staged under the direction of Charles G. Tingle, music organizer for Community Service, and the members of the cast included Robert Bierhaus, Roy Jackman, Hubert Rice, Mrs. C. C. Hayden, Christine Wagner, Mrs. Harry Ritterskamp, Jesse Roubeluch and W. J. Duncan.

The Community Choral Club, a group of Negro singers, attracted an audience of 2,000 to a recent community sing given at the Court-house in Augusta, Ga., under the auspices of the Negro Community Service. The program included several "Spirituals", also the singing of "America" and "The Star-Spangled Banner".

MOTION PICTURE MUSIC NOTES

Included in the musical program at the New York Capitol Theater this week is an original composition, called the "Capitol March", written by Erno Rapee, conductor, and William Art, associate conductor of the orchestra. The composition has been dedicated to Managing Director S. L. Rothafel, who is conducting the orchestra for this number.

The "Robespierre" overture, by Litoff, opens the musical program at the Rialto Theater, New York, this week. The Serova Dancers are presenting their "Chopinians" dances as another important feature of the music program.

ADDITIONAL CONCERT AND OPERA NEWS ON PAGE 93

Directory of Music Teachers
BECKER GUSTAV L., PIANIST
ARTHUR PHILIPS
HERBERT WILBER GREENE
FLUTE INSTRUCTION, Boehm or Old System.

Directory of Music Teachers

Edoardo Petri, Teacher of Singing. Endorsed by the Greatest Artists.
Carmen Ferraro General Manager and Artistic Director
MONTAGUE BARNES JAMES T. TEACHER OF SINGING.

IVA KRUPP BRADLEY Teacher of Rosamond Whiteside, Joe Fogarty. THE CORRECTION OF MISUSED VOICES.
GENOVA J. ARMOUR TEACHER OF SINGING.
GALLOWAY FLORENCE WELLS, SOPRANO Teacher of Singing, Languages.

WALTER S. YOUNG, Teacher of Singing
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W. WARREN SHAW TEACHER OF ETHELYND TERRY (Music Box Review).

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MUSICAL COMEDY

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Conducted by GORDON WHYTE

(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

ZIEGFELD IMPROVES

Immediate Operation for Gall Stones Was at First Thought Necessary

New York, Jan. 6.—Florenz Ziegfeld, Jr., producer of the "Follies" and other musical shows, is ill at St. Bartholomew's Hospital. He is suffering from gall stones, according to X-Ray pictures taken Thursday. Since yesterday, when his condition was pronounced as serious, Mr. Ziegfeld has improved and there is now a good chance that an operation will not be immediately necessary. He is now planning to leave here tomorrow for Chicago to witness the opening there of "Sally", and in order to avoid mishaps will take his physician, Dr. Joseph Wagner, on the trip with him.

Mr. Ziegfeld was taken suddenly ill at his home at Hastings early Tuesday morning and his physicians decided to remove him to the hospital. Then X-Ray pictures were taken and revealed the source of the trouble. Precisely what this was had puzzled the doctors and at one time they diagnosed the complaint as something else and were inclined to believe that a major operation would be necessary.

Ziegfeld had been in severe pain and was constantly attended by his wife, Bittie Burke, and his daughter, Patricia. He told reporters that this illness is the first he has ever had.

"KISS ME" CALLED OFF

New York, Jan. 5.—Due to a financial mixup, "Kiss Me", a musical show which was rehearsing here, was called off this week. The piece was being produced by the Virginia Producing Co., in which Jack Curtis was apparently the mainspring, with George Whiting also interested.

Curtis wanted to declare everything off on a basis of one week's salary to the cast and chorus. Equity holds that two weeks' salary is due. The chorus members have received one week's pay and the matter of the balance is in Equity's hands.

Among those in the cast were Vinton Freedley, Sadie Burt, Sidney Phillips, Janet Adair, Irving Edwards, Rose Morrison, Japple Murdoch, with Sammy Lee staging the numbers and Nat Phillips producing the book.

It is possible that a Broadway producer will take over the show, as several of them have watched it in rehearsals and were favorably impressed.

TINNEY FOR VAUDEVILLE

New York, Jan. 8.—Frank Tinney will close his season in "Daffy-Dill" at the Broad Street Theater, January 13. He and his wife are arranging to make a tour in vaudeville shortly after closing with the show. They will appear in an act which, besides giving the comedian a chance to do his monolog, will have several musical numbers. Before Tinney went into musical shows he was an established favorite on the variety stage.

FRENCH COMIC OPERA COMING

New York, Jan. 7.—A French comic opera company is due to arrive here tomorrow aboard the Homeric and make a tour of Canada and the United States under the patronage of the French Ministry of Beaux Arts. The tour will start at the St. Denis Theater in Montreal, Can., January 15. The tour is being booked by the Shuberts and will be under the direction of J. A. Ganvin, who performed a similar office for Mme. Sorel and her French company.

Among the singers in the company are Mlle. Bachelet, M. de Laquerriere, Mme. Leo Demoulin, M. Andat and M. Rotand. M. Jacquet will be the musical conductor.

BIG HIT IN AUSTRALIA

New York, Jan. 5.—According to cable advice received here this week, "The O'Brien Girl" has made a big hit at the Princess Theater, Melbourne, Australia.

This show was presented in Melbourne by Hugh Ward, in association with Sir Benjamin and John Fuller. Ward also has the Australian rights to "The Last Waltz" and "Little Nellie Kelly" and will make productions of them shortly.

THEATRICAL
ST. DENIS HOTEL, DETROIT, MICH.
Special Rates to the Profession.
JAS. J. HOLLINGER

PLAN TO BRING HAREM HERE

New York, Jan. 5.—R. H. Burnside, general manager of the Hippodrome, is busy on a deal to bring the ex-Sultan of Turkey's harem to this country as an attraction for the Hippodrome.

Charles Bornhaupt, representative for H. B. Marinelli, has sailed for Europe with a definite offer to bring the harem beauties over. It is said that several of the ex-Sultan's wives have evinced a keen desire to see America and Burnside has hopes of being able to clinch the deal. It is said that if the offer is considered by the ex-Sultan and his wives, the Turkish government will place no obstacles in the way of their leaving the country.

HIP. DIVER ROBBED

New York, Jan. 5.—Dorothy Campbell, a diver at the Hippodrome, was robbed of a lot of trinkets and photographs when burglars entered her apartment at 256 West Forty-fourth street, Wednesday night, during her absence. The thieves overlooked a quantity of jewelry, \$150 in War Savings Stamps and nearly \$100 in cash. No trace of the robbers has been discovered.

TO RESTORE "LOLA"

New York, Jan. 5.—William Morris, who was seen here last season with William Gillette in "The Dream Maker", has left for Hartford, Conn., to restage "Lola in Love". This musical show is headed for Broadway, but revisions in the book and the numbers will be made before its opening here. Reports from the road are to the effect that "Lola" has great possibilities for success in New York.

"OUR NELL" CLOSING

New York, Jan. 5.—"Our Nell", the musical satire on melodrama which has been playing at the Nora Bayes Theater for the past few weeks, will close tomorrow night.

This piece was originally in the hands of E. Ray Goetz, but he let it go during rehearsals and it was taken over by Davidow and LeMaire, George Gershwin and some others who invested small amounts. The total amount of money put into the show was small and the running expenses were not big, but the theater and the percentage allowed the attraction resulted in its being taken off. Business has not been very good from the start, but in the opinion of the wisecracks the show had an excellent chance to succeed had it been in the proper house.

"POLLY" REVIVED IN LONDON

London, Eng., Jan. 3.—"Polly", the sequel to "The Beggar's Opera", has been revived here at the Lyric, Hammersmith. This house was the scene of the record-breaking run of the latter piece and according to press reports "Polly" is likely to run as long. All are agreed that "Polly" is a charming companion piece to "The Beggar's Opera" and will rival it in popularity.

"THE SUNFLOWER" OPENS

New York, Jan. 5.—"The Sunflower", a musical comedy by Harry Delf, who is also appearing in it, opened out of town this week. Lew Cantor, a vaudeville agent, is presenting the piece. It marks his first entry into the "legitimate". The show will come to New York if it shapes up well on the road.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, January 6.

IN NEW YORK

Better Times.....	Hippodrome.....	Sep. 2.....	213
Blossom Time.....	Century.....	Sep. 29.....	494
Bunch and Judy, The.....	Globe.....	Nov. 28.....	49
Chauve-Souris (3d edition).....	Century Roof.....	Feb. 3.....	394
Clinging Vine, The.....	Knickerbocker.....	Dec. 25.....	17
Gingham Girl, The.....	Earl Carroll.....	Aug. 23.....	155
Glory.....	Vanderbilt.....	Dec. 23.....	17
Greenwich Village Follies.....	Shubert.....	Sep. 12.....	137
Lady in Ermine, The.....	Wilda Bennett.....	Oct. 2.....	116
Little Nellie Kelly.....	Liberty.....	Nov. 13.....	66
Lisa.....	Daly's.....	Nov. 27.....	50
Music Box Revue.....	Music Box.....	Oct. 23.....	90
Our Nell.....	Nora Bayes.....	Dec. 4.....	40
Sally, Irene, Mary.....	Casino.....	Sep. 4.....	148
Up She Goes.....	Playhouse.....	Nov. 6.....	75
Ziegfeld Follies.....	New Amsterdam.....	June 5.....	248

IN CHICAGO

Bombo.....	Al Jolson.....	Apollo.....	Sep. 22.....	115
Greenwich Village Follies.....	Great Northern.....	Nov. 27.....	48	
Music Box Revue.....	Colonial.....	Nov. 12.....	67	
Orange Blossoms.....	Illinois.....	Dec. 31.....	9	
Shuffle Along.....	Mittler and Lytes.....	Olympic.....	Nov. 12.....	67

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MUSICAL COMEDY NOTES

Edna Bates and George Sweet are with F. O. Coppius' company of "Lola in Love".

Vinton Freedley is in the cast of "Elate". He was last seen in "The World We Live In".

Sam Harrison, overseer of Ziegfeld's "Follies", is back at work after a slight indisposition.

Frances Ross will play the leading feminine role in Harold Orlob's production, "Take a Chance".

Harold Orlob has engaged Jean Newcombe for his musical comedy, "Take a Chance", now in rehearsal.

There is a report circulating around Times Square that a hotel will be built atop the New York Hippodrome.

Bob Lee, who was seen last season with "Shuffle Along", has joined a cast of "Liza", playing at Daly's Sixty-third Street Theater.

Harry Fender has signed a long-term contract with the Shuberts. He is now playing the part of Count Adrian in "The Lady in Ermine".

Trini, the little Spanish dancer, is preparing the numbers in which she is to appear in the new Winter Garden musical production. This show is now rehearsing at the Century Theater, New York.

Joseph Cawthorne, who was injured during one of the final rehearsals of "The Bunch and Judy", is now out of the hospital and has gone to his country home in New Jersey to recuperate.

Poris Landy, a member of the cast of "The Bunch and Judy", now at the Globe Theater, New York, was guest of honor at a New Year's Eve party given by fourteen young men and women of Scranton, Pa., her home town.

Eleanor Griffith, one of the leading women in "Springtime of Youth", has withdrawn from that company. She played two performances with the company in Boston in order to prove to the Bostonians that they could expect the original cast. Gladys Rogers has succeeded her.

Mitzl, now touring in "Lady Billy", will close in that show the middle of next month and return to New York. She will appear in a new musical play from the pens of Zelta Sears and Harold Levy, author and composer, respectively, of "Lady Billy" and "The Clinging Vine".

It is said about Broadway that "Diana Comes to Town" will go to the new theater that A. L. Erlanger and Flo Ziegfeld are making on the New Amsterdam roof. However, like many rumors, it may amount to nothing. The theater will be finished in about two weeks.

"The Gingham Girl" will probably be presented at the Garrick Theater in London, when that show opens there. Laurence Schwab, one of the producers of the show, will sail for London to close such a contract. At present the play continues indefinitely at the Earl Carroll Theater in New York.

Florenz Ziegfeld, Jr., announces that he will place tickets on sale at the New Amsterdam Theater box-office for his "Follies", to cover the next eight weeks' performances. This will bring the run of the "Follies" into March and will leave only three months for their out-of-town tour.

Grace Fisher, last seen in "The Love Mill", has arrived in New York from California, where she was sojourning with her husband, Ballard MacDonald. She spent some of her time in vaudeville, playing the Orpheum Circuit in her own act and also with Harry Carroll. Ballard MacDonald is well known as a scenarist and song writer.

Oliver Morosco renamed "The Little Kangaroo", and it is now known as "Lady Butterfly". The show opened at the Majestic Theater, Buffalo, N. Y., on New Year's Day. It was written by Clifford Grey, who adapted it from a play by Mark Swan, F. J. Randall and James T. Powers, and the music is by Werner Janssen.

FOURTH PROGRAM FOR RUSSIANS

New York, Jan. 5.—The fourth program of the "Chauve-Souris" was produced here last night. This will be the last change in the entertainment to be made before the company sails for the other side in May. Some of the old favorites are retained in the bill. New numbers include a group of Gypsy songs, "La Solree Intime", "Napoleon's Love" and "E Ukahlm", the famous Volga boatmen's song.

THE GUS SUN BOOKING EXCHANGE CO., NEW REGENT THEATRE BLDG., SPRINGFIELD, OHIO

Musical Comedy Owners and Managers Note. "3" Consecutive Seasons' Bookings, Sun and Affiliated Circuits. Attractions that have not played the territory and are really meritorious write, wire, phone where your attraction can be reviewed. Immediate booking follows if satisfactory. WANTED—Novelty Acts for our Fair Department. Write fully at once.

HAP AND FLO FARNELL are booked until May, 1924, on the Orpheum Time.

RED AND MARY DAVENPORT are reported doing nicely with the Harry W. Allen Revue on the Hyatt Time.

DON ADAMS, who recently closed with Jack Wald's "Darling Dollie" as principal comedian, has joined Hal Hoyt's "Hits and Misses" company in Springfield, O.

KARL WHITTEMORE, formerly in tabloid, is connected with the Maryland Amusement Company in Baltimore and also represents the Triangle Music Corporation of New York City.

W. BERT DENNIS closed with W. F. Bowker's "Naughty Naughty" Company in Joplin, Mo., January 7, and left at once for Los Angeles, where he opens for Dalton Bros., at the Burbank Theater.

CHAS. BENGAR has been with Bert Lewis' "Musical Whirl" Company for fourteen weeks and left southward with the company for the balance of the winter. He is still doing the old vendeville act.

BILLY GEE AND GEORGE LEVEY, after working part of the season with a burlesque show, have opened on the Fox Time with a double Hebrew comedy act. The feature of the act is their closing with a burlesque on a jazz band.

"THE GLOBE TROTTERS" Company is playing stock at the Princess Theater, Los Angeles, Calif., and the "Golden State Revue" is playing rotary stock around that city. Both companies are booked by the Golden State Vaudeville Exchange, of which R. E. Mack is general manager and C. L. Gustavus business representative.

BERT SMITH'S "Ragtime Wonders", which played the Bandbox, Cleveland, O., Christmas week, offered a much better performance than many of the Mutual attractions that played the former burlesque house, in the opinion of Flo Rockwood, "that different dancer", popular entertainer of Cleveland.

BILLY FARRELL, looking hale and hearty, arrived in Cincinnati for a visit with his folks and left for Marion, Ill., to join a stock company playing at the Straud Theater. As a comedian Farrell has a nice breezy style. His wife, who was recently discharged from the hospital, has been ordered to take a complete rest.

ALEX SCHWARTZ has a new soubrette on the job at the Lyric Theater, Seattle, Wash., Patsy Selmon by name. Jack LaMar is the new producing comedian, succeeding Lou Newman. Schwartz, an oldtimer at the burlesque game, has a tip top company dishing up stock burlesque at his popular Washington street playhouse.

A BIG SURPRISE was given the members of Pete Pate's "Syncopated Steppers" Company December 18, when Lillian Murry and Elmer Wright were married. Miss Murry is eccentric comedienne on the Pate show and her husband is stage manager and does general business. Mr. Wright is a brother to Walter Wright, also connected with the Pate show.

MARSHALL WALKER and his "Whiz Bang Review", after a run of fourteen weeks at the Strand Theater, Fort Arthur, Tex., opened an engagement of indefinite run at the Cozy Theater, Houston, Tex., December 31. The company numbers twenty people, including a feature quartet and jazz band. The organization is booked for a return date in Fort Arthur.

BOBBY FISHER'S "Peppy Steppers" Company, which has been playing a stock engagement at the Central Theater, Danville, Ill., left that place Saturday night, January 6, and four acts of vaudeville and pictures will be the policy of the house for the present. George Donahue and George Dunn, of the "Peppy Steppers", have organized their own company of twelve people and are going to play stock at the Strand Theater, Marion, Ill.

HAL HOYT'S musical comedy company, headed by Verne "Buzz" Phelps and Gene "Honey Gal" Cobb, is having the most successful engagement it has ever known. It is all due to the fact that this aggregation of entertainers is giving patrons of the Star Theater, Muncie, Ind., the best line of musical comedies they have seen in a long time. The company was booked at the Star for one week, but it has passed its fourteenth week and going strong.

MANAGER RUTLEDGE, of the Denver Theater, Ft. Worth, Tex., gave the members of the tabloid stock company playing that house the proceeds of the midnight shows on Christmas and New Year's Eve, amounting to \$24 for each member. Skeet Mayo and Piek Maloney have exceeded their seventeenth week at the Denver, and other members of the company are Chas. Scandlon, Marvin Green, Dot Willard, Jessie Erwin, H. W. New, scenic artist and bits; Bob Gaylor, musical director, and six chorus girls.

JACK PARSONS has finished his engagement at the Orpheum, Waco, Tex., and the house will change back to tabloid policy. M. O. Thomson, owner and manager, informs that only first-class tab. shows will be used, and capacity houses are expected. "Smiles an' Kisses", the product of the Universal Theatres Concession Company, of Chicago, are continuing to grow in popularity. The sales are getting larger every week.

TABLOIDS

(Communications to our Cincinnati Office.)

"FOLLY TOWN MAIDS", which just finished a successful twelve weeks' stock engagement at the Washington Theater, Eldorado, Ark., has been enlarged to sixteen people and opened a stock engagement at the Kyle Theater, Beaumont, Tex., on January 7. Manager Arthur Higgins says his company has been working continuously since July 11 of last year without losing a day. The principals are as follows: Earl and Patsy Miller, Madge Stewart, Olive Smiles, Lem Davis, Jack Vivian and Arthur Higgins. There are eight girls in line.

MEMBERS of Clark & Loker's "Musical Jollities" were given a party on the stage at the Gillis Theater, Clarksburg, W. Va., on the Saturday evening before Christmas by Manager Gillis. After the show the stage was cleared and a large Christmas tree was brought on with many presents for the members of the company. Mr. Gillis served as toastmaster and after the presents were distributed the theater orchestra played for dancing, while all present declared it was a fitting ceremony for "the end of a perfect week."

THE GRAND THEATER, San Antonio, Tex., opened December 31 to a capacity business. Six shows were given, including a Midnight Frolic New Year's Eve, and at no time during the day or evening was there a vacant seat available. They are playing stock tab. at a 10

and 20-cent admission. If Sunday and Monday are any criterion the house is sure going to be a winner. "Frozen Sweets" are being sold before each performance. Sales averaged 90 per cent of the people who entered the doors Sunday and Monday.

THE PEARL THEATER in San Antonio, Tex., is packing them for five shows daily. Tall Tellers, the manager, has organized a 10-cent policy of tabs and pictures. Mr. Tellers says the only drawback is that the theater is not large enough to accommodate the crowd that seeks admission. The patrons start lining up at 1 p.m., and there is a continuous line until 10 o'clock in the evening. "Frozen Sweets" are sold during the performances, and Mr. Price informs us that this product is going better than ever.

A NEW "SYNCOATED STEPPER" arrived on the Pete Pate (Syncopated Steppers) show now playing the Lyceum Theater in Memphis, Tenn., December 16 and proved to be the most loved member of the company. The new arrival is a seven-pound daughter born to Mr. and Mrs. Walter Wright at the Baptist Hospital, Memphis. Mrs. Wright is known in tabloid as Myrtle Marsee of the Marsee Sisters, and has given the baby the same name, Mitzie Myrtle Wright. Mr. and Mrs.

Wright have long been members of Mr. Pete's company, having joined last May after leaving the "Midnight Whirl" Company with Billy House.

GOLLIER'S Musical Comedy Tab. Show opened a three-week engagement at the Casino Theater, Ottawa, Can., last week and played to good houses. The chorus is of the pony type, neatly wardrobe and splendid dancers. The seven choristers work in fine harmony and apparently take a keen enjoyment in their various numbers. Collier himself puts over a blackface number with some quiet mirth-provoking drolleries. The show has splendid material in its chorus and with some changes in the principals would stand out prominently among the best. Script hills solely are being used by Owner Collier. Manager Pete Kehays, also owner of the Casino, spent a day in Montreal last week booking in a new show to follow Collier's Mus-Girls.

ROY HUGHES writes under date of January 1 from Pittsburg, Kan., that his show, "The Honeymoon Limited", is in its eighth week and doing very nicely. He also says the members of his company enjoyed a bounteous Christmas dinner given by Easley Barbour on the stage after the evening show. Presents were exchanged by the members of the company, which includes: Roy Hughes, principal comedian and manager; Ricca Hughes, characters and ingenue; Floyd E. White, straight man; Edna Mae White, prima donna; Bobby Whalen, juvenile; Ernie Devoy, general business; Edith Osborn, soubrette; Peggy Powers, Elizabeth Hawkins, Rex Dares, Ethel Kaster, Jean Moss, Fanny Wilkinson, Helen and Minnie Rose, chorus. Chas. Wilkinson is musical director.

FLO ROCKWOOD'S ENTERTAINERS put on a show for the Bayonet Club, Cleveland, Tuesday night, January 2, and on the program besides Flo Rockwood's Jazz Jammers, of five pieces, were Eva Smalley and Flo Yorke, Lillian May, toe dancer; Flozari, classical dancer; Wesley Barry, Al White and Mr. Warner, son of one of the Warner Brothers, film producers. Wesley Barry told many interesting stories of film life, which were greatly enjoyed. Miss Rockwood entertained for this club again Thursday night, January 4. Miss Rockwood and her company of entertainers arranged a big chicken dinner for Bert Miller's birthday and everything went off tip top. Mr. and Mrs. S. Faber, the latter known professionally as Mlle. DeBeverleigh, visited Miss Rockwood recently, en route from Wheeling, W. Va., to Toledo. The Fabers sold their home in Toledo and have gone to Montana.

BURLESQUE PATRONS attending the Olympic Theater, Cincinnati, last week were sent home with their sides aching and jaws sore from laughter as a result of the efforts of Billy Watson and members of his "Beef Trust" Company. Best of all about the show was the apparent determination of every member in the production to make the audience appreciate his or her efforts. On account of the show laying off in St. Louis this week, Mr. Watson left Cincinnati Saturday for his home in Paterson, N. J., and was replaced at the Olympic for two performances by Jules Jacobs, Hebrew comedian. Jim Rooney, Irish comic, stepped into Jacobs' place. Both worked exceedingly hard to capably fill their temporary assignments and succeeded without any trouble. Jacobs and Rooney were formerly with tabloid companies. Dick Griffin, another principal with the Watson show, is also well known in tabloid.

FOR THE RENDON MUSICAL COMEDY COMPANY, at the Hippodrome Theater, Louisville, Ky., Christmas and New Year's weeks were capacity in the way of business. Many gifts were exchanged by members of the company and all had a very enjoyable time. The roster of the company remains the same as the past few months, with the exception of one new girl. Bobby Allyn is still the principal fun-maker, with Fred Neeley doing second comedy and characters. Neeley's dance specialties are a big hit with the "Hipp." audiences. Hinghie Whittaker, straight man, always strives to keep Allyn and Neeley "with it". February 4 will find this company one solid year in the "Hipp." without losing a single day, a record, considering the fact that the theater was operating at a loss and business had to be built up from the beginning, it is said. Manager Billy Reardon saw what the house needed and by a policy of clean shows and better pictures the house now caters to the best class of people in the city. Jessie Lentz is chorus producer, with Helen Kepsch, Billie Cook, Alice Earl, Virgil Williams and Erma Kepsch in line. A big anniversary week is now being worked out.

RUBE WELCH'S "International Follies", which stranded in Halifax, N. S., after playing the Strand Theater, was due to (from your correspondent's point of view) first, bad luck; second, bad judgment—bad luck in that the company struck Halifax in one of its worst theatrical seasons, and bad judgment in the lack of taste shown in the productions. The Strand has always been essentially a family theater, but when your correspondent visited the house in the second week of the "Fol-

AT LIBERTY—Musical Comedy or Dramatic JUVENILES and LIGHT COMEDY

Lead numbers, Piano, Wardrobe, Ability, Reliable, Age, 20; height, 5 ft., 5 in.; weight, 119 lbs at once. Reference, Wire. RAYMOND GROSS, 821 Cleveland Ave., Cincinnati, Ohio.

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People in all lines. Chorus Girls, salary Twenty-seven Fifty per week. People who have plenty of specialties given preference. Address L. P. WALL, Manager, Styles and Smiles Co., Iris Theatre, Casper, Wyo.

WANTED PEOPLE IN ALL LINES FOR MUSICAL COMEDY STOCK

Also Chorus Girls, Ponies only, for JIMMIE ALLARD, Jefferson Theatre, Dallas, Texas. Wire, don't write.

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For his No. 1, 30-people show, BASS SINGER FOR JAZZ AND HOKUM QUARTETTE; ONE CHORUS GIRL. MUST HAVE YOUTH, FORM AND APPEARANCE. This is stock engagement. Other useful people write. Address ARTHUR HARRISON, Lyric Theatre, Ft. Wayne, Indiana.

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AT LIBERTY—RATHBUN AND WARD PRINCIPAL COMEDIAN AND SOUBRETTE

Burlesque or Musical Comedy, Stock or Road Show. Address HAL RATHBUN, care Hyatt's Booking Exchange, 205 Delaware Building, Chicago, Ill.

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WHEEL
ATTRAC-
TIONS

BURLESQUE

STOCK
COM-
PANIES

Conducted by ALFRED NELSON

GAYETY, BOSTON,
SETS NEW RECORDDoes \$4,800 on New Year's Day
—News of the Columbia
Circuit

New York, Jan. 5.—Tom Henry, manager-in-chief of the Gayety Theater, Boston, is highly elated over the phone message from Mrs. Tom Henry, resident manager of the Gayety, to the effect that Barney Gerard's "Follies of the Day" show played to over \$4,800 on the three shows, commencing a few minutes after midnight on New Year's Day, followed by the matinee and evening performances, and by Tuesday noon the house had been sold out for the entire week and it was decided to take care of the overflow by giving an extra matinee on Saturday, January 6, at five o'clock.

The New Year's Day business at the Gayety is conceded to be the biggest business ever done in a burlesque theater in any one day. The remarkable part of it is the fact that "Follies of the Day" is the same show and same cast that played the Gayety for an eight-week summer run after the close of the regular season last summer.

\$8,000 and \$10,000 Week

That Boston was not the only big week in the circuit was made manifest by reports to the Columbia Amusement Company from other cities on the circuit where many of the shows played to from eight to ten thousand dollars on the week.

Columbia Theater Changes

Sam A. Scribner confirmed the report that Henry Blossom, who has been treasurer in the box-office of the Columbia Theater here for many years, would be replaced by Walter Grievess, a former company manager and agent of burlesque, likewise of Broadway shows and theaters, and a former employee of Mr. Scribner. Another change at the Columbia will be the exit of the present ushers, who are boys, and who will be replaced by a levy of feminine flappers selected for their intellect and refinement. The Columbia has gone back to its old method of billing shows with stand and window work.

Columbia Has No Franchise for Reynolds

A report in a theatrical journal on the street today that Abe Reynolds, a former featured comic of burlesque and more recently of the Shubert Unit Circuit, was slated for an operating franchise on the Columbia Circuit was denied by Sam A. Scribner as being without any foundation in fact and the only basis for the rumor was an offer made Reynolds by a producing manager on the Columbia Circuit to do a comedian role in his show provided Reynolds' salary was in keeping with the times.

Rudder's Agency Reports

Marty Wigert engaged as agent and Atha Barnes to replace Bernice La Barr as prima donna in Ed Daley's "Broadway Brevities", a Columbia Circuit show.

"BEAUTY REVUE" CHRISTMAS

Our radio correspondent with Jimmie Cooper's "Beauty Revue" on the Columbia Circuit flashes that the company had a Christmas celebration at Detroit second to none on the wheel, and that it included a tree that was heavily laden with the gifts of members, one to another. Mildie Gibbons received a beautiful platinum wrist watch from friend husband. Mildie is the titian-tinted pony on the end who produces the fast numbers that juvenile Jimmie calls for in his show.

The one regrettable incident was the sudden illness of Ingenue Betty Belmonte, who was forced to retire from the cast for a few performances, and again an end pony came to the front in the person of Alice Balaine, the black-haired apache dancer, who handled Ingenue Belmonte's role in an exceptional manner.

Be Be Greenberg and Marie Camick, the feminine wrestlers with the show, are being highly commended for their realism in wrestling and for the flash of forms that make the boys sit up, take notice, talk about and bring their friends to the show to see.

PICKED UP IN PHILLY

An example of how true burlesque and showfolks will help their own was well illustrated last week. Kitty O'Connor, a popular member of the "Bowery Burlesquers" chorus, playing the Casino Theater, was taken seriously ill at Zeiss's Hotel on Tuesday night with an infected carbuncle at the base of her brain. Two doctors from the Jefferson Hospital were summoned and ordered her removal to the hospital at once, where an operation was performed at 2 a.m. She is doing nicely and hopes to join the show in about a week. Manager Billy Trueheart, who has just replaced Eddie Lester, former manager of the show, went backstage and announced Miss O'Connor's condition, and in less than a half hour over \$100 was donated by the show members for her operation and hospital expenses. It did one good to see the way the showfolks helped bundle Kitty up for the ambulance and accompany her to the hospital and stay with her until the operation was over early in the morning. The affected carbuncle being at the base of the brain, heroic work by the doctors alone saved her from blood poisoning and possible brain infection. The real, true showfolk spirit came from everyone, and Manager Billy Trueheart worked like a beaver between attending to his theater duties and summoning the doctors and making everything "comfy" for suffering little Kitty O'Connor, who was one of the pluckiest patients we have seen for many a day.

The midnight shows and New Year's Day performances in all the burlesque houses in Philly had capacity attendance. The "Bowery Burlesquers" at the Casino was a dandy show and everyone worked hard to please. Neise, in his review of the show last week, said about the same thing we think of the show.

Marty Semon's four-year-old girl, Charlotte, was robbed of her little trunk of Christmas toys last week in Brooklyn by some mean thief. Marty says Old Santa replaced as many as it was possible to duplicate and that eased up things a bit.

The Mummies' Parade has been postponed until January 6, owing to the bad weather on New Year's Day. It will start at 8:30 a.m., and a lot of theaters, including burlesque houses, are thinking of giving midnight shows on Friday. This is the first time the parade has ever been postponed.

As a star is supposed to have five points, so has the Casino Theater five star cherishes this season who are nifty and snappy live wires for the comfort of the house patrons. They are: Oneta Nell, Virginia Dry, Bonnie Renler, Emma Geiger and Thresa Lloyd.

The Trocadero had a good holiday show and did fine business. The principals were: Al

Tirpin, Chic Fontaine, Loretta Fradlen, the popular Waite Sisters, Geo. Eachen, Babe Griffin and our well-known Anna Grant. The crackerjack Troc, beauty chorus was right up to the minute in everything.

The "Parisian Flirts" was the Bijou Theater attraction and went over to a good-sized hit with big business. Had a chat with our well-known Philly favorites, Emma Kohler and Arthur Mayer, and dainty Nellie Nelson. The chorus was an excellent bunch of lookers and stoppers. Sorry we cannot mention all.

The Gayety had a dandy bunch of principals who were held over from the Christmas week, and they put on some show that drew fine houses both holiday weeks. They were: Jim Danley, Marty Pudig, Al Brooks, Frank Ernest, Josie Fontaine and Mae Mitchell, with Julius Areand, from the Gayety chorus, for her first appearance as a soubret, and she acquitted herself finely. The Gayety chorus never did look or work better. The Christmas tree of the Gayety was a wonder, and folks are still talking about its beauty and the wonderful party held after the show on Christmas night.—ULLRICH.

NOVA SCOTIA TO
HAVE BURLESQUE

New York, Jan. 5.—L. R. Aber, a former producer of varied theatrical presentations in the United States, who left the States seventeen years ago with a company to tour Nova Scotia, was sufficiently successful to warrant him remaining there until he had acquired control of a circuit of theaters that for many years past have been buying outright many shows for presentation at his various theaters, until the demand of his patrons for burlesque caused him to entrain for New York City, where he is now organizing several companies to go to Nova Scotia for the purpose of putting on burlesque stock with two changes weekly at each theater on the circuit.

SHAPIRO STEPPING LIVELY

New York, Jan. 4.—Harry Shapiro, with visions of big business on the Shubert Unit Circuit and full evening dress attire on the front of the house as a company manager, saw the materialization of a few short weeks with one of Barney Gerard's shows, and then he laid aside his "fish" and cast his line in other directions, and, altho his bait of experience qualified him to make a good haul, he found that his catch did not come up to that of burlesque, and he is now back in the game again by relieving Wash Martin of the management of the "Step Lively Girls" on the Columbia Circuit, and Harry says that he will step lively along with them until the end of the season.

MUTUAL CIRCUIT SHOWS
PLAYING TO BIG BUSINESS

New York, Jan. 5.—Alex Yokel, press representative of the Mutual Burlesque Association, reports that all the shows of the Mutual Circuit played to big business during the past two weeks. Beginning with its repeat engagement at the Empire Theater, Hoboken, the week of January 8, Peck & Kolb's "Follies and Scandals" will be rechristened "Town Follies", with an entire new show and several changes of cast.

Howard & Messing's "Pepper Pots", on its repeat at the Olympic Theater here week of January 8, will be rechristened "Kuddia Kittens".

Unofficial reports to the New York office of the Mutual Circuit indicate that the Mannheim-Vall people, who control the Western Circuit playing the Mutual Circuit shows, have made several changes in their executive staffs by the appointment of Hob Shonker and Joe Jermon as field representatives, to make changes when deemed advisable in the theaters controlled by them, and it is reported that Abe Finberg has been engaged to manage the new Empire Theater, Cleveland, in the absence of Joe Jermon.

Jimmie James, formerly with Col. John Walsh at the Gayety Theater, Philadelphia, and more recently a partner of Lester Fad in the Gayety stock at Baltimore, may become manager of the Plaza Theater, Springfield, a Mutual Circuit house.

Dave Krauss, president, and Al Slager, general manager of the Mutual Burlesque Association, will entrain on Monday, January 8, for a tour of inspection of houses. At the same time Jack Perry, doctor of bits, and Dancing Dan Dody, doctor of dance and ensemble numbers, will make a tour of the entire circuit, and where either of them decide on changes in their particular line they will make them, and if both bits and numbers require changing they will join in making them, and their decisions will be final.

FRANK "BUD" WILLIAMSON CALLS

Frank (Bud) Williamson, erstwhile burlesquer, now a member of the McIntyre & Heath Company presenting "Red Pepper", was a caller at the home office of The Billboard last week when the show was playing the Grand Opera House, Cincinnati, and had a pleasant chat with the editors. Mr. Williamson is a graduate of the white tops, having been with Barnum & Bailey Circus for a number of years, later going with the Wallace Show, and afterward appearing with Fred Stone before the formation of the Montgomery and Stone team. He also played the big cowboy part in "Me, Him and I". Mr. Williamson is well known to patrons of the Columbia Burlesque Circuit.

NIFTY ADVANCE ADVERTISING

A brand of nifty advertising is being circulated on the Columbia Wheel by Lew Frank for William K. Wells' "Bubble Bubble" Show. In addition to lobby displays that are among the classics used in burlesque theaters, this show's coming is heralded by an eight-page folder, in several colors, that carries eighteen cuts of principals and the chorus of the show and also the words and music of three of its leading song numbers. Several thousand of these heralds are distributed a week ahead in each city by Mr. Frank at the theater to be played and also in leading hotels and other places where prospective patrons may be reached.

BURLESQUE REVIEWS

"THE MARION SHOW"

"THE MARION SHOW"—A Columbia Circuit attraction, staged by Dave Marion; lines and lyrics by Dave Marion, music by Earl Bronson, dancing numbers by Amelia Bartolletti and Jimmy Stanton, ballet music by J. S. Glickman. Production and presentation by Dave Marion at the Casino Theater, Brooklyn, N. Y., week of January 1.

REVIEW

THE CAST—Mary Lee, Lillian Elliott, Mae Marvin, Dave Marion, Rene Rene, Billy Purl, John Willard, Walter J. McManus, Carlton Chase, Edward Davis, Florence Florence, Olga Gray, Gordon Bennett.

CHORUS—Mary Ryan's Friends: Stella Bennett, Florence Johnson, Alys Sharkey, Mary Johnson, Agnes Carter, Rose Moreland, Ray Kelson, Olga Gray, Marion Karr, Myra Ludescher, Dolores Friel, Ida Russell, Etta Mann, Helen Aspen, Mary Rimkis, Edna Kellog, Dolly Taylor, Lillian Elliott, Fannie Furst, Maude Dunn, Mildred Sweeney and Dora Gobson.

PART ONE

Scene 1 was a silk drape for John Willard, in evening dress attire, as an author, and Ed-

(Continued on page 105)

"FOLLIES AND SCANDALS"

"FOLLIES AND SCANDALS"—A Mutual Circuit attraction; book by Matt Kolb, numbers by Billy Kond, staged under the personal direction of Matt Kolb. Presented by Peck & Kolb at the Star Theater, Brooklyn, N. Y., week of January 1.

REVIEW

THE CAST—Ernie Mack, Billy Tanner, Oscar Lloyd, Ray Kolb, Bonnie Lloyd, Jessie Rees, Rose Bell.

CHORUS—Pauline Rosemond, Emily Nice, Myrtle Bowler, Florence Smith, Betty Taylor, Maude Belmont, Sallie Della, Rose Butler, Billie Moore, Sue Besser, Marjorie Campbell, Claudia Brown, Eleanor Fisher, Margaret Neilson, Mary Jones, Mary L. DeVere.

PART ONE

Scene 1 was a floral landscape set for an ensemble of chic choristers in bare legs, rolled socks, costumes that were attractive, and the girls equally so; furthermore, talented, vivacious and conscientious workers, who never lagged a minute thru the show.

Oscar Lloyd and Ray Kolb, clean-cut, clever

(Continued on page 105)

COSTUMES—TIGHTS

MADE TO ORDER. Our Manufacturing Department is equipped to make costumes to order on short notice. Moderate prices. Original designs by our artist, or will follow your idea.

Opera Hose Union Suits
Osara Hose, Cotton \$1.25
Osara Hose, Silk-line 1.50

TIGHTS.
Cotton \$ 2.00
Silkline 2.50
Worsted 4.50
Pure Silk 12.50

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NEW THEATERS

C. H. Mullen will probably open a picture theater at Table Grove, Ill.

A \$60,000 theater and office building is planned for Mountain View, Calif.

The Utopia Theater, Ft. Worth, Tex., is the newest addition to the movie row of that city.

A picture theater was recently opened in the Armory Building, Ithaca, Mich., by a Mr. Struble, known as the Ithaca Community Hall Theater.

A 900-seat picture theater will soon be erected at West Adams and Calais streets, Los Angeles, by Agnes M. Dantree. The structure will also include space for a number of storerooms.

The new Balboa Theater, in the Westwood Park section of San Francisco, which was erected by S. H. Levin, was opened about two weeks ago. It is situated on Ocean avenue.

The contract for the \$15,000 picture theater to be erected at York and Garfield avenues, Middletown, O., by Joseph Lorenzo has been awarded to the J. R. Stevenson Company. The building is to be completed April 1.

The new Strand Theater, on Main street, Reed City, Mich., built by Will Curtis, was opened December 27. Guy Bacon, who formerly conducted picture houses in Mt. Pleasant and Ithaca, Mich., is manager of the Strand.

George Winkelman, business associate of the late J. J. McNamara, former mayor of Martinez, Calif., who died December 16, announced that the McNamara Theater Building in that city would be completed by him. Prior to Mr. McNamara's death he deeded a third interest in the uncompleted structure to Winkelman.

William Gregg, owner and operator of the Gregg Theater, Norwood, N. Y., recently destroyed by fire, is negotiating for the purchase of the McCormick Building, that city, adjoining the site of the old theater. He is planning to raze the building and use the site together with the old one in the erection of a new playhouse.

The \$100,000 Rivoli Theater, Two Rivers, Wis., was formally opened late last month with a combination vaudeville and picture program. The Rivoli has a seating capacity of 800 and was erected by a company of which Edward Niquette is president; William Volin vice-president and John Mezera secretary and treasurer. Mr. Niquette is managing the house.

Nathan Robbins, head of the Robbins Enterprises, Inc., of Utica, N. Y., has announced that he will build a new picture theater in Albany, to be one of a chain of playhouses to be established in all the principal cities of New York State excepting New York City. The \$3,000,000 Robbins corporation already has five theaters in Utica, one in Syracuse and three in Watertown.

George Billings, son of Mrs. E. M. Billings, owner of the Criterion Theater Building, Enid, Ok., which was destroyed by fire some time ago, announced that adjustment on equipment, etc., consumed by the flames has been made with the insurance company. Adjustment on the building property has not been made, but this is expected shortly. As soon as these matters are settled the Criterion will be reconstructed.

With an address of dedication by Mayor George W. Neeley the Oakland Theater, Marion, O., was formally opened Christmas afternoon. It is Marion's first neighborhood theater. The policy will be pictures, with an occasional vaudeville offering. The seating capacity of the new Oakland is 400. It is another of the chain of the Marion Photoplay Company theaters and will be in charge of G. H. Foster and Ed F. Sharpless.

Rapid progress is being made on the Liberty Theater, Ellwood City, Pa. T. V. Itznes, owner of the building, stated that it would be finished and pictures or vaudeville shown some time after New Year's Day. The Liberty will have a seating capacity of 1,100. It was Barnes' intention to open Christmas Day, but due to lack of material and the large furnace not arriving on time work was held up. The Liberty will cost in the neighborhood of \$75,000.

The recently organized Ponca City (Ok.) Amusement Company announced several days ago that it would erect a 1,200-seat theater, with all the necessary equipment to accommodate both pictures and legitimate attractions, at Cleveland avenue and Third street, that city. It has been estimated that the projected playhouse will cost \$100,000. Officers of the Ponca City Amusement Company are: A. L. Bokan, president; Frank Jamieson and O. P. Callahan, vice-presidents, and O. E. Kinney, secretary-treasurer.



(Communications to Our New York Offices)

STAGECRAFT IN EUROPE

LAST summer Kenneth Macgowan, the critic of The New York Globe, and Robert Edmond Jones, the scene designer, made a pilgrimage to Europe and saw what was worth seeing in the theaters there. The fruits of that trip are to be found in Continental Stagecraft, for which Macgowan furnishes the text and Jones the illustrations. It is a particularly handsome book, with any number of drawings, quite a few of which are in color.

Kenneth Macgowan sees the theater of the future as one where "realism" and "representational" acting and scenery must give way to "form", or what we commonly call "expressionism". This will really mark a return to the ancient theater, as Macgowan puts it. The Greeks made no attempt at simulation or reality. The "realistic" movement that marked the rebellion against "romanticism" only dates back to the last fifty years or so. Now, the rebellion against "realism" is taking the form of "expressionism". This was started by the scenic artist, who sought to get away from a tiresome realism and introduced innovations in scenery that portrayed the mood of the play rather than a photographic rendition of the locale of the scenes. This was quickly discovered by the dramatists and they started to apply the same principles to their plays. As yet, as Macgowan points out, only a beginning has been made, but he sees in it the seed of what the future theater may become.

Now practically all of this newer stage development has been done on the Continent, so what more natural than that he should seek it out on its native hearth and find there examples to illustrate his ideas. He found them, particularly in Germany, and they are rather fully described and pictured in Continental Stagecraft. Perhaps some may object to the fixation of Macgowan's ideas in terms of what he has seen actually done in the Continental playhouses. By that I mean that he apparently went to Europe with a preconceived notion and then sought examples to fit it rather than looking at what there was to be seen and then deducing from the examples.

This is not a serious fault, if any, for the author has given a comprehensive view of what Europe is doing in the way of experiment in the theater, and, as he is a trained observer, there is much information to be gained from his book. In any event, progress is being made in the direction of the "theatrical" theater, the theater where all concerned frankly state by word and action that they are in a theater and doing theatrical things. We have seen glimmerings of it in this country, but the full flowering of the movement is only seen where Macgowan and Jones sought it. Therefore, a report of what it is and the way it is worked is welcome, and this is what Macgowan has written of and Jones has illustrated.

Too much cannot be said for the excellence of these same illustrations. They are infinitely superior to the photograph, for the lightings are rendered with more truth than the camera, with its chemical eye, can gather. Besides, they have first been filtered thru the mind of a scenic artist who knows what he sees when he looks at it. This surety of the authors in their respective fields gives an air of authority to Continental Stagecraft, and it should take its place as a source of up-to-date information about its subject. It is the latest word on the European stage, and as such should be welcomed by those in search of information about it. It is, besides, a book that will serve as a useful illustrative appendix to Kenneth Macgowan's other splendid work, The Theater of Tomorrow.

THREE UNUSUAL PLAYS

The most refreshingly original plays that have come the way of this reviewer in many a long day are those by Luigi Pirandello in his book of Three Plays. The plays are: Six Characters in Search of an Author, Henry IV and Right You Are!

The first named is running on Broadway at the moment of writing and is one of the real plays of the season. The advantage of having seen it proves beyond question that Pirandello writes plays to be acted as well as read. The other two in the book only require scenery and actors to make them complete. The dialog is made for actors to speak and the situations are made to play.

Six Characters in Search of an Author is more than a play. It is a discussion in dramatic form of the character-making process formulated in the artistic. Is it real? Is its necessary transmutation thru the player an insurmountable obstacle to its maker's realization of the character? This is worked out by example and discussion, and with more than a dash of satire.

Henry IV and Right You Are deal with other variations of this question of reality and unreality, and both do it in a theatrically entertaining and effective fashion. If you would be abreast of the "new" movement in the theater you must read Three Plays by Luigi Pirandello. If you are only in search of entertaining reading we recommend it just the same. But you had better hurry up and get your copy, for the edition of the book is limited to 1,500 copies.

SOME SHORT PLAYS

Mary MacMillan, whose two books of short plays have been in circulation for some time, has written another volume of similar material which has just been published under the title of Third Book of Short Plays.

The plays printed in this volume are: A Weak-End, In Heaven, Standing Moving, An Apocryphal Episode, When Two's Not Company, The Storm and Peter Donnelly.

Mary MacMillan writes brightly for the stage and keeps the fact that plays are meant to play first, and anything else you want after, always in view. The little theaters will find much that they can use in this, her latest writing.

IN THE MAGAZINES

The January issue of Shadowland has an account of the new Eastman Music School at Rochester by Edward Hungerford; The Economics of Experiment, which deals with some phases of the "new stagecraft", by Walter Prichard Eaton; American Civic Opera, an account of the Chicago experiment, by Jerome Hart; Kenneth Macgowan writes of some Broadway plays in Insects, Actors and Frankensteins, and there is The Buffoon Ballet of Larionow, by Barrett H. Clark, and an excellent article on old violins by J. C. Freeman entitled Famous Stradivari.

CONTINENTAL STAGECRAFT, by Kenneth Macgowan and Robert Edmond Jones, Published by Harcourt, Brace & Company, 1 West 47th street, New York City. \$5.
THREE PLAYS, by Luigi Pirandello. Published by E. P. Dutton & Company, 651 Fifth avenue, New York City. \$3.50.
THIRD BOOK OF SHORT PLAYS, by Mary MacMillan. Published by Stewart-Kidd Company, Cincinnati, O. \$2.50.

Theatrical Briefs

The Grand Opera House, Norristown, Pa., was saved from complete destruction by fire which caused damage estimated at \$20,000.

Dearie Baker, manager of the Empress Theater, Falls City, Neb., has sold the business to Frank Creeley, who assumed immediate possession.

Joe Anderson, who is at present operating a picture house at Mayville, N. D., took over the management of the Hatton (N. D.) Opera House January 1.

Messrs. W. Felton and C. M. Russey have taken over the management of the Belmont Theater, Dallas, Tex., and have changed its name to the Belvick.

The Crab Orchard Opera House, Crab Orchard, Ky., was destroyed by fire the morning of December 30, along with several commercial structures. The loss is \$30,000.

Fred Childs, of Boston, who for the past few months has been manager of the Carthage Opera House, Carthage, N. Y., has resigned. His successor has not yet been named.

William Bernstein, of Albany, N. Y., has purchased the Palace Theater, Troy, built two years ago. Mr. Bernstein is owner of the Colonial and Hudson theaters in Albany, and the Mozart and Majestic in Elmira, and has acquired a site in Glens Falls for a new theater.

Co-operating with the city amusement inspector, Birmingham (Ala.) theaters have resumed the Saturday morning shows for the benefit of school boys and girls. A number of women's clubs and parent-teachers' associations endorsed the action of the theaters. Specially selected pictures are shown.

In the suit of unlawful retainer brought by the O'Keefe Brothers' Grocery Company, of Moherly, Mo., against T. P. Davis, Judge A. W. Walker returned a decision giving the plaintiff possession of the property, which is the Fourth Street Theater Building. Damage to the building by the defendant has been placed at \$250, and the monthly rentals and profits at \$175.

H. Augustus Huse has been appointed to succeed Ernest L. Crawford as manager of the Bath (N. Y.) Opera House, Mr. Crawford having resigned December 30. The appointment was made by W. P. Gray, of Lewiston, Me., manager of the Maine circuit of the Famous Players Company. Mr. Huse will also manage the Columbia Theater in Bath, the F. P. Company having recently acquired a long-term lease on it.

The Maitland Theater, home of legitimate attractions in Portland, Me., was to have been closed January 6 unless \$4,000, necessary for operating the playhouse the remainder of the winter, was raised. Books of tickets are being sold at \$10 each in an effort to raise the needed sum. The theater is operated by the Maitland Playhouse Committee, which includes Walter B. Brockway, Henry F. Merrill, Philip Q. Loring, Harold F. O'Keefe, Louis E. White and William P. Whitehouse.

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NATIONAL THEATER, NEW YORK
Beginning Monday Evening January
1, 1923

WINTHROP AMES Presents
"WILL SHAKESPEARE"

An Invention. By Clarence Dane

- Anne HathawayWinifred Lenihan
- Will ShakespeareOtto Kruger
- Mrs. HathawayAngela Gaden
- HensloweJohn L. Shine
- Queen ElizabethHaldee Wright
- Mary FittonKatharine Cornell
- Kit MarloweAlan Birmingham
- Stage DoorkeeperWallace Jackson
- Stage HandHerbert Clarke
- A BoyLewis Shore
- LandlordHarry Barfoot
- A ManSamuel Godfrey
- Another ManWilliam J. Kline
- Maid of HonorCornelia Otis Skinner
- Street HawkerAnne Williamson
- SecretaryWilliam Worthington
- A SeneschalCharles Romano
- Strolling Players, Stage Hands, Actors,
Taverners, Attendants, etc.
- Quartet—Robert Mills, Alexander Mason,
Ralph Odierno, George Hastings.
- The Play Produced by Winthrop Ames.
- The Settings and Costumes Designed by
Norman-Bel Geddes.
- The Songs Composed by Deems Taylor.

Winthrop Ames has added considerably to his artistic stature by producing "Will Shakespeare". I question much whether he will make any money with it, but it is a play that anyone could be proud of having staged and that will add to Mr. Ames' stock of consolation, if not to his bank balance.

It would be easy to say that "Will Shakespeare" is unlikely to be a hit because it is too good, but that is too easy a solution. Rather is it too fine-spun, too rich in flavor, to meet with popular approval. For Miss Dane has chosen in her "invention" to deal with things of the soul and to clothe her thoughts in the mantle of blank verse—a perilous thing for any dramatist to do who seeks to please Broadway. One is inclined to think that Broadway never entered Miss Dane's head and it must have been shoved into the background by Winthrop Ames, else the play would never have seen the light of day in this country.

The story deals with the first ten years of Shakespeare's writing period; his love for Mary Fitton, the "Dark Lady of the Sonnets"; the influence of Queen Elizabeth on the theater of her time, and the murder of Kit Marlowe. History is distorted in the telling of the tale, but not unjustifiably so, and certainly not more than was the custom of Scott, Ainsworth and Bulwer when writing historical romance.

The settings and costumes are from designs by Norman-Bel Geddes, and as there are six different scenes, he has had ample opportunity to show his skill. Some of the sets are of striking beauty; others are not so effective, mainly because they are interiors of small places and have no ceilings, as Geddes has designed them. The consequence is that they look far too huge for tavern taprooms and peasant cottage interiors. The lighting is beautifully done and the stage direction leaves little to be desired. There is a surety about the latter, which stands for knowledge on the director's part.

The playing of the piece discloses one of the finest performances Broadway has witnessed in a good long time. This is the playing of Queen Elizabeth by Haldee Wright. This player is a consummate master of her craft. Her voice is at all times under absolute control, and there is no nuance of timbre or pitch which she cannot strike with precision and ease. Add to that a similar control of the facial muscles, a great beauty of gesture and an air of regal dignity that is as royal as the Crown Jewels. While only on for two acts, Miss Wright made a colossal hit, particularly in the last act, where in a stirring scene with Shakespeare, the audience could not restrain itself and broke in on the middle of the scene with a salvo of applause. Of course, it was in the wrong place, but it was an earned

tribute paid to a deserving artist. Miss Wright's playing is nothing short of gorgeous.

Otto Kruger plays Will Shakespeare. His makeup is very faithful to the Droeshout portrait, and he makes the Bard a plausible figure if not an inspired one. Mr. Kruger did not seem to be quite sure of himself at times and lacked some of the fire and impetuosity which the role calls for in several scenes. That may come with more playing, for Otto Kruger is an actor who knows his business and who always polishes up a part with playing. Katherine Cornell as Mary Fitton made a pretty picture and invested the role with considerable passion and vigor. This is right for the character, which is somewhat ungrateful as a part, for Mary never has the sympathy of the audience. The temptation to strive for it must be lived down by the actress, and as to succumb would utterly throw the performance out of key, that Miss Cornell resisted it so well is distinctly a feather in her cap. Winifred Lenihan appeared in only one scene as Anne Hathaway, the rest of her part having been cut from the published version of the play. She made an appealing figure as the scorned wife of the poet, and played her role with the right touch of emotional appeal. John L. Shine, cast as Henslowe, read his part nicely, save at such times as he had to grope for his lines. When he knows the part better he will make much more of it. Alan Birmingham played Kit Marlowe in a negative sort of way. That may be the fault of the part, but it seemed to me that Mr. Birmingham was not so sure of himself as he might be, and certainly his playing lacked authority. The rest of the roles are minor ones, but all were well done by Wallace Jackson, Herbert Clarke, Lewis Shore, Harry Barfoot, Samuel Godfrey, William J. Kline, Cornelia Otis Skinner, Anne Williamson, William Worthington and Charles Romano. A word, too, should be said for some excellent singing by a male quartet composed of Robert Mills, Alexander Mason, Robert Odierno and George Hastings.

An historico-fictional romance of William Shakespeare and his time; played by an excellent company in a handsome production. Distinguished by a particularly fine bit of acting done by Miss Haldee Wright.

GORDON WHYTE.

APOLLO THEATER, NEW YORK
Week Beginning Monday Evening,
December 25, 1922

THE SELWYNS Present

BEN-AMI

— in —

"JOHANNES KREISLER"

A Fantastic Melodrama

By Carl Meinhard and Rudolf Bernauer
Produced Under the Direction of Frank
Relcher. Technical Effects and
Scenery Under the Personal
Supervision of the Inventor,
Svend Gade

Ballet by Fokine. Orchestra, Direction
of Max Bendix. Music by E. H.
Von Reznick. Adapted for Amer-
ica by Louis N. Parker

JULIA

- Johannes KreislerJacob Ben-Ami
- TheodorErskine Sanford
- CyprianManart Kippen
- LudwigCecil Owen
- VincentFritz Adams
- OthmarHyman Meyer
- SylvesterOliver T. McCormick
- Julia MarkLotus Robb
- UndineLotus Robb
- Mr. MarkCharles R. Burrows
- Mrs. MarkAnna Bates
- Father IgnatiusManart Kippen
- The Rich ManCecil Owen
- GottliebEdward Le Duc

EUPHEMIA

- Johannes KreislerJacob Ben-Ami
- TheodorErskine Sanford
- Prince Von SodenF. Eckhard Dawson
- EuphemiaLotus Robb
- The Lord ChamberlainManart Kippen
- SekondaBurr Caruth
- HartoniHyman Meyer
- CunoAllyn Joslyn
- DittmaierEdward Le Duc
- Assistant Stage ManagerA. M. Bush
- Baton PucklerFritz Adams
- Madame Von BenzonMillie Butterfield
- A LackeyWilliam Liffing
- Undine's VoiceRosa Nier
- The FishermanBerthold Busch
- His WifeAlta Virginia Houston
- Their SonHilda Steiner

DONNA ANNA

- Johannes KreislerJacob Ben-Ami
- TheodorErskine Sanford
- CyprianManart Kippen
- LudwigCecil Owen
- VincentFritz Adams
- OthmarHyman Meyer
- GottliebEdward Le Duc
- Donna AnnaLotus Robb
- Voice of Donna AnnaRosa Nier
- Don JuanBerthold Busch
- Don OttavioJosef Batistich
- ElviraAlta Virginia Houston
- LeporelloOliver T. McCormick

The widely-heralded German sensation, "Johannes Kreisler" (so named for its American presentation), proves like many Teutonic idols, upon examination, to have feet of clay. It is a good example of intelligent stage management, it displays careful and effective use of lights to take the place of scenery, and it has the spectacular note which (whenever it can be squeezed in) characterizes continental productions. Of dramatic intensity, humor, appeal, suspense or interest it has nothing. The motion picture arrangement of the episodes adds confusion to a story which is always foggy, and the forty-one scenes which make up the entertainment grow tiresome. Whatever beauty there is in the play depends upon the incidental ballet, done with stereotyped sogginess by Fokine in the Selwyn production, and the ensemble groupings, of which there are only one or two of more than common merit. There is plenty of gloom, heaviness of acting (relieved only by the delightful and limpid unaffectedness of Lotus Robb), and an oppressiveness suggestive of an evening spent in a badly ventilated rathskellar, too much pipe tobacco smoke, too much dark beer, too much pig knuckle and sauer kraut, and consequent nightmare upon retiring.

While Kreisler tells the story of his failure as a lover and a composer to his friend, Theodor, in different spots on the stage, the important experiences in his career are set forth in succession of rapidly executed scenes. Sometimes they show the hallucinations of his half-crazed mind, sometimes pictures of actual occurrence (such as the rejection of his opera, "Don Juan", because he refused to permit the interpolation of a stupid ballet), sometimes incidents half real and half imaginary. Always thru the series run two-figures; one the incarnations of the dream woman, Undine, who inspired his opera, in the persons of Julia, Euphemia, and, finally, the prima donna, Anna; and the other the spirit of cynicism (impersonated by Father Ignatius, the Lord Chamberlain, and Cyprian), which would destroy his soul. That Kreisler expires when he learns that Donna Anna has died is a bit of ideal gaschaus pathos and brings down the final curtain.

Ben-Ami plays the title role with sincerity and the accurate degree of somberness. His performance is loaded, consciously or unconsciously, with the assumption of intellectual superiority which the Boche theater affects and which long ago brought the Deep Dishers groveling in the dirt of fatuous adoration. Nevertheless, it is a serious, intelligent, well-thought-out job that Mr. Ben-Ami does.

Miss Robb is lovely, human and winsome. She makes something fine and fragile out of a role which was far from being inspired. Erskine Sanford and Manart Kippen also contribute worthy performances.

"Johannes Kreisler" properly belongs in the curriculum of students of stagecraft, and, while the Selwyns have given it a conscientious presentation, it seems to me to be a lot of time, money and effort wasted on something not worth it. It does one salutary thing, by exposing the fact that "Made in Germany" is just as big an insult to the intelligence as it was before 1914. The saddest after-effect of the war is that there are still those who preach the gospel of Teutonic kultur. How they are going to square all their preliminary enthusiasm over the coming of "Johannes Kreisler" with the stubborn fact of its actual reception is not easy to see. But the explanations will be forthcoming—so long as the Selwyns continue to pay for display advertising in the newspapers.
PATTERSON JAMES.

39TH ST. THEATER, NEW YORK
Beginning Monday Evening, December
25, 1922

LEE SHUBERT Presents
LEO DITRICHSTEIN

— in —

"THE EGOTIST"

A Pensive Comedy. By Ben Hecht
Sally Jenkins, of The Courier. A newspaper woman, a special feature writer for a morning sheet. Domestically she is Mrs. Edward Jenkins—a woman whose first youth, talents and ambitions have evaporated and left behind a sort of maudlin enthusiasm.....Madel Turner
Mr. Smart, house treasurer.....Gustav Borhan
Manny Epstein, a youth who was probably a successful newsie as a boy and has grown up into a theatrical press agent.....
.....Jack Belgrave
Helen Tarbell, wife of the peculiarly aggravating Felix Tarbell. A contained, capable-mannered woman, somewhat cold but not intimidating; a sane female who has weathered some eleven years of marriage with a phrase maker.....
.....Maude Hansford
Margaret Schmidt, a widow of forty odd, with an obsession to regulate the affairs of others.....Catherine Carter
Mr. Gorman, a theatrical manager of the type most easily recognized and accepted as a Broadway theatrical manager by the audience.....Earle Mitchell
Felix Tarbell, a man of forty odd. An egotist with a vocabulary; with an attitude—always an attitude. A dramatist by profession—a poseur—a gentle comedian, and in the presence of others a man amused at the spectacle of life.....Leo Dittrichstein
Edward (Bud) Jenkins, a well-meaning, vacuous type of newspaper man who seeks to matriculate in saloons.....
.....Albert Morrison
Norma Ramon, an actress. An interesting creature given to moods which if verging on the artificial are nevertheless fetching. In short, a pretty gal with a semi-theatrical soul. Life to her is a continuation of whatever second-act climax she happens to be playing.....
.....Mary Duncan
Sing, the long-suffering Chinese servant of the temperamental Norma.....Alexis Polianov
Toy, Sing's "cousin" and helper.....Young Lee
Virginia Hansen, an actress friend of Norma's—just graduated from the movies.....Carlotta Irwin
Murphy, a butler, this time as always—"age 55".....M. A. Kelly
Richard Collins, a broker, a business man.....
.....Lee Miller

The chief value of "The Egotist" lies in the program outline of the characters. It is novel and helpful, and, if not strictly accurate, doubtless gives a fair idea of what Mr. Hecht thinks his brain children are. As a matter of fact Felix Tarbell, who has been stuffing around women for years, is about to succumb quite willingly to seduction by the leading lady of his play, when he is driven into virtuous retreat down the fire escape from the lady's apartment by the sight of her trying to do an Oriental dance in breastplate and slippers. To make everything sweeter he discovers later that while he has been enjoying the delights of mental adultery his wife

has gone in for the real thing. Too late, too late, he awakes to the error of his way when the wife leaves him to go to her lover, and life yawns remorselessly ahead of him. Ah, me!

The dialog between Felix and Norma is reminiscent of the days in New York when male travelers after dark were solicited countless times, between the Flatirons, by street prostitutes. Only Mr. Ditrichstein's manner of airy make-believe makes the evening possible at all. He skips from puddle to puddle without wetting the soles of his shoes, but the unhappy part of it is that the puddles are there after he has passed—and very smelly too. Every bit of his peculiar deftness is required to keep the piece altogether out of the sewer. If he doesn't succeed it is because the trick cannot be done.

An amazing performance is given by Mary Duncan as the outspoken lady who does the "cooch" which drove Felix down the fire escape. It is appalling in sincerity, thoroughness and wide-eyed simplicity. From Miss Duncan's performance one is almost persuaded that Norma means nothing wrong to anyone.

Maude Hanaford was crisp, clean-cut and vital as the wife of the phrase-maker, and Earle Mitchell was natural and intelligible. He was not, as Mr. Hecht drew, "Mr. Gorman, a Broadway theatrical manager." That particular form of life is not so good as Mr. Mitchell—on or off.

PATTERSON JAMES.

FULTON THEATER, NEW YORK
Beginning Monday Evening, December 25, 1922

SAM H. HARRIS Presents
MARGARET LAWRENCE

— in —

"SECRETS"

A Play with Prolog, Three Acts and Epilog. By Rudolph Besier and May Edgington. Staged by Sam Forrest

- Mary MarloweMiss Lawrence
- Mrs. MarloweMrs. Edmund Gurney
- Elizabeth ChanningLillian Brennan
- SusanMary Scott Selon
- William MarloweOrlando Daly
- John CarltonTom Nesbitt
- Dr. McGovernElmer Grandin
- BobNorman Houston
- Lady LessingtonBarbara Allen
- Andrew CarltonMignon O'Doherty
- John CarltonShirley B. Pink
- Robert CarltonHorace Cooper
- Dr. ArbuthnotFrazier Coulter
- Mrs. Eustace MainwaringDiantha Pattison
- BiancheBeatrice Kay
- AudreyCynthia Hyde
- JohnShirley B. Pink
- RobertClay Kennedy
- BriggsAllen Jenkins
- Nurse MartinNora Ryan

It is probable that "Secrets" will be a financial success. It has Miss Lawrence making half a dozen changes of dress to the accompaniment of a chorus of gasps from the ladies and a three-minute twittering of comment immediately following each change (to the complete growning out of the dialog on the stage) by the human parrakeets in the orchestra seats. It has a dash of fierce melodrama in the form of an attack by outlaws upon a Wyoming cabin which encloses a woman, a baby and a heroic husband. The rifle shots, revolver shots, dippers of scalding water and general racket in this one act are enough to make Blaney's "Across the Pacific" sound like a debate at a deaf-mute institute. Above all that, it has A WRONGED WIFE, who magnanimously—if fatuously—forgives her husband his fifteen or sixteen lapses from his marital vows, and at the good old age of three score and ten drags him out of the clutch of pneumonia as an example to the feminists of what a good wife should be. It will probably make no difference that the play is that kind of trashy, treacly muck which years ago was the literary diet of chambermaids and

kitchen scullions under the fetching label of "The Fireside Companion" and "The Family Story Paper". It will doubtless be of even less moment that the philosophy of the play is purulently vicious. Few people—and fewer play reviewers—have the reasoning faculty sufficiently developed these days to detect the virus in anything they see or read or hear. Therefore, no time need be wasted nor tears shed in considering the possible havoc that may be wrought by "Secrets". Those who will see it and will gurgle with joy over it are, as victims of invincible ignorance, not responsible for anything they may do or say in the future. Just the same, the constant stage exhibition of marital infidelity unpenalized, either by society or circumstance, is bound to have its reaction, whether the infection arises from friction or from conscious exposure.

Mary Marlowe, 18, the daughter of rich and stupid parents, elopes with one of her father's "clerks". She goes with him to Wyoming, where, after great hardships, she saves his life when their cabin is attacked by "Red Jake's" gang of cattle thieves. Then after all she has gone thru for him she has the sweet satisfaction of being informed that for years he has been diverting himself with a succession of other women, starting with a Spanish rancher's wife, including a musical comedy queen, and capping his amorous climax by being named as co-respondent in a divorce mess. Mary kills a red-handed brigand to save her John. In return he presents her with a list of his mistresses as long as a giraffe's neck. But to prove what a truly noble woman she is, to show the rising generation that its attitude on matters of sex morality is all wrong and to create a gully situation, she forgives him all, because she "loves" him and because he needs her. (A serious defect in the production of the play should be noted here. Incidental music during the reconciliation scene should be played, and the tune should be "With All His Faults I Love Him Still".)

Miss Lawrence, despite an irritating affectation of speech which makes her talk as if she was giving an imitation of an actress born, reared and staged in Philadelphia, giving an imitation of an English gentlewoman, is winsome and effective. In the opening act of the play, which is heartlessly theatrical, but which is a model of skillful—and cynical—construction, Miss Lawrence plays with a fine appreciation of high comedy method and an unerring eye for effects. She utilizes every fragment of opportunity with a remorselessness that is worthy of a finished stock leading woman. She is an attractive picture at all times, whether in the hoops of 1867, the bustle of 1888, or the mother Hubbard of all time.

If "Secrets" is the success in New York it is in London, it will be due to her alone. I have not yet become so convinced of the hopelessness of our native intelligence as to harbor for an instant the thought that she is not its only claim to notice. From beginning to end the language is the high-falutin bosh encountered in the masterpieces of Bertha M. Clay and Mrs. Georgie Sheldon. The scene in the Wyoming cabin is like any ten pages out of "The Adventures of Deadwood Dick" and leads to the suspicion that the authors must belong to hearty old English county families who believe that defenseless citizens are daily scalped and tomahawked at Forty-second street and Broadway by the Buffalo Indians.

The prolog is well-nigh ruined by the most insulting inarticulateness I have encountered in a long time. Horace Cooper and Frazier Coulter were the only ones who could be heard at all. For the management to permit such disregard of the rights of those who have paid admission to the theater is to compound a felony.

PATTERSON JAMES.

LONGACRE THEATER, NEW YORK
Beginning Wednesday Evening, December 27, 1922

ARTHUR HOPKINS Presents
ETHEL BARRYMORE

— in —

SHAKESPEARE'S
"TRAGEDY OF ROMEO AND JULIET"

Production Designed by Robert Edmond Jones. Staged by Arthur Hopkins

- SampsonBarlow Borland
- GregoryAlbert Reed
- BalthasarHoward Merling
- AbrahamJames Hull
- BenvolioJerome Lawler
- TybaltKenneth Hunter
- CapuletHarvey Hays
- Lady CapuletLenore Chippendale
- MontagueFrank Howson
- Lady MontagueAlice John
- EscalusEdwin Brandt
- RomeoMcKay Morris
- ParisWilliam Keighley
- PeterBarry Macollum
- Nurse to JulietCharlotte Granville
- JulietMiss Barrymore
- MercutioBasil Sydney
- An Old ManJohn C. Davis
- Friar LaurenceRuss Whytal
- An ApothecaryBarry Macollum
- Getso to ParisVivian Gelson

Arthur Hopkins' intention in producing Shakespeare as he does must be to make the Bard so unpopular that he will not be heard from for another generation. Certainly he can not mean to add to the safety of the nation, for a more lugubrious affair than the play at the Longacre would be difficult to imagine. Those well-known embalmers, Frank Campbell and Rev. Stephen Merritt (original), never could be so gloomy as are Miss Barrymore and McKay Morris from the very instant they meet at the Capulet Strutters' ball. Instead of being human fire and tow, match and gunpowder, spark and tinder they show plainly that they have read the tragedy, know that at about eleven o'clock they are doomed to die anyway, so what's the use? That is the worst of letting actors in on the plot of a piece. They will take advantage of advance information and let the audience know by their actions how it is all coming out. The foreknowledge in this case turns the play into a wake. Miss Barrymore's Juliet, instead of bursting into white hot flame at the sight of Romeo and forcing Mr. Jones to have his scenery (what there is of it) safely fireproofed against the conflagration of her maidenly ardor, conveys the palpable impression that she has already picked out her slab in the Verona morgue. Mr. Morris' Romeo, instead of seething and raging in a very furnace of Italian passion, groans and moans as if the apothecary's poison was already devouring his vitals.

No one expected Miss Barrymore to be a girlish Juliet nor a sylphlike Juliet nor a fiery Juliet hanging half over her balcony and all over her Romeo in the inconstant moonlight. Her ripe maturity precluded all that. But we all had the right to look for a rigorous, merry Juliet who was more interested in living than dying, more expressive of hot love than funeral baked meats, and considerably more intent on getting married than getting buried. We anticipated an understanding, appreciative, technically good performance. We found crepe draped all over Miss Barrymore and the creepiest black crepe that ever undertaker hung from a doorknob.

Mr. Morris' first costume was deadly black, doubtless a bit of Hopkins-Jones symbolism emblematic of his end—and the mood to which he would help reduce the audience. Knowing Mr. Hopkins' penchant for bright little innovations it was a grateful surprise that Romeo did not declaim a parody of Hamlet's rebuke to his mother:

'Tis not alone my inky tights, good Juliet,
Nor fast black trunks that gird my slender waist,
Nor hearsey, midnight plume that decks my hat:
No, nor the long-jawed haviour of my visage,

Nor the weeping willow of my eye,
Together with pallbearer voice and mien,
That can denote how truly much I love thee.

For I have met a man outside who whispered in mine ear,
"Tho' you escape me now, I'll nail thee in the flesh, have no fear!"

The chill of the inevitable eleven o'clock taking off was on Mr. Morris' performance from the outset, and it got no cause to disappear from Miss Barrymore's progressive rigor mortis. Not for one single fleeting moment did either Romeo or Juliet suggest the pair of young lovers who met, loved, married and died all in a mad four days. They were sluggish, contemplative, ruminative and polar bear blooded. Medieval Italy in all its volcanic amorosness, its murderous impetuosity, its noble blithesomeness, its ecstatic emotionalism and its ferocious precipitancy is typified in these children of the Montagues and the Capulets. The Romeo and Juliet of Mr. Morris and Miss Barrymore are as gelidly Anglo-Saxon as a beefsteak and kidney pudding. Shakespeare's play is cooked in a white hot crucible and should be served piping hot. The performance at the Longacre is packed in ice and would be chilly in an igloo.

The glorious role of Mercutio (with Mr. Hopkins' genius for miscasting) is in the phlegmatic grip of Basil Sydney, late of "R. U. R.". The result is a robot Mercutio in a chiropractor chin-piece, devoid of every atom of natural spontaneity, high courage, merriness, elegance and humanness. The "Queen Mab" speech, one of the most delicate and fanciful in all Shakespeare, was read by Mr. Sydney with a rapidity and unappreciativeness that robbed it not only of its grace but its sense.

Russ Whytal, usually a fine and capable actor, was a mouthing, mumbling disappointment. For some occult reason (it may have been stage direction) Mr. Whytal spoke the opening soliloquy of Friar Laurence so that it remained a profound secret from the audience. In one or two places he revived from his vocal stupor and was excellent. But the careless enunciation which cursed the entire performance served to ruin his. Barry Macollum, who injected a fine Irish brogue into a welter of English and American mutterings, was a pleasant contrast both as the fan-bearing Peter and the timorous apothecary because he spoke clearly and distinctly. Charlotte Granville, who was sufficient but not Shakespeare's nurse at all, was also intelligible.

It must not be inferred from what has been said that the production was quite without merit. There was an admirable demonstration of the Einstein theory given by Benvolio, who announces Romeo's first entrance, "See, here he comes," etc. Benvolio looked straight off stage while Romeo appeared thru a doorway upstage and behind him. This proves conclusively that it is possible for men to look around corners, as otherwise Benvolio could hardly see Romeo coming.

Romeo demonstrated that he was a mindreader. The Capulets and the Montagues engaged in their customary brawl in the first act, but Mr. Hopkins' "symbolism" of direction dictated that not a drop of blood should be spilled, a ribbon torn, nor a feather slashed off. But Romeo enters from nowhere in particular and in the middle of a speech, looking at a spotlessly clean stage, exclaims: "O me, what fray was here?" In Anna Eva Fay this would be a proper exhibition of knowledge, but hardly in Romeo.

In scenic simplicity Mr. Jones has quite outdone himself. Hitherto he has made the same set do for all sorts of rooms in the same house in the same city. In this production he makes a distinct stride forward. The identical set does duty for a street in Verona and a street in Mantua. A perfect example of doubling in brass.

We are by this time so hardened to the eccentricities of "genius" emanating from Mr. Hopkins and Mr. Jones that it is no longer possible to take either seriously. Henceforth the only

(Continued on page 47)

ACTORS' EQUITY ASSOCIATION

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Chicago Dances at Equity's Ball

EQUITY owes a debt of thanks to our members and to the society folks in Chicago who made the 1922 Ball on Saturday night, December 30, such a great success. The Council instructed the writer to represent it out there and he was amazed and delighted with the splendid work of the different committees.

The First Regiment Armory is not particularly attractive in its own condition, but under the magic wand of Mrs. John Alden Carpenter, who was chairman of the Committee on Decorations, it was transformed into a delightful and attractive ballroom. The scheme was "Winter". From the galleries and all around the huge floor hung canvas on which was painted trees as they appear in the dead of winter; the boxes, one tier behind the other, represented sleighs, and a number of tall saplings—in which were innumerable electric lights—lined the spaces where the tables were placed for supper. At one end was the proscenium thru whose curtains came the acts, each a rare bit of perfection. New York itself seldom surpasses the brilliant array of talent which made the entertainment a delight.

It would be hazardous to mention names when all were so successful, but we must thank especially Joseph Santley, who was chairman of the committee which put on the show.

The original chairman of the ball, Grant Mitchell, was compelled to leave the city one week before the date, and Berton Churchill, who was vice-chairman, took his place. There is no need to mention to members of Equity the efficiency with which he always works.

The Council passed a hearty vote of thanks to everyone connected with the affair, and among the local people we must especially mention, besides Mrs. John Alden Carpenter, Mrs. Kellogg Fairbank, chairman of the Box Committee; Mrs. Edward Fifield, chairman of the Supper Committee; Mrs. Jacques Potts, chairman of the Ticket Committee, and Mrs. Joseph Fish, treasurer. These ladies of Chicago are really remarkable for their initiative and practical vision.

At the time of writing we have not received a report of the receipts, as there are many solicitors to be heard from, but we believe the event will prove as financially successful as it was artistically perfect. Most of the best people in Chicago were present and all expressed the hope that the Actors' Equity Ball would become an annual event on New Year's Eve.

The Strike Hoax

We have a great deal of sympathy for the reporter who desires to put a punch in his story, but we are regretful when his zeal carries him beyond the realms of discretion.

We were quoted the other day as declaring that the motion picture actors would strike here and in California unless a certain standard contract was agreed to by the producers. As a matter of fact there was not a grain of truth in all this. We had received a proposed form of standard contract for motion picture actors in our office in Los Angeles, and the Council appointed a committee to go over this data and report back upon it. After this had been done we intended to get in touch with Will Hays, who has always shown himself particularly sympathetic to the Actors' Equity Association, and see if some board could not be formed to go over the provisions of the proposed contract and arrive at some conclusion.

It was expected that the whole thing would be put thru amicably, but now, owing to this

published statement that we intended to use force, it may be that producers will regard us with more or less suspicion, and thus a plan which promised so well may be defeated in its very inception.

Bouquets for Mr. Williams

It is very gratifying to read the enthusiastic criticisms in the New York press of the latest production of Equity Players, Inc., "Why Not?" by Jesse Lynch Williams. It has been compared to Shaw and to the writings of the most vivacious satirists of the day. Equity Players feel very pleased indeed to be able to present this remarkable work of a distinguished American author, until recently the president of the Authors' League of America, to the public.

New Artists for the New World

At the time of writing, Mr. Stanislavsky, director, and members of the Moscow Art Theater, are expected to land in the port of New York within a few hours. He will be welcomed by many delegations, including the league of representatives of the city itself.

The committee appointed by the Actors' Equity Association consists of Francis Wilson, Augustin Duncan, Madame Nazimova and the writer.

Daily Matinee Reforms

In answer to Leon E. Brown's letter, published in our column in The Billboard of December 23, we have received a number of letters from actors who contend, and we think with some justification, that a reform should be brought about concerning the daily matinee in the stock companies. It is a terrific hardship and in the long run hurts the business of the theater. It has been proposed that the number of matinees be limited to four, thereby cutting out two. We ourselves have never been able to understand why it is not particularly apparent that the money lost on the two extra matinees would be recovered in the remaining four. If this money does not actually come in in full the difference is made up by the saving of expense attached in raising the curtain. We sincerely believe this is sufficient to make up the balance.

Memoriam

It is with deep regret that we have just learned of the death of two staunch members, George Harrison Hunter and Edwin Stevens.

Standing, Goltra and Degan Suspended

Bertram Goltra and William Degan have been suspended by the council. Over thirty days ago they were notified of charges brought against them for breaking the obligation which they, as members, undertook when they joined the Equity Association, but they did not answer, and assume they continue to play in the May Valentine "Robin Hood" Company with non-equity members.

The council has also suspended Gordon Standing. Mr. Standing had been engaged by Messrs. Wassenhals & Kemper. The case was tried by the P. M. A.-A. E. A. Arbitration Board which unanimously agreed that Mr. Standing had breached his contract and, therefore, owed the management two weeks' salary. We attempted to get in touch with Mr. Standing without success. Thirty days ago charges were brought against him and, no answer being received from him, final action was taken at the meeting of the council on January 2.

It must be borne in mind by all our members that they cannot play in the same company with those suspended unless it be under the management of the Producing Managers' Association.

We shall continue our efforts to secure justice for the manager as well as for the actor. All the members of the A. E. A. endorse the council in this attitude. It is believed that in a very few years' time such a thing as an actor breaching his contract will become practically unknown.

Mr. Pollock Triumphs

A very charming dinner was given by Slegfried H. Kahn at the Harvard Club in honor of Channing Pollock on Thursday, December 28. Augustus Thomas was toastmaster. We were privileged to be present as a representative of the actors, and it gave us much pleasure to express how deeply gratified the members of the profession feel that Mr. Pollock has so successfully given expression to his deepest ideals in the form of the play "The Fool".

It is not always that a dramatic author, careless of tradition and indifferent to commercial success, writing from his heart of those things which he has desired for many years to express, finds that the public responds in even more generous measure than to purely theatrical entertainment.

Our heartiest congratulations go to Mr.

Pollock. To do a fine work of art is satisfying and to have it recognized as such is additionally gratifying.

New Tent and Rep. Ruling

It was decided by the council at a recent meeting that in tent and rep. attractions a maximum of two weeks' free rehearsals be allowed, and that further rehearsals deemed necessary by the management should be paid for at half salary.

Deputies To Meet

There will be a meeting of all New York deputies in the council room at headquarters on Monday, January 15, 1923, at 3:30 p.m., to discuss a number of interesting questions.

No More Tent Bases

A request had been received by Equity from a certain tent show manager to make New Orleans a base for the organization of such companies, similar to Chicago, Kansas City and Los Angeles, but after careful consideration the council decided not to increase the number of bases at this time.

Bravo, Mr. Brady!

William A. Brady, in one of his recent interesting addresses is quoted as saying:

"The people of the theater in America are not regarded with the same respect given to the stage artists of Europe. In all foreign countries the great actors, playwrights and managers are officially honored by the governments. In England, for instance, they are knighted; in France they receive the decorations of the Legion of Honor; in Germany and Austria likewise they receive official recognition. But here it is otherwise.

"Why? Well, to tell the truth, the sensationalism of the press is in great part to blame. Every time some chorus girl of a burlesque company, for instance, takes dope or shoots a man, some papers carry streamer headlines across their front pages to the effect that 'Actress Takes Dope' or 'Actress Shoots Man'. Now, as a matter of fact, the majority of those who are involved in scandal are really not actors or actresses. But this constant dragging of the theatrical name into the mire injures the standing of the entire profession.

"In Central Europe, where I spent four months this year, conditions are deplorable. The workmen are on the verge of starvation; they live in abject misery. Their countries are on the point of some mighty cataclysm. Yet the theaters are crowded because these poor people find in the realm of make believe the one sure means of escape from the trials and tribulations of their everyday world. In other words, the theater in Europe is something that is part of the very life of the people; but unfortunately this can not be said of America.

"What is more, it will not be so until the great public comes to realize what a wonderful and essential part the theater should and must eventually come to hold in the scheme of national existence. When this is the case then we will give due respect to the artists of our own land.

"I saw Forbes Robertson, the English actor, in 'Hamlet', and I enjoyed it; it was a good performance. But I also saw a young American, John Barrymore, in the same role, and he was superb. The Englishman was given an honorary degree by Harvard; I wonder whether the same honor will be shown to the American?

"There are some people here who think that the theater is the workshop of the devil. They want to create a censorship. Now I detest a play that is really immoral. In fact, I favor sending to Sing Sing any man who would produce a deliberate salacious attraction, but at the same time I certainly do not favor placing the fate of the dramatic art in America in the hands of sour-faced, long-haired cranks.

"These reformers who are attacking the theater forget that during the war its people, and those who are engaged in the motion picture industry as well, devoted themselves with a whole-hearted effort toward achieving victory."—FRANK GILLMORE, Executive Secretary.

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

ELEVEN new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Ann Smith, Charles Murray Blackwood, Larry Lawrence, Salome Clark, Royal Trott and Margaret Royce Collignon.

Some of our members seem to have misunderstood the basis on which money is forwarded for the aid of stranded companies. The money is sent as relief to people who are destitute and who could not get back to New York without the aid of Equity. If you are able to pay your own fare or to join another company you are expected to do so. Certainly if you have been receiving salary for several months you cannot think that members of your association should send money to pay your hotel bills. Members of Equity who have been unable to obtain work for a season or more have a better reason for expecting aid in payment of hotel bills than have people who have been receiving salary over a period of months even if the last week's salary has not been paid. Equity wishes to be in a position to guarantee every member in good standing that he will never be left miles from home without the wherewithal to get back. But if all our members decide—on the unfortunate closing of the company—that Equity is to pay their hotel bills and return fare, even when they are able to do it themselves, Equity could not carry on. The spirit which leads a member to say "Well, members of a company that was stranded last week had money from Equity so

I think I have it coming even if I don't need it" is all wrong. The member who does not have to appeal to Equity should be glad that there is that much more for the unfortunate member who does.

The Engagement Department is still hampered by the fact that so few of our members have given us addresses that are correct. As soon as your present engagement closes you should register again with the Engagement Department and, as soon as you have obtained an engagement, you should notify that department so that we will not be sending calls to people who are out of town.

Members who are in New York are urged to take advantage of the dancing school which the Chorus Equity is making an effort to establish. Mr. McPherson is at the headquarters of the association every afternoon and Equity members are charged only one dollar an hour for lessons. If we guarantee the managers that all our members are really well-trained dancers your Engagement Department will have more to offer than any other agency in the city. The manager will feel that he can depend upon the work of any one engaged there. There will be more 100 per cent Equity companies. Many of our people have complained that the minimum salary for chorus people is too low. Perfect yourself in your art and you can demand more than the minimum—and get it.

Do you hold a card good to May 1, 1923?—DOROTHY BRYANT, Executive Secretary.

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Conducted by WINDSOR P. DAGGETT

"The Merchant of Venice"

SIMPLICITY and pleasingness characterize the story of Shylock as told in David Belasco's presentation of "The Merchant of Venice". Beauty in stage setting and costume, the atmosphere of music, and life on the Risito represented by extra people; these embellishments of the story show the poetic thought of Mr. Belasco. Exquisite care in every detail gives smoothness to these embellishments. They are done in harmony. Color and decoration are done with conservative taste. Not a star in the sky of the closing scene shines too brightly. The stage at all times shows a sense of grandeur and of old world elegance. The action of the play is intended to fit this background of space and beauty. No visible ray of spotlight falls on any actor's face. No individual speech grips one's imagination with sufficient force to make the listener forget the splendor of the pageant as a whole. The voices of the actors in general are the voices of pageantry rather than the concentrated voices of character and intense emotion. There is everything on Mr. Belasco's stage to arouse pleasant emotions that are soothing to the mind. There is less attention to any subtle deepening of one's knowledge of human character.

Mr. Warfield's interpretation of the Jew is a simple one. Shylock is a modest, gentle, clean-faced, white-handed, law-abiding lender. He is a man of simple habits. He loves his daughter and his race. The pressure of persecution makes him desperate. The elopement of Jessica with a Christian is his end of endurance. He must have justice. Where he seeks justice, he finds himself robbed even of his religion. He falls prostrate in childish helplessness, a pitiable, inoffensive, helpless man. Shylock is never malignant. His cry for justice seems always to come from an aching heart. It is a plea devoid of malice and cruelty.

Mr. Warfield brings to Shylock a smooth and velvet voice. It is Mr. Warfield's voice. It is a voice in which he could play nearly all the characters of Shakespeare if he chose. It is not especially a character voice and it certainly is not a dialect voice. Its normal modulation is gentle. Its tone is clear and winsome. It is frank and open. It expresses no hatred and it suppresses none. It is the voice of William Jennings Bryan, after a presidential election: "I ain't got nothing against nobody." In his opening scenes, Shylock softens his tone at the end of phrases to a note of warmth and affection. All this is very favorable toward establishing a vocal sympathy between the actor and the audience. Shylock is human. He plants seeds of friendship with his voice. His voice remains unselfish throughout the play. Even its "pound of flesh" remains unantagonistic in spirit. Such a Shylock fits the poetic mood of Mr. Belasco's investiture of the Lyceum stage. It is an agreeable Shylock to spend an evening with.

In the reading of the part, Mr. Warfield as a general thing gives an impression of naturalness. He employs two styles, the conversational and the declamatory. In quiet scenes he is conversational. In dramatic scenes he is declamatory. Mr. Warfield's greatest asset in conversational style is the naturalness of his vocal quality and the blending smoothness of his tone. His method of reading if done in a heavier and less fluent voice would sound inferior. Mr. Warfield's reading neglects rhythm both of Shakespeare's lines and of modern speech. His literal pronunciation savors of "foreigner's English". His stress becomes a "common scansion". There is stress on every other word in mechanical repetition. The following line is not phrased:

"And all for use of that which is mine own."

This line becomes:

And 'all for use of that which is mine own!'
The stress mark precedes the stressed word, and the bar indicates a stress group. This may be accepted as a possible reading if we wish to interpret Shylock as a shopkeeper of a modern American city, with two hands (palms up) marking time to the scansion. It is doubtful if Mr. Warfield intended that. The objection to the "common scansion" is that it leaves out of account the rhythm of Shakespeare's verse, either for "old-school" or for modern reading, and it leaves out of account the length of Shakespeare's speeches which require a momentum, a rising emotion, and a "building" process of considerable workmanship if the speeches are to stand as a whole rather than as segmented parts. Much of this common scansion of Mr. Warfield comes on a level intonation. It does not build. It has stability and mental clearness that is easy for the audience to grasp. It has an everyday prosaic simplicity. It has no particular sweep of emotion. It leaves the audience to listen, not to participate in. It fails to amalgamate the audience into a unity of mind. "Six Characters in Search of an Author" and

"Seventh Heaven" are doing things with an audience that Mr. Warfield's Shylock is leaving undone. It is a Shylock of pageantry, not of intense drama.

Much of this common scansion—stressing everything—runs thru Shylock's speech to Antonio. "You called me dog" was stressed on all four words. There was no special reaction on the voice in this reminiscence, and the word "dog" had the same tone as "called". In another sentence, "I would be friends with you and have your love," every word was stressed. This was the trend of many speeches, a clear tone, repetitious stress, level intonation; instead of subtle inflection, change of pitch and rhythmical elements of expression. There was very little "double intension" in Mr. Warfield's voice or reading to prove Bassanio's "fair terms and a villain's mind". The frequency of Mr. Warfield's strong stress gives him few weak syllables in pronunciation. "Usances" has a deliberate spelling pronunciation (you-zan-siz) rather than a more typically English rhythm with a strong stress on the first syllable and a weakened or obscure vowel in the second.

Mr. Warfield minimizes the physical and mechanical elements of voice more successfully

HELEN MACKELLAR

"THE MASKED LADY" brings Helen Mackellar to the Eltinge Theater, New York, in a part that shows her natural equipment for the stage and her promise as an actress of importance. To see her is to believe in her. In a "flapper" age it is refreshing to see a young actress whose style of beauty suggests the fundamental stability and depth of character of old-fashioned education. Miss Mackellar has that. The luxuriant wave and luster of her hair defies the artificial doctrines of the "beauty shop". A quaint conservatism in her style of dress shows a purity of taste and a sense of individuality more essential than fads. Her voice fits her general make-up. Miss Mackellar has a great advantage. Her face is exceedingly young and sincere. It is womanly and expressive. Her voice has weight of character and power to show experience of heart and maturity of mind. That is why Miss Mackellar so admirably fits the "masked lady" who visits the Baron Tolento, only to be trapped by locked doors and the gossips of the outer world. There is an unconventional distinction about Miss Mackellar. It shows immediately that she furnishes material for an unlimited variety of parts. She is a youthful dramatic actress. One cannot see her today without wishing to see her play Juliet tomorrow. While she meets every requirement of everyday life, she has that unformulated breadth of personality which immediately recommends her for romantic drama and characters of the highest order. Miss Mackellar's voice is gaining in smoothness. Her speech is feeling its way toward Standard English. She belongs to that interesting group of young actresses with Helen Menken, Jeanne Eagels, Margalo Gillmore and Mary Servoss, not to forget Helen Gahagan, who comes to light in "Fashions for Men".

Lowell Sherman brings his usual certainty of detail to the part of the Baron. His work is dramatically interesting, but not humanly impressive. His makeup is a mask, as complete as any worn in the insect play, "The World We Live In". This in itself robs Mr. Sherman's features of subtlety, and one misses the mobility of countenance that a more soulful actor would wish to convey with his emotions. He has more subtlety in his finger than in his voice or eye. His attitudes are superlative in picture value and strength. All this is admirable, but we inquire about the character inside the attitude. Edwin Nicander in "Fashions for Men" has elegance of attitude and a finish of manner as complete as Mr. Sherman's. Mr. Nicander also has a radiance of soul of dramatic value, a method of conveying messages in stillness and silence that Mr. Sherman lacks. It doesn't matter what kind of soul we are dealing with, there is the inner man and the complete man to be dealt with. One might enter the complaint against Baron Tolento that he is all bad. He was always all bad. He is a stage villain. It would be possible for Mr. Sherman to broaden this interpretation. This would improve his Count and be a compliment to the actor's art. Jane Houston, in the company, has an unusually interesting voice, and Florence Flynn has pleasing speech. John Halliday is in the cast.

than E. H. Sothern. Mr. Sothern sometimes stood in his own light by overdoing the right thing. Even in declamation Mr. Warfield succeeds in keeping a somewhat gentle human voice. Mr. Sothern's reading, it must be said, showed an understanding of subtle expressions and shading, and a gamut of pitch and inflection that Mr. Warfield does not attempt. In this respect Mr. Sothern gave an authentic Shakespeare whether his method of delivery was always satisfactory or not. Mr. Warfield does not even experiment with the gamut of Shakespeare except to fly to its two extremes. He talks somewhat everyday prose in the simpler situations. He talks somewhat declamatory prose in the scenes of excitement. A fundamentally appealing voice, backed by sincerity of purpose and supplemented by careful pantomime, makes him interesting and satisfying on a somewhat common level of expression. While Mr. Warfield's Shylock may be called enjoyable, it only throws into relief the intrinsic weight and complexity of Walter Hampden's work in that part. In voice shading and dialectal characterization, in its "double intension" and mysterious depth of feeling, Mr. Hampden has attained a Shylock that would create illusion on a soapbox. In the Lyceum Theater, New York, one was privileged to this teasing thought: What would Mr. Hampden do to his audience with that Belasco setting around him and sufficient freedom to show his power? And what would Mr. Warfield "create" out of his mind for his audience against the less colorful background

our respects and wishing long life to her creator. Miss Servoss is personally resourceful and her Portia shows all the handiwork of a piece of lace. Two things one cannot mix with his conception of the Lady of Belmont. One is monkey laughter and the other is a mincing gate. The opening scene in Belmont began with the voice of imbeciles. Mary Young used such a laugh in "We Girls", but to introduce such silly "youthfulness" in Portia's bower is sacrilegious. Nerissa (Mary Ellis) was responsible for this false note, but Portia, according to stage direction, shared in it. To ask Portia to trip over the stage in mincing steps may have historical warrant according to the costume, but character has always been stronger than convention and Portia is not a mincing female. As a Portia to look upon, Miss Servoss lacks those blossomed curves that our fancy pictures in a woman whose physical perfection bespeaks the generous beauty of her soul. Miss Servoss suggests straight lines rather than curves. She suggests:

"The lily maid of Astolat
High in her chamber up a tower . . ."

With shadows on her cheek, this Portia of the casket scenes, high throned upon her chair, suggested the self-composure of a Mona Lisa rather than the goddess of Bassanio's eye. These are but momentary glimpses. They are not due to a false conception on Miss Servoss' part. They show a desire to bring beauty to Portia. Every studied gesture and pose and intonation of Miss Servoss has interest. It is

Who's this?



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that Mr. Hampden is accustomed to? To really appreciate Mr. Hampden's weight as an actor is to see him in one of his mixed programs that includes half a dozen plays ranging from Petruccio to the Jew of the Courtroom scene.

Mary Servoss gives us an interesting evening with Portia. We start out by declaring hostility to this Portia and we end by tending

SHAKESPEARE—How many questions could you answer on Shakespeare? Consult the game, "A Study of Shakespeare". Edited by best authorities. Instructive and entertaining. Price, 50 cents. THE SHAKESPEARE CLUB, Camden, Me.

done in artistic sincerity. It is done with an idea of character back of it. It is done, too, with much instinct for beauty, and it is full of promise for what Miss Servoss has in store for us as her acting becomes more fluent. Whatever Miss Servoss does she never steps out of her part. She never loses her oneness of character.

In voice Miss Servoss tries to bring us some of the splendid qualities of Julia Marlowe. She also experiments with some of the grace notes of Ruth Chatterton in "Mary Rose". Miss Servoss hasn't a Marlowe voice. She is speaking distinctly in a voice that gives promise of musical freedom. But at present Miss Servoss has not entirely separated the mechanics of voice and speech. She is molding words with somewhat conscious elocution. Her voice does not flow to her lips and her speech does not lift off her tongue with the musical purity and articulate ease that is the highest mark of cultured speech. Even this may come to a woman of Miss Servoss' intelligence and artistic aspiration. The Ruth Chatterton notes that Miss Servoss tacked on to the end of phrases in Portia's scenes with Bassanio are of doubtful value. They introduce an element of baby talk into Belmont. They are part of the silly laugh and mincing step which are an artificial and unconvincing effort to make Portia youthful. Miss Servoss does not need these devices. She is big enough to play Portia in splendor with the spontaneous palpitation of Ellen Terry and without the measured lineaments of the art gallery and the trailing of a hand over the arm of a chair. These things are acceptable now because they show us the "stuff" of a real actress and the promise of a greater one.

Miss Servoss by no means dominates the Courtroom scene. She is less manly in walk, less amusing in sense of humor, less commanding as a lawyer than Miss Marlowe. She is simpler in this scene than in those preceding. Mr. Belasco appears to have shaped this scene for Mr. Warfield. In the Mercy Speech, Miss Servoss gave a reading that was disappointing. In "mightiest in the mightiest" she stressed the preposition. From my teens up I was taught to consider that a "stock actress" reading and nothing else. No logic of interpretation can defend the stressing of that preposition. There is no question of "in" or "out". The antithesis rests entirely on the subject of might. The second "mightiest" must top the first "mightiest" to bring out the idea. The "in" is a connecting word of no significance.

In her sounds of English Miss Servoss should eliminate some of the sharp aspiration of her t-sounds. Her close vowels (ee in "see" and i in "it") are too tight. They interfere with the music of the voice. As her voice becomes more perfectly placed at the lips, the action of her lips will be less noticeable.

Philip Merivale as Bassanio has a fine physique and a masculine voice. He is more a soldier than a lover. He emphasizes masculinity in all his scenes. This appears to be his wish and purpose. The romance of love and the enchantment of Portia did not bring to his lips those shaded cadences that one is happy to recall in the readings that Frederick Lewis gave to Julia Marlowe. Ian MacLaren brought ease and naturalness to the part of Antonio and Herbert Grimwood was a distinguished figure and speaker as the Prince of Morocco. W. I. Percival as Gratiano is a person that Shakespeare would have clapped on the back. With admirable ease and authority he brings to the play the youth, the simplicity, the merriment, the salient modernity that Mr. Belasco has intended to give his cast and production. No one has caught this more completely than Mr. Percival and no one has expressed it quite so well. Julia Adler is a satisfying Jessica. Her dialect is a pleasing

(Continued on page 45)



By *Elita Miller Lenz*

THE SHOPPER

SIDE GLANCES

Address all inquiries and orders to Elita Miller Lenz, care of The Billboard, 1493 Broadway New York. Please make your remittances in the form of money orders, made payable to The Billboard Publishing Company. While the services of The Shopper are free to our readers, it is requested that stamps accompany all letters to which replies are desired. Please do not send checks unless you enclose 10 cents to cover cost of exchange.

1. The fur coat illustrated is a typical example of the splendid values that can be had by availing oneself of the special January sales. This graceful, long-lined garment is made of Hudson Bay seal, with reverse panels at side. A crocheted girdle comes with the garment, which may be worn or dispensed with. The lining is a green silk-striped canton crepe. The usual price is \$269. The present price is \$159. This furrier also issues a catalog of stylish furs for moderate incomes.

2. Black satin or Canton crepe may be used to fashion the striking stage design reproduced by the artist. The enobochon in the center of the waistline is made from jet and white beads. Alternating bands of black and white satin ribbon stream from the arms. The chapeau is of white satin, faced with black. The trimming is an ornament fashioned from black and white ribbon. Price \$85 to \$109, according to the quality of material used. This charming creation is the work of a young costumer in the Forties, who has a style all her own; an affable person of quick intuitions, with whom it is a pleasure to deal.

3. Franklin Simon & Co. are showing a most wonderful suit, named "The Boyish Suit", for misses and small women. It is developed from camel's hair, in the natural tan shade, the color which smart young women have established as a fashion success. The skirt is plain, and the jaunty jacket is cut along a modified box style. The new patented slim shoulders and perfection of the cut of the sleeves practically eliminates alterations. Two diagonal pockets, jaunty reverses and a single leather button finish a model that appeals to the woman who realizes the charm of artful simplicity. The price is \$45 and the suit may be worn now, altho it is an advance spring fashion.

4. Basy Bread offers a scientific and agreeable way to reduce weight. You simply eat three slices a day with meals, and after the fifth week you will notice a gradual reduction. The course is \$12, and a booklet will be sent on request.

5. You who have made the acquaintance of the Esna dollar silk stockings will be interested to learn that this reliable house is offering wide-rib sport hose in the dominant sport shades, such as nude, camel, French blue, gray, cordovan, white, black and beige, for 69 cents a pair. The Shopper will be glad to receive your money order for them.

6. The Shopper is receiving quite a few requests from readers to purchase slightly used garments for them—such as street and evening dresses. Do you wish to avail yourself of this service? If so, please state explicitly just what your requirements are, being very sure about measurements. While it is sometimes possible to secure gowns from \$5 up, it would be a wise thing to include a few dollars additional, as this gives The Shopper more latitude. In case she does not require the full amount, balance will be returned to you.

7. Will the correspondent who addressed The Shopper in reference to wooden shoes, or sabots under the salutation of "Help! Help!", please be advised that wooden shoes may be ordered from Barney, 652 Eighth Avenue, New York. Takes a week to make. He will give prices upon application.

8. There are free catalogs of vocal orchestration to excerpts from operas, concert arias, encore songs, concert numbers and choruses, as well as a list of royalty and non-royalty grand and comic operas, musical and farce comedies.

Valiant Women!

There have been two women uppermost in the minds of the theatrical world for the last two weeks: Sarah Bernhardt and Mollie Fuller.

The "Divine Sarah" again demonstrated her indomitable spirit by rallying from an illness over which famous physicians shook their heads negatively. And when the world was breathlessly awaiting news of her passage into the Great Beyond, her own "voice" came from the sick-room with this startling message: "I WOULD die if I rested too long." She then declared her intention of arising and living up to her contract with Guitry. "You can bet on it," said she.

Mollie Fuller has been blind for nine months, and after undergoing several operations that failed to restore her sight she found herself destitute in a little hotel in the Forties. But she didn't remain destitute. Along came a splendid woman by the name of Blanche Merrill—you all know her, she furnishes popular-appeal songs to vaudeville headliners—and wrote an act for Mollie Fuller, gratis. And, here's where the masculine ele-

ment enters: E. F. Albee furnished the scenery and booking in Keith vaudeville houses for Mollie Fuller's act.

The world of the theater has again lived up to its tradition of brotherly love in the case of Mollie Fuller.

Miss Fuller told visitors that the Christmas of 1922 was the happiest of her life, because black chaos had been changed into sunshine by kind hearts. And the best part of it is that everybody likes this charming woman whose eyes are darkened, solely for herself, for the audience does not know she is blind; does not suspect that the solicitude shown by her fellow players is for the purpose of guiding her about the stage.

"Kind hearts are more than coronets!"

Ah, There, Juliet!

Everybody's talking about "Juliet"—Shakespeare's "Juliet". Why? Because two of our loveliest stars, Ethel Barrymore and Jane Cowl, are going to make 1923 memorable by playing the role of Juliet almost simultaneously. Style connoisseurs who bought front seats to see our own Ethel revive period styles left the theater wringing their hankies with dis-

(Continued on page 41)



A late fur coat model that forecasts the mode for next winter and many winters to come, cut on lines that make the garment adaptable to alterations when desired. (See Shopper's column.)



Decidedly Parisian, very piquant and entrancingly becoming is this unique fancy in black and white, by Bayer-Schumacher, theatrical costumers. (See Shopper's column.)

THE VANITY BOX

(a) There was a certain prominent Viennese skin doctor who made a face cream that was so wonderful that he was able to ask \$10 a jar for it before the war. Madame Helena Rubinstein made him several offers for the recipe, desiring to introduce it to her exclusive New York clientele, but the doctor rejected her offers until the vicissitudes of war compelled him to part with his treasured formula. Madame, who used to import this cream and sell it for \$5 or \$10 a jar, is now having the cream made up in her own laboratories. She is going to advertise the cream, which she considers a real boon to womankind, by selling it for \$1 a jar. She wants theatrical women particularly to use this Pasteurized Cream, as she calls it. It does not need to be massaged in. It is absorbed. It cleans, nourishes and firms the skin, removing crows feet and irritations due to weather exposure. It is also splendid for the lips and ideal for nourishing thin necks. Here is a cream that beautifies while you move about or rest. The dollar sizes are now ready. Do you wish one? They are really generous sizes and the cream is truly helpful.

(b) It is still possible to secure samples of Bellea-Brow, the waterproof dressing for lashes and brows. It makes the lashes appear long and luxuriant. Stays on all day and is very popular with motion picture actresses because it is not dissolved by tears. A large sample for 25 cents.

(c) If you have freckles on your face, hands or arms you will find a remedy for them in "Youth-Aml", the harmless liquid skin peel. Regular-sized bottle costs \$5; introductory size, \$1. If you prefer to keep confidential your correspondence with Youth-Aml, send your order to "Youth-Aml", care The Shopper, enclosing money order made payable to Youth-Aml Laboratories.

(d) The "Inecto" process of hair dyeing and bleaching is hailed as a success by beauty shops throuth the city. These shops charge \$25 for an application, but a home treatment costs only \$5. It comes specially prepared for numerous shades of hair and is also used as a corrective where hair has been bleached an "off shade". Restores gray or faded hair to original color, leaving a glossy, natural finish. The Shopper will be glad to pass along your inquiries or orders to the Inecto people. If you desire your letter to be confidential simply address it to "Inecto", care The Shopper.

(e) Plexo Evening White is the ideal de-collete make-up and costs but 50 cents a tube, in white, flesh or sunburnt tint. Does not rub off and is considered an ideal body makeup by dancers.

(f) "Cortine", which costs only \$1 a bottle, keeps the hair in curl or wave and leaves it smooth and glossy. The Shopper will be glad to handle your order for this preparation, which is used by a beauty parlor in the Forties to insure what it terms "a semi-permanent" wave.

GLIMPING THE MODE

NEW GOWNS FROM NEW SHOWS

Bille Burke has never been lovelier or more prettily costumed than she is in her new play, "Briar Rose", at the Empire Theater. She presents a very seductive picture as Mme de Pompadour, costumed in a lavish gown of rose taffeta, embellished with silver stripes, over widely extending hoops, covered with a two-tiered pettiskirt of silver lace. The sleeves are tight fitting to the elbow and are finished with two deep ruffles of silver lace. Festoons of pastel-tinted flowers fall from waist to bottom of hoops.

The woman to whom green is becoming should emulate Peggy Wood, now appearing in "The Clinging Vine" at the Knickerbocker. She wears a lustrous green frock of tulle, the sleeveless, snug-fitting bodice trimmed with a bertha of cream lace, the lace being repeated in three uneven tiers on the full gathered skirt.

It seems that the Harrymores are enlisted in a tradition-breaking campaign. We have John Barrymore as a modern and admirable Hamlet, and Ethel Barrymore as a lovely but sophisticated Juliet. To quote Eleanor Gunn, a leading fashion authority, whose description we use because our own admiration for the incomparable Ethel Barrymore is almost too deep for unbiased criticism: "In the potion scene she wears white satin and on her visit to the cell of Friar Lawrence, a white chiffon brocade. At one time wearing a Madonna blue velvet scarf over her head, Miss Barrymore looked more like Mary Magdalene than Juliet."

There are several unique costumes in the new mystery play, "Listening In", at the Bijou Theater. Minna Gombel, who is of 'twixt and 'tween coloring, wears a strikingly becoming costume that combines henna and jade green. The frock, developed from henna crepe de chine, is cut on simple, long-waisted lines, and embellished with wide panels of jade-green. On her brown tresses Miss Gombel wears a chic little draped toque of jade-green velvet.

Miss Gombel reveals another use of henna silk with a black overblouse. The overblouse consists of a side and back panel confined at the waistline. Strips of black continue down the henna sleeves. A medallion of coral beads marks the waistline, the head motif being continued about the edges of the panel-effect overblouse.

Stately Margaret Linden, in this same play, made a dashing entrance in a black satin gown, to which wide bell sleeves of white chiffon embroidered with crystal and jet beads afforded a striking contrast. A black continental hat, the edges piped with silver braid, afforded a becoming frame for her classic features.

"Fashions for Men", the fantastic comedy at the National Theater, shows some very smart day-time frocks for her ladyship. One of them is developed from black broadcloth, with a fitted bodice and circular skirt. A collar of bisque-toned Venice point lace and deep cuffs of bisque organdie lend enrichment to the dark-toned broadcloth. Another is a low-bloused model of tan broadcloth, with a simple tie belt, high circular neckline and long, tight-fitting sleeves with gauntlet effect cuffs of yellow suede.

Fashion Bon-Bons

Yellow was the dominant shade in the Southern resort fashions displayed at the Fashion Promenade, staged recently at the Astor for the Theater Assembly.

Some very charming morning frocks were also shown at the Theater Assembly display. They were developed from printed fabric, in quaint girlish effects—fitted bodice, full skirt, berthas and bow sashes.

Ermine collars and cuffs on black velvet or duvetyne costumes are very effective.

Evening wraps show a leaning toward up-standing Medici collars, with cape and cuffs. One charming design is decorated with a front sash bow, somewhat Japanese in effect. Lace, embroidered with gold and edged with monkey fur, differentiates another model; while still another disparts wheels of monkey fur about the bottom of the skirt.

Over-the-shoulder necklines, with gathered bertha, are popular with the ingenue.

If you make your own handbags you will be interested to learn that style authorities predict larger ones for the spring season. Celluloid and steel frames will be used, while tapestry and Paisley will be the leading fabrics.

Simple black satin evening gowns with fichus of rare old lace, knotted low over the bust, are very charming. When the wearer's coiffure is dressed low the fichu is looped

(Continued on page 41)

MANSTYLES

By ELITA MILLER LENZ

DRESSING FOR THE FORMAL OCCASION

Several of our men readers who have been buying Christmas gifts for milady thru The Shopper want to know something about the up-to-date requirements of the formal dress mode for men. Feeling that there are quite a few men playing in outlying districts out of touch with New York who are interested in the same subject, we have gathered the following information from a reliable source:

London, the authoritative source of men's fashions, has decreed that milord may wear the tail coat on all social occasions, unless he has been specifically requested to dress informally.

Smart men now wear the short dinner jacket that used to be confined to the home or club, to restaurants and to the theater, of course.

At the small dance, ball, dinner or theater party the white tie is considered proper. The white tie is worn in a very narrow bow, the ends being kept within the space between the wings of the collar.

The opera hat has been supplanted by the silk hat, due doubtless to the prevalence of the dinner jacket, to which the silk hat seems a more fitting companion.

Braiding down the sides of trousers is out of date for full dress, altho it is permissible with the dinner jacket.

PRESENT STYLES

The mode for men of the hour is here briefly told, so that he who runs may read:

Coats fit snugly to the body. Sleeves are narrow, minus the slight bell effect of former seasons.

Trousers are made very full and are pleated at the waist, falling in an unbroken line from hip to heel, not revealing the contour of the calf.

It is a matter of conjecture whether the actor will adhere to the rule of not turning up the trousers around the bottom. But it isn't being done—not among correctly dressed men, at least.

THESPIAN TATTLES

Oh, Mr. Shean, of Gallagher and Shean, of the "Ziegfeld Follies" believes that every man should "roll his own"—home. He is putting up a Sears-Roebuck house with his own hands.

Will Rogers is "Slipping the Lariat Over" in the pages of The New York Times, as well as in "The Follies". And his quips are well worth reading.

"Mr. Rogers," says a flapper publicity worker, "is very polite over the 'phone. He says yesum and noma'am. But Valentino has just an ordinary voice."

An actor in a reminiscent mood told us that Ed. Lock, the actor-dramatist, was once compelled to wear socks in a night-shirt scene, to conform with Rhode Island ideas of propriety.

"Fashions for Men", at the National Theater, is more of a marital triangle than a sartorial extravaganza.

James Kirkwood, now playing the leading role in "The Fool", was appearing in the last act of "The Worst Woman in London", as a jockey some years ago. When the youthful Kirkwood returned to his dressing-room he found that thieves had preceded him and left him nary a thing to wear. They say he broke all speed records in racing to his hotel.

SHOPPING TIPS

Inquiries should be addressed to Elita Miller Lenz care The Billboard, 1493 Broadway, New York, and all money orders made payable to The Billboard Publishing Company. Please enclose stamps for replies.

1. The correct type of ready-to-wear dress shirt, which may be worn with either dinner jacket or dress coat, costs \$4. An excellent quality for the price.

2. London-made brogue oxfords, of imported Scotch grain, to be worn with heather hose—just the thing for the outdoor man or the actor who wishes to give his feet a juvenile appearance—cost \$7.50. Would you like a catalog?

3. Are you interested in a catalog of sweaters that also lists articles for the sportsman?

4. The smartest golf outfit in New York cost \$60. Would you like a booklet showing illustrations?

5. Have you falling hair? The Shopper can refer you to a scalp specialist who stops this condition with three treatments which cost \$5. She also sends instructions by mail. But if you are in the vicinity of Times Square you will find it more satisfactory to have her apply the treatments.

6. There is a tailor who makes new trousers for coats and vests. Simply send him a sample of the coat and your measurements. He will make you a pair of trousers that will match perfectly.

SIDE GLANCES

(Continued from page 40)

appointment and bled them quickly to their typewriters to "knock out" copy of lamentation, bemoaning the fact that Ethel's costumes were made of modern fabrics, losing sight entirely of the spell of a golden voice and inimitable artistry. Then when the final period was affixed to the style reporters' Juliet-Barrymore story, they made notes in their "Things To Do" diary, to the effect:

"Watch for Jane Cowl in Juliet."

The biographers, too, have been busy with Juliet. They say: "Oh, having two notable Juliets in one season is nothing new. Mrs. James Brown Potter and Julia Marlowe gave versions of Juliet within a week of each other." And in the year 1895 there was a male Juliet (we don't remember him, do you?). We wonder if they made the last statement as a suggestion to Bert Savoy. Imagine Bert Savoy languishing on a reinforced concrete balcony, when along comes Jay Brennan "Romeo" and utters: "Hist, Juliet, will you come with the son of a Montague for an automobile ride?" To which Juliet Savoy responds: "Nay, nay, Romeo! I jes' walked back from one!"

Now we just can't wait to see whether Marjorie Rambeau will play "Rosalind" in rose-colored pajamas and Florence Reed introduces us to a bob-haired Lady Macbeth.

How critical we have grown. Just a few short years ago we sighed sympathetically to William J. Kelley's "Romeo" at the Yorkville Theater, and counted life lost if we missed seeing Beatrice Morgan and Paul McAllister, stars of the Harlem Stock Company, every Saturday matinee. And we still wish we could see them every week! They were great! We were thrilled and so was every other youngster in Harlem.

P. S.—Nor have we forgotten Corse Peyton and his "Thirty actors for thirty cents" curtain speech.

GLIMPSES OF THE MODE

(Continued from page 40)

close to the throat and fastened with an antique brooch or cameo.

Black lace evening gowns are among the importations. The slip of black tulle, trimmed with myriad rows of narrow black velvet ribbon, finished in tiny bows, is worn beneath the delicate lace mesh. A beauteous neckline tops the bodice, while the corsage is finished at the top with tiny rows of black Valenciennes lace. A garland of deep-dyed roses, fashioned from the most fragile silk, hangs almost to the hem of the skirt.

Spanish shawl wraps, fastened to one side, with fur collar, are extremely smart, especially if the coiffure is topped with an ornate Spanish comb.

cially if the coiffure is topped with an ornate Spanish comb.

If you have an antique cameo resurrect it and wear it with the bertha that tops your evening gown—if you wish to be ultra modish.

TABLOIDS

(Continued from page 33)

lies", the audience (about 50 persons) was 90 per cent or more male. The show was entitled "A Trip to Hades" and was a collection of antique comedy bits, interspersed with a few musical (?) numbers and a lot of "hellis". The only redeeming feature was the costuming, which was classy looking with a few exceptions, but in book, comedy, music, dancing or production, the "Follies" was "not there". L. R. Acker, manager of Acker's (the opposition), showed himself a true sport when on the 29th he donated theater, staff, his current attraction, "The Powder Puff Revue", and attendant expenses to the members of the "Follies" Company, and staged three benefit performances to help the attraction pay its debts and get back to the United States. Mr. Acker also used large newspaper space advertising the benefit, tho it is humorous to note that in a small box at the bottom he adds: "This would never have happened at Acker's Theater." It is high time that tab. managers realized that they must put in talent, and not only time. The shows coming into Halifax have been getting more and more mediocre, until the entertainment value for the money was nil.

"BOOTS" WALTON'S "Musical Melange" is holding the boards at the Chestnut Street Theater, Sunbury, Pa., at the present time and playing to good-sized audiences. "Boots" is featured in comedy black-face roles and is being supported by an excellent company. The Cadillac Quartet, composed of "Boots", Dave Rose, Sid Stewart and Harry Dewit, is a strong feature and always brings a big hand. The company is offering specially written one-act productions, with music and special scenery, costly satin and plush drops are used extensively. The chorus is a wonder, the girls' singing, dancing and costumes are of the best and very effective. The bills are full of pep, clean and capably put on. "Boots" fully deserves his success as a drawing card at the Chestnut. He never resorts to smut or crudity to get a laugh, being fully capable of putting over clean comedy in his own droll manner. Mr. Walton celebrated his birthday on Christmas Day when a party was given in the green room of the theater. A large number of guests were present and never before was there such a joyous and merry bunch of players at this house, especially when each one was given their gifts. Of course, "Boots" acted the role of Santa. A large cake lighted with (?) candles occupied a prominent spot on the festive board, not to forget a beautifully illuminated tree. Merriment continued until a late hour when all returned to their homes.

CONTINUED SUCCESS is reported for the "Pep-O-Mint Revue", which has been playing the rotary houses in and around Cleveland for about the past forty weeks. Following is the cast: Hal Ring, producer and comedian; Baron Hsag, comic; Martin Jennings, juvenile; Eva Smalley, leads; York Sisters, specialties and chorus; Three Huston Sisters, specialties and chorus; Lillian Bensley, chorus, and Baby Fay, the child wonder. "Wise and Wiser" was the Christmas week offering and "Hello, 1923" was the bill for New Year week. Flozari, "that different dancer", was an added attraction. Members of the "Pep-O-Mint Revue" attended one of last week's performances by Bert Smith's "Ragtime Wonders" at the Band Box Theater, and all agreed that it was one of the finest tabloid attractions they had ever seen.

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AUSTRALIA

By MARTIN C. BRENNAN, 114 Castlereagh Street, Sydney.

Sydney, Nov. 15.—Shows in Sydney at the present time are "Cairo", "The Silver Fox", "The Naughty Princess" and "Bleak House".

Melbourne attractions are "Mary", "The Deep Show", "Spangles", "The Sentimental Bloke" and Fuller's Dramatic Players.

In both these States there are the usual vaudeville, costume comedy and small-time attractions.

Ada Reeve will close her Melbourne season next week with "Spangles". Thus will the Australia long-run record be broken.

The Flying Winkilla, who came here with Wirth's Circus, will leave for South Africa next month, being booked by Harry G. Musgrove.

Jack Apudale, whose animal act has been a big drawcard with Wirth's Circus, has signed on for an eight weeks' season in Musgrove vaudeville.

Harry G. Musgrove is scheduled to leave for America on the 21th providing the shipping strike is over.

Harrington Reynolds, Jr., and Eddie DeTisme, American vaudeville artists, are doing wonderfully well in Brisbane with their stock dramatic company.

South African bookings are now being made direct from here by Jack Musgrove on behalf of Harry G. Musgrove. It is significant that every act booked from this side has had an extension on the original contract.

Stuart Barnes, of the original Kellerman vaudeville company which played Australia last year, is booked for South Africa by Harry G. Musgrove.

Sir Benjamin Fuller has signified his intention of seeking political honors at the forthcoming Federal Parliamentary elections.

The team of Eddie and Declina McLean, Australian dancers, returned to this country last week after an absence of six years. They were accompanied by their manager, Mark Higgins.

Dan Thomas, pantomime dame, arrived from South Africa this week under engagement to George Marlow, for whom he will produce an extravaganza written by Archie Martin, Musgrove publicity manager.

The Mirano Bros., continental athletes, are meeting with big success on the Fuller Time.

Nella Webb, the American comedienne, created a very big impression on her comeback last Saturday. It is seven years since this artist was here and her present repertoire includes nearly all her former numbers.

Lee White and Clay Smith will come back to the Sydney Tivoli early next month.

Ed E. Ford is now en route to America after playing the Musgrove Time in Australia and the Fuller section of the latter firm's New Zealand circuit.

titles took some convincing ere the Cap was allowed to land the reptiles.

Captain Adams will play Hobart next week with the Odiva's Seals act.

Wilson Hicks, younger brother of John W. Hicks, Jr. (Chief of Paramount exchange), has been added to the publicity staff of that organization.

A cable has been received from South Africa to the effect that the Australian-made film, "The Man They Could Not Hing", will not be presented screening in that country owing to the belief that it might incite the natives to unrest.

A new picture theater will be opened in Geelong (Victoria) this month.

The film is being used as an effective aid to electioneering, several campaigners now utilizing this means of supporting their interests.

Yvonne Pavis will go to the United States shortly taking with her three Australian-made film productions in which she is the star. Miss Pavis is an American.

Albert Deane, formerly publicity manager for Paramount, will return from his world's tour

towards the latter end of December. He will probably rejoin his old organization.

First National will get its first Sydney release in the Lyceum (Sydney) from the beginning of the year. Paramount, which has been screening here for some time, will go to the Haymarket.

"The Shelk", absolutely the biggest money-spinner in the history of film features in this country, is still doing record business in the way-back towns.

"The Prisoner of Zenda" will be Selznick's forthcoming feature, while Fox will go the limit on "Queen of Sheba".

Messrs. Gurney and Chambers, who have opened up an independent exchange in New Zealand, will lend off with "Omar Khayyam".

Archie Young, acting secretary of the Federated Picture Showmen's Association of N. S. W., will probably be permanently elected in place of Charles F. Jones, deceased.

LITTLE THEATERS

(Continued from page 42)

United States, Little Theater in Billings, Hope, Discouragement, Madam Club Woman, the Spirit of Prophecy, Advance Agent, Herald and various committees illustrative of the work of the Little Theater and its appeal to various lines of artistic effort.

Professional Coaches and Amateur Shows

By ALVIN E. HAUSER

AFTER several years of coaching amateur productions and meeting with a certain amount of success I wish to offer a few suggestions to others who may be in the same line of endeavor.

Have you ever been to a vaudeville show and seen an act in which, altho you realized that the artistes were versatile and had apparently put a great deal of thought to their work, did not get their act over as you had wished?

Make it understood to the committee that you will not "play favorites". In other words just because one of the members of your chorus is Mrs. So-and-so's daughter, or the son of one of the influential members of the organization, is no good reason for them having a leading part or a solo to sing.

Now you come to your first rehearsal. Make the members of your chorus respect you, make them realize that rehearsal nights are work for you, work that you are getting paid for, and nights that cannot be given over to pink teas and social calls.

thinnest kind of a plot will do. And here again you must consider the audience. By audience I mean the entire audience, not a small part here and a small part there who have some individual friend in your cast.

Now your rehearsals are well under way. After one or two private rehearsals for principals and dancing choruses have all rehearsals general. Let everybody in the show know everything that is going on.

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and a sweet voice. The voice, however, is not strong enough to carry far past the footlights. This may be partly because of timidity and partly because of poor acoustics. Put a dance chorus behind her, and if that doesn't materially help have her sing closer to the audience.

You have now arrived at the night of the show. Convince your committee that it is good business to engage a professional orchestra. Many a good show has been spoiled because some one had a friend who had a "jazz band" that could play the show.

The ladies in amateur shows are usually the recipients of flowers. Make it an iron-bound rule that the ushers unwrap these flowers in the back of the auditorium, leaving the recipient's name in plain view, and have them given to the leader of the orchestra, whether he be yourself or the first violinist.

In conclusion let me sum up. From first rehearsal, thru both the orchestra and dress rehearsal, always try to picture your show thru the eyes of your audience and, above all, maintain thruout all your rehearsals absolute discipline.

May I moralize? I once read of a very prominent sculptor who, while at the height of his success, was discovered in his study by his closest friend, weeping bitterly over his latest work. When questioned by this friend why he should be grief stricken at the time he had attained fame in his profession he said it was because it was the first time in his life that he was satisfied with one of his works.

NEW PLAYS

(Continued from page 37)

Inducement a Hopkins-Jones presentation of Shakespeare can offer to the critical intelligence or the instructed mind is humor of a blissfully unconscious order.

The concluding words of the play (fortunately elided by the producer) are spoken by Escalus, Prince of Verona, thus:

"A gloaming peace this morning with it brings; The sun for sorrow will not show his head; Go hence, to have some talk of these sad things; Some shall be pardon'd and some punished; For never was a story of more woe Than this of Juliet and her Romeo."

Mr. Shakespeare must have anticipated what this presentation would be like when he wrote the tag of the piece.

PATTERSON JAMES.

EMPIRE THEATER, NEW YORK Beginning Monday Evening, December 25, 1922

BILLIE BURKE

— in —

"ROSE BRIAR"

A New American Comedy by Booth Tarkington. Produced by Florenz Ziegfeld, Jr.

- Rose Briar.....Miss Burke
Parade.....Allan Dinehart
Valentine.....Frank Conroy
Mrs. Valentine.....Miss Julia Hoyt
Little Cecelous.....Richele Ling
Miss Nicely.....Miss Florence O'Denishawn
Miss Sheppard.....Miss Ethel Remy
Monsieur Prologue of the Restaurant Pompadour Cabaret.....Georges Renavent
Sullivan.....Mark Haight
Thompson.....John White
Cabaret Patrons—Misses Reulah McFarland, Janet McGrew, Polly Nally, Vivian Vernon, Avonne Taylor, Messrs. M. G. Jennings, M. J. Thomas, John Donnelly.

The correspondents who wrote me some time ago when I asked for cures for Truck Horse Baby Talkers should make it a point to see "Rose Briar". The play is the tragedy of such a woman who tried to get rid of one husband and acquire another, but got instead her come-uppance from a lady who could outbait her in conversation.

It is just because she is not true to type that Mr. Valentine, the man with the baby talker wife, takes his hip, pocket flask to the Pompadour every afternoon and sits and sits and sits and drinks and drinks and drinks and merely looks at Rose Briar.

could compromise Mr. V. and Miss B. and less wonder that she got her lawyer to arrange the details. You can get a lawyer to do most anything. But Miss B. was too smart for Mrs. V. and made her look so much like a zero in the baby talk contest that there was nothing to it.

Miss Burke is admirably equipped to do baby talk. It is always difficult to decide whether she is crying or laughing her lines, she is most tenaciously dulcet at all times, and her high C emotion is ever plaintive whether it should be or not. But she does play the burlesque "idgy-widgy-pidgy-pie" scene with Mrs. V. with real skill and comic effectiveness. Frank Conroy as "Something-on-the-Hip" Valentine is memorable.

Doubtless to give cachet to the presentation Mrs. Lydig Hoyt has been engaged to play Mrs. Valentine. Mrs. Hoyt is a society woman. So is Mrs. Valentine. Aside from that coincidence there is not the slightest reason, dramatic or pulchritudinous, for Mrs. Hoyt being in the play. With thousands of actresses who have served tedious years of apprenticeship, who are capable, talented and genuinely beautiful breaking their hearts trying to get a job, it is monstrous that a society woman who has no reason for acting except possibly the desire for "a little honorable advancement" should be employed.

PATTERSON JAMES.

P. S.—I am informed on reliable authority that Miss Burke's pompadour gown in the cabaret scene was exquisite.—P. J.

ELTINGE THEATER, NEW YORK Beginning Monday Evening, December 25, 1922

A. H. WOODS Presents HELEN MACKELLAR

— in —

"THE MASKED WOMAN"

A Melodrama in Three Acts By Kate Jordan

Based on the French of Charles Mere

LOWELL SHERMAN

Staged by Bertram Harrison

- Madame Montebel.....Ethel Jackson
Dr. Rene Delatour.....John Halliday
Paul.....Fred Sutton
Baron Talento.....Lowell Sherman
Diane Delatour.....Helen Mackellar
Gaby.....Florence Flynn
Dolly Green.....Jane Houston
Women Guests.....Betty Shields, Georgia DeLong, Ethel Gibson, Violet Anderson
Andre.....Richard Abbott

- Mimi.....Gladys Frazin
Phillippe.....Walter Bellinger
Germaine.....Alice Fleming
Vidalon.....Frank Hollins
Lanney.....Russell Fillmore
Lapoule.....Albert Tavernier

It is not often that Mister Al Woods makes commercial errors in the selection of his plays. He has long ago been accused of having no illusions about art, propriety or public decency, and he has confessed to believing in giving the public just what he thinks it will pay for.

Mr. Sherman, who is one of the best actors in America, makes a resounding theatrical performance out of the disappointed woman hunter, and Miss Mackellar gives the role of the honest-to-goodness wife far better treatment than the play deserves.

PATTERSON JAMES.

EARL CARROLL THEATER, NEW YORK

Beginning Tuesday, December 26, 1922 DUDLEY DIGGES Presents The Wonder Play by Lady Gregory

"THE DRAGON"

A Comedy

- The King.....Dudley Digges
The Queen.....Luella Watson
The Princess Nuala.....Gladys Hurlbut
The Dall Gile.....John Daly Murphy
The Nurse.....Maire Roden
The Prince of the Marshes.....Albert Carroll
Manns, King of Sorcha.....William Williams
Fintan, the Astrologer.....C. Porter Hall
Taig the Tailor.....F. S. Pelly
Gate Keeper.....Charles Douglas
First Aunt of the Prince of the Marshes.....Mary Blair
Second Aunt of the Prince of the Marshes.....Sara Enright
The Dragon.....John Waller
Dancers, Courtesy of the Neighborhood Playhouse—Anne Schmidt, Florence Levine, Lillian Bell, Rose Field, Marie Hurwitz, Elizabeth Delza.
Foreign men bringing in food, Leprechauns, etc., etc.

"The Dragon" was a godsend because it was a counter-irritant to the muck produced the week beginning December 25. Being an old fossil who believes that Christmas means something besides the exchange of jewelry which is the first thing to turn green in the spring, I like to see the spirit of the season typified properly.

story for children and for grownups who prefer to remain children. It has high and subtle humor of the Irish kind, keen satire, merriment, quaintly poetic expressiveness and a dramatically fanciful situation.

If hanging is too good for the man who tells the details of a fairy story that fate should be measured out to the wretch who hangs a moral onto one? Yet the newspaper reviewers insisted that "The Dragon" had to do with a willful maid who "experienced" a change of heart.

Dudley Digges was properly worried as the king whose meals had been cut to nothing by his strong-willed second wife and was genuinely and unctuously amusing. While Lucille Watson was scarcely the ideal Irish queen and was very shaky in her lines she has intelligence and did enter into the humor of the little play.

"The Dragon" was put on without pretense. The scenic investiture was primitive but it conveyed its message far better than Mr. Jones' prisms and pretenses. The play has been laid away because it was scheduled for only six matinee performances, and I doubt if the patronage was very large.

PATTERSON JAMES.

Twenty-Seven Thousand Too Many

At this very moment this city holds TWENTY-SEVEN THOUSAND active cases of Tuberculosis, of which approximately one-half are NOT under medical care. Thousands of CHILDREN are under-nourished and are in daily contact with this needless scourge.

THE PUBLIC MUST BE PROTECTED. THE FIGHT MUST BE KEPT UP!

If you have a cough or a cold that "hangs on", see your doctor. Have a thorough medical examination once a year.

SPECIAL NOTICE—The fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones.

New York Tuberculosis Association 10 East 39th Street.

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LYCEUM & CHAUTAUQUA DEPARTMENT

AL FLUDE, Editor

A NEW MUSICAL LINEUP

The Wolfsohn Bureau Unites With the Associated Musical Bureau

A recent agreement entered into in New York between the Wolfsohn Musical Bureau and the Music League of America, together with Concert Management Arthur Judson and the Associated Musical Bureaus of America, Inc., places in the concert field a new and aggressive organization which is liable to change the musical booking situation of America. The Wolfsohn Bureau will, by this new arrangement, be able to devote itself exclusively to the securing of artists, with the exception that it retains its booking privileges in New York, Boston, Chicago and Philadelphia.

A. F. Adams, of the Wolfsohn Bureau, states: "We have taken this step because we foresee in the outcome a distinct stabilizing of the concert-giving industry in this country."

The contract entered into by the above bureaus for a period of ten years with a renewal option for a similar period and begins with the season of 1923 and 1924. The New York offices will be continued in those of Concert Management Arthur Judson, Fisk Building, Broadway and Fifty-seventh street, New York City.

The individual bureau members which comprise the Associated Musical Bureaus of America, their addresses and their territorial divisions are as follows:

E. A. Wickes, 442 Little Building, Boston, Mass., New England States, Maritime Provinces (Canada), New York State (east of Syracuse).

Patrick M. Nielson and Miss Elsie Illing-

FRED HIGH

It will be with a pang of regret that many of our readers will note that the name of Fred High is not at the head of this page, for he has many friends among our readers who have learned to know him and to love him. We are glad, however, that his retirement means a step upward for him in the stairway of prosperity. During the past five and one-half years Mr. High has carved for himself a place both upon the lecture platform and in the business world. His stepping out is entirely of his own will, and comes because he is planning a career in the above lines which will require his entire attention.

It is a coincidence that this is the second time that the present writer has followed Mr. High in the editorial field. Our friendship has extended thruout the entire period of our acquaintance of nearly twenty years. We seldom agreed in theory, but agree to disagree without in the least straining the bonds of friendship. And that friendship will continue. The Billboard and the writer will always be glad to bear of the increased success of Fred High. We shall follow his success as a speaker with



interest, and we are confident that his business theories of "making service pay" will bear fruits which will be worth while. Now, all together! "So long, Fred! Take care of yourself!"

AL FLUDE.

worth, 722 Highland Building, Pittsburg, Pa., Pennsylvania, New Jersey, Delaware, Maryland, Washington, D. O.

Coit and Alber and T. A. Burke, 2443 Prospect avenue, Cleveland, O., Ontario (Canada), Ohio, New York (west of Syracuse), West Virginia, Kentucky, Indiana, Michigan (excepting the upper peninsula).

O. B. Stephenson, 850 Orchestra Hall, Chicago, Ill., Wisconsin, Michigan (upper peninsula), Minnesota, North Dakota, South Dakota, Nebraska, Kansas, Missouri, Oklahoma (northern half).

Southern Musical Bureau (S. R. Bridges), Healy Building, Atlanta, Ga., Virginia, North Carolina, South Carolina, Florida, Georgia, Alabama, Tennessee, Louisiana (as far west as Monroe).

M. C. Turner, Wilson Building, Dallas, Tex., New Mexico, Louisiana (excepting part S. R. Bridges has), Arkansas, Oklahoma (southern half).

Elwyn Concert Bureau, Broadway Building, Portland, Ore., Western Provinces of Canada, all Western States not mentioned in other territories, which includes the Pacific Coast States, Montana, Wyoming, Colorado, Utah, etc.

MABEL QUAM STEVENS

The death of Mabel Quam Stevens, which occurred this month, marked the passing of one of the most unique characters upon the Chautauqua platform. There are few Independent Chautauquas in America where she was not known and where she will not long be remembered. She was one of those characters who undertook what seemed to be the impossible and made of it the greatest success. Her field was the telling of Bible stories, and she was able to take the story of Ruth and other bits of the Bible and clothe her characters in flesh and blood until they lived in the very hearts of her hearers. Hers was an art as unique and rare as it was striking. In the few years that she has been known upon the Chautauqua platform she climbed very close to the top, and there were few other speakers in as great demand. Her passing away is one of the big losses of the year.

Thelma Thatcher, who has been with the Smith-Spring-Holmes Company this season, will introduce the "Four Sisters" to chautauqua audiences next summer on the Central Community Chautauquas. The company consists of Miss Thelma and her three sisters, all of La Fayette, Ind.

INDEPENDENT CHAUTAUQUA DATES

Many a Chautauqua has been damaged by lack of publicity in regard to the time of holding its session. It is bad business for one enterprise to encroach upon the time of another. Carnival companies, fairs and entertainment attractions of all kinds should make note of these dates and keep clear of these towns during the times set for their Chautauquas. The following list is not complete. Additional lists will follow:

Ahington, Ill., Aug. 12-18.
Aronum, O., July 22-29.
Allerton, Ia., Aug. 14-19.
Attica, Ind., Aug. 20-26.
Barry, Ill., Aug. 16-21.
Brazil, Ind., Aug. 20-Sept. 2.
Charleston, Ill., Aug. 5-12.
Dixon, Ill., July 29-Aug. 11.
DeWitt, Ia., July 13-18.
Freeport, Ill., July 15-22.
Fairfield, Ia., Aug. 19-26.
Farmington, Ia., Aug. 11-19.
Flora, Ind., Aug. 5-9.
Gallatin, Mo., Aug. 18-26.
Geneseo, Ill., Aug. 19-26.
Grandview, Ind., July 29-Aug. 5.
Gault, Mo., Aug. 22-26.
Hannibal, Mo., Aug. 12-19.
Hamilton, Ill., Aug. 12-19.
King City, Mo., Aug. 19-26.
Ligonier, Ind., Aug. 13-16.
Lakeside, O., July 13-Aug. 15.
Jacksonville, Ill., Aug. 17-26.
Lena, Ill., July 15-22.
Lincoln, Ill., Aug. 10-22.
Ludington, Mich., July 1-Aug. 15.
Lancaster, O., July 22-Aug. 13.
Middleport, O., July 28-Aug. 5.
Maysville, Mo., Aug. 12-19.
Miami, Ill., Aug. 26-Sept. 2.
Miami Valley, O., July 28-Aug. 13.
Merom, Ind., Aug. 23-Sept. 2.
Meadville, Mo., Aug. 18-24.
Madison, Ind., Aug. 2-9.
Madison, S. D., early July.
Moore Hill, Ind., Aug. 4-9.
McConnellsville, O., July 28-Aug. 6.
Noblesville, Ind., Aug. 5-12.
Oskaloosa, Ia., Aug. 10-19.
Petersburg, Ill., Aug. 12-21.
Paxton, Ill., Aug. 24-Sept. 3.
Pontiac, Ill., July 27-Aug. 3.
Plattsburg, Mo., Aug. 19-26.
Pana, Ill., Aug. 11-19.
Rockville, Ind., Aug. 11-19.
Remington, Ind., Aug. 5-19.
Richmond, Ind., Aug. 19-Sept. 2.
Rushville, Ind., Aug. 12-19.
Shelbyville, Ind., Aug. 5-12.
Shelbyville, Ill., Aug. 5-12.
St. Peter, Minn., July 1-10.
Tecumseh, Neb., Aug. 21-26.
Tama, Ia., Aug. 16-22.
Valley City, N. D., June 24-July 1.
Veray, Ind., Aug. 5-19.
Winona Lake, Ind., July 1-Aug. 20.
Wabash, Ind., Aug. 26-Sept. 2.
Washington, Ia., Aug. 14-22.
Worthington, Minn., July 8-15.

NEW RECORDS BY PLATFORM ARTISTS



During the last week of the old year the Rainbow Record Company made twenty-seven phonograph records by artists who are well known upon the lyceum and chautauqua platform. The Rainbow Record Company specializes in sacred records, which are placed upon their own list. Selections other than sacred made by them are sold, after making the master record, to other well-known phonograph companies.

Of the twenty-seven records mentioned above, seventeen were sacred, and for all of them the Smith-Spring-Holmes Company furnished the instrumentalization. Homer Rodeheaver, known the world over for his musical connection with the Billy Sunday meetings, sang the vocal portions of all but four of the selections. Miss Ruth Rodeheaver sang two, and Miss Ruth Edwards, contralto soloist with the Redpath Bureau, sang two. Many of the selections were numbers of which either Mr. Smith or Mr. Holmes were the composers.

During the week following another series of records were to be made in which trombone solos by Clay Smith and Jaroslav Cimerka, recently soloist with Sousa's Band, were to be featured.

To many it will be a surprise to know that here in Chicago is one of the best equipped record-making studios in the country.

The making of a master record is an interesting process from the first rehearsal to the delivery of the finished plate. Grouped about the three horns protruding from the wall, the artists are ready for their first rehearsal, the two violins, the flute and the saxophone gathering closely about one, the vocalist in front of the central recording horn and the cellist perched high on a table that the center of the cello may come in front of

the horn. Mrs. Holmes, the cellist, during one rehearsal, remained for five hours and forty minutes in her "high chair" without rest.

After the first recording the selection is at once given from the wax plate for correction and suggestion. This is repeated until it is felt that it has been properly rendered and recorded. Then the master record is made, but is not repeated in the phonograph lest the delicate lines should be blurred.

This master record, in wax, is brushed with plumbago to give it a metal or conducting surface, and it is then placed in an electric acid bath, in which pieces of copper are placed. The electrical process deposits the copper upon the plumbagoed surface until a copper shell about one-sixteenth of an inch thick is formed. This is all similar to the familiar process of making electrolytes for the printer.

From this master copper matrix a "mother record" is made, the master record never being used again unless for the purpose of making another "mother record".

From the "mother record" a second master record is made, and it is upon this second record or matrix that the composition records are made, the soft composition being pressed into the matrix in heavy presses.

It is the first Master Record or matrix that is often sold outright by the studios thruout the country to the well-known phonograph companies.

The list of phonograph recordings by well-known platform artists is growing both in numbers and importance, and these interest records by the Smith-Spring-Holmes Company add greatly to its attractiveness. It would be a fine thing if some concern would issue a list for such records and handle them.

REDPATH CONFERENCES

The Redpath-Horner Bureau held its annual "Get-Together Meeting" of its representatives in Kansas City, December 27, 28, 29 and 30. Fred Wolf, of the Redpath-Vawter Bureau, of Cedar Rapids, Ia., and Dr. Colledge, of the Redpath-Harrison Bureau, of Chicago, were present in order to give information to the representatives in regard to various attractions. At the banquet, which was given on the night of Friday, December 29, there were over 300 present, including many of the prominent business men of Kansas City. The program given at the banquet was broadcasted by The Kansas City Star over the entire country.

The conferences of the Redpath-Harrison Bureau are being held in Chicago during the week of January 1, at the time these news items are being sent to the press.

The conferences of the Pittsburg office of the Redpath Bureau were held December 28, 29 and 30. Mr. Chambers, of the Chicago office, was present.

F. M. RILEY

There are very few of the older platform people who have not at one time or another been on the program of the great Chautauqua at Plattsburg, Mo., and no one who has ever been there would forget F. M. Riley, who for years has been one of the guiding spirits of that splendid institution. It will be with a pang of sorrow that those who knew him will read of his sudden death, which occurred this month in a hospital at Kansas City.

Mrs. Hazel Kraft, who, for the past four seasons, has been with the Radcliffe Chautauquas, is at the present time taking up special work in the University of Chicago, preparing for still better things in her chosen work as an entertainer. She will be with Radcliffe again next summer.

TRADE DIRECTORY

A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

RATES AND CONDITIONS

Your name and address, if not exceeding ONE LINE in length, will be published, properly classified, in this Directory, at the rate of \$12, in advance, per year (52 issues), provided the ad is of an acceptable nature.

We will publish the list of American Federation of Musicians, Clubs, Associates, etc., Dramatic Editors, Dramatic Producers, Foreign Variety Agents and Moving Picture Distributors and Producers in the List Number issued last week of each month.

COMBINATION OFFER

One year's subscription to The Billboard and one line name and address inserted in 52 issues, properly classified, for \$15.

RATES FOR TWO-LINE NAME AND ADDRESS

If a name and address is too long to insert in one line there will be a charge of \$9.00 made for a whole or part of second line used, or \$21.000 a year. The Billboard and two-line name and address, under one heading, \$24.00 a year.

- ACCIDENT INSURANCE
John J. Kemp, 35 John st., New York City.
Kilpatrick's, Inc., Rookery Bldg., Chicago.
ACCORDION MAKER
R. Galanti & Bros., 71 3d ave., N. Y. C.
ADVERTISING
The Fair Publishing House, Norwalk, O.
ADVERTISING NOVELTIES
Cohen & Son, 821 S. 2nd, Philadelphia, Pa.
AERIAL ADVERTISING
Aerial Adv. Co., 1165 Broadway, New York.
AGENTS' SUPPLIES
Berk Bros., 543 Broadway, N. Y. C.
ALLIGATORS
Alligator Farm, West Palm Beach, Fla.
AIR CALLOPPES
Electrone Auto Music Co., 247 W. 46th, N. Y.

- BAND ORGANS
A. Christman, 1627 Indep. ave., Kan. City, Mo.
BANNERS
Cin'tl Regalia Co., Textile Bldg., Cin'tl, O.
BASKETS (Fancy)
S. Greenbaum & Son, 318 Rivington st., N.Y.C.
BATH ROBES
Atlantic Bath Robe Co., 127 133 W. 26th, N. Y.
BEACON BLANKETS
James Bell Co., 181 Chestnut, Newark, N. J.

- CAN OPENERS
Berk Bros., 543 Broadway, New York City.
CANDY
Banner Candy Co., Successor to J. J. Howard, 117-119 N. Desplaines st., Chicago, Ill.
CANDY IN FLASHY BOXES
Kindel & Graham, 785-87 Mission, San Francisco
CANVASSING AGENTS
Halcyon Songs, 307 E. North, Indianapolis, Ind.

- Kindel & Graham, 785-87 Mission, San Francisco
CIGARETTES
Liggett & Myers Tobacco Company, 212 Fifth Ave., New York City.
CIRCUS WAGONS
Begg Wagon Co., Kansas City, Mo.
COFFEE URNS AND STEAM TABLES
H. A. Carter, 400 E. Marshall, Richmond, Va.
COIN OPERATED MACHINES
Exhibit Supply Co., 599 S. Dearborn, Chicago.
COLD CREAM
Masco Toilet Cream, 482 Main, Norwich, Conn.
COMMERCIAL PRINTING
Blada Pub. Co., Elmwood Place, Cincinnati, O.
CONFETTI AND SERPENTINES
D. & I. Reader, Inc., 121 Park Row, N. Y. City.
COSTUMES
Bayer-Schmucker Co., Inc., 69 W. 46th, N.Y.C.

BUYERS!

You'll Find This Directory a Useful Guide and Reference List



In the rush of business buyers do not always have in mind a certain address and prefer to get it the easiest way. The Billboard Trade Directory fills the bill.

There are firms in this list that have never missed an issue for years. They regard the Directory as more and more necessary to them and use from one to twelve headings.

THE BILLBOARD PUB. CO., Cincinnati, Ohio: If my name and address can be set in one line under (name heading) insert it 52 times in The Billboard Trade Directory for \$12. If it cannot be set in one line, write me about rate.

- COSTUMES (Minstrel)
Hooker-Howe Costume Co., Haverhill, Mass.
CRISPETTE MACHINES
Long Eakins Co., 1976 High st., Springfield, O.
CRYSTAL AND METAL GAZING BALLS
Crystal Gazing Co., 309 Sta. B., K. O. Mo.
CUPID DOLLS
Cadillac Cupid Doll & Statuary Works, 1362 Gratiot ave., Detroit, Mich.
CUPS (PAPER) DRINKING
The Chapman Co., Bergen ave., Jersey City, N.J.
DECORATORS, FLOATS AND BOOTHS
Old Glory Decor'g Co., 230W VanBuren, Chgo.
DEMONSTRATORS' SUPPLIES
Berk Bros., 543 Broadway, New York City.
DICE AND CARDS
Aladdin Specialty Co., 102 N. Wells, Chicago.
DOLLS AND TEDDY BEARS
James Bell Co., 181 Chestnut, Newark, N. J.

- DOLL ACCESSORIES
ROBT. DAVISON, 600 Blue Island Avenue, Chicago.
MIDWEST HAIR DOLL FACTORY
1720-22-24-26 Cherry St., Kansas City, Mo.
DOLLS-DOLL LAMPS
California Dolls, Tinsel Dresses, Plumes, etc.
DOLLS FOR CONFESSIONAIRES
Phoenix Doll Co., 134-36 Spring St., New York.

- BEADED BAGS
Fair Trading Co., Inc., 133 5th ave., N. Y. City.
BEADS
Mission Factory L., 2421 Smith, Detroit, Mich.
BELL DOOR PLATES AND SIGNS
V. H. Robinson Co., 131 Davis, Bedford, Mass.
BIRDS, ANIMALS AND PETS
Max Geisler Bird Co., 28 Cooper sq., N. Y. City.
BIRD CAGES
Nowak Importing Co., 84 Cortlandt st., N. Y. C.
BLANKETS (Indian)
Oriental Nov. Co., 28 Opera Place, Cincinnati, O.
BOOKS FOR SHOWMEN
J. L. Ogilvie Pub. Co., 37 D. Rose St., N. Y. C.
BURNT CORK
Chicago Costume Wks., 116 N. Franklin, Chgo.
CALCIUM LIGHT
St. L. Calcium Light Co., 518 Elm st., St. Louis.
CALLIOPES
Tangley Mfg. Co., Muscatine, Ia.
CAMERAS FOR ONE-MINUTE PHOTOS
Chicago Ferotype Co., Chicago, Ill.
CAMERAS FOR PREMIUMS
Seneca Camera Mfg. Co., Rochester, N. Y.

- CARDBOARD MUSIC
Boston Cardboard Music Co., Boston, Mass.
CARRY-US-ALLS
C. W. Parker, Leavenworth, Kan.
CARNIVAL GOODS AND CONFESSIONAIRES' SUPPLIES
James Bell Co., 181 Chestnut, Newark, N. J.
CARS (R. R.)
Houston R. R. Car Co., Box 223, Houston, Tex.
CAROUSELS
M. O. Illions & Sons, Coney Island, New York.
CAYUSE BLANKETS
Kindel & Graham, 785-87 Mission, San Francisco
CHAIRS, GRAND STANDS, CIRCUS SEATS (For Rent or Sale)
Chair Exchange, cor Sixth and Vine, Phila., Pa.
CHEWING GUM MANUFACTURERS
Baltimore Chewing Gum Co., 1602 Ashland ave., Baltimore, Md.
CHINESE BASKETS
Amer. Sales Co., 817 Sacramento, San Francisco.

- DOLL DRESSES
A. Corensen & Co., 825 Sunset Blvd., Los Angeles
DOLL HAIR-DOLL WIGS
K. C. NOVELTY MANUFACTURERS
510 Broadway, Kansas City, Missouri.
DOLL SHOES
Phoenix Doll Co., 134-36 Spring, New York City
DOLL VEILINGS
Phoenix Doll Co., 134-36 Spring, New York City
DOUGHNUT MACHINES
Talbot Mfg. Co., 1317 Pine, St. Louis, Mo.
(Continued on page 60)

LADY AND GENT BOOKING FAIRS, INDOOR... Roman ring, cradle trapeze, novelty...

TOM AND BESSIE HAYES, AERIAL GYM... present the greatest novelty aerial...

GAYLOR TROUPE—Four original Free Acts... Act No. 1: 2 Women (comed. Acrobatic) Frogs, Act No. 2: World's Greatest...

THE LA CROIX (Lady and Gentleman), classy Cradle... Trapese Act. Now booking indoor carnivals...

AT LIBERTY PIANO PLAYERS

30 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c)

A-1 Piano Player for Rep or... Stock Double Stage, (Bass Drum.) Explain...

A-1 Pianist, Doubling Piano... Accordion. Four years' experience with best...

At Liberty — A-1 Pianist... Vaudeville and picture experience. Desires...

At Liberty—Experienced Pi... no Player. All lines. Large library put...

At Liberty—Pianist. Gentle... man. Pictures alone. Orchestra reasonable...

At Liberty—Professional Pian... ist. Vaudeville, pictures, hotel or cafe. Four...

Lady Pianist — Experienced... Vaudeville and pictures. Only steady job con...

Pianist at Liberty — Vaude... ville, Tabs, Pictures, FRANK STONE, General...

A-1 DANCE PIANIST—YOUNG, TUXEDO... union. Will go anywhere, but only first-class...

PIANIST—YOUNG LADY FOR ORCHESTRA... work only. Pictures or hotel work desired...

PIANIST AT LIBERTY. WORK ACTS... Double bits. EDW. BAILEY, Owego, N. Y.

PIANIST—First-class, also American... and Robert Morton Orson; 14 years' picture ex...

AT LIBERTY SINGERS

30 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c)

Baritone Singer, Also Plays... Trumpet, J. J. SOMERS, 501 W. 151st, Apt. 18, New York, Audubon 1780.

Singing Monologist—Open for... engagements, clubs, entertainments. TIZZARD, 325 Vernon Ave., Brooklyn. Jan13

VAUDEVILLE ARTISTS

30 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c)

Splinters — Single Novelty... Comedy Bar Act. Strong as most teams. Full...

Real Med. Team at Liberty... after Jan. 11th B. F. Comedy and Noubrettes...

At Liberty—Ingenuie for Rep... Vaudeville Act or One-Nighter. Age, 24; 5...

AT LIBERTY—PIANISTE, VERSATILE EN... tertainer, opera, classical, popular, vaude...

AT LIBERTY—FOR A DRAMATIC, MINSTREL... or Burlesque Show. Harry Foster, Character...

AT LIBERTY—GROUND TUMBLER FOR... Straight or Comedy Part. Address MICHAEL...

NOVELTY PERFORMER AT LIBERTY... Slack wire, comedy juggling, Scotch, Irish...

YOUNG MAN, 5 FT. 11 IN. TALL, WOULD... like to join Professional Partner for vaude...

AT LIBERTY—Kelly and Carr, novelty store... and iron jaw man. Would like to join good show...

AT LIBERTY—Novelty Team, man and woman... Comedy and High-class Magic, Comedy Juggling...

CLASSIFIED COMMERCIAL ADVERTISEMENTS

ACTS, SONGS AND PARODIES 4c WORD, CASH. NO ADV. LESS THAN 25c. 6c WORD, CASH. ATTRACTIVE FIRST LINE.

Exclusive Acts Written — Timely material guaranteed. J. C. BRADLEY, 110 King St., New York. Jan27

THE LATE FRENCH PAPERS

M. SOREL and her company were positive. Their performances were calculated to create a violent prejudice against doing anything to hinder France from going immediately and irrevocably to the dogs, the faster the better.

There is apparently nothing in the repertoire of the Comedie Francaise that is less than fifty years old. One gathers that the official French viewpoint is that the only good creative artist is a dead one.

However, as Mr. Eaton remarked in reviewing Mr. Arthur Hopkins' "Macbeth" for The Freeman, settings are really of minor importance. One can see a play given with bad scenery or with no scenery at all, and, if the acting is good, one can enjoy it so much that one forgets the scenery, or the lack of it.

I was interested in observing the effect of the play upon the audience. I suppose there were those who took it seriously; but I could hear the people who sat near me chuckling over the ridiculous climaxes of the acts; and, at the close of the last, which of itself is mirth-provoking enough, in all conscience, they laughed aloud.

YOUNG MAN, 25, WISHES TO JOIN VAUDE... ville act. Rube impersonator. Write RUSSELL A. WRIGHT, Benton Harbor, Michigan.

AT LIBERTY—One-Legged Juggler wants to join... recognized juggling act or a professional partner who...

AT LIBERTY—Hand Balancing, Rings, Traps, Chalk... Balancing, Acrobatic Act and Magic. Wife, Piano...

AT LIBERTY—For med. show, Female Impersonator... well-experienced. Change nightly from 1 to 2...

AT LIBERTY—Team, long experienced medicine... shows or vaudeville. Change singles and doubles...

ALL AROUND COMEDIAN—Do Dutch and Black... face Specialties, Straight or Comedy in Afterpieces...

YOUNG COMEDIAN, 6 ft., 4 in. tall, would like... to join experienced duo partner for vaudeville.

Jolly Bert Stevens—Hokum... Songs. Free list. Billboard, Cincinnati, Ohio. Jan20

Music Arranged—Vocal-Piano, 8-16... from lead sheets, \$2.50. Piano Solo, \$2.00. Small...

When Better Acts Are Written... and Bloom will write them. MCKAY'S VAUDEVILLE...

ACTS, PLAYS—Free catalogue. AL FLATICO, 1213 Superior, Cleveland, Ohio. Jan13

BIG-TIME Guaranteed Sure-Fire Material written to... order. Start the new year right. CARSON AND...

I HAVE A DIRECTORY every Song Writer in... America should have. It will save postage. Write...

I WRITE ACTS OF ALL KINDS for vaudeville ar... tists desiring regular money for real material and...

JUST OUT—Side-splitting Gags on current topics... with extra firing sidekicks. Price, \$1.00. BUD...

MANUSCRIPTS WANTED—Dramatic, Musical, Farce... Comedy and Musical Openings for tabloid stock.

MUSIC ARRANGED FOR PIANO, Orchestra and... Band. Mimeograph piano copies made. SOUTHERN...

"RIB-TICKLER"—Monologue for straight or char... acter actor. A laugh every second. Price, five...

SPECIAL OFFER—Four Comic Recitations, two up-... to-date Monologues, Jew, Blackface; Comedy Song...

PARODIES ON LATEST SONGS, 10c. HOWARD MILLER, Cresco, Iowa.

AGENTS AND SOLICITORS WANTED

5c WORD, CASH. NO ADV. LESS THAN 25c. 7c WORD, CASH. ATTRACTIVE FIRST LINE.

Agents and Mail Order Dealers... make \$100 weekly. Greatest money-making...

Agents—Gold Sign Letters for... office windows and store fronts. Anyone can...

Agents—Make \$50 to \$100 a... week selling Peter Pan Washing Compound. Something...

Agents Wanted — \$4.00 to... \$10.00 daily taking orders for "Super" and "Junior"...

A Good Money Maker for... Salesmen. Needle Books, Self-Threading Needles...

Biggest Seller of the Year—... Our champion combination of seven wonderful...

Build a Permanent Business of... your own with the high-grade, quick-selling...

Housewives Buy Harper's In... vention on sight. New business. No competition...

Housewives Buy Harper's In... vention on sight. New business. No competition...

German Barber Razors—Qual... ity goods. Sell on sight. SCHWARTZ, Im-

"Millions Wanted"—Every... body send 25 cents stamps for copy of "Millions...

Money Comes Fast Selling... wonderfully new little article for cigar...

Mr. Dealer—Send for Our Cat... alogue of Cigar Store Novelties and Trade...

"Rain Shield Wiper"—Free... sample. Retail \$1.00, costs 25c (300% profit).

Rummage Sales Make \$50... daily. We start you. Representatives wanted...

In Answering Classified Ads, Please Mention The Billboard.

(Continued on page 64)

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

CALCIUM LIGHTS 5¢ WORD, CASH. NO ADV. LESS THAN 25¢.

EXHIBITORS, ATTENTION!—Prices cut. The Bliss Lights only rival electricity.

FILMS FOR SALE—NEW 5¢ WORD, CASH. NO ADV. LESS THAN 25¢.

UNCLE TOM'S CABIN, the only and original 5-reel Passion Play.

FILMS FOR SALE—2D-HAND 5¢ WORD, CASH. NO ADV. LESS THAN 25¢.

Big Features—Films Cheap, of all descriptions. Projector, \$30.

BARGAINS—Good Westerns, Comedies and Dramas, with paper.

BARGAINS—Features, Comedies, Westerns. Send for list.

"DANTE'S INFERNO," 5 reels; "The Dope," 6 reels; "Fire Nights," 5 reels.

FEATURES, COMEDIES, WESTERNS—Great assortment. Famous stars.

FOR SALE—Magie and Filma Chaplins and Holmes. A-1 condition.

FOR SALE OR TRADE—Two 3-reel Features, "Robin Hood" and "The Green God".

GAS MAKING OUTFIT, new style, \$25. Films for Toy Projector.

SEND \$4—I'll send 5 reels complete, Westerns, Dramas, Comedies.

SERIALS, perfect condition, paper, complete; bargain. H. B. JOHNSTON, 538 So. Dearborn St., Chicago.

SINGLE REEL COMEDIES, one to six-reel Dramas, Westerns, features and Educational.

THE FALL OF BABYLON, D. W. Griffith's greatest photo-drama of all time.

TWELVE TO TWENTY-SEVEN-REEL SERIALS at bargain, with paper.

TWO-REEL COMEDIES—Cupid's Rival, Billie West; Land of Nowhere.

WESTERN SPECIALS—Features, Comedies, Haris, Mixes, Serials and Cartoons.

\$20 FOR 4-REEL FEATURE and Comedy, Tom Mix and Neal Hart.

TREASON, Edna Goodrich, five reels; Place in the Sun, Margaret Blanche.

2ND-HAND M. P. ACCESSORIES FOR SALE 5¢ WORD, CASH. NO ADV. LESS THAN 25¢.

ASBESTOS CLOTH BOOTH for 2 machines, \$70. complete. BRINKMAN, 125 West 46th St., New York.

BIG BARGAIN in new and second-hand Machines. Chairs, Supplies.

ELECTRICITY FOR 10¢ PER HOUR—Motoco Auto Generator operates on any make automobile.

FOR SALE—Two used Type S Simplex Projectors. A real buy.

FORT WAYNE GENERATOR, with panel and starting switch, single or three-phase.

GOOD 1916 MOTIOPHON MACHINE, Bulb and Carbon Attachment.

MOTION PICTURE MACHINES for theaters and traveling shows at half price.

MOVIE CAMERAS \$20 to \$80; Stereopticons, \$10; Drawing Illustrating Stereopticon.

OPERA CHAIRS—400 Veneered Opera Chairs, perfect condition.

POWER'S 6A, motor drive, spro and mzd, guaranteed, \$150; 6B, \$250.

PROFESSIONAL SUITCASE PROJECTORS, new. \$75.

Board, is about to close his year's engagement and enter the show game on tour.

F. Robert (Major) Saul, an oldtimer of the Forepaugh and other circus and ill Henry Minstrels.

Dave Carroll, former agent in advance of the Sparks Circus, has been stopping off at Boston for several weeks past.

In our last issue we commented on the press agent who became a hotel clerk.

H. D. Collins, who has been heralding the coming of George Wintz's "Shuffle Along" road show.

of the brothers in advance and those who prefer the "hulpen".—NELSE.

Bruce Noble, theatrical traffic agent of the Canadian Pacific Railway, is not only a hustling getter of business for his road.

Everyone knows Joe Drum and his progressiveness in pulling off publicity stunts.

MINSTRELSY

(Continued from page 48) must earn every cent of his salary. Not only were the costumes numerous and costly, but they were in the cleanest and freshest condition.

A FIFTY-FIFTY PROPOSITION

I wanna go back to the circus, 'Cause the life's got under my skin; I wanna go back 'cause it's callin' An' boundin' my soul like a sin.

CHRISTMAS IN WASHINGTON

(Continued from page 51) is going over high at the Galey Theater. All of the acts did credit to themselves.

At the Midcity and Dudley theaters of this city was given to every patron who visited these houses on Christmas Day.

There was also the usual Christmas dinner given by Mr. Dudley for the employees of the Midcity and the Dudley theaters.

MAY OBTAIN THEATER

Lexington, Ky., Jan. 2.—A move headed by Chas. J. Parker, president of the Parker Roll and Record Co., a colored organization.

The house is one of the finest in the city, having a standard-size stage and a seating capacity of about 2,500 people.

It should be stated for the orchestra pit. The "Shuffle Along" Company played a two-day engagement in this house December 29 and 30.

The British Composer and His Public

TO ONE used to the still prevailing prejudice in America against any native music but the popular variety, the amount of serious British music, old and new, that is constantly being performed in London is amazing.

Whether or not Gay's masterpiece has paved the way for modern native opera, certainly extraordinary favor has been extended to "The Immortal Hour," which, first produced over a month ago, promises to have an indefinite run.

But opera is not the only form in which the British composer gets a hearing, for one is always seeing his name not only on the instrumental and vocal, but also on the orchestral programs of the week.

WANTED—Power 5 Machines and extra Heads, also Films and Equipment of any kind.

WANTED TO BUY M. P. ACCESSORIES—FILMS 3¢ WORD, CASH. NO ADV. LESS THAN 25¢.

Wanted—Pictures. Western and Comedies. Serpentine Dress and Slides.

"TAINTED LODD" and "Diana, the Huntress," one or more prints, also adv.

WANT TO BUY—All makes Moving Picture Machines, Suitcase Projectors, Chairs, Compensators, Motors.

WANTED TO LEASE—Theatre, for six months, with privilege of buying. State full particulars.

PRESS AND ADVANCE AGENTS

(Continued from page 46) tisers' Club of New York City, on New Year's Eve.

Hal H. Rocklin, who has been handling the press publicity for the Detroit Real Estate

management made a decided stand for two-dollar top, and Collins' past experience in the South convinced him that it could not be done with a colored show.

My dear Mr. Nelson: Noting in your column, wherein you state: "Just how much of the publicity Press Agent Park is responsible for, he declines to say".

Truey yours, HUBBARD NYE.

Mr. Nye refers to our recent article on Charlie Park and his "Invisible Empire" Show, playing Chicago.

Now, Mr. Nye, we are convinced that you read this column, therefore there is no excuse for you holding all to yourself other bits of interesting news that would tend to make this column more than ever interesting.

ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

When no date is given the week of January 8-13 is to be supplied.

Amerson, Harriet (Regent) New York 11-13.
Abel, Neal (Golden Gate) San Francisco; (Hill St.) Los Angeles 15-20.
Albott & White (Pantages) Kansas City; (Pantages) Omaha 15-20.

Bits & Pieces (Pantages) Portland, Ore.
Hits of Dance Hits (State) Newark, N. J.
Blask, Hilly (Palace) Eldorado, Kan.
Black & O'Donnell (Palace) New Orleans.

Caesar & Beasley Twins (Pantages) Pueblo, Col.; (Pantages) Omaha 15-20.
Cassidy, Eddie (Palace) Springfield, Mass.
Catalano, Henry & Co. (Majestic) Springfield, Ill., 11-13.

TAN ARAKIS
Presenting a Sensational Foot-Balancing Ladder, Week Jan. 8, Keith's Theatre, Toledo, Ohio. Direction Pat Casey Agency.

Archer & Belford (Hipp.) Baltimore.
Ardell, Franklin, & Co. (Jefferson) New York 11-13.
Ardell Bros. (Grand) Atlanta, Ga.
Ardy Bros. (Loew's) Met. Brooklyn.

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

Bremen, Peggy (Columbia) Davenport, Ia., 11-13.
Briants, The (Palace) New York; (Davis) Pittsburgh 15-20.
Brice, Fanny (Palace) New York.
Brierre & King (Pantages) Pueblo, Colo.; (Pantages) Omaha 15-20.

Clarke, Wilfred (Orpheum) San Francisco; (Orpheum) Oakland 15-20.
Claude & Marion (Temple) Detroit; (Temple) Rochester, N. Y., 15-20.
Cleveland & Downey (Regent) Lansing, Mich., 11-13.

Balcock & Dolly (Orpheum) St. Paul; (Orpheum) Minneapolis 15-20.
Baley & Swan (Orpheum) Omaha; (Orpheum) Kansas City 15-20.
Ballaragon & Viall (Albee) Providence, R. I.
Baker, Belle (Keith) Philadelphia.

Callih & Romaine (Empress) Grand Rapids, Mich.; (Temple) Detroit 15-20.
Catts Bros. (Orpheum) Portland, Ore.
California Ramblers (Franklin) New York 11-13.

Cooper, Harry L. (Grand) St. Louis.
Cooper & Riardo (Franklin) New York 11-13.
Cortez Sisters (Electric) Kansas City, Kan., 11-13.

Creole Cocktail (Astoria) Astoria, L. I., N. Y.
Creole Fashion Plate (Orpheum) Minneapolis; (Orpheum) St. Paul 15-20.
Cronin & Hart (Palace) Hartford, Conn.

Dale, Fred & Margie (National) Louisville.
Dale, Billy (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 15-20.
Daley Bros. (Rialto) Chicago.
Daley & Burch (Electric) Kansas City, Kan., 11-13.

Devos, Frank & Co. (Roanoke) Roanoke, Va.
DeWitt, Burns & Torrence (Hill St.) Los Angeles; (Orpheum) Salt Lake City 15-20.
Dobbs & Watkins (Loew's Ave. B) New York.
Doherty, The (Lyric) Columbia, S. C.

Eagle & Ramsden (Lyric) Columbia, S. C.
Earl, Maude (Pantages) Los Angeles; (Pantages) San Diego 15-20.
Eastman & Moore (Roanoke) Roanoke, Va.
Eckert & Harrison (Rialto) Chattanooga, Tenn.

WIG Real Human Hair for Lady Soubrette, \$2.50 Each; Titcha, \$1.20; Hair Machine or Chin Beard, 25c Each. Stage Properties. Catalog free. G. KLIPPERT, 48 Cooper St., New York.

R. R. TICKETS BOUGHT AND SOLD. DAVID LYONS, Licensed R. R. Ticket Broker, Telephone Harrison 8978. 311 South Clark Street, CHICAGO, ILL.

Morris & Glass (Orpheum) Lincoln, Neb.; (Orpheum) Sioux City, Ia., 15-17.

Morris & Glass (Orpheum) Lincoln, Neb.; (Orpheum) Sioux City, Ia., 15-17.

Morris & Glass (Orpheum) Lincoln, Neb.; (Orpheum) Sioux City, Ia., 15-17.

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Morris & Glass (Orpheum) Lincoln, Neb.; (Orpheum) Sioux City, Ia., 15-17.

WALTER NEWMAN

IN PROFITEERING. Booked solid on Orpheum Time. Direction Wm. S. Hennessy.

Newman, Walter, & Co., in Profiteering (Orpheum) Oakland, Calif.; (Luna) Sacramento 14-17; (White) Fresno 15-20.

Newman, Walter, & Co., in Profiteering (Orpheum) Oakland, Calif.; (Luna) Sacramento 14-17; (White) Fresno 15-20.

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Newman, Walter, & Co., in Profiteering (Orpheum) Oakland, Calif.; (Luna) Sacramento 14-17; (White) Fresno 15-20.

Powers & Wallace (Princess) Montreal; (Keith) Syracuse N. Y., 15-20.

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Powers & Wallace (Princess) Montreal; (Keith) Syracuse N. Y., 15-20.

Powers & Wallace (Princess) Montreal; (Keith) Syracuse N. Y., 15-20.

Shelly, Patsy, & Band (Main St.) Kansas City, Mo. 15-20.

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Shelly, Patsy, & Band (Main St.) Kansas City, Mo. 15-20.

Vadie & Gysel (Majestic) Houston, Tex.; (Majestic) San Antonio 15-20.

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Vadie & Gysel (Majestic) Houston, Tex.; (Majestic) San Antonio 15-20.

WALTER STANTON

Week Dec. 25, Shrine Circus, Durham, N. C. Week Jan. 1, resting, c/o Billboard, Chicago.

Stanton, Will, & Co. (Bijou) Birmingham, Ala. Stars of Yesterday (Orpheum) Vancouver, Can. (Moore) Memphis 15-20.

Stanton, Will, & Co. (Bijou) Birmingham, Ala. Stars of Yesterday (Orpheum) Vancouver, Can. (Moore) Memphis 15-20.

Stanton, Will, & Co. (Bijou) Birmingham, Ala. Stars of Yesterday (Orpheum) Vancouver, Can. (Moore) Memphis 15-20.

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Stanton, Will, & Co. (Bijou) Birmingham, Ala. Stars of Yesterday (Orpheum) Vancouver, Can. (Moore) Memphis 15-20.

Zarbo, Eric (Orpheum) Los Angeles; (Orpheum) Salt Lake City 15-20.

RAILROAD AND OVERLAND

CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY, THE TROUPER

FINE WINTER QUARTERS

Being Built for Sells-Floto Circus at Peru, Ind.—Eleven Big Buildings Already Finished and Six Rapidly Nearing Completion

Peru, Ind., Jan. 3.—Peru, Indiana, for years and years has been the center of circus activities. To the natives the wintering of a circus in their midst has never caused more than a casual interest, but now these same natives stand amazed. Within the memory of the oldest inhabitant no such stupendous activities have ever taken place as are now in progress. They are beginning to realize that the wintering in Peru of the gigantic Sells-Floto Circus will mean something to them, for Sells-Floto, in its characteristic way, has set itself to the task of building for itself one of the finest homes ever known in the circus world. The show has been in quarters only six weeks, and already eleven gigantic buildings have been completed, and six more are rapidly nearing completion. The plans prepared by Howard Putnam Staures, the eminent Chicago architect, call for about thirty-five buildings in all, most of them of solid concrete and steel construction. Upon completion they will represent a cash outlay of close to \$300,000. The quarters in their entirety cover over 450 acres, and on every side one sees evidence of the enormity of the undertaking. Scores of teams hauling sand and gravel to the giant concrete mixers form an endless stream from the scene of building operations to the show's

own gravel pits almost a mile away. Steam shovels are at work digging foundations and building new roadways. Every day from morning till night, motor trucks and teams wend their way up the main street on their way to quarters loaded down with massive steel girders, lumber, brick, cement and countless other building materials, from which is being formed a veritable circus city. Particular effort is being made to first complete the buildings that will house the animals. Among the buildings already finished and occupied are the stables for ring and baggage stock, capable of housing over 500 head of stock; the deer park and buildings containing thirty-five specimens of deer; the elephant barn, a colossal building of steel and concrete, capable of housing sixty head of elephants, and the paint shop, in which twenty large wagons or dens can be decorated at one time. The bear dens have just been completed and are already occupied. Three new dormitory buildings have been built to house the workmen and mechanics, and additions have been built to the dining hall and kitchens, enabling 250 (Continued on page 76)

PUBILLONES CIRCUS CLOSES

In Havana, Cuba—Show Will Make Interior Trip

Havana, Cuba, Dec. 28.—The Pubillones Circus is closing this week at the National Theater, after a successful Havana engagement. The show played to good houses as a general rule.

Some of the acts are taking the interior trip with the circus, which will be for two or three months, taking in the principal towns of the island, such as Cardenas, Mantanzas, Cienfuegos, Ciego de Avila, Camaguey, Manzanillo and Santiago de Cuba. The circus travels in its own special train, with locomotive, three passenger coaches and one baggage coach.

Some of the acts returning to New York are the Burtinos, slack-wire performers; Mile Vortex, looping-the-loop, hanging by the teeth; Filippo-Fratello-Sorello, high-wire act; The Ringlina and others, while those that will go on the country tour are Happy and the midgets; Polidor, the clever clown; Poodles and Dottie, and others.

The horse act, in which the Webbers took part, also Mrs. Jessie Campbell, are leaving Saturday for New Orleans, their contract having been finished.

BISTANY SHIPPING ANIMALS

Geo. M. Bistany, writing from Cairo, Egypt, December 12, says that he had a very successful trip thru Africa, where he prepared a lot of foreign animals for shipment for exhibition purposes. His first shipment will reach the States some time in March.

BIG OPENING BUSINESS

Done by Saenz Freres Circus at San Jose, Costa Rica

The Saenz Freres Circus (Gran Circo Ecuestre) opened at San Jose, Costa Rica, December 16, to tremendous house, according to word from the Stickney Family under date of December 20, up to which time big business was the rule. The show is a big success and expected to stay in San Jose at least a couple of weeks, and then tour the province.

The Stickney Family sailed from New York City December 5 for Colon, an eight-day trip, and made their first stop at Port au Prince, Haiti. The voyage was exceptionally good. On arrival at Colon the Stickneys took another steamer for Port Simon, Costa Rica, a 24-hour journey, and from there made a seven-hour railway journey to San Jose.

The Stickneys were engaged for the show thru Charles L. Saase, New York representative of the Saenz Freres Circus, and are furnishing three acts—Indian riding act with four people, Emily Stickney's principal act and their dog and pony act. Miss Pauline and her five leopards, a wonderful act (nothing of its kind has ever before been seen in Costa Rica); aerial tumbling, leaping and wire acts were also engaged thru Mr. Saase. The show, the Stickneys write, is the best seen there for some time. Continuing they say: "We are happy to state that we all are more than pleased here, and expect it to be one of the nicest engagements we have had for a long while. Everybody is congenial, and it is like one big family. As customary in this country, we have all day to ourselves to do sight-seeing or do as we like, as we give only night performances, except on Sundays and holidays when there are matinees. The climate here in San Jose is exceptional, not too hot during the day and cold enough for blankets at night. We brought Clyde Stickney (Emily's boy) down with us, and he is having the time of his life. Johnny Parker is now a member of the Stickney Family and doing fine."

SUIT WON BY ROBINSON SHOW

In the Superior Court, Cincinnati, January 5, Joseph M. Kohn, stepfather of Elmer Ritter, 15 years old, was defeated in his efforts to obtain \$10,000 damages from the John Robinson Shows Company for the boy's death. Kohn sued as administrator of his estate.

According to the story told in the court room, the boy ran away with the circus in 1920. When the circus reached Parkersburg, W. Va., on May 8, 1920, it was testified, the boy was engaged in operating the brake on top of a heavily-loaded truck which, with another truck, was being drawn by a tractor. The testimony showed that in passing over a rut in the street the truck jarrd the boy from his seat and he fell under the wheels. Before the two trucks could be stopped the wheels had passed over his body and he died a few minutes later, it was charged. After hearing the plaintiff's testimony, Judge Smith Hickenlooper granted a motion by the defense to dismiss the suit and instructed the jury to return a verdict for the defendant on the ground that the charges made in the petition had not been sustained by the evidence.

HAGENBECK REJECTS OFFER

Boston, Jan. 5.—Lorenz Hagenbeck, German authority on animals, has written Chairman James B. Shea of the Park Commission, that he cannot accept the offer to be curator of the Boston Municipal Zoo for \$2,500 a year. Among the five hundred employees of his company, he said, were several receiving more than \$10,000 a year.

44 YEARS REPUTATION BACK OF EVERY TENT GOSS' SHOW CANVAS CARNIVAL TENTS FLAGS Waterproof Covers SEND FOR NEW CATALOG AND SECOND HAND LIST The J. C. GOSS CO. DETROIT MICH

The DEAGAN UNA-FON The Bally-Hoo Musical Instrument Supreme. Played same as piano, but with one-fifth the weight, one-tenth the size, yet fifty times the volume. Write for Catalog and Description and LATEST MODEL. J. C. DEAGAN, INC., Deagan Bldg., 1780 Bourse Ave., CHICAGO.

J. J. HAYDEN & CO. INC. CIRCUS CARNIVAL SIDE SHOW BANNERS FRONTS 106-110 Broadway BROOKLYN, New York.

WANTED Camel or Elephant Thoroughly Broken—With Attendant. FOR SEASON 1923 Splendid Percentage Contract THE IDORA PARK COMPANY Youngstown, Ohio Rex D. Billings Manager

TENTS SHOW TENTS, BLACK TOPS MERRY-BO-ROUND COVERS CANDY TOPS AND CONCESSION TENTS TSCHUDI CATS. SIDE SHOW BANNERS. DOUGHERTY BROS.' TENT & AWNING CO. 116 South 4th Street. ST. LOUIS, MO.

WANTED COMPETENT BILLPOSTERS Open shop. No labor trouble. Yearly contract to satisfactory person. Address B 14, care Billboard, Cincinnati, Ohio.

FOR SALE Matched pair of snow white high four years old. A dandy pair. \$100 each. One pair black and white, \$75 each. PONY FARM, Cortland, Ohio.

TENTS LATEST STYLES CONVENIENT AND ATTRACTIVE FOR SHOWS AND CONCESSIONS. Write for Catalog. St. Louis Awning & Tent Co., 800 N. 2d St. Louis

MOBILE CIRCUS LICENSE

Mobile, Ala., Jan. 4.—The 1923 license ordinance for the city of Mobile, recently passed by the city commissioner, provides that circuses, or shows in the nature of circuses, with or without menageries, when same exhibit inside or outside of the limits of the city and engage in parades thru the streets of the city, when transported in 12 or less railroad cars, will pay \$150 per day, and when transported in 13 or more cars, \$350 per day; also that no circus shall be issued a license in any year to hold performance within thirty days prior to the date for the holding of the Gulf States Live Stock and Agricultural Fair in Mobile County. Medicine men will pay \$31.25 a week, or \$62.50 a week if they have music, dancing or other entertainment with their patent medicine sales.

GEORGE W. DAY DIES; WIDOW ASKS FOR AID

George W. Day, who had been in the show business for thirty-five years, was found dead in bed by his wife, December 27, at Harrisburg, Pa. He had traveled with the following shows: Allen W. Read's, William Todd's, Pawnee Hill's Wild West, Hagenbeck-Wallace and with the G. W. Christy Circus (his last show) for three seasons. Mrs. Alice E. Day, 1234 Bartine street, Harrisburg, the widow, says that she is left in poor circumstances and any help from show people will be appreciated, as she is partly blind and is unable to do much work.

USED TENTS FOR SALE CHEAP 60x90 feet 8-ft. wall, khaki; 80x110 feet, 8-ft. wall, khaki. THE SHAW TENT & AWNING CO., 415 South Center St., Bloomington, Illinois.

NEED TENTS? Our prices will interest you. Write C. R. DANIELS, INC., 114-115 South Street, New York City. Manufacturers of Everything of Canvas.

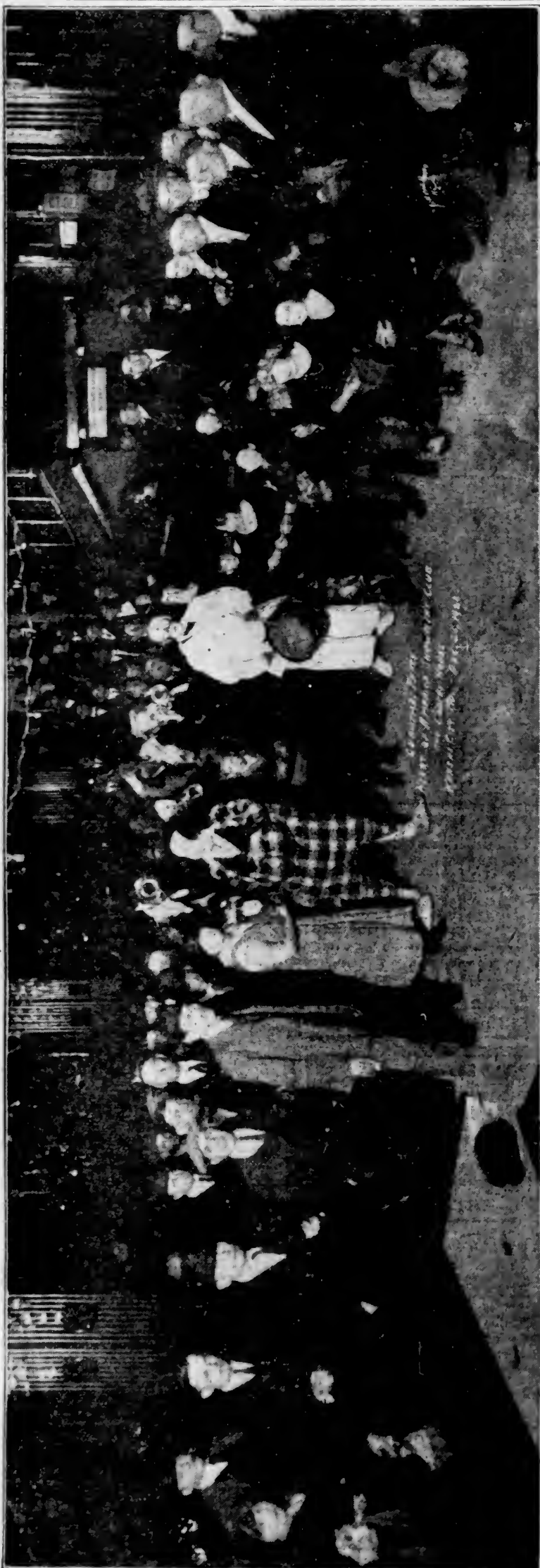
PRIVATE CARS We buy, sell, repair and furnish Private Cars. We have what you want. See us. Will buy what you have to sell. See us. KANSAS CITY RAILWAY EQUIPMENT CO., 715 Scarritt Building, Kansas City, Missouri.

TENTS, AWNINGS, CANVAS GOODS SMITH BROS. 718-720 North Wells St., CHICAGO, ILL.

THE BEST SHOW TENT HOUSE IN THE WORLD THE BEVERLY CO. LOUISVILLE, KENTUCKY GOLDEN BROWN CHOCOLATES

MUSICIANS WANTED FOR SELLS-FLOTO CONCERT BAND SEASON 1923 Experienced Cornets, Eb Clarinets, Eb Clarinet, Flute and Piccolo, First French Horn, BB Tube, Steam Calliope, to double Cornet or Clarinet. Must be A. F. of M. Applicants of highest ability. AL J. MASSEY, Bandmaster, 55 St. Botolph St., Boston, Massachusetts.

WHEN In Doubt Buy Baker BAKER-LOCKWOOD SEVENTH and DELAWARE KANSAS CITY, MISSOURI America's Big Tent House Over Fifty-Two Years Building' Stand Tents That Storms



Christmas party given at the Coates House, Kansas City, Mo., on Christmas Day, by the Heart of America Showman's Club.

Mount Vernon Car Manufacturing Company

MOUNT VERNON, ILLINOIS

BUILDERS OF ALL KINDS OF **Freight Cars**



You cannot afford to be without modern, up-to-date Steel Cars—70 feet long and of sufficient capacity to carry all you can put on them.
NOW IS THE TIME TO BUY FOR **SPRING DELIVERY.**

WANTED—Exclusive Concession Privileges

with Motorized or Wagon Overland Tent Show. Percentage or flat rental basis. Furnish own truck and equipment. Prefer established show. State your best proposition. Experienced showmen. Address: STAR CONCESSION CO., Box 337, Parkersburg, West Virginia.

HOWE'S GREAT LONDON CIRCUS

Trainers and Mechanics Busy at Ft. Dodge (Ia.) Headquarters—Henry Welch Late Addition to Show

Ft. Dodge, Ia., Jan. 4.—Things are shaping up for the coming season of the Howe's Great London Circus. Fritz Brunner, superintendent and head animal trainer, is working the eight black mane African lions in new and spectacular stunts. Capt. Albert Sparling has his group of ten bears in fine condition and is working them daily. Henry (Apples) Welch is one of the latest additions to the show. He is superintendent of stock, which is beginning to look better since his arrival. Mons. Jules Jacote, who had charge of the animals last season, landed in Hamburg, Germany, December 29. He is making this trip for Mike Golden, manager of the circus, to get elephants, chimps and all the rare animals possible. Jacote expects to return to the States the middle of February or by the first of March. Work will start in earnest at the quarters by the middle of this month. All the wagons and cages will be remodeled and repainted. The train, consisting of fifteen cars, is now being overhauled and repainted and when the show pulls out here it will be in first-class shape. —SPOT MEYERS.

I. A. B. P. & B., LOCAL NO. 44 ELECTS OFFICERS FOR 1923

The International Alliance - Billposters and Billers, Local No. 44, 109 Jones street, San Francisco, elected the following officers for 1923: H. Morrison, president; C. G. Henry, vice-president; B. A. Brundage, recording secretary; G. L. Howard, financial secretary; Chas. Tighe, treasurer; Wm. Flynn, sergeant-at-arms; B. A. Brundage, business agent; Wm. Flynn, assistant business agent; G. Paetzold, W. Spiegle and C. E. Surryhn, trustees; Chas. Tighe, William Flynn and O. Paetzold, executive board; C. E. Surryhn and J. H. Davies, Oakland executive board; G. L. Howard and B. A. Brundage, delegates to San Francisco Labor Council; B. A. Brundage and G. Shepard, delegates to San Francisco Labor Section; A. A. Bianchi, B. A. Brundage and William Flynn, delegates to San Francisco Theatrical Federation; C. G. Henry, Oakland business agent; J. Baumgarten and C. G. Henry, delegates to Oakland Labor Council; A. C. Shurtz, C. G. Henry and L. C. Simpson, delegates to Oakland Theatrical Federation.

FINE WINTER QUARTERS

(Continued from page 74)

men to be fed at one time. A recreation room is provided in each dormitory building and a commissary store supplies smokes, tobacco, etc., for the men.

Two steam and power plants supply the heat and power for all buildings. A commodious garage and machine shop has been installed and contains row after row of the most modern machinery necessary to keep in repair the fleet of auto tractors, trucks, touring cars and farm machinery used about the quarters.

New repair sheds have been built for the train department, and track has been laid in the train yards to accommodate 100 or more cars, and machinery and appliances have been installed to build, repair and paint any type of circus car.

The executive offices are located in town, taking in the entire second floor of the Washburn Valley Trust Building. The entire third floor of this building is taken up by the wardrobe department. This department is also equipped with all the latest machines and devices for making the most elaborate wardrobe and trappings. On this floor is also located the wardrobe storage rooms and the designing room.

There are in all about 250 persons at work here. It is Zack Terrell, general manager, whose indomitable will, perseverance and foresight has raised the Sells-Floto Circus to the high esteem and prosperity which it now enjoys, and whose keen insight into human nature has enabled him to surround himself with a most efficient and expert group of department heads. It is thru the untiring efforts of these men and the courage and zeal of their leader that the Sells-Floto Circus has steadily grown in size and magnificence.

The executive offices are in charge of F. A. McLain, treasurer, assisted by Robt. DeLochte, purchasing agent and Walter Reinold, secretary. The dining department is in charge of Prof. Seymour, assisted by Joe Kelley and twenty cooks and waiters. Credit must be given Mr. Seymour for the very excellent

Christmas dinner he provided. Nothing was omitted that goes to make up a real holiday repast. John Eberle and Chas. Young are in charge of construction work, assisted by sixty-five men. They have one of the busiest departments in quarters and deserve much credit for the rapid completion of buildings.

Chas. Rosney is superintendent of stock, assisted by Frank Wingate and forty drivers and grooms. The task of hauling the tremendous amount of building materials falls to this department and the efficiency and despatch with which this department operates is a source of favorable comment on the part of visitors to quarters.

The elephant and animal barns are in charge of Chris. Zeltz, who is assisted by J. H. Smith and fourteen men. Among them are several elephant trainers who are breaking new acts under the direction of Mr. Zeltz. There are at present thirty elephants in the new barn and several more are expected to arrive. Thos. E. Myers is in charge of the electrical department, assisted by Harry Smith, Rich Leichten and Wm. Willis. The new \$25,000 electric light plant was built from a special design by the General Electric Company. It is mounted on three steel-frame wagons and is said by its manufacturers to be the most powerful portable plant ever so constructed. Chief Electrician Myers has tested it out thoroughly and is highly elated with the results. He is also constructing new types of spot and flood lights, and claims that the circus lot in general and the big top in particular will be a blaze of light the coming season. He is also planning many colored lighting effects, the exact nature of which he is keeping secret. It is safe to say that on the day the show opens he is going to spring a big surprise in the way of novel lighting arrangements.

Charles Prentice is in charge of the wagon shop, assisted by Tom Murphy, Chas. Wellbrock and Harry Demontigny, blacksmiths, and Chas. Williams, Chas. Martin and Bill Barton in the wood-working department. They are turning out some beautiful table-top wagons and dens. Electrically lighted cages will be one of the features of the menagerie the coming season. The lights will be composed and so placed that every corner of the cage will be brightly illuminated, and yet cause no eye-strain to the animals or the spectators.

A new wagon shop, 175 feet long, is in course of construction and is expected to be ready to occupy by the first of February. This shop is of concrete and steel and has two floors, each of them 30 feet high. The second floor will be used as a wood-working shop and will contain a full outfit of the latest wood-working machinery. Chas. Luckey will be in charge of the wood-working shop.

Jack Bigger heads the train department. He is assisted by E. A. Neil, Geo. Webb, Fred Selger and a crew of thirty-five mechanics. A complete steam-heating plant has been installed, and boats all buildings located in the train yards. These yards are located in town adjoining the Washburn R. R. yards, and cover a territory over a half-mile square.

The paint shop is in charge of Orville F. (Curly) Stewart. He has under him sixteen painters, strippers and artists, and they are turning out some beautiful dens and tableaux. Resident in gold and silver leaf and artistic mural decorations.

Mrs. F. A. Gavin has assumed charge of the wardrobe department and is assisted by Mrs. Sophia Egner and fourteen seamstresses, tailors, designers and cutters. Every article of wardrobe and trappings will be entirely new this season. The wardrobe people are now at work on a \$7,000 jeweled elephant blanket and it is said that it will be even more elaborate than the famous Sells-Floto jewel-encrusted blanket that proved a sensation both to the show world and the public last season. Frank Wingate has charge of the ring stock department and several horse trainers are at work breaking, jumping and statue horses. Manager Zack Terrell has just returned from a tour of all the famous stock farms in Ohio and Kentucky and brought back with him thirty head of thoroughbred horses. Among them is "Cloud Inspector", who holds a jumping record of 6 ft. 6 in. John Smith and Jim Williams are at work breaking ring stock, and several more horse trainers are expected the coming week.

A whole volume might be written about the activities at Sells-Floto winter quarters and yet not cover everything. In closing it might be said that all these extraordinary preparations indicate only one thing, and that is that when Sells-Floto emerges from winter quarters this spring the public will behold one of the most complete, magnificent and gigantic amusement institutions ever known in circus history.

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

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

VIRGINIA FAIRS' ANNUAL MEETING

Will Be an Important One—Large Attendance Expected—Excellent Program Outlined

The annual meeting of the Virginia Association of Fairs, to be held at Murphy's Hotel, Richmond, Va., January 15 and 16, will be the most important ever held by that organization. In the belief of C. B. Ralston, secretary of the association...

Monday Morning, January 15
Annual address by the president, H. B. Watkins, secretary Danville Fair, Danville, Va.
"The Necessity of State Aid To Assist Agricultural Fairs in Paying Premiums", W. H. Starkey, treasurer Norfolk (Va.) Fair.
"Race Classification and Program", W. H. Gocher, secretary National Trotting Association, Hartford, Conn.
"What Is Our Biggest Problem, and the Solution?"
"Methods of Advertising Which Have Proven Successful."
"Co-operative Rain Insurance."
"New Ideas in Any Department or Phase of Fair Work."
"What the Virginia Fairs Are Trying To Accomplish."

Monday Evening—Social Meeting
Dinner in the banquet hall for association members and guests.
Tuesday Morning, January 16
"My General Impression of the Royal Winter Fair, Toronto", President H. B. Watkins.
"Outstanding Features of the Annual Meeting of the International Association of Fairs and Expositions", W. C. Saunders, general manager Virginia State Fair, Richmond.
"The Effort Which Must Be Put Forth by Each Secretary and Each Stockholder and Member To Succeed in Having a State Appropriation Made To Assist in Paying Premiums", Hon. T. B. McCalch.
Subjects for general discussion: "How To Increase Our Grand Stand Receipts", "The Night Show as a Source of Revenue".
Members of the association are as follows: Rockville, Md.; Roncoverte, Oak Hill and Bluefield, W. Va., and the following Virginia cities: Marlton, Harrisonburg, Winchester, Norfolk, Staunton, Covington, Galax, Woodstock, Pearisburg, Culpeper, Purcellville, Lexington, Williamsburg, Martinsville, Lynchburg, Louisa, Fredericksburg, Bedford, Hot Springs, Manassas, Richmond, Clintwood, Petersburg, Danville, Farmington, Charlottesville, South Boston, Emporia, Orange, Suffolk, Shipman and Brownsburg.

PENNA. COUNTY FAIRS

Dates of Annual Meetings in Pittsburg and Philadelphia Announced
J. F. Seldomridge, secretary of the Pennsylvania State Association of County Fairs, has announced that the annual meetings of the association will be held January 31 and February 1 at the Seventh Avenue Hotel, Pittsburg, and February 7 and 8 at the Hotel Lorraine, Philadelphia.
The program for these meetings will be differently arranged than in former years, Mr. Seldomridge states. The first day will be given over to addresses, made by able speakers relative to the different departments of the county fair, and discussions will follow by members present. The program for the second day will be so arranged that owners and managers of carnival companies and free attractions will take charge of the meetings and

address the members, stating the attractions they have to offer, etc. It will also give them an opportunity to introduce themselves and get acquainted with members.
On both days the members will be entertained with vaudeville, the compliments of the Wirth-Blumenfeld Fair Booking Association, of New York. On the evening of the first day at both the Pittsburg and Philadelphia meetings a banquet will be given and the guests will be entertained with music and vaudeville.
Present indications are that record meetings will be held in both cities.

SANDLES SENDS UNIQUE GREETING

A. P. "Put" Sandles can be depended upon to be interestingly different, and he has run true to form in his "Season's Greetings", one of which came to the desk of the fair editor. Sandles puts personality into his communications, and real sentiment, and it is a pleasure to hear from him just as it is a pleasure to shake his hand and hear his hearty greeting. Here's his unique New Year "card", which

YORK LEADS ALL FAIRS OF PENNSYLVANIA

Receipts From Admissions Highest—Allentown and Reading Close Seconds

The York, Pa., Fair, which at its annual exhibition last October established a record for cleanliness which has been commented upon by fair managers, it has just been learned with the publication of the annual report, has broken another record. The report shows that the society received \$52,677.25 for admission tickets sold during the four days of exhibition. The York Fair has no night exhibitions, but it was the leader nevertheless of all the Pennsylvania fairs, and has fairly won the title of supremacy from its closest competitors, Reading and Allentown. Ticket receipts of the Reading Fair for five days and four nights, making nine periods of ticket sales, were \$34,123.16. Allentown, which conducts a fair of six days and five nights, with motor racing events on the closing day, realized \$30,920.50.

The York County Agricultural Society, which conducts the York Fair, also is ahead of Reading and Allentown in amount realized above expenditures, having cleared \$46,009.47.
At the annual meeting of the board of managers of the York County Agricultural Society held January 1, John H. Wogan, who for 44 years has been a member of the board, was re-elected president of the society. He enters upon his 26th consecutive term as president of the society.
Present members of the board of managers, whose terms had expired, were unanimously re-elected for terms of three years as follows: Samuel S. Lewis, D. Eugene Frey, Harry P. Weiser and John E. Baker.
These life members were elected: Charles E. Crider, C. Grove Enders, James L. Mellinger, George W. Geiple and D. I. Gibbs.
The late for the annual exhibition was fixed for October 1 to 5. In the absence of President Wogan, John H. Rutter presided.

SIX DAYS AND NIGHTS FOR DAVIESS COUNTY FAIR

Owensboro Fair Grounds Also Will Be Used During Summer for Various Activities

Owensboro, Ky., Jan. 6.—The Daviess County Fair and Exposition this year will be held the Sept. 3-8, starting on Labor Day and running six days and six nights. This announcement was made following the annual meeting of the directors. George W. Bates was re-elected president of the organization, and James M. Pendleton secretary-treasurer.
In addition to the annual fair and exposition it was also announced that automobile races would be held the Fourth of July at the fair grounds. The race last year was one of the largest attended events ever held in Owensboro and the handsome purses offered attracted some of the best dirt track drivers in the country. There will also be a display of fireworks the night of the Fourth of July.
Only the highest type of attractions were looked for the fair this year. The stand taken by The Billboard for clean shows and nothing but strictly legitimate concessions was heartily endorsed by the Daviess County Fair and Exposition.
During the summer months an effort will be made to get some of the bands of the country to give concerts at the fair grounds.
The Negro Chautauqua will be held at the fair grounds in August.
The Daviess County Fair and Exposition in 1922 was one of the most successful fairs ever given in Western Kentucky.

WILL TRY SATURDAY OPENING

Davenport, Ia., Jan. 6.—Dates of the fourth annual Mississippi Valley Fair have been advanced slightly for this year and the exhibition will open Saturday, August 11, continuing until August 16. Heretofore the fair has opened early in the week, but a Saturday opening will be tried. The Sunday program will include special band concert only, with exhibitions open for inspection.

ONTARIO ASSOCIATION MEETING

The annual convention of the Ontario Association of Fairs and Exhibitions will be held at the King Edward Hotel, Toronto, Can., January 20 and 31. It is announced by L. Lockie Wilson, secretary of the association. The program is now in course of preparation and as soon as ready will be published in these columns.

EARLIER DATES CHOSEN FOR HAMILTON (O.) FAIR

Hamilton, O., Jan. 3.—The Butler County Fair, which for more than fifty years has been held the first week in October, will this year be held August 21 to 25 inclusive, according to action taken by the fair board at its meeting held here this week. This change in dates is made in order to hold both a day and night fair.

FOR OUR MUTUAL BENEFIT

HOW often have you been asked, or asked others, for some specific information concerning fairs of this or that State, and have found that the information wanted was not available?
There is all too little reliable information that we can put our hands on when we want it. This should not be! Every fair secretary and manager, every concessionaire and showman, every person in any way interested in fairs would welcome a compendium of fair information that he could rely on. The Fair Department of The Billboard is endeavoring to collect such information and classify it so it will be readily available. To that end it asks fair officials to send in a report of their 1922 fair on the form provided below. If the response to this request is general—and we believe it will be—the reports received will be classified and arranged in such form as will make them of the greatest value. Please fill out and mail to Fair Editor, The Billboard, Cincinnati, O.:

State City
Name of Fair.....
Secretary President
Are you a member of Internat'l Assn. of Fairs?.....
Of what State or District Assn. are you a member?.....
What Racing Circuit?.....
Rules under which you hold race meeting.....
Do you hold Night Fair?.....How many nights?.....
Have you a Midway?.....Does association own grounds?.....
Size of grounds.....Are grounds electrically lighted?.....
Race track, mile or half mile.....
Capacity of grand stand.....Do you play free acts?.....
What is your big day?.....Attendance on big day 1922.....
Paid admissions 1922.....Total receipts.....Total Attendance.....
Premiums paid for speed, \$.....Other premiums, \$.....
How many rainy days?.....Did you carry rain insurance?.....
Appropriations: StateCountyCity
Admission charges:
Day: AdultsChildrenAutosGrand stand.....
Night: " " " "
Single season ticket.....Family ticket.....
(Signed) NameP. O.

BOWER AGAIN SECRETARY OF ALEDO (ILL.) FAIR

Aledo, Ill., Jan. 6.—G. C. Bower, for the last five years secretary of the Mercer County Fair Association, was unanimously re-elected by the directors this week. Previous to his service as secretary, Mr. Bower had been general superintendent of the fair for 10 years. Directors gave notes covering the association's indebtedness, which has been materially reduced from last year, and with the State's appropriation is expected to be cut to about \$13,000, \$8,000 less than a year ago. Aledo firemen were given \$50 in recognition of their services last fall in fighting a fire at the grounds.

N. Y. STATE AGR. SOCIETY

Albany, N. Y., Jan. 3.—The ninety-first annual meeting of the New York State Agricultural Society will be held in the Assembly Chamber and Assembly Parlors here January 16 and 17. This is the oldest agricultural society in the State, having been established in 1832.

Isn't a card at all but an attractive letter-size folder:

SEASON'S GREETINGS

Santa Claus is our oldest inhabitant. He is contagious. He says: "A smile a minute is better than a mile a minute." He is twenty-five thousand miles around and eight thousand miles thru. He is made of good lumber that will not warp, shrink or swell, and is free from rot, knots and sap.
After Christmas is over and days grow longer we still have the NEW YEAR to meet and greet, and may the year of 1923 bring good cheer to you and yours.
May all the days of the coming year have for you more joy than snow. May well days, sound nights, no aches and no pains be your good fortune and your reward for the good there is in you. A. P. SANDLES.
Postscript—No doubt you had a flood of Christmas greetings. We waited until the rush was over. We wanted this little talk, with you, alone.

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

FAIR SECRETARIES' SPRING MEETING

To Be Held in Auditorium Hotel, Chicago, in February—Motor and Trotting Assns. Meet Same Time

Don V. Moore, of Sioux City, secretary of the International Association of Fairs and Expositions, has announced that the annual spring meeting of the association will be held in the Auditorium Hotel, Chicago, February 21 and 22.

THE CONCESSIONAIRE AND THE FAIR

The following article, written by Fred C. Harris, a concessionaire, of Dayton, O., is, we believe, well worth reading. We would be pleased to hear from others on the subject of concessions.

ANNUAL MEETINGS

Of State and District Associations of Fairs

- Minnesota Federation of County Fairs, Hotel Radisson, Minneapolis, January 11, 12 and 13. R. F. Hall, secy., St. Paul, Minn.
- Nebraska Association of Fair Managers, Lincoln, Neb., January 19; E. R. Danielson, secy., Lincoln.
- New York State Association of County Agricultural Societies, Albany, N. Y., January 18 and 19. G. W. Harrison, secy., Albany.
- New York State Association of Town Fairs, Albany, N. Y., in the new Court-house, January 18.
- Ohio Fair Boys, Myera Y. Cooper, 318 Union Trust Bldg., Cincinnati, O., president. Hotel Deshler, Columbus, O., January 10 and 11.
- Ohio Short Ship Circuit, J. B. Carns, Canton, O., secy. Hotel Portage, Akron, O., January 11.
- Virginia Association of Fairs, C. B. Ralston, secy., Staunton, Va. Murphy's Hotel, Richmond, Va., January 15 and 16.
- Western Canada Fairs Association, Palliser Hotel, Calgary, Can., January 23 and 24.
- Grand Circuit Stewards, Secor Hotel, Toledo, O., January 8 and 9.
- West Virginia Association of Fairs, Kanawha Hotel, Charleston, W. Va., January 11; Bert H. Swartz, secy., Wheeling.
- Pennsylvania State Association of County Fairs, Western meeting, Seventh Avenue Hotel, Pittsburgh, January 31 and February 1; J. F. Seldomridge, secretary, Lancaster, Pa.
- Pennsylvania State Association of County Fairs, Eastern meeting, Hotel Lorraine, Philadelphia, February 7 and 8; J. F. Seldomridge, secretary, Lancaster, Pa.
- International Association of Fairs and Expositions, spring meeting, Auditorium Hotel, Chicago, February 21 and 22; Don V. Moore, secretary, Sioux City, Ia.
- International Motor Contest Association, Auditorium Hotel, Chicago, February 19.
- American Trotting Association, Auditorium Hotel, Chicago, February 20; W. H. Smollinger, secretary, Chicago.
- Ontario Association of Fairs and Exhibitions, King Edward Hotel, Toronto, Can., January 30 and 31. J. Lockie Wilson, secretary.

NOW BOOKING 1923 FALL SEASON OF FAIRS AND EXPOSITIONS FOR THE THAVIU BAND AND MY NEW AND ORIGINAL MUSICAL SPECIALTIES. This is my best offering of high-class musical entertainment during eighteen years before the American public.



crowds either went out of the gates or (after the first day) took their lunches with them. It seems to me that a church is somewhat out of its intended domain serving hot dogs and coffee on a fair ground and in this particular case they were in no wise equipped for handling the attendance.

that the 1923 season will see many adjustments and improvements in this important department of the fair.

JOHN H. MOCK ENTERS NEW FIELD OF ACTIVITY

It will doubtless be of interest to his many friends to learn that John H. Mock, of Albany, Ga., who so successfully managed the Albany-South Georgia Fair during the seasons of 1921 and '22, has severed his connection with that organization and is leaving Albany on January 19 to make his home in Florida.

PROPOSE TO CANCEL CHECK GIVEN FOR ROAD BUILDING

Peoria, Ill., Jan. 6.—Supervisors have proposed cancellation of a \$5,000 check given by the Peoria District Fair Association for the paving of Knoxville avenue in 1921 on the ground that it was offered merely as surety.

WEST VIRGINIA FAIRS MEETING AT CHARLESTON

In last week's issue of The Billboard it was stated that the annual meeting of the West Virginia Association of Fairs would be held in Wheeling. This was an error. Charleston is the meeting place and January 11 is the date.

MUNCIE MAN HEADS INDIANA FAIR ASSN.

Delegates From Fifty Counties and Districts Attend Annual Meeting in Indianapolis

Indianapolis, Jan. 3.—Representatives of about fifty counties and district fair associations attended the annual meeting of the Indiana Fair Association.

FAIR FACTS AND FANCIES

(Our Slogan for 1923: "The Fairs Are Getting Better and Better")

More paint! More publicity! More pep, perseverance and perseverance! Mean More Popularity for your fair in 1923!

know whether the colonel is a Christian Scientist, New Thought disciple, a follower of Cuneo or what, but he expresses a lot of excellent and helpful thoughts.

Fair men have been ejected to the legislatures of several States. Which means that fairs have an opportunity to gain greater recognition and encouragement from the State. They deserve it; the county fairs are responsible for much of the advancement that has taken place in rural life and with greater encouragement they will bring about still further advancement.

Women are making good on fair boards and in official positions. Witness Mabel L. Stire, of the Mississippi State Fair; Ethel Murray Simonds, of the Oklahoma Free State Fair; Olive G. Jones, of Grand Rapids, Mich.; Emma R. Kneil, Carthage, Mo., and others.

Advertise! You may have the best county fair in your State, but you've got to "sell the world." If you want the world to visit your fair, don't imagine that the home-town folks will flock to the fair unless you "sell" it to them.

Speaking of the experience of the Genesee County Fair, Batavia, N. Y., with rain insurance, E. R. Glosser, publicity manager of the fair, says: "The first day of our fair poured rain. We were insured from 9 a. m. to 2 p. m., but the heavy rain was before nine and it drizzled the balance of the day just enough to keep the patrons away and not enough for us to realize on the rain insurance of \$3,000."

FAIR PLANTS COMMUNITY CENTERS

Every fair plant in the country is a potential community center! Wouldn't it be a glorious thing if all these potentialities could become actualities? More and more fair boards are awakening to the possibilities of their plants and making them sources of inspiration and joy the year round to the communities they serve.

With plans for 1923 fairs now in the making, it is an excellent time to consider fair plants as community centers, so we have culled some facts from an address made about a year ago by Oliver E. Remy, secretary of the Wisconsin State Fair, which are quite apropos. Mr. Remy had the following to say on Fair Plants Community Centers:

During the past two or three years, developed perhaps by the recent world war, a new and important use for district and county fair grounds has been discovered. They are being made community centers.

The United States Department of Agriculture has issued a bulletin, which is Farmer's Bulletin 1192, showing just how community work is organized and presenting ideas on how community buildings and how organizations can be perfected for their realization.

Build on a Definite Plan

Fair plant managers today are finding themselves handicapped by their plant facilities. Different governing boards have had different ideas with reference to construction of buildings and use of fair grounds, with the result that many of our fair grounds of today are a conglomeration, architecturally, of visions of a dozen governing boards.

When the great annual expenditures each year of fairs for improvements are taken into consideration, it seems almost unbelievable that some one ere this time has not made a permanent going enterprise of fair planning.

Practical, substantial fair buildings for all purposes, embodying the most modern ideas, are now to be found in nearly every State, so that in adding permanent improvements there is hardly any excuse for making mistakes, either in design or actual construction.

Expenditures that are now being made in fair plants are certainly stupendous. It is estimated that Ohio will spend \$400,000 on its State fair grounds in 1922. Indiana will spend a cool million on its grounds during the same year, and Wisconsin has \$200,000 to spend for the same purpose.

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

LOOK! NOTICE! LOOK!

A NEW PARK WILL BE BUILT NEAR A CITY NEAR THE CENTRAL PART OF OHIO

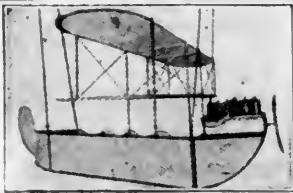
This site has long been in demand for park purposes, but has not been available until this year. Contains over 100 acres, including a lake for bathing, boating and fishing; swell picnic grove with plenty of good drinking water. Has a big population to draw from, with interurban and city street cars, five or six auto 'bus lines and railroad trains to bring out the crowds, besides several auto roads direct to the park. No other park within many miles. Opens in May, closes in September. Long season.

WANTED, RIDES—Coaster, Carrousell, Whip and one more ride, such as Dodgem, Ferris Wheel or some other ride. Long lease, good treatment, liberal terms.

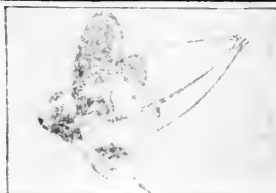
CONCESSIONS—Photo Gallery, Candy, Dolls, Blankets, High Striker, Ball Games, Taffy Candy, etc. Only one of each and only a limited number rented. Write what you have, and may be we can place you. NO strong joints, only ones willing to work fair and square.

BALLOONIST for all summer's work, or any other free attraction, write. Write today, as this may appear only once. All mail to the address below for the time being.
STEVE HUGHES, Diamond St., Greenville, Pa., Mercer Co.

Venice Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
 WILL J. FARLEY, Venice
 Long Beach Pier Redondo Beach Seal Beach



H. F. MAYNES' New Caterpillar \$28,323.83 in 9 weeks
 The World's Greatest Rides Have Beaten All Except the Biggest Coasters
 The Original Traver — **JOHN A. FISHER'S Joyplane — Butterfly**
 No Park complete without it. Carried 8952 in one day. Greatest thriller yet devised. Often beat a \$18,000 Coaster. Prettiest Ride ever cost in ten weeks.
TRAVER ENGINEERING CO., Beaver Falls, Pennsylvania.



Los Angeles, Dec. 30.—With weather that was made to order Los Angeles celebrated with the most successful as well as the happiest Christmas of her history. Commercially all the stores reported business far in excess of any of recent years and with the spirit of prosperity general throughout this territory everyone and everything took on the spirit of happiness. The theaters all with exceptional bills did well and the New Year's Day program will outline any yet arranged. From the Rose Parade in Pasadena, the Carnival at Venice, the midnight shows in the city and the East vs. West football game there will be plenty to round off the old year in glory. May Robson in her comedy, "Mother's Millions", is the attraction at the Mason Opera House and is doing a splendid week. At the two stock houses the bills have changed and good business is being done. The Morosco Stock Company at Morosco Theater is in its second week with "Blood and Sand" and will follow next week with "Three Live Ghosts". At the Majestic Theater the stock company is closing with "East is West" and will put on "Climbing" commencing the new year. At the Eagon Theater "Suspicion", a mystery play, is still holding the boards with much success and business.

The three-day carnival at Venice is to be the greatest of all events of this nature. David J. Davis, president of the Amusement Men's Association, has been a busy man through the month and the program arranged includes the coronation pageant and huge civic parade on the ocean front to the band stand, where King Joy and Queen Beauty will be enthroned.

Joe Keaton, father of Buster Keaton, became a member of the Pacific Coast Showmen's Association last week, and will bring with him many of the Hollywood colony.

Marjorie Marcel, an English actress, has been signed by Julius and Abe Stern to appear in income roles for Century Comedies, with Buddie Messenger's first comedy, "When Boyhood Was in Flower".

Frederick Nau, who has undergone an operation at a local hospital, is convalescent. The Pacific Showmen and the Elks are attending to his needs.

Edith Grant is the latest addition to the ranks of leading ladies for Century Comedies. Miss Grant has appeared in stock in the Midwest and Chicago, New York and Portland.

Charles Keeran leaves for Bakersfield immediately after the holidays, where he will put on a big indoor circus for the Eagle of that city.

John S. Berger took a staff of showmen with him to San Diego, where he will make the final arrangements for the coming big exposition and industrial pageant.

Bash Ryedale, former basso of the Metropolitan Opera House, has returned to Los Angeles after a very successful trip to Europe, where he will sing next fall in a series of guest concerts.

W. A. (Snake) King is still a part of Los Angeles alto he intended to remain only for the holidays. He is among so many showmen that he finds it hard to get to Brownsville, Tex., where his companions mostly are snakes.

Charles Cohn, of the Western Novelty Company of this city, will leave January 2 for an extended trip East. Business in connection with supplies and novelties for the coming season demands his attention.

J. A. Quinn, president of the Better Pictures Association, who has been in New York, Washington and Chicago for some time, has come back to Los Angeles for the holiday season.

Harley S. Tyler this week donated to the Pacific Coast Showmen's Association a handsome carved buffet. Harley says that it can be used for many things more than what it was built for.

Hurry W. McGarry has promised to give the patrons of the Venice some real treats this coming season. With a pit show that will house twenty attractions, a fun house that will be the largest in Southern California and the

Telephone: Gramercy 0580. A GAME OF SKILL
MARKEY & IRSCH
 MANUFACTURERS OF
THE GOLDEN EGG RACER
 (Patents allowed Munn & Co., Attorneys.)
FOR PARKS, BEACHES, FAIRS, PIER, BAZAARS AND ALL KINDS OF AMUSEMENT PLACES
 AT LAST A NEW RACING DEVICE. This invention is a godsend to the showman, because you don't have to wait for a full play to run your race. THIS DEVICE IS MADE PORTABLE. Has no strings, governors, pullers, wires, gear wheels, springs or weights to get out of order. No power to run it. Goes by gravity. Each unit is all ready to race as soon as you take it out of the crate. Put it on your space, put up your dash, and you are ready to work. Nothing to pull apart or put together, because it is together all the time. Weather and fool proof. SOLD BY THE UNIT. PRICE, \$125.00 PER UNIT, including shipping crate. Each player operates his own unit. A real new novelty race game of skill that is exciting, interesting and thrilling. You can start in business with one or more units. Demonstrations daily from 10 a.m. to 5 p.m. Space for one unit, 15 inches front and 10 feet deep.
200 East 23rd Street, Room 3, New York City

The Whip
 Thrilling Amusement Ride. Famous the World Over. Every Park should have a Whip. New Booklet free.
W. F. MANGELS CO., Sole Manufacturer
 CONEY ISLAND, NEW YORK

FAIRYLAND
 KANSAS CITY'S NEW \$1,000,000 AMUSEMENT PARK.
 Will begin construction on or about January 2, 1923.
 OPEN FOR ANYTHING NEW AND NOVEL IN THE LINE OF CONCESSIONS.
 Temporary Offices: 118 E. 10th St., Kansas City, Mo. **SAM BENJAMIN, General Manager.**

FOR SALE NEW AND SECOND-HAND SHOW PROPERTY
 7 Concession Tents for Wheels, 20x10, khaki, 13-ft. pitch. Used part of season. Cost \$90.00 each. Very good condition. Make us an offer. **RIDE OWNERS**, we have **TEN GOVERNMENT SEARCH LIGHTS**, 500 WATT, 20-inch lens, adjustable to any angle. Never been uncrated. \$20.00 each. Have number **BRANDT COIN PAVING MACHINES**, standard size used in theatres and banks. Never been uncrated. Cost \$90.00 each. These machines are the latest type. Make us an offer.
WALKER AMUSEMENT CO., Alliance Bank Bldg., Rochester, New York.

three pit shows he already has he will bring to Venice many of the important curious people of the world. Alexander, the Flea Circus man, is scheduled for a season on the pier after the first of the year.

Louis Lee, the guardian of Redondo Beach, is dividing his attentions these days between Redondo and Hawthorne. This last city is just beginning and Lee has the restaurant and several other establishments there. He will later build a theater and make it a real city.

Joe Teska, with his mechanical miniature city, has located on the Venice Pier and is creating much interest and business. After a hard season on the road with the Snapp Bros. Shows he is repairing and repainting his "city" and it is a real novelty for the Venice visitors..

Hal C. Norfleet, former Southern States exhibitor and producer of short subjects, has joined the Anchor Film Distributors, Inc., as general sales manager

John Ruhl writes that he is taking his Flea Circus to Honolulu for the winter months and that he and the dens stood the voyage splendidly. He has been at Chutea Park, San Francisco, all summer and fall.

A new theater is being planned for Los Angeles to be known as the New Children's Theater. It will house plays suitable for the child, will cost approximately \$50,000 and will seat 800 persons. The site, if permission can be had, will be in Exposition Park.

Sam C. Haller spent Christmas Day at San Diego, a guests of friends there. He is ready for anything now, he states. The his park building is keeping him close to the grindstone, he has always time for the consideration of other duties, and will lead the grand march at the showmen's ball.

The most popular announcement that has come from the management of the Majestic Theater here is that Mary Newcomb will return to the cast of the stock company in "Climbing" January 1. As leading woman she has won popularity and the fact that she is returning has already caused the S. R. O. sign to be put out for the first performance.

Col. Wm. Ramsden gave a Christmas party to his friends and fellow showmen at his home on Paloma Way, Venice, Christmas night. The large tree was covered with presents for everybody and the party lasted until morning. Curtis Ireland was the guest of honor.

Plans are being completed for the erection, at the corner of Fourth and L streets, San Diego, of a Spanish renaissance theater building, which will represent an investment of approximately \$650,000. It is reported that Sid Grauman will be associated with the lessee. The seating capacity will be about 2,000, according to plans.

Shooting on "Destiny", the seven-reel feature starring Edna Purviance, under the direction of Charles Chaplin, has been resumed at the Chaplin studios after a recess of two weeks due to the illness of the star.

Harry Robinson has arrived in Los Angeles for the winter months. He states that everything around the Northam winter quarters are shipshape and that next season should be big from all indications.

After one more picture for William Fox, his leading star, William Farnum, who is said to be drawing down \$520,000 a year, will return to the stage if he can find a suitable play.

Mr. and Mrs. George Middleton arrived in Los Angeles to be the guests of Mr. and Mrs. Edw. Mozart during the holidays. They were co-workers in the days of the 10-20-30 theaters and both having retired from this field it was but fitting that they should enjoy the holidays together.

Work will start immediately after the first of the new year on the erection of a \$500,000 Spanish Corinthian type theater building on State street, according to announcement from Santa Barbara. The proposed structure will be built in the shape of a "U" and will be eight stories in height, the upper portion being used for offices. It is intended to make it the handsomest theater in Santa Barbara.

The Pacific Coast Showmen's Association received the following applications at its last meeting: D. W. Callahan, of the Wortham Shows; Tom Atkinson, of San Francisco; Davy Bliss, Jack Dempsey, world champion; Jack Kearns, Ross R. Davis, carousel maker; A. Frank, manager Ambassador Hotel; Byron P. Glenn, theatrical attorney; R. H. Hartman, San Francisco; I. S. Horne, Horne's Zoological Arena; Joe Keaton, Harry L. Leavitt, F. W. McCallan, First National Films; Frank Prior, Prior & Church; Harry Robinson, Wortham Shows; P. F. Roller, Francis R. E. Woodward, Theater Owners' Association, and twelve others. The association promises to be the largest thing of its kind on the Pacific Coast.

Hal Roach entertained his 1,000 employees and their relatives on Christmas Day with a big party and dinner at the studio at Culver City. One of the features of the entertainment was the one-act musical comedy, "The King of Honolulu", in which the Roach \$1,000,000 beauty chorus was introduced. The evening will be long remembered by those fortunate enough to be part of it.

"Bill" desires to take this method of thanking his Eastern friends for the many remembrances received by him at Christmas. It sure was fine to eat Missouri candy, Missouri nuts and smoke 'em. Louisville cigars, but the fellow who sent the Missouri ham I'll think of every day but Friday. I sure was bappy, and I thank you all.

An all-night benefit dance and entertainment staged by Henry Santrey and his headline Orpheum orchestra was held at the Plantation Club Cafe on the Venice road on December 28. It was a huge success and will net a neat sum for the National Vaudeville Artists' sick and health fund. In the last year Mr. Santrey and his orchestra have raised over \$20,000 for the actors' fund.

Mark Hanna reports that Aloha Park in Honolulu had a wonderful success at the big Mardi Gras put on holiday week. The Foley & Burk Dox and Pony Show and other big acts made the feature the biggest ever held in this island. Mark Hanna will visit the States after the first of the year and again arrange for big acts and rides for his park.

MUNCIE MAN HEADS INDIANA FAIR ASSN.

(Continued from page 79)

dant Association of County and District Fairs, held yesterday at the Hotel Severin.

At yesterday's meeting there was a general discussion of the various phases of fair management, following the reports of officers.

Following the meeting a banquet was held in the hotel roof garden.

At the meeting of the fair managers Jas. A. Terry, secretary of the Laporte Fair, criticized the carnivals as a fair attraction.

Mayor Lew Shank, of Indianapolis, then addressed the gathering. He said that the legislature should pay no attention to the State Fair grounds.

The newly constituted Indiana board of agriculture elected Harry M. Mohrly, of Shelbyville, president.

Greater support from the general assembly for the Indiana State Fair was urged in speeches made by Governor McCray.

Financial Statement

A statement of the board's financial affairs submitted by I. Newt Brown, secretary, and William F. Jones, treasurer, summarized is as follows:

Receipts of the 1922 fair, \$212,684.68; disbursements of fair, \$205,438.78; profit of fair, \$7,245.90.

KANSAS CITY

(Continued from page 82)

Octavia Powell, Mr. and Mrs. Richmond Roy, Mr. and Mrs. Guy Kaufman, Gertrude Ewing, John and Florence Pringle, Myrtle Vinton Bulmer, The Harmon, Horace E. Walker, Ed and Iola Ward, Betty and RUBY RUMLEY, Mr. and Mrs. J. Gordon Kelly, Naomi B. Fields, Mr. and Mrs. Ward Hatcher, Rolt K. Grant, Rice Lyons Trio, Glenn and Happy Lane, Meta and Eddie DeLoy, Reeves and Miller, Ernest Stewart, Frank Burbank, Fred Under, Chas. Kasson and Mary Stawson, Billie Beach, Hall Butler, Mr. and Mrs. Wayne K. Kik, Manley Streeter, Oscar V. Howland, Hall Butler, Thos. Pawley and wife, Jack Virlian and wife, Al Russell, The Three Silverlakes, Gabe Garrett, Mr. and Mrs. Al Freeland, Mr. and Mrs. Albert Graybill, Mr. and Mrs. Lorin Gilmes, Mr. and Mrs. Tony Reehl, Mr. and Mrs. Cleve Terhune, Trevor Brand, Fannie Fern and daughter, Harry Dunbar and wife, Frank Robinson and wife, Bernice Allen, A. L. Walker, Mr. and Mrs. Max Wagle. All these folks make Kansas City their headquarters.

Bertha Reeves, well-known dramatic woman, is at present in Kansas City and appears to be quite well again.

We are in receipt of a beautiful announcement card from Mr. and Mrs. J. George Loew of the Loew Shows, "presenting" their daughter, Betty June Loew, born Friday, December 29, at Nashville, Tex.

Mr. and Mrs. Joseph Paffen, musician and humorist, write from Charlotte, Tex., that they are still playing to big business thru Texas and enclosing a newspaper clipping commenting on the "good clean show" presented and that it was well received there.

NEW PHILA. EXPO. COMMITTEE

The new Philadelphia Sesqui-Centennial Exposition Committee, as finally completed, is announced as follows: Colonel Franklin Miller, ex-officio; Ernest T. Trigg, chairman; Edes E. Mastbaum, David S. Ludlum, John P. Connelly and E. J. Lafferty.

The sesqui-centennial, according to latest plans, is to be known as the "World Festival of Peace and Progress" and will open at the end of April, 1926, and close in November of the same year.

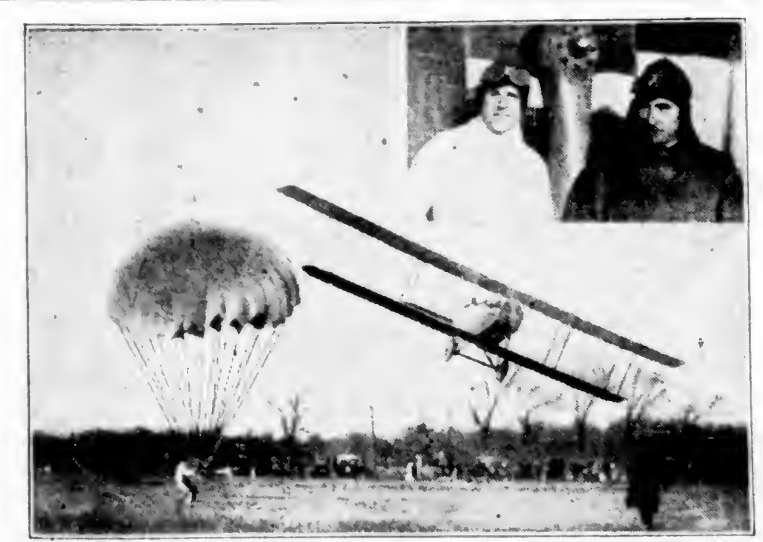
PARK MANAGER FOR Foreign Country Wanted
A prominent New York theatrical firm owning a large park concession in Java is looking for a thoroughly experienced and reliable man to take complete charge and operate same.

CONCESSIONS
Have the following open for 1923, with five-year leases if desired: FERRIS WHEEL, PENNY ARCADE, PHOTO GALLERY, PONY OR GOAT TRACK. Good locations for suitable building for arcade, with few changes. Had a wonderful season in 1922. Better coming in 1923.
SPRINGBROOK PARK, South Bend, Indiana
On the Lincoln Highway. GEO. DOC OWENS, Manager.
CONCESSIONS! WHITE CITY CO., LITTLE ROCK, ARK.

MAINE FAIRS MEETING ADA (O.) FAIR OFFICERS
The Maine Association of Agricultural Fairs will hold its annual meeting in Lewiston, Me., January 25 and 26, in the Androscoggin Electric Company Building, 134 Main street. There will be a banquet the evening of January 25.

EXHIBITIONAL AVIATION
BALLOON ASCENSIONS AND PARACHUTE DROPS
MAULDIN NEARLY FREEZES IN AERIAL FLIGHT
Fulton, Mo., Jan. 5.—Leslie Mauldin, who has been doing stunt and passenger flying in Missouri during the summer and fall season, will leave soon for Waco, Tex., with his airplane and from there will go into Mexico during the middle of January.

FLIES 216 MILES AN HOUR
On December 31 Saidi Lecointe, the French aviator, made four circuits of a kilometer course at Marseilles at an average speed of about 216 miles an hour. Last October 18 Brigadier-General William Mitchell, assistant chief of the American Air Service, flew over a one-kilometer course at Selfridge Field, Mt. Clemens, Mich., at an average speed of (Continued on page 91)



H. R. "Dick" Cruikshank, well-known parachute performer, recently demonstrated at Chicago that a parachute was faster than an airplane. Cruikshank dropped from a plane at a height of 1,500 feet. Pilot E. K. Lee, pictured on the right, made a nose dive for a quick landing, but the camera shows Cruikshank landing a few seconds before the plane. This is one of the feature stunts Cruikshank will perform in 1923. Pictures of the stunts will soon be before the American public in the national edition of International News.

MINNESOTA FAIRS MEETING THIS WEEK

Well-Known Speakers on Three-Day Program of Annual Convention at Minneapolis

The sixty-fourth annual meeting of the Minnesota State Agricultural Society and the session of the Minnesota Federation of County Fairs will be held at the Hotel Radisson January 10, 11 and 12.

President W. W. Slivright, Hutchinson, will preside over a short meeting of the State Agricultural Society for Wednesday morning, January 10, after which the remainder of the day's program will be taken over by the Federation of County Fairs.

W. J. Spillman, Washington, D. C., consulting specialist for the U. S. Department of Agriculture, will make the principal address on the opening day. His topic will be "Stabilizing Agriculture in the Northwest".

Other speakers will be Mayor Leach, of Minneapolis; J. H. Hay, deputy commissioner, State Department of Agriculture; Ralph F. Crim, extension agronomist, University Farm; Mrs. C. D. Lucas, Bemidji, secretary of the Beltrami County Fair; F. A. McCartney, Long Prairie, secretary of the Todd County Fair; N. J. Whitney, Albert Lea, secretary of the Freeborn County Fair, and R. L. Giblin, Hibbing, secretary of the St. Louis County Fair.

The real business of the State Agricultural Society will get under way on Thursday morning, January 11. Among the speakers will be President L. D. Coffman, of the University of Minnesota; Oliver E. Remy, Madison, secretary of the Wisconsin State Fair; Rep. Theodore Christianson, Dawson; W. J. Greck, Mound; Andrew French, St. Paul; H. M. Gardner, Minneapolis, Clete and Commerce Association; Curtis M. Johnson, Rush City, and Carl Ash, St. Vincent, member of the Humboldt Boys' and Girls' Club of Kittson County.

Reports of committees, election of a president and vice-president and three members of the governing board from the 2nd, 8th and 10th congressional districts will make up the Friday program.

Special railroad rate of fare and one-half has been granted by the railroads to all accredited delegates to the convention.

NEW "SEC." IS LIVE WIRE

Sandusky, O., Jan. 5.—George D. Beatty, elected secretary of the Erie County Agricultural Society, succeeding C. B. Rife, of Milan, declares he will bend every effort to make future Erie County fairs successful from a financial point of view.

The annual report showed receipts for the 1922 fair of more than \$10,000 above those of 1921. The gate receipts increased from \$23,247.60 in 1921 to \$29,907.85 this year, and the privilege fees for the same period grew from \$5,041.15 to \$9,827.90.

The increase is attributed by Secretary Beatty largely to the fact that the fair this year was held three weeks earlier than previous years.

EARLY DATE CHOSEN

Toledo, Ia., Jan. 4.—The Tama County Fair Association has chosen September 4-7 for its 1923 fair dates, about two weeks earlier than is customary. In the hope that by this change it may avoid the usual financial difficulties of the current year were elected this week as follows: Martin Lee, Gladbrook, president; E. Mericle, Toledo, vice-president; F. L. Whitford, Toledo, secretary; R. W. Adair, Toledo, assistant secretary; M. J. Krezek, Toledo, treasurer.

DIRECTORS CHOSEN

Columbus Junction, Ia., Jan. 6.—Directors of the Columbus Junction District Fair Association have been elected as follows: H. B. Jones, J. Carson Duncan, E. P. Shallabarger, H. E. Owens and R. S. Johnston. They serve two years. The meeting was held in the office of the fair secretary, H. C. Duncan. Officers will be elected and plans for the 1923 meeting are to be considered at an early meeting.

WOMAN SECRETARY OF SUMMERFIELD (O.) FAIR
Summerfield, O., Jan. 4.—The Board of Directors of the Summerfield District Agricultural Society reorganized this week by electing the following officers: President, W. H. Snyder; vice-president, W. H. Fowler; secretary, Florence McGurk; treasurer, H. R. McClintock. Dates for the 1923 fair will be decided later.

\$1,000.00 REWARD
to Concession Operators, Wheel Mtn., Stock and Grind Stores. For particulars address P. O. Box 197, Malta, Ohio.

RIDING DEVICES AND CONCESSIONS

FAIR GROUND EXHIBITION

CARNIVALS

EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

BIG NEW YEAR'S EVE PARTY HELD BY SHOWMEN'S LEAGUE

More Than Three Hundred Persons Attend and Have Rousing Time—Popular Banquet and Ball Function Announced for February 22

Chicago, Jan. 2.—The New Year's Eve party given by the Showmen's League of America in the clubrooms last night developed the largest gathering of any similar occasion since 1919.

Rogers, assisted by Col. Owens and Bro. Henschel, performed that duty. During the evening Mrs. Peyster announced the birthday party to be given by the Ladies' Auxiliary on the evening of January 29.

WANTS GAMBLING AND IMMORAL SHOWS BANNED

Ministerial Association to Make Protest to Saginaw Fair Officials

The Saginaw (Mich.) News-Courier of January 2 carried a story to the effect that a protest against gambling and immoral shows on the midway at the 1923 Saginaw County Fair will be made by the Saginaw Ministerial Association to the fair officials, according to action taken at the monthly meeting of the association the same day that the article appeared.

"THE SWINGER"

A Homily, by One Who Has Often Witnessed Its Working

A working man with a family working six days a week for a small wage. Too poor to buy a car to drive himself and family out in the country for a little recreation trip and he cannot afford to take in the theater, so he hauls with joy the coming of the carnival, for he figures that he can take the whole family out for an evening's pleasure and it won't cost him but a couple of dollars for the kids to ride the merry-go-round and possibly take in a couple of the cheaper shows, and he knows a good place to take the family, for it is being held under the auspices of some good lodge or civic organization, and they surely wouldn't tolerate any rough stuff.

GREAT WHITE WAY SHOWS

Work in Progress at Winter Quarters—Mrs. Nigro Host at Holiday Feasts

Chicago, Jan. 3.—Readers of The Billboard have not been provided with a great deal of news regarding the activities of the Great White Way Shows of late, the cause of this not being communicated to "Billyboy" being that the management had not decided regarding the coming season.

MACY'S EXPOSITION SHOWS

South Charleston, W. Va., Jan. 3.—Among visitors at the winter quarters of Macy's Exposition Shows during the past week were Jimmie and Helen Foley, Ernie and Margaret Taylor, Mrs. "Sandy" Binker, Mrs. R. L. Davis, "Buck" Stewart and Frank LeRoy. "Gor," J. A. Macy had the pleasure of meeting Capt. David Latlap, whose show is wintering in Charleston, and much "old dough" was cut up during their reminiscences.

DAVID WORTH ASKS AID

Requests "Loans" From Friends in Order to Save Arm

The following letter was received by The Billboard last week from David Worth, a veteran showman. It speaks for itself: "The past year was my 32nd year in the show business. I was formerly an arborist, then went into drama, with Charles and Ian Freeman, Augustus Pitou, Robert Downing and several Chicago companies. Afterward I went with carnivals, including James Patterson, Greater Alamo (I am writing this with my left hand), Nat Reiss, Velare Bros. and the World of Mirth Shows. Lately I have been playing independent vaudeville. A heavy pedestal fell on my right hand, about two months ago, breaking it in a fearful manner. Blood poison set in and only after three operations has it been checked. Now it is necessary that two more operations be performed and that I have special treatment, or I will lose my hand, or, quite possibly, my arm. I have no money left to pay for this and I have asked the doctors to continue as best they can until I could get word to the trouper thru The Billboard.

However, the work at winter quarters is going forward, overhauling the paraphernalia and rebuilding and building new wagons, among which is a large office wagon which will be replete with all necessary accommodations for convenience and comfort. The work is contracted by H. B. Jersey, under the direction of Mauauger C. M. Nigro. Several other wagons, also show fronts, are under construction and the intention is to make this one of the best ten-car shows on tour in 1923, and the management looks forward to a prosperous year.

Work is progressing rapidly at winter quarters and everything should be in excellent shape when the band plays the opening selection for the new season.

Tressie McDaniel is almost daily present at winter quarters and is not a bit afraid of the work-shop. Ernie Willis finally has the radio outfit assembled and the "bunch" thoroughly enjoys what the broadcasting stations are sending out. The Macy's Christmas tree was a huge success and Santa did not miss anyone, old or young, there being seven children within calling distance of the shows' quarters who belong to various people of the caravan and nearly all of whom are attending school. Dan Mahoney made a very victorious Santa Claus and remembered even Jack, the midget monkey (the company's mascot).

SALE STARTS JANUARY 29

Veal Bros' Equipment To Be Sold at Columbus, Ga.

A letter from Sheriff J. A. Beard, of Muscogee County, Ga., states the sale of the physical property of the Veal Bros. Shows, as being advertised in The Billboard, is in accordance with directions of the court and the sale will start January 29, also that he will willingly exhibit the property to be sold to any prospective buyers who visit his office in the Courthouse at Columbus, Ga.

Mrs. Nigro gave both Christmas and New Year's dinners for all the employees and their relatives and friends. A fifteen-pound goose was sent "Mrs. C. M." by her sister in Minnesota (right from the farm) for the Christmas spread. After the dinner Santa appeared on the scene, presents were exchanged and the festive spirit prevailed. Shortly afterward the music started, with Lee Ford as the principal musician, and all joined in singing and dancing. At a late hour someone suggested "put and take"—it appeared that A. W. Ludka did the most of the "putting" and all the rest the "taking", but, nevertheless, everybody had a good time. Mr. and Mrs. Hugh Henry were guests of the Nigros New Year's Eve until the wee sma' hours of mornin'—MRS. G. THOMPSON (for the Show).

HAPPY NEW YEAR'S PARTY

H. of A. S. C. at Kansas City

Kansas City, Mo., Jan. 2.—The Heart of America Showman's Club entertained with its annual New Year's party Sunday night, December 31. The formal banquet was dispensed with on account of the very elaborate Christmas tree festivities the showmen and the Coates House had December 25. Dancing, which commenced at 9 p.m. and lasted into New Year's morning, was the principal form of entertainment.

H. S. KIRK ON TRIP

H. S. Kirk, owner and manager Kirk's United Shows, recently left his office headquarters in Detroit, Mich., on a combined pleasure and business trip South. Among new equipment for this show, Mr. Kirk was negotiating the purchase of a big Elip wheel to be added to his attractions' lineup the coming season.

On December 31 Mr. Kirk postcarded The Billboard that he had reached Nashville, Tenn., on his trip, with the intention of going further South the following day and returning to Detroit in the near future. The winter quarters of his shows is at Brookport, Ill.

HANSON'S MIDWAY SHOWS

To Be Launched at Hornell, N. Y.

L. T. Hanson, owner and manager of Hanson's Midway Shows, to be launched the coming season from Hornell, N. Y., advises that his organization will be of about two-car size and that the route will include territory in New York and Pennsylvania.

For Fairs and Bazaars

The UNIQUE "INTERNATIONAL" BATH ROBE

- Takes the place of commonplace Bathrobes. Will outlast any other premium robe to one. Each Bath Robe is packed in an attractive display box, together with a clean enameled hanger. F3259A—LADY'S "INTERNATIONAL" BATH ROBE. Made of Indian Blanket Cloth. Collar, cuffs and pockets trimmed with high-grade lustrous ribbon. Girdle at waist. Flashy, glowing Indian colors. Sizes 28 to 46. Boxed individually, with a clever enameled hanger. \$3.00 Each F724A—MAN'S "INTERNATIONAL" BATH ROBE. Of Indian Blanket Cloth. Shawl collar trimmed with silk cord. Three buttons. Girdle at waist. Bright, showy Indian colors. A size-fire number and an amazing Wheel and Salesboard article. Sizes 36 to 46. Boxed individually, with a clever enameled hanger. \$3.25 Each

TERMS: 25% with order, balance C. O. D. No robes at retail. ATLANTIC BATH ROBE CO., 127-129-131-133 W. 26th St., New York City

"CAYUSE BLANKETS ARE UNSURPASSED—THEY'LL WIN FOR YOU BY SELLING FAST." In order to get a Cayuse Indian Blankets we quote the following reduced wide distribution for Cayuse Indian Blankets prices for a limited period: CAYUSE BLANKETS, \$5.00. CAYUSE SHAWLS, \$6.00. WHITE GLACIER PARK BLANKETS, \$6.75. We are direct Mill Representatives. Prompt deliveries from either New York or Chicago. S. W. GLOVER, Mgr. Office and Salesrooms: 205 Putnam Building, 1493 Broadway, New York (Adjoining Billboard Office). 390 Palmer House, Chicago, Illinois.

This is one reason, Mr. Carnival Owner, that you who are in the amusement business should keep your carnival clean. Concessions are all right if worked without a gaff and mix them give the people a fair run for their money and just work for a dime. Any good concession can run \$50 a day up and if they can't live on that let them go to hoeing corn. Don't have gaff joints on your midway and you won't have to weed out fixing dough to every cheap official, the majority of the town people will be on your lot every night, you will be able to close your season with a real B. H. and a good rep. and you can always go back.

Walter Savage has played the same territory since he was a pup. He carries clean concessions, clean shows, has a B. H. clean enough to choke a couple even, but he says he can't afford to carry gaff joints on his show. I wonder how long it will take other carnival owners to get out of the "B. H." class.

Imported Bird Cages

FOR IMMEDIATE DELIVERY. Four sizes with enameled base and drawer bottoms. Per Dozen, Nested, \$15.00. Per Dozen, \$4.00. Cages, \$4.00. Also Bird Breeding Supplies.

The Nowak Importing Co., Inc. 84 Cortlandt Street, New York City, N. Y.

WANTED TO PLACE

On some fair sized show, Cook House, Juice Joint and a couple of Merchandise Wheels and, probably, a few Grid Stores. Kindly give price of each concession and state territory. Prefer Pennsylvania coal country. No show too big for me. Address J. F. TRIPKIN, 784 Madison St., Brooklyn, N. Y.

FREAKS WANTED

CONEY ISLAND

NEW YORK

AND PLATFORM ACTS. SEND PHOTOS.

20 weeks' work. No jumps. Opening date, April 28, 1923. Address Steeple Side Show, H. and H. WAGNER, 2655 East 23rd St., Sheepshead Bay, N. Y.

Your Past, Present and Future

By LEON MURRELL HEWITT

I love everybody I know in the show business...

On April 13, 1903, in Newport News, Va., opened the Layton Slightly Midway Carnival...

I had the pleasure of renewing acquaintance with Joe Marantette on December 27 at the Willy Hotel in Greensboro, N. C.

When I ran a "Peekem Store" I would close up every time I saw a man in a uniform.

A friend of mine who has sold goods in Mexico, Central and South America recently told me that it seemed foolish to him for an American to take any kind of a gambling game to these countries...

The Christmas mail brought me a lovely card from T. A. Wolfe, owner and manager of T. A. Wolfe's Superior Shows...

Jimmie Simpson, now manager of Rubin & Cherry Shows, wintering in Savannah, Ga. Why not put on some candy wheels like you had with the Smith Greater Shows in 1907...

Lou T. King, who had the doll rack and high striker and managed Merle Kinsel's Ferris wheel on the Coney Island United Shows in 1907...

Saw W. M. (Kid) Cummings at Raleigh, N. C., October 3, with the Hagenbeck-Wallace Circus. While "Kid" is from the old school of "Joint" workers, I do not think he could ever have been accused of "peeking" a "monkey" for two hits...

I was private secretary to the late W. S. (Bully) Layton in 1903, when William Judkins Hewitt was a bally talker.

Carnival Mice amount to very little; but when they become Rats—well, you know the story.

Owing to the fact that everyone does not have a regular home to go to when the season closes, John Fingerhut did not have his hand play "Home, Sweet Home"...

An agent who would allow the average carnival company to hold back \$1,000 of his salary until he deserves a trimming. Since when did a carnival company become a trust company for its agents?

I hate to say this, but here she goes: Did you ever see a "Negress" or a "squaw" doing the boogie koochie dance?

James M. Benson, owner and manager of the shows bearing his name, joined the Lockwood Exposition Company in the early spring of 1901 as talker and general announcer.

Save Jobber's Profit by Ordering Direct From Us, as We Are Manufacturers



This beautiful electric lighted Vanity Case is gold lined, three-piece fittings, genuine leather and comes in grey, brown, black and gum metal.

Sample, \$2.00. \$18.00 per doz.

Electric Lighted VANITY CASES

AGENTS—Make 150% to 200% profit.

SALESBOARD OPERATORS—Nothing can beat them for flash and value.

WHEELMEN—For big play, use our electric lighted vanity cases.

OUR PRICES CAN'T BE BEAT. WHY? BECAUSE WE ARE MANUFACTURERS.

Largest assortment of its kind. Write today for full particulars.

Entire amount must accompany sample orders. 25% deposit on large orders.



Octagon shape. Beautifully gold lined. Contains one beveled French and one plain mirror.

Sample, \$4.25. \$48.00 per doz.

UNIVERSAL LEATHER GOODS CO., 442 No. Wells St., CHICAGO, ILL.

SMASHING PRICE REDUCTIONS

ON THE K. & G. Plume and Lamp Doll Sensations



- AND GENUINE CAYUSE INDIAN BLANKETS
No. B—PLUME DOLL \$ 50.00 per 100
No. 5—PLUME DOLL 100.00 per 100
No. 43—PLUME LAMP DOLL (as illustrated) 150.00 per 100
JUNIOR STAR PLUMES 25.00 per 100 (rated)
No. 42—PLUME LAMP DOLL (as illustrated) 250.00 per 100
SEPARATE PLUMES (as per cut, real electric lighter) 40.00 per 100
OUR NEW FLAPPER PLUMES (Shade complete) 50.00 per 100
All the above Plume Dresses and Shades come in a variety of ten different colors.
Try Our New Hair Glowaway Dolls. Special, \$25.00 per 100.
TKELELES, Quantity Price \$1.50 Each
BANJO UKES, Quantity Price 1.75 Each

WE ARE DIRECT MILL REPRESENTATIVES FOR THE FAMOUS CAYUSE INDIAN BLANKETS.
Blankets \$5.25 Each
Shawls (with fringe) 6.25 Each
Glacier Park Blankets 7.00 Each
Anticipate Your Requirements. Order at Once. Goods Shipped Same Day Order is Received.

KINDEL & GRAHAM, 785-787 Mission Street, San Francisco, Calif.

GET THIS QUICK BALL GUM SETS NUMBERED

1,200 BALLS PER SET
Wrapped in various colors of tinfoil and numbered from 1 to 1,200, inclusive. Write for prices.

THIS NEW SALES PLAN TAKES THE PLACE OF PUNCH BOARDS
ATKINSON NOVELTY CO., 513 E. 43d Street, CHICAGO, ILL.

PARTNER WANTED

Man or Woman, with Carnival experience, to take half interest in a Ten-Car Show. Money to be reinvested in the show and enlarge it. I own Merry-Go-Round and Ell Wheel, seven Shows and two Cars. Only persons with ready cash and show experience who can take active part are considered. Write or wire. A. M. NASSER, Metropolitan Shows, Greenville, S. C.

GET THE MONEY, BOYS, WITH THE "TEACHER"

NEW EDUCATIONAL GAME, PLAY
Will work anywhere. Sample game, complete with directions for 25 players, \$1.00. JOHN J. SIEFERT, 1122 Jackson St., Cincinnati, Ohio.

he was hurt pretty badly at this place by one of the "wild natives".

I am extremely anxious that spring arrive soon so that I may see what a 1923 griffless carnival looks like. No reflections on the previous efforts of some of the managers to keep their shows up to the "purity" standard.

If any of you shows need a good attorney and could enlist the services of Bennett E. Noce, of Rockingham, N. C., I believe you would make a good stroke. Mr. Noce is a graduate of the Law School of the University of North Carolina, was a major overseas and is a clever gentleman with a pleasing personality.

I was with a carnival company once where a lady running a dart shooting gallery hit a

Negro customer over the head with an air rifle because he did not have any more money to spend at her store.

The late Otis L. Adams joined the Barkoot Carnival Company in the spring of 1906 at Huntington, W. Va., coming up from his home in Fulton, Ky. "Ship", as Otis was known by his familiar friends, was always agreeable and a great favorite with everyone.

I saw a fight on a fair grounds recently between a "Stick" and the man behind the "Joint". They had just "peeked" a "monkey" and were scrapping about who should get the dime and who should get the fifteen "meggs".

When your "Joints" are trimming "monkeys", to make it more effective why not have the band play "Ode to a Ripe Banana" or "Joy to a Hickory Nut"?

now I would rather see "Jimmy" behind a "Flat Joint" with the pins than to eat when I am hungry. It was the funniest show I have ever seen. "Jimmy" never promised them \$10 for a quarter. He at least was reasonable in his statements. The last time I saw him he was with the Updegraff Shows and was operating a "square" wheel. Good luck, "Jimmy". Let's hear from you.

The Power of Persuasion is many times more satisfactory to accomplish a change of heart or methods than a blunt battle. At least that's the way I look at it, regardless of what others may think. Every one in the outdoor show business has a perfect right to express his opinion as to what he thinks about the cleanup.

Trace I. Mebane, who played in Prof. Crouse's band with the Layton Carnival Company in 1903, is a popular clerk in the Vanstorey clothing house in Greensboro, N. C. Mr. Mebane is a prominent Elk and a hard worker for his lodge.

I trust when I go West, if a carnival press agent writes my obituary, that he will at least stick near enough to the facts so that the newspaper will not want to charge for it as a display advertisement.

Owing to sickness, Percy W. Wells, president of the North Carolina Motion Picture Exhibitors' Association, was unable to attend the organizations midwinter meeting which convened at the O'Henry Hotel in Greensboro, N. C., December 27 and 28.

T. A. Wolfe's decision to have a chaplain with his company this year is a step in the right direction and one that no doubt will be followed by other reputable owners. By a little care in selecting the right man for this position great good will be accomplished among the members of the show in maintaining harmony.

Now we can eat "honey". I just "trimmed" a "monkey" out of a double sawbuck. The shill wanted a "sav", but nothing doing. I gave him a "ceaser". That was a plenty; all he did was to steer him up to the joint. Your "Uncle Dudley" peeked him. And, by the way, after we tip for the room, if there is any left you can get those "kicks" you have been squawking about so long.

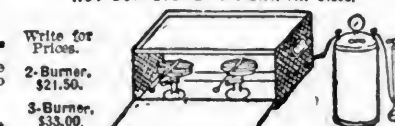
A great many times there are more than two sides to a question. Often it is necessary to call in a Perculator, Radiator, Arbitrator or Mediator to show both sides where they are in error.

I have gotten many a laugh watching John B. (Jack) Cullen, of colored minstrel fame, parading his Negro players around the lot hally-hoing. Jack would get in front and the players would follow behind. It was sure funny. Chris M. Smith, of the Smith Greater Shows, remembers the interest Jack would create with his "comedy parade". Do you march them around the "midway" now, Jack?

I would like to hear from Joe Oppice, Merle Kinsel, Mike Smith, Kid Cummings, Frank Mack (of Gypsy Camp fame), Babe Barkoot, James Benson, Chris Smith, Bellboard Johnson and others I know.

Glad you liked the Christmas Number of The Billboard. I, too, thought it a great issue.

LET US HELP YOU "CLEAN UP" YOUR COOK HOUSE



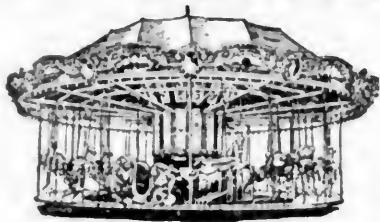
A new, well built Gasoline Pressure Stove, with a fine polished Griddle, an attractive Coffee Urn, a dazzling overhead gasoline pressure Lantern, will make your cook house a real eating place. We have the most complete line of Cook House Equipment in the country. Catalog will be sent upon request.

WAXHAM LIGHT CO. Dept. 15, 550 West 42d Street, NEW YORK.

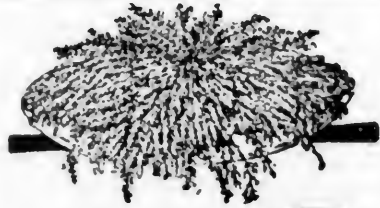
GAME OF SKILL—LEAP THE GAP. Boys, get the latest game out. Something you can run on any midway. Big profits. Protected from infringement. Write for circular. CHAS. MALSCHE, 119 1/2 W. Wash. St., New Castle, Pa.

\$1,000.00 REWARD to Concession Operators, Wheel Men, Stock and Grind Stores. For particulars address P. O. BOX 197, Maita, Ohio.

1922 "SUPERIOR" MODEL TWO HORSE ABREAST CARRY US ALL



Has the best all records for Big Hotels. Write for Price and Specifications, also for Catalogue of Playground Equipment to C. W. PARKER, World's Largest Manufacturer of Amusement Devices, Leavenworth, Kansas.



MEXICO'S WONDER PLANT

Greatest Agents' Money-making Novelty and Premium Article Ever Sold—the Genuine

MEXICAN RESURRECTION PLANT or Rose of Jericho. Looks dead, but after half an hour in water bursts into beautiful green fern-like plant. Can be dried up and revived innumerable times and lasts for years. Light weight, low cost, easy to ship. Retail at 10c to 25c each. We are world's largest importers. Terms Cash.

NET WHOLESALE PRICES 12 mailed, prepaid, for..... \$.50 100 " " " " " " " " " " 2.50 1000 F. O. B. here 12.00 5,000 " " per M. 11.25

MEXICAN DIAMOND IMPTG. CO. World's Largest Shipper of Resurrection Plants. Dept. KK, Las Cruces, N. M.

"THE FLAPPER" 25c Feather Shade and Dress



Real Ostrich Plume Feathers, 25c CORENSON

825 Sunset Blvd., Los Angeles, Cal. Don't waste postage; we answer no letters. Send \$1.00 for samples. THEY TALK.

PADDLE WHEELS BEST YET

Greatest Wheel ever made. Wheels made of one piece three-ply kiln-dried lumber. Can not warp. Runs on ball bearings. 30 inches in diameter. Beautifully painted.

SLACK MFG. CO. 128 W Lake St., CHICAGO ILL

har from friends, as I am very low and need a little help (General Delivery, Hot Springs, Ark.)."

Yes, the task will be hard. But the reconstruction, if all hands get to work, will require blame shift less time than was "planted" to the tearing to pieces of the business. But the "drones" must also be made to work (clean up) or put out of the ranks completely.

Ray K. (Curly) Johnson, strait-jacket escaper and side-show utility man, the past season with World of Mirrors and the World at Home shows, formerly with various large circuses, recently arrived in Cincinnati from the East and located in Newport, Ky. for the winter. "Curly" intends working dates in and around the Queen City until spring.

Hello, Duncan G. Campbell! All wonders if you ever meet up with "Curly", who was on the old track merry-go-round with you on the S. W. Brundage Shows?

It doesn't require the services of a professional press agent at winter quarters to send "writeups" to a newspaper in the headed article columns. Someone at each winter quarters should be appointed to attend to this. For the "Caravan" notes there need be no special correspondents—all carnival folk are invited to contribute their individual bits.

Carlton M. Hodges, concessionaire last season with Miller Bros' Shows, passed thru Cincinnati recently on his way from Pensacola, Fla., to his home in St. Paul, Minn., where he will spend the winter. While in Clacy Carlton visited his brother, Sam, who resided in one of the suburbs, and was a pleasant caller at The Billboard. Had not yet decided on coming season.

As this department is being written a telegram received from Norfolk, Va., states that the equipment of the J. F. Murphy Shows had been very severely damaged by fire, but would open the season in time with a completely rebuilt and improved outfit. Later details will doubtless appear in another section of this issue.

"Bill" Fleming recently staged an Indoor Show in his home town, Buffalo, N. Y., which was reported as going over quite successfully. I don't learn whether there was a sort of "congress of carnival nationalists" proclaimed a feature; but, anyway, I have Goldstein, Mon Kittle, Lew Young, Frank Hystary and Joseph Murphy were names appearing on the roster of committee and personnel.

If a man or woman has spent as much as one full season in the carnival business, and got off on the wrong foot at the start (getting on with a "pawson show"), he or she is not being informed if told of the error. Under existing conditions, two weeks' experience should suffice to get wise to the fact. It's from natural inclination if they continue in error, for a reasonable length of time, at least.

H. W. (Billy) Kittle infos that he recently returned home to Aurora, Ind., after a conference with "Captain John" Sheesley at Milwaukee, Wis., and is getting ready to start work on the big Water Circus to be featured on the Sheesley caravan the coming season. Billy says he will carry two novelty acts with the attraction, consisting of Indian logrollers and Capt. Jack Walker, water walker. A high dive is also to be featured.

Congrats to Mr. and Mrs. J. George Loos! Miss Betty Jane Loos made her debut to this mortal sphere Friday, December 29, at Smithville, Tex. As Bill studied the pretty announcement card—gold edged in everything—he could imagine smiles of gratification play over the facial features of this well-known and popular showman (especially since the card was headed "Announcement Extraordinary"). Miss Betty, the show world salams to thy arrival!

Mr. and Mrs. Edward Kern (of Jack and Jill note) are said to be having the "times of their lives" about forty miles from San Antonio, Tex., at Medina Lake. Edward and his friend, Murray, bagged two wild turkeys for the Christmas dinner, and the Mrs. surprised the camp by boiling in a 25-pound wild goose—and Ed has been trying for over a month to bring down a deer. The Karns are said to be preparing a surprise for the coming season with their fat folks' show.

All noted in the "personal mention" columns of The Daytona (Fla.) Morning Journal, of recent date, that Mr. and Mrs. J. Bach, associated with the A. F. Crouse United Shows, of Binghamton, N. Y., had moved into their new bungalow home in Ormond, Fla. Another note, in a different edition, stated that Prof. E. J. Hammon and wife (the latter professionally known as Princess Garnett, the "Lady With a Thousand Eyes"), of Rochester, N. Y., were visiting Mr. and Mrs. Bach.

H. C. Walcott, who operated a high striker at three of the A Circuit of Canadian fairs with Johnny J. Jones and five of the B Circuit with Snapp Bros., is back home in Alberta Province for the winter. Walcott writes that he had a very satisfactory season, and enjoyed his summer tour immensely. He is now negotiating the purchase of a popcorn machine to add to his line for 1923 and expects to join some caravan in the States for the forthcoming early summer season.

O. A. Baker, concessionaire, latter part of last season with Morgan's Amusement Company and formerly, for five seasons, with Flack's Northwestern Shows, stopped off in Cincy for a few hours last week while on a business trip to several cities of the Central States. He is again wintering in Louisville, Ky., and informed that Chas. Robinson, concessionaire, also returned to that city for the winter and is connected with subscription soliciting forces of The Evening Post.

There are about a dozen Bedolins and trouper troupers at Hattiesburg, Miss. J. J. Hardgrave, late of the T. O. Moss Shows, and who some time ago had one of his legs amputated because of an accident, is out on the streets, using two crutches, and expects to return to Texas soon. W. H. R. Jones visited him at the hospital, providing him with a Christmas Special edition of The Billboard (Shirley Wasserman's) last season with H. J. Watkins' Motorcade on the Wortham No. 2 Show has been holding down the job of speed cop at Hattiesburg the past several

(Continued on page 88)

A WORLD OF WONDERS

The cream of the producers' best novelties, secured from both foreign and domestic markets, are listed in the

SHURE WINNER CATALOG

which is free for the asking.



This catalog shows the greatest assortments of profit producing articles carried in any one stock in the country. The possibilities are without limit. No matter what you sell or how you sell it, we have the goods that produce results.

The Largest Novelty House in the World

N. SHURE CO. Madison and Franklin Sts. CHICAGO, ILL.

SELL PEARL NECKLETS

Make

OVER 300% PROFIT Yet Give Big Value

PEARLS

are nicely graded, choice pearl color, indestructible, with solid white gold patent clasp, 24-inch string, in silk-lined box. Very rich.

PER EACH, \$2.75.



Send for our catalog.

ROHDE-SPENCER CO.,

Wholesale Jewelry, Watches and Sundry Specialties.

215 West Madison Street, CHICAGO, ILL.

Peerless Equipment Gets the Big Money!

Don't experiment! Line up with a sure money-maker. Good the year round on special spots or permanent locations.

Own a Peerless, the original time-tried Kettle-Popper. Backed by six years' unexcelled performance. Unbeatable for capacity, compactness, portability and the quality and flavor of the corn produced. Three models. Adapted to every use.

Investigate our new Model "C" for road end show use. Same big capacity, same famous Peerless Patented Kettle. Comes complete with permanent carrying case. Weight, 80 pounds. Low price.

Another Sensational Profit Maker

The Peerless Coating Machine. Complete equipment for chocolate coating, refrigerating, storing, selling ice cream Snow Balls, etc. Three models.

Write for Circular Today. Address Dept. B

NATIONAL SALES COMPANY

DES MOINES, IA., 714 Mulberry St. PITTSBURGH, PA., 6022 Center Ave.

For Bazaars and Indoor Shows

We are in a position to handle all or any part of your Concessions on percentage or rental basis, giving you first-class references. If you intend to operate your own Concessions, we can furnish you with operators who understand how to serve the public at reasonable terms. Can supply you with Wheels, Lay-Outs and all Paraphernalia. We carry a full line of up-to-date merchandise for these occasions at prices that are lowest.

PREMIUM SUPPLY COMPANY

171-173-175-177 N. Wells Street, CHICAGO, ILLINOIS

MENTION US, PLEASE—THE BILLBOARD.

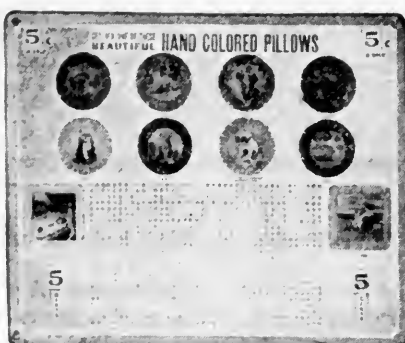


MUIR'S PILLOWS ROUND AND SQUARE FOR Carnivals and Bazaars ALWAYS GET THE PLAY Chinese Baskets

Same prompt service and square dealing as on our Pillows.

AGENTS: Our Pillow Sales Card Deal is the greatest money maker for small capital ever devised. \$1.75 brings sample Card and Pillow, postpaid.

MUIR ART CO. 19 East Cedar St., CHICAGO, ILL.



A REAL PILLOW SALEBOARD A four-color, 1,000-hole Board showing Pillows in their natural colors. Ten Pillows and Board come neatly packed in strong carton. Send for list of various Pillow Assortments.

AIRO UNEQUALED QUALITY BALLOONS GAS and GAS APPARATUS

We positively do not sell Jobs or Seconds



603 Third Ave. NEW YORK

2 BIG SELLERS



BB—Ladies' Small Wrist Watch. Fine 10-jewel imported movement, bridge model, in solid metal Platina-finish case. Complete with silk ribbon and box. Each..... \$3.95



Indestructible Deitah Pearls—Beautiful, lustrous, opaque, graduated Pearls, possessing slight cream tints. Equipped with solid gold spring ring clasp and encased in royal purple plush case. OUR SPECIAL NET PRICE—No. 14338-B. Length, 18 in. Each..... \$2.50 No. 11840-B. Length, 24 inches. 2.75 Each.....

Joseph Hagn Company, Dept. B. 223-225 W. Madison St., Chicago, Ill.

TANGO DANCERS Per 100, \$2.10

High-Grade Razors Made in U.S.A. Doz., \$3.50



B 12 Assorted round and square end polished steel blades, black handles. Each in a telescope box. One dozen in a cart. \$3.50

BAMBOO FOUNTAIN PENS

B 10 Standard size, imported pen. Made of bamboo, with glass points. Good writer, does not leak and ink flows freely. Sure to give satisfactory service. Gross Lots, \$51.00 Per Doz., \$4.50

PHILADELPHIA By FRED ULLRICH.

909 W. Sterner St. Phone Tlaga 3525. Office Hours Until 1 p.m.

Philadelphia, Jan. 5.—New Year's Day was a day of cold rain storms that caused the Mummers' Parade to be postponed until January 6. This is the first time in the history of this unique organization that its parade has been postponed. At least 5,000 more Mummers will participate than in 1922. About 24 clubs will be in line.

All places of amusement about town did capacity on New Year's Day. The bad weather drove them into places of warmth and cheer.

'George White's Scandals' closes here this week at the Forrest. Paul Whiteman's Orchestra was featured, but Paul did not appear in person.

'The Monster' had its local premiere this week at the Walnut Street Theater to excellent houses.

William Gillette comes to the Broad Street Theater for two weeks beginning January 5, in the mystery plays of Sherlock Holmes, by popular demand. Also opening same date at the Shubert will be the '20th Century Revue' with the Four Marx Brothers and at the Garrick will be 'The Torch Bearers' for two weeks.

The Ice Palace at 45th and Market streets is doing excellent business since its recent opening. Good attractions and exhibitions are given weekly. There is skating for the general public morning, afternoon and evening.

Rodolph Valentino came into town last week and was almost mobbed at the Broad street station by his many admirers. He gave a talk at Gimbel's radio station which was broadcasted over the land.

We wish to thank all those who sent Christmas and New Year cards and regret that we cannot name all. In return we extend the best wishes of the season to everybody.

Wagnerian opera in German comes to the Metropolitan Opera House week of February 8. The advance sale is quite large.

The Walton Roof continues with fine success. The attraction this week is the versatile Mason-Dixon Seven. Murray's Restaurant, across the street, is featuring Sherrill's 'Revue of 1922' and Johnny Johnson's Orchestra to big business.

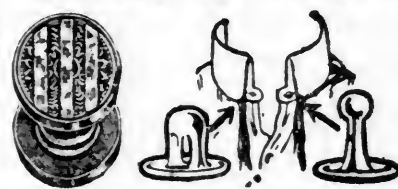
HARRY SMITH ILL In General Hospital, Kansas City, Mo.

Kansas City, Mo., Jan. 2.—The Kansas City office of The Billboard has received information from the General Hospital, this city, to the effect that there is at present in that institution a showman very sick with pneumonia. He is Harry Smith, 40 years of age; home address, 1122 McCullough avenue, Baltimore, Md. Smith has been in the show business for the past twenty years. It is stated, having closed the past season with the Rubin & Cherry Shows at Memphis, Tenn. From Memphis Mr. Smith went to Springfield, Ill., where he became ill and in this condition came to Kansas City and was admitted as a patient at the General Hospital. To visitors and Charles Carpenter, information man at the hospital, Smith said: 'The past season was not a big one for me, but don't publish an appeal for me. I'll make it O. K. when I am able to leave here. Might phone some of the boys at the Heart of America Showman's Club, however, to come over and see me, and tell The Billboard to carry the news to my friends.' Smith is recovering, it is believed.

REITHOFFER SHOWS Additions Being Made to Attractions and Equipment

Philadelphia, Pa., Jan. 2.—Everybody is busy at the Homedale (Pa.) winter quarters of the Reithoffer Shows, where the mechanics and painters are making things ready for the coming season. Mr. Reithoffer has purchased an Ell wheel, which is being sent up from the South to winter quarters, and two new five-ton trucks will be added to motor equipment. In the meantime the Reithoffers are spending a pleasant winter and entertaining showfolk and other friends at their residence on North Eighteenth street, this city.

CONCESSIONAIRES Streetmen and Peddlers



B. B. 16—BUTTON SETS, Consists of 1 Pair Separable Links, 1 Ball and Socket Pearl Back Frost Button, 1 Duplex or Close-Back Button. The big selling set. \$15.75

We carry large stocks Slum Jewelry, Watches, Clocks, Silverware, Novelties, Notions, Needle Pack-ages, etc., Carnival Dolls, Paddle Wheels, Serial Tickets, etc. No goods C. O. D. without deposit. Catalog free.

SHRYOCK-TODD NOTION CO. 822-824 No. 8th St., ST. LOUIS, MO.

SALESBOARD OPERATORS Don't Buy a Cat-in-a-Bag

Our system of selling complete assortments will meet with your approval. We show you 'black-on-white' the wholesale price on each and every article on our assortments. The old system of paying 'so much money' for complete assortments is NOT in line with MODERN business. Send for our No. 522 Catalog TODAY. NOTE: We sell to Salesboard Operators ONLY.

CHARLES HARRIS & CO. (Established Since 1911) 230 West Huron Street, Chicago, Ill.

Clark's Greater Shows 1923 Season Opens El Paso, Texas, February 19th

Can place one or two Platform Shows. Will book or buy Big Snake, have outfit for same. Want two good teams for Minstrel Show. Graham and Graham and Jessie Jones write. Concessions: Cook House, Soft Drinks, Novelties, Candy. All Dolls with the exception of Lamp and Sit Down Dolls sold exclusively. All other Concessions open. Route, through mining and industrial center of the Midwest. All mines working. Address:

A. S. CLARK, Care CLARK'S GREATER SHOWS EL PASO, TEXAS

FOR SALE

A fifteen car complete carnival show levied on as the property of John Veal, deceased; said sale to be had at Columbus, Georgia, on January 29, 1923, beginning at eleven o'clock A. M. Terms cash. Private or public sale. J. A. BEARD, Sheriff, Muscogee County, Georgia

BAZAAR WORKERS We import and manufacture a full line of household and portable electrical appliances. Live premium users are getting in on this line. ELECTRIC STOVE \$2.25 WITH LEATHERETTE TRAVELING CASE. Write for Descriptive Matter of Our Complete Line. TORNADO ELECTRIC CO., INC., 565 Broadway, New York City.

ATTENTION! MR. QUALITY DEALER A well made knife, using a beautiful photo handle, should appeal to you. Eight different patterns, all with bolstered and brass-lined, for \$3.50. Get samples and pick out the combination best suited for you! LACKAWANNA CUTLERY COMPANY, LTD. NICHOLSON, PENNSYLVANIA

LOU D. LYNN GENERAL AGENT AT LIBERTY Season 1923—My Record

HAMPTON'S GREAT EMPIRE SHOWS, 4 Years. MOSS BROS.' SHOWS, 2 Years. JOE H. THONEY GREAT EXCELSIOR SHOWS, 5 Years. KEHOE & DAVIS SHOWS, 1 Year. GEO. L. DOBYNS SHOWS, 1922. A real go-getter, capable route and R. R. contractor. Only reputable owners and managers of fifteen cars or more considered. Permanent Address, 2381 N. Gratz St., Philadelphia, Pa.

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

CUT FROM Salesboard Operators Concessionaires and Agents CUT FROM

25c PLACE NO STOCK WITH OUR NEW PATENTED VEST POCKET SALESBOARDS

AGENTS PLACE BOARDS WITH THE FOLLOWING: BAGGAGE AGENTS, BANKS, BELL CAPTAINS, BOX FACTORIES, CALL BOYS, CALLERS, CAR SEALERS, CHECKERS, CHURCHES, CLUBS, CONDUCTORS, OANCES, EXPRESS, FIREMEN, FORELAOIES, FOREMEN, GARAGE EMPLOYEES, INFORMATION CLERKS, JANITORS, MAIL CLERKS, OFFICE HELP, PORTERS, SHIPPING CLERKS, STENOGRAPHERS, SWITCHMEN, TAXI STARTERS, TELEPHONE GIRLS, DOOR MEN, TIMEKEEPERS, WAITRESSES, WOOLLEN MILLS, YARD MEN, CARPENTERS, CASHIERS, ELEVATOR MEN, LAUNORIES.

AGENTS' PROFIT—From One-Third to One-Half of What the Board Takes In. AGENTS PLACE NO STOCK, no Board has beautiful LITHOGRAPH PICTURE of whatever prize agent shows customer—and customer could not carry stock around if he wanted to. HE SELLS MANY A PUNCH WHILE THE BOSS IS NOT AROUND.

THE FOLLOWING ARE THE PRIZES USED ON OUR BOARDS: OCTAGON-SHAPED, ELECTRIC-LIGHTED VANITY CASE, with two beveled mirrors. Best stock. Board takes in \$17.35. Vanity Case old price, \$25 each. NEW PRICE, \$9.50 EACH, OR \$53.00 A DOZEN. GUARANTEED 14-KARAT GOLD-FILLED COMBINATION PEN AND PENCIL SET, in plush-lined box. Board takes in \$11.55. Old price, \$22.50 a set. NEW PRICE, \$2.15 EACH. LA TOSCA PEARLS, in cabinet of grey velvet, silk lined. Board takes in \$18.00. Old price \$35.00 each. NEW PRICE, \$4.00 EACH, OR \$46.00 A DOZEN. 26-PIECE ROGERS SILVER SET, complete with silver handled, mahogany finished, two-drawer oak chest. \$4.50 EACH, OR \$50.00 A DOZEN.

WE ISSUE NO CATALOG, AS WE HAVE NEW PRIZES MONTHLY. ASSORTED BOARDS, \$1.50 A DOZEN, OR \$10.00 PER 100. 25% deposit with all orders. Money order or certified check. In working the above boards would advise at least one sample of whatever prize you care to work. Have stock on hand, and car. fill your order at once. In 100 Lots DIRECT SALES & SERVICE CO., 7 W. Madison St., CHICAGO, ILL. Cor. State and Madison Sts. In 100 Lots

OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Fraser's Deny Statement By Impaleme Howard Addison, N. Y., Jan. 3, 1923. Editor The Billboard—In answer to the letter of the Impaleme Howard in The Billboard, issue of January 6, we wish to state that they are very much mistaken. There was never any talk with T. A. Wolfe or Ed Mahoney about carrying the birds or monkeys. The argument was about the Pullman berth and staterooms. (Signed) THE FRASERS.

Grotto Circus Says Banner Agent Skipped With Money Los Angeles, Calif., Dec. 27, 1922. Editor The Billboard—The Grotto Circus desires to call your attention and would like to have printed in the columns of your valuable publication the following information relative to one W. J. Raymond: At the inception of this circus several weeks ago Mr. Raymond made application for position as banner solicitor, claiming many years' experience in that line of work. He was so employed, and he hired several subcontractors to work with and for him. He obtained a number of banners and made remittance for a part of them, but a day or two before the circus opened he left the city, leaving the circus between \$600 and \$700 for advertising banners for which he had collected the money and failed to make a return. He also owed several subcontractors their commissions. (Signed) B. P. GLENN, Treasurer, Grotto Circus.

Asks If Killing of Her Son Was Not an Accident Newark, N. J., Dec. 29, 1922. Editor The Billboard—I read in The Billboard, issue of December 25, about the Greater Sheesley show and as I know you like to rectify all mistakes I wish to state that the party who furnished the "writeup" evidently did not know much about what happened on the show the past season. My husband and I were on the show from the time it opened in San Diego, Calif., until the close of the season in Milwaukee. At Kamloops, It. C., there was a terrible accident on the show, in which my little boy, Lamar, was shot and killed on the shooting gallery. If that isn't an accident I should like to know what one is. There also was another young man with the show who lost his life in an auto accident. Charles Sheesley got shot in the leg and was in the hospital several weeks, and other minor accidents happened. The show did not go over with flying colors the whole season for all concerned. So it is to be seen that the writer evidently does not know what he is talking about. I write this because it looks like I don't count my little boy's life worth much when they write a piece like that. To me that was the worst accident that could happen on any show, and has given me a Christmas filled with sorrow as only a mother can feel. It must be that Mr. Sheesley was not aware of that writeup, as I think he would be fast in a matter of that kind, and he has a little boy of his own. I wish you to please print this and set the mistake right. (Signed) MRS. HELEN CRAWN, 149 Bank Street.

R. Cotton Ellis Claims He Was Not on Litts Show McGehee, Ark., Jan. 2, 1923. Editor The Billboard—In your issue of December 6 there was a letter signed by Gus

F. Litts that presumably was an answer to one by me which you published. In Mr. Litts' letter he stated that he would not allow me to stay on his show. He gave the general impression that he had run me off or requested me to leave. That was a rather strong statement and warrants an answer. Will Gus F. Litts prove by a signed statement of anyone on his show the last season that I was ever connected with the show in any way except as a visitor on two or three occasions when I called on friends who were real trouper on the show? I will make him a present of twenty dollars if he can prove that I ever asked to join or even hinted at joining his organization. In making the statement in my first letter relative to a guff store operated by Mr. Willis, general agent of the Litts Amusement Company, I did not mean to convey the impression that Mr. Litts carried grift, but merely to demonstrate the fact that not all writers to your columns are sincere. I did not mean to cast any reflection on Mr. Litts as manager of a clean show, but instead I meant it as a compliment to Mr. Litts, for I mentioned that

he operated the cleanest show, as a whole, that I ever saw. I wrote Mr. Litts as a gentleman and asked him to repudiate the statement over his signature in your paper; also asked him to answer the letter personally and state whether he wrote and signed the letter or not, but he has failed to do so. The I cannot boast of being a carnival manager for seventeen years, or for one year for that matter, I can truthfully say that I have been in the show business for the past eighteen years continuously in almost all of its branches, and in a number of capacities. I am a trouper and showman at heart and am for the whole-souled trouper right or wrong. (Signed) R. COTTON ELLIS. Concessionaire Suggests Use of Code Ads by Dealers Philadelphia, Pa., Dec. 31, 1922. Editor The Billboard—A few words in regard to your effort to eliminate harmful influences that tend to destroy the carnival. In concentrating only on low girl shows and grift, you have overlooked a phase of the game that is almost as bad. Shows, rides and concessions are a unity in the formation of a carnival and for a manager to suppose he can exist long without the combination of these three departments is illusory. If one of these departments loses attractiveness or public interest, the others suffer in consequence. The success of a carnival enterprise is measured in dollars and cents, and it is foolish for anyone to think otherwise. Therefore, any element that enters to lessen the earning power of the organization is destructive, whether it be a girl show or grift. The stand The Billboard has taken for clean shows is commendable, but

it has not gone far enough in the effort to elevate the carnival to a higher plane; it has overlooked some important features of the concession end and matters that concern the future of this department, as well as the whole carnival organization. Not only is it strangling the life of the concession, but it eventually must affect The Billboard also. Probably I am anticipating without justifiable cause, but there is much in this matter for consideration, and no change can be instituted without the direct aid of The Billboard, and The Billboard might hesitate to suggest a change of policy from fear of losing advertisements, yet let us hope mercenary interest will never hood The Billboard back in suggesting some other course which would, in the end, not benefit the concessionaire, but the whole carnival organization. In viewing The Billboard one notes that the biggest per cent of the advertisements are for and in the interest of the concessionaire. Publicity is a great thing and brings jobbers and dealers together. But the bold broadcasting of prices does much damage. It is not good for the public to know what the merchant pays for his goods or wares, and especially is this true of the concessionaire featuring a single line of merchandise. The traveling vendor cannot operate on the same profit as a local merchant can. He has much more to contend with and must face his local business over contents with confront the concessionaire every week. The main object of this communication is to solicit the aid of The Billboard in calling attention of the advertising patrons of The Billboard to the harm done by the concessionaire by advertising their prices and suggesting in this practice. The advertisers can make their advertisements just as effective if they use a key to their price system and by this means eliminate the public from a knowledge of the cost of merchandise. Eventually this must happen and the fact the better. If they don't make some change soon the concession business will die out from too much publicity, and when this happens it will have a direful effect upon the jobbers and supply houses. In the end, lost trade must reflect upon The Billboard in the way of lost advertisers in a direct manner and would have greater weight than individual effort, yet I am only voicing the conclusions of many concessionaires in general. (Signed) JAMES WAIRD, Concessionaire.

PROMOTERS and SHOWMEN ATTENTION One-half-mile race track, stables, grand stand. Stables all in best of condition. Fifty acres in all. Well drained and level, right in Chicago. Good transportation, paved road to gates. Suitable for race meet, carnival, fair, club or lodge affairs. Dates open. Can be had on percentage or rental basis. Further particulars address W. C. BARGER, 4832 Broadway, Chicago, Ill.

LEPORE'S CONCERT BAND AT LIBERTY FOR SEASON 1923 Only high-class Carnival or Circus preferred, especially those who appreciate a good band. Will not furnish less than twelve pieces. This Band since 1909 has the reputation of being one of the best organized bands with outdoor amusements. Shabby uniforms and a large library of classic and popular music furnished. Write PROF. JOSEPH LEPORE, General Delivery, Tarboro, North Carolina. P. S.—Will go anywhere at any time.

Wanted, Attractions for Museum Vaudeville Acts, Peaks, Midsets and Novelty Acts that work on small stage. Six-piece Band or Orchestra. From six to ten weeks' work. Concession space to rent. No gambling. Will buy tame Bear, Monkeys and other small Animals. FOR RENT—Bar-tops Liberty Act stand. Address GEORGE BARTON, Speakman Hotel, Carlisle, Pennsylvania.

FRANCIS MARION SHOWS CAN PLACE LEGITIMATE CONCESSIONS Man to take charge of Swine. No girl shows or grift. Nichols, Ga., this week; Blackbear, Ga., to follow. Have eight-piece Band, four Shows. Best people get in touch with a real show, W. O. Nichols, wade CONCESSION AGENTS.

ROYAL AMERICAN SHOWS New Title Decided Upon for Former Siegrist-Silbon Organization

Kansas City, Mo., Jan. 4.—Announcement has just been received by the local office of The Billboard that the title of the former Siegrist & Silbon Shows has been changed to the Royal American Shows, owned and operated by C. J. Sedlmayr and Joe T. Haum—Eddie Silbon having sold all interests to Mr. Sedlmayr and Mr. Haum, and will no longer be connected with them or the new organization. The same management that handled the Siegrist & Silbon Shows will be in charge, with Mr. Sedlmayr as manager and Mr. Haum, assistant manager. The Royal American Shows will be enlarged to 25 cars, with twenty pay attractions, consisting of fourteen shows and six rides; a "Spectacle" and several free attractions, according to information furnished the Kansas City office of The Billboard. The staff will be practically the same as last year and will be published in a later issue. Work in the winter quarters here was started December 1 and is now well under way. The Whip is being entirely rebuilt under the direction of Vincent Books, and Frank Walden is looking after the train repairs and equipment. C. J. Sedlmayr recently returned from an extended visit East, where he purchased three new sleepers and two flats for the show train. Two new fronts are to be built, besides the equipment and scenery for the Spectacle, and Billy Moran, the artist, has started painting up the shows.

RINKS & SKATERS

(Communications to our Cincinnati Office.)

LADIES KRESS DE SYLVIA TROUPE

The greatest skating attraction he ever witnessed is the way Richard O. Flath describes the exhibition of the Kress-De Sylvia Troupe given Christmas week at The Coliseum, Escanaba, Mich., of which he is manager.

ADELAIDE D'VORAK STILL ACTIVE

Adelaide D'Vorak, champion lilly fancy roller skater of the world, breaks a silence of many weeks with a letter to this department in which she denies that she has been attending an art academy in Cleveland, O., since the late summer.

LUNA PARK RINK RACES

One of the largest attendances for a roller racing meet in Cleveland, O., was on hand for the championship event held at Luna Park Rink December 23.

Al Kish defeated Wm. Flake, of Fort Worth, Tex., and representing Judd's Rink, in the one-mile city championship race.

Robert Gresham, of Judd's Rink, was beaten by Leo Cultrona in the one-mile State championship race.

Chas. Friedel, of California, bested George Carl in the one-mile professional race, the time being 3:03.

Al Kish, Leo Cultrona, Chas. Friedel and George Carl will represent Luna Rink at a meet to be held in Chicago, states B. F. Cover, contributor of this information.

LIVELY RACES AT CINCY RINK

Al Hoffmann, general manager of Music Hall Rink, Cincinnati, has been staging races twice a week during the past month and some very exciting heats have resulted.

Edward Hook won a half-mile dash December 20, John Reusing accounted for the sprint race December 23.

A one-mile race was won by Charles Stone December 27 and Joe Carefero won the one-mile event staged January 4.

At Hoffmann's professional, in action January 6 in the Music Hall Handicap Race in which he conceded a lead to each opponent.

Mr. Hoffmann and his assistant, Willie Sef-fertino, have several racing surprises for January.

SKATING NOTES

Bits and Pieces, a seven-people skating act, said to be one of the finest roller turns now on the boards, is playing the Pacific Coast theaters of the Panhandle Circuit at present.

Bunnie Burger, wife of Nelson (Cy) Burger, and who was with skating acts in vaudeville for several seasons, has temporarily deserted the stage rollers for a part in the Dunbar Musical Comedy Company, now in stock at the Lyric Theater, Cincinnati.

Richardson Skates

THE FIRST BEST SKATE, THE BEST SKATE TODAY.

In any business it is superior equipment which ensures profits and in the rink business it is Richardson Skates which earn real profits.

Richardson Ball Bearing Skate Co. 1809 Belmont Ave., CHICAGO

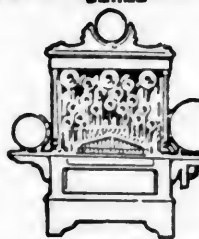


"Chicago" Rink Skates

Every wearing part standard and interchangeable, made of the best material obtainable. Repairs for all makes of skates.

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Organ 148

THE RUDOLPH WURLITZER CO., N. Tonawanda, N. Y.

Band Organs for all kinds of out and indoor shows. Write for catalog. 985

SKATING RINK MUSIC

Loud yet tuneful popular music available. Sizes for every rink. Installations throughout the United States.

AMERICAN MUSIC GUILD Gives First Public Concert

True to its primary object, namely to aid in creating greater interest in native works and musicians, the American Music Guild presented a program of American compositions at its first public concert given in the Town Hall, New York City, the evening of January 3.

ADDITIONAL CONCERT AND OPERA NEWS

CONCERT AND OPERA NOTES

(Continued from page 31)

afternoons and evenings of January 19 and 20. Directed by Lieut. J. Andrew Wiggins, the band will be heard in the Arcadia Pavilion under the local management of Selby C. Oppenheimer.

Under the direction of F. Wight Neumann, Dorothy Lindenbaum, pianist, will be heard for the first time in recital in the Playhouse, Chicago, the afternoon of January 14.

The Ukrainian National Chorus, with its fifty picked voices, is to make its third appearance in Chicago at the Auditorium Theater on February 4.

Because of the illness of Mme. Emma Eames it has been found necessary to postpone her lecture on "Opera and Song" which was scheduled for this week at the Cosmopolitan Club, New York, to January 22.

"The Chimes of Normandy" is a coming production of the Oklahoma Opera Association, under the direction of Griff Gordon, and included in the cast are: Katrina Sanders, Ehabara Stator, Grant Sinclair, Felix Volner, Armand Fairfield and G. P. McGregor.

LONDON STRING QUARTET

Postpones First Concert to Feb. 10

Owing to the illness of James Levey, first violinist of the London String Quartet, their first concert which was to have been given in New York City January 4 was postponed until February 10.

WOMEN'S SYMPHONY ORCHESTRA Of Philadelphia Wins Success in Vaudeville

The Women's Symphony Orchestra of Philadelphia, probably the largest women's symphony orchestra in this country, is meeting with gratifying success. Organized only one year ago by a few of the leading women musicians in the Quaker City, headed by Mrs. N. S. Ewer, an orchestra of fifty players was quickly assembled and J. W. P. Leman, who conducted concerts on the Steel Pier at Atlantic City for four seasons, was engaged as leader.

FLORENCE FORMS MUSIC CLUB

A new musical organization has but recently been formed in Florence, S. C., and is to be known as the Palmetto Music Club. The club has been affiliated with the Florence Community Service and also with the National Community Service movement, and it is hoped by the organizers that the members may help to spread the influence of good music, not only in Florence, but also in adjacent cities as well.

SAN FRANCISCO

Includes Noted Artists in Coming Attractions

For the next several months some of the most distinguished of the world's artists are engaged for appearances in San Francisco. At the Scottish Rite Auditorium this week the Ukrainian National Chorus will give three concerts under the leadership of Alexander Koshetz, and on the 16th of the month, as the third attraction in the Colbert Concert Series, Vladimir Rosing, Russian tenor, will be the soloist.

"SNOW BIRD"

To Be Given World Premiere by Chicago Opera Company January 13

Two features in the ninth week of the Chicago Civic Opera Company's season at the Auditorium Theater, Chicago, are the return of Mary Garden after an absence of six weeks and the world premiere of "Snow Bird", by Theodore Stearns, American composer.

LONG TOUR

Will Take Elena DeMarco Into Thirty-two States

Elena DeMarco, harpist and pianist, has been booked for an extensive concert tour which will take her into thirty-two States. She is now appearing in the Southwest, where she is meeting with success.

LOS ANGELES TO HAVE SECOND MUSIC WEEK

At a meeting called by the Playground Association of Los Angeles at the request of sixteen musical leaders of that city, it was decided to hold a second Los Angeles Music Week next spring.

TWO NOTED OPERA STARS

To Sing Chief Roles With Washington's New Opera Company

Washington, D. C., is to have its own opera company this season. The new organization will open January 22 with a production of "Rigoletto".

ROSA RAISA WILL PAY \$200 FOR HER MISSING GEM

Chicago, Jan. 5.—Rosa Raisa, prima donna with the Chicago Civic Opera Company, has offered \$200 for the return of a pearl earring. The diva is said to have given no further information about the loss.

SINGER BROS. SPECIALS



\$1.75

Imported—Indestructible FRENCH PEARLS, "La Princess" No. B. B. 7154. Size 4 to 8. 24 in. long. Solid Gold Clasp. Complete with case.

"La Princess Grande", Imported French Indestructible Pearls, No. B. B. 6540—2 1/2 times long. Solid Gold Clasp. Beautiful Oriental Color and Lustre, complete with attractive Flush Case. **\$2.35**

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"SINGER'S ANNUAL"
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SEE THAT YOU GET IT.
For Samples only, add 50c each to prices quoted. No orders filled for less than \$5.00. 25% deposit must accompany all C. O. D. orders.
Ask for "Catalogue B. B. 33".

Singer Brothers

536-538 Broadway, NEW YORK CITY.

PIPES

by GASOLINE BILL BAKER.

It doesn't always "blow when it snows", but too many "blows" make—frosts.

Anyone can call himself a pitchman. Actual sales ability makes him proficient.

Each of us has faults. The only question is, are we capable of analyzing and correcting them?

A Gloom Destroyer—Don't let cold snaps discourage you. "Shamrock" badges will soon appear in the shop windows—almost spring!

Thanks, Lady Burdell (Mrs. Dr. Harry Simms), for the booklet from Clyde, O. Not only is it a niftily composed affair, but it brings pleasant memories of the lamented, popular-with-everybody Harry.

Glad to see more of the specialty workers kicking in with pipes. Every now and then, for a few weeks, these boys let the med. folks get the majority of communications into the column, thus making it look sort of one-sided.

H. B. Gillman, the medicine man, displays tact in the eight-page booklet he is distributing. He comments on the praiseworthy rise of various capitalists from meager beginnings (as inducements), and eventually (on page 5) gently "gozes" into his major point—the sale of his herb packages.

A. Clarin advises that he is with the Turner Brothers (Art and Curly), who closed their promotions after the Eagles' convention at St. Paul, on the sheet up in North Dakota. Says he is doing fine. Wants a pipe from James (Kid) Murphy.

Seen working phones and gyroscope tops in and around York, Pa.; Columbia, Pa., and surrounding towns, Charles P. Barnett and Frank Roberts. They reported to the informant that they had good holiday business and were to head south in their "lizzle" with pens, tieforms and other specialties.

A note from The Billboard's New York office states that Doc O. M. Hunter, accompanied by the Missus, blew into that "sanctum-sanctorum" recently for a brief visit. Doc informed that he is still holding out in Newark, N. J., and doing well. Said he would like a pipe from William Spencer, the pen worker.

REDUCED PRICES ON FOUNTAIN PENS



Superior Grade of Nickel-Finished Wire Arm Bands. Per Gross... **\$5.00**

Famous Combination Memorandum Book. Per Gross... **\$5.00**

7-in-1 Opera Glasses, made of Celluloid, not Tin. Per Gross... **\$18.00**

Specialists in Supplies for Streetmen, Concessionaires and Pitchmen. One-third deposit required on all orders. All goods shipped same day order is received.
543 Broadway. BERK BROTHERS. New York City.

FREE! — FREE!

Just to let you see the wonderful values we offer. Here are a few of our most popular Silver Rings. Quick sales and big profits—that's what you want. Well, here they are. So act quick.

OUR BIG FREE SAMPLE OFFER

We want you to examine each article carefully. We want you to be satisfied that each ring is exactly what you want, and for this reason we will send you one (1) sample of each ring by registered mail, postage paid, if you will send us a P. O. Order for one dollar and eighty-cents (\$1.87) and we will include ABSOLUTELY FREE one of the Cameo Brooches, like the illustration—absolutely free. Remember, only one set of samples to each customer.



No. 6061.
Sterling silver top with green gold band. Top is all hand engraved and set with 1/2-Kt. Egyptian imitation diamond. It's a winner.

1 ONLY\$0.55
1/2 DOZ. 3.00
1 DOZ. 5.50



No. 4494.
Solid sterling silver, platinum finish. The shank is set with four Egyptian 1/16-Kt. stones, with a 1-Kt. stone in setting. It looks like a million dollars.

1 ONLY\$0.50
1/2 DOZ. 3.25
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No. 82918.
Solid sterling silver—hard engraved open back setting—set with best quality Egyptian imitation—looks like a million dollars.

1 ONLY\$0.85
1/2 DOZ. 4.75
1 DOZ. 9.00



Sample of this Cameo Brooch FREE with our Sample Ring Offer.

Pay Cash and Save the Difference.



Beautiful Platinum Finish Wrist Watch. 10 Sapphire Jewels, handsome Silver or Gold Dial, Grey or Black Ribbon, in Box. A \$15.00 Flash.

Same style Watch as above, with 15 Jewels and 25-Year Case \$8.75.

Round Gold-Plated Wrist Watch, with Bracelet and Box. \$2.75 Each.

21-Piece Ivory Manicure Sets, \$15.00 a Dozen. 25% deposit on all C. O. D. orders.

SPECIAL \$4.95

AMERICAN JEWELRY CO., 26 Arcade, Cincinnati, O.

KRAUTH AND REED

Importers and Manufacturers
159 N. State St. - CHICAGO

America's Largest Whitestone Dealers

AGENTS WANTED

Sell the New Bamboo Self-Filling Fountain Pen

Writes same as expensive pens costing ten times as much. Our men are making big money demonstrating and selling in store windows. Everyone is a prospect. It sells on sight.

WRITE FOR SAMPLE and PARTICULARS. 75 CENTS. Others are cleaning up. Why can't you? Carry 50 in your pocket. Sell anywhere and make yourself a nice wad of money on the side.

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HEAVIEST STOCK UNBREAKABLE "AMBERLITE" COMBS FINEST QUALITY

TRADE MARK PRICES

59130—Fine Combs, 3 1/2x1 1/2	Gross, \$13.80
59150—Fine Combs, 3 1/2x2 1/2	Gross, 24.00
58314—Dressing Comb, 7 1/2x1 1/2	Gross, 15.00
58312—Dressing Comb, 7 1/2x1 1/2	Gross, 21.00
58313—Dressing Comb, 7 1/2x1 1/2	Gross, 21.00
58635—Barber Comb, 6 1/2x1 1/2	Gross, 13.80
58216—Pocket Comb, 4x1 1/2	Gross, 8.80
Leatherette Slides, Metal Rivets	Gross, 1.50

IF YOU WANT TO MAKE MONEY HANOLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS. BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.

THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.

MEDICINE MEN

We have the best selling Herb Package on the market. formula attached. It has real medicinal qualities and is backed by a bank draft guarantee. Our Liniment and Nerve Tonic Tablets are also strong sellers. Our prices are the lowest. We ship day order is received, an important item to medical men. Write for prices. Established 1890. BECKER CHEMICAL CO., 235 Main St., Cincinnati, Ohio.

RUBBER BELTS, First Quality.....\$16.00 Per Gross

Black, Brown and Gray Plain, Imitation stitch and wolverine.

RUBBER KEY CASES, First Quality, \$16.00 Per Gross

Black and Brown. We Handle the Best We Can Get.
Send 25c for Sample.

YOU CAN MAKE MONEY WITH THESE GOODS

Nail Files, Per Gross	\$1.75, \$2.00, \$2.50
Curt Plaster, Per Gross	1.50
Satchet, large size, Per Gr.	1.25
Satchet, small size, Per Gr.	1.35
Needle Boxes, Per Gross	7.00

P. O. B. New York. Deposit required on C. O. D. orders.

SILK FIBER KNOT TIES, GROSS LOTS, \$2.00 A DOZEN.

FURS

THE BEST MONEY MAKING ARTICLE YOU CAN GET.

CHOKERS, Foxes \$4.50 Each. Other Furs at similar low prices that we bought at bankrupt stocks. Also other bargains. Write for price list. 25% deposit on all orders.
BUY IN KANSAS CITY AND SAVE EXPRESS.

U. S. SALES CO., 7th and Delaware Sts., KANSAS CITY, MO.

CHAS. UFERT 133 W. 15th Street, NEW YORK.

YOUR SUCCESS IS ASSURED

Send for Sample of Our Rubber-Lined Gabardine Raincoats at \$2.50

The greatest value we have ever offered. A wonderful coat, easy to sell and the profit is big. Samples sent C. O. D. Money returned if not satisfactory.

American Beauty Raincoat Co.

2576 E. 46th Street, CLEVELAND, OHIO.

Demotors, Pitchmen—\$30 made in one day with Star-Strick Cement. Special price gross into. Sample, 30c. Circular free.

UNITED CEMENT CO., 332-334 Plymouth, Chicago.

Headquarters for a Full Line of Fountain Pens, Pencils and Other Fast Selling Specialties



You all know the button package that is getting the money.

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New Invention—Shoe Polish in Stick Form. No bottles, cans or tubes. No brushes or dabbers needed. Four colors. Makes a wonderful street demonstration. Whirlwind seller. Big profits. Full particulars free.

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Establish and operate a "New System" Specialty Candy Factory in your community. We furnish everything. Money making opportunity distributed either men or women. No Candy Market Fee. Write for it today. Don't get it off!

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Concessionaires STREETMEN, AGENTS Best Quality Silk Knitted Ties

Every Tie guaranteed first quality. Guaranteed not to wrinkle. Beautifully assorted colors.

\$4.00 per doz. \$45.00 per gross

Sample Tie, prepaid, 50c. 25% with order, balance C. O. D. Write for Catalog. IT IS FREE!

M. K. BRODY

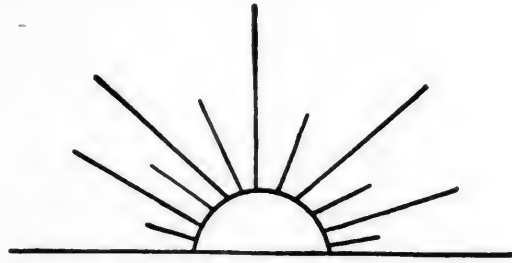
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THE DAWN OF THE NEW ERA
FINDS THE
GREATER SHEESLEY SHOWS

- ☞ Exemplifying the principle of **CLEANER AMUSEMENTS**.
- ☞ Positively presenting only the **CHOICEST PRODUCT** of the joymakers' art.
- ☞ Culmination of years of experience permits us to claim the acme of **PERFECTION** in outdoor amusement, capable of passing the censorship of an exacting **PRESS** and **PUBLIC**.

This Season we will offer a Bigger and Better Show than ever before, playing a long list of Real Celebrations and Big Fairs.



JOHN M. SHEESLEY.

CAN PLACE—clean, novel pay attractions of all kinds, especially money-getting feature show. Let's hear from midgets, giants, fat and lean people for high-class platform shows; must be real entertainers. Will book or buy proven mechanical shows; no junk.

NOW BOOKING—legitimate concessions of all kinds. Those with us before, write. Complete cookhouse for sale and can be booked with us for coming season. Also set of Venetian Swings, in best condition, for sale cheap. ALL ADDRESS:

WINTER QUARTERS:
State Fair Park, West Allis, Wis.

JOHN M. SHEESLEY, Mgr.
Miller Hotel, Milwaukee, Wis.

RANDOM RAMBLES

By William Judkins Hewitt



Entertainment and ball given by the Pacific Coast Showmen's Association at the Alexandria Hotel, Los Angeles, December 27.

1923 is well on its way. General agents are on the wing. Reports from all over the country have it that work has actually started in many winter quarters. Many have announced the opening dates. There is real activity.

As usual, Johnny J. Jones will be the first of the big ones to sound the gong for season 1923.

E. F. Carruthers post-cards from Havana, Cuba: "Spent Christmas here, and what a grand spot! Hundreds of good Americans here."

General agents, fair booking representatives, concessionaires and others from various parts of the continent are now en route to Calgary, Alberta, to attend the annual meeting of the Western Canada Fairs Association, at which contracts for all attractions for the various circuits will be let.

The Virginia Fair Association meeting at Richmond promises to be most interesting. The largest attendance in its history is expected.

A number of the real big carnivals have "scratched" a lot of fairs off their lists. Some of these fairs have been trying for years to make the carnival owners think they were big fairs and entitled to the consideration of the real carnivals. Not so. Several of the so-called big fairs will go begging for attractions. So much for false representations. The carnival owner and manager is actually waking up at last.

The week of FEBRUARY 19 will be a big one in CHICAGO. PASS THE WORD ALONG. "MEET ME AT THE SHOWMEN'S LEAGUE BANQUET IN CHICAGO FEBRUARY 21." Put that line on the bottom of every letter you write, Mr. Showman and Fair Manager.

Be sure and get a good, truthful press agent this season. The "wildfire" boys can do you a lot of harm. We must get down to facts. The truth is rather to be chosen than "jobs" of space. Don't buy "readers" in the local press and then try and make someone believe the paper said so and so.

EVERY DAY, IN EVERY WAY, THE OUTDOOR SHOW BUSINESS IS GETTING BETTER AND BETTER. Look at the improvements being made by circuses and carnivals. The park men are looking forward to a most wonderful season.

Eddie Madigan says it's only a matter of a very short time when the Canadian National Exhibition, Toronto, will extend its period of operation to one month. Instead of two weeks, as at present. John B. Kent and D. C. Ross, give us the word. Why not make the slogan, "A MILLION A WEEK", two weeks two million, four weeks FOUR MILLION? It can be done by billing the United States. The folks on this side would come anyhow if they really knew what a wonderful event you now have.

Carnival Owners and Managers—Why not have your general agents ask for a bonus for playing some of these funny events called fairs and exhibitions? Try it and see what happens. To actually buy a fair outright is downright business suicide. Dummies of the carnival world.

Robert Leonard Lehman—Tell us about the "Arabian Nights Circus" reported to be organizing in San Antonio, Tex., with you as one of the interested ones.

I. J. Polack is going to develop that new idea of his for outdoor events—and, if he does, it will be a howling success. Don't stop half way, I. J.

General Agents—Tell us what you are doing about the laws in North Carolina, South Carolina, Oregon and the ones proposed in Illinois, Wisconsin and other States. Surely you have not been asleep.

Some accredited leaders in the outdoor show business act just like a weak-minded mother with a lot of stage-struck children on her hands.

Frank D. Corey and J. H. Johnson—Kindly send your address to this column. Important!

Much carnival history was recently made in the Gunter Hotel, San Antonio, Tex.

Harry Jansen promises us a carnival fun show to be called the "Brown Derby". So long as it's not to be the "Hot Potato" guess it's all right, Harry.

Westward wends the way of civilization and many carnivals. Oh, those Eastern shows.

Carnivals lack comedy from the public's viewpoint only. Add some clowns, laughter-producing shows. Most of the employees furnish the funny faces. Just let them act natural. Sufficient.

Several of the big managers have told us there will be no cutting of salaries this season and that real talent must be paid for. They must have been reading what Henry Ford recently is reported to have uttered.

Suppose now all the mentalists and wonder workers will add the Cone auto-suggestion methods to their repertoire. What about it, William J. Hillier?

BROADWAY REMORS IN AN ATTEMPTED MEMOROUS VEIN

"Edward R. Salter in press agent for Johnny J. Jones and not himself." "Prohibition will be immediately put into effect." *

"Rubin Gruberg will be with his shows."

"M. B. Westcott will consolidate his interests with the largest circus."

"Samuel J. Levy failed to land a new story last week."

"All the carnivals will carry a large library car for the use of their working people on Sunday runs."

Just received a souvenir by mail from W. H. Rice, dated Honolulu, Hawaii, December 25, 1922. The party being en route to Hongkong, China. All well.

A post card came last week from Joseph G. Ferari, Germany.

Among the Christmas and New Year greetings received and not previously recorded are (doubtless due to late mail) from: Henry Meyerhoff, London, England; Jules Brazil, Toronto, Canada; Mr. and Mrs. J. George Loos, Smithville, Tex.; H. Elmo Laltrique, Lindsay, Calif.; Oscar C. Jarney, Detroit, Mich.; Fred Fairbanks, of the May Robson Company; Mr. and Mrs. Charles R. Jameson, San Antonio, Tex.; William X. MacCollin, Chicago; Mae Matthews, Dallas, Tex.; Guaranty Safe Deposit Company, New York; Ed Mark, Reading, Pa.; Johnny J. Jones, Orlando, Fla.; Hamda Ben, Port Au Prince, Haiti; John Crawford, New Haven, Conn.; Edward R. Salter, Orlando, Fla.; Foley & Burk Shows, San Francisco, Calif.; Charles R. Stratton, Scranton, Pa.; Charles G. Kilpatrick, Chicago; W. K. Davison, Jacksonville, Ill.; William A. Scott, Miami, Fla.; Elmer J. Walters, New York; Charles N. Harris, Brooklyn, N. Y.; Zebbie Fisher, Chicago; George A. Lawrence, New York; W. C. Fleming, Buffalo, N. Y.; Harry E. Tudor, Brooklyn, N. Y.; A. L. Salvail, Toronto, Can.; Dr. E. D. Sutherland, Toronto, Can.; Charles I. Sasse, New York, The American Exchange, New York; Victor D. Levitt, Chicago; W. J. Stark, Edmonton, Alta., Can.; James H. Spaulding, Stamford, Conn.; E. F. Carruthers, Havana, Cuba; Joseph G. Ferari, Berlin, Germany; Hubbard Nye, Rutland, Vt.; Heinrich Hagenbeck, Lorenz Hagenbeck and Fritz Wegner, The Hague, Holland.

Charles R. Stratton's New Year's resolution was not to make any resolutions for the new year.

The best general agent some carnivals have is a bank roll and the big wheel. Still we wonder: How long, brother; how long? Get down to merit of amusements and attractions just as soon as you possibly can, gentleman.

The "lobby offices" in the Gunter Hotel, San Antonio, Tex., must have been very busy of late, judging from reports coming from that section.

Every outdoor show organization should have an official host to entertain the press, public and notables who wend their way to the lots. Moral: Don't hide the office wagon.

William Holland, erstwhile general agent of the World of Mirth Shows, is pending a portion of the winter in Buffalo, N. Y. Why, William? Get busy—they need you.

When Adolph Seeman decides, it is a firm decision.

It is George W. Rollins who is at Habana Park, Havana, Cuba, with the Johnny J. Jones attractions. How is the new soft drink, George W.?

Master mechanics are becoming very important features with outdoor shows these days. They are very important. Nothing like keeping the equipment up to standard in quality and appearance. Keep it up.

Keep your eyes on the Zeldman & Polke Shows the coming season. You will hear from them.

Are you signing on something new for the inside of those new tents?

If you are going to have a circus why not make it all circus?

We are told that Fred Lewis is doing some good construction work for the World of Mirth Shows down at Richmond, Va. Fred does know how to build.

When you advertise "Tented Amusements" why not have some? A few at least.

EVERY DAY, IN EVERY WAY, BUSINESS IS GETTING BETTER AND BETTER. It is a fact.

Edward C. Talbott—Many thanks for all of your good wishes. Same to you.

James M. Benson—wlyz. What's doing for season 1923? Let's have the announcement.

Chris M. Smith—It is time for you to launch that "Advanced-Idea-Hig-Top" proposition. It can be done and done right by you, too.

A new idea is coming out of Baltimore, Md., this season. Watch for the coming announcement of the Maryland Amusement Company. Ask J. J. Burns and C. A. Bell.

LEGITIMATE MERCHANDISE WHOLESALE WILL BE OPERATED. THE FUTURE OF THEM WE HAVE ALWAYS MADE SUCH A CONTENTION.

Watch for the big announcement coming soon from the Morris & Castle Shows. Milton Morris and John Castle—You can do it in a big way. Dave Morris—What's doing?

Showmen and artistes, concessionaires and (Continued on page 101)

ALL ABOARD FOR THE BANQUET AND BALL OF SHOWMEN'S LEAGUE

Outdoor Showmen Are Rallying to the Forthcoming FEAST on February 21—Annual Election of Officers To Be Held the Day Previous

Chicago, Jan. 6.—The banquet and ball to be given by the Showmen's League of America on the evening of February 21, in the Tiger Room Hotel Sherman, was the main topic of conversation last night at the regular league meeting.

Mr. Neumann, a past master at organizing and conducting mammoth banquets and balls, said the entire outlook this year is splendid. The spirit of the membership, he said, seems to be just right for one of the most successful banquets and balls the league has ever held.

GRUBERGS AND SIMPSON IN NEW YORK CITY

New York, Jan. 6.—Mr. and Mrs. Rubin Gruber arrived in this city some two weeks ago and opened headquarters for the Rubin & Cherry Shows in the Woodstock Hotel.

LYONS HOME ON VISIT

A letter from Mr. and Mrs. C. A. (Dolly) Lyons (the latter professionally known as Shirley Francis), who the past two seasons have operated their Mecon Show as a feature attraction with the Rubin & Cherry Shows, advised that they would leave Savannah, Ga., January 9 to pay a two or three weeks' visit to homefolks at Lima, O.

KNICKERBOCKER SHOWS

New Organization Headed by Felix Blei and Maurice B. Lagg

New York, Jan. 6.—The Knickerbocker Shows are among the new carnivals for 1923, to take the road under the management of Felix Blei and Maurice B. Lagg. These well-known showmen have formed a partnership for the purpose of conducting a high-class outdoor amusement company to be known as the Knickerbocker Shows.

election of officers on February 20, the voting hours to be from 2 to 5 o'clock p.m. For the first time in many months George Moyer was present at the meeting.

BAN EFFORT MEETS PROTEST

The following dispatch was received last week from St. Johns, N. B., Canada: For the agitation that carnival shows be henceforth banned from the city of St. Johns, N. B., by order of the City Council, the International Longshoremen's Association, St. John local, has protested.

stringent owing to several unworthy carnivals, the behavior of some of whose personnel last summer in the maritime provinces created the agitation against the carnivals. One of the unworthy shows was prosecuted for the showing of obscene motion pictures in a tent.

KYLE'S GREAT EASTERN SHOWS

Charles Kyle, of New Haven, Conn., advises that Kyle's Great Eastern Shows will be the title of his organization the coming season instead of the Keystone Bazaar Company, although the engagements will be billed on the order of "bazaars".

Bridgeport, Conn., Jan. 5.—Mrs. Joe Oplice, of the Johnny J. Jones Exposition, left today for Orlando, Fla., after a short vacation with friends here.

SALESBOARD AND CONCESSION OPERATORS!!

Here are a few items that will interest you, especially at the price.



- GN. 994—Spanish .25 Cal. Automatic Revolver. Shoots 6 times. Special value. Each \$4.75
GN. 918—Origies German Automatic Pistols, .25 and .32 calibers. Each \$7.75
GN. 915—Brownie Automatic Pistol, American make, .22 caliber. Each \$3.75
GN. 607—Luger Automatic Repeating Pistol, .30 caliber. SPECIAL, Each \$13.50



BB. 122—German Opera Glasses, in leatherette cases. Per Gross \$45.00
If interested in Marquise Sets, Silverware, Jewelry, Watches, Fountain Pens, Pearls, etc. write for Flyers Nos. 82 and 83. Deposit required on all orders.

M. GERBER'S Under-selling Streetmen's Supply House, 505 Market St., Philadelphia, Pa.

WORTHAM'S WORLD'S BEST SHOWS

In anticipation of presenting the biggest and best shows that ever wore the name of "Wortham" employees of Beckmann, Gerety & Robinson, at San Antonio, are spreading gold leaf, figuratively speaking, in showers. This triumvirate of Wortham attaches will have Wortham's World's Best Shows complete and also many of the massive fronts and much of the equipment of what was Wortham's World's Greatest Show.

INTER-OCEAN GREATER SHOWS

Rapid Strides Being Made in Winter-Quarters Work

Brookville, Ind., Jan. 6.—Work in all departments at the winter quarters of the Inter-Ocean Greater Shows, near this city, is rounding up rapidly and in the shape. Ed Dillon, superintendent, in supervising every detail of the work and has new fronts under construction. "Doc" Foster and his assistants have the "Jax", a mechanical riding device, almost completed and he says it will be "some jizzer" when finished.

THE CLARKES FEATURED

Auburn, N. Y., Jan. 5.—The Clarke family, noted barback riders, will be featured at the circus to be held the week of January 15, at Syracuse, under the auspices of Tirkis Temple, Nobles of the Mystic Shrine, at the New York State Armory. For the past three years the Clarkes have been on the road with the largest three-ring circus in the country and were for years the leading barback riders in England. They came to America to appear in the Hippodrome at New York City.

KAHNLINE

Salesboard and Premium Items!

Table listing various items for sale such as Photograph Cigarette Cases, Photo Cigarette Cases, Ejector Cigarette Cases, Pencil with Dice, Gilt Propelling Pencils, etc. with prices per dozen.

M.L. KAHN & CO. 1014 Arch Street, PHILADELPHIA, PA.

"BOB" MORTON CIRCUS CO. SEASON 1923

A SHOW WITHOUT WHEELS OR CONCESSIONAIRES. WANTS General Agent. Those that like hotel lobbies, save time by not applying. Two good Promoters. Preference given to those that had no Carnival experience. ACTS—FIRST-CLASS ONLY I guarantee twenty engagements out of the first twenty-five weeks, with option for balance of season. Horizontal Bar Acts, Trapeze, Wire Walkers, Novelty Hand-Balancing, Clowns, etc. Write BOB MORTON, Texas Hotel, FT. WORTH, TEXAS.

COMING MARRIAGES

In the Profession

Betty Stewart, popular dramatic actress, announces her engagement to H. H. Fought, of St. Louis. Miss Stewart will remain on the stage after her marriage.

DIVORCES

In the Profession

It is reported that Alma Adair was divorced in Chicago, December 26, from her second husband, George S. Levy. The day following her divorce she was married to J. A. Malloy and on December 30 she sailed for London to appear in the new Stoll revue at Covent Garden.

BIRTHS

To Members of the Profession

To Mr. and Mrs. C. J. Kutz, at their home in New York City, December 28, a nine-pound baby girl.

HUGE CROWDS SEE MUMMERS' PARADE

Club captains fully satisfied the urge for beauty, and the comic clubs surpassed all previous fun-making efforts. Gaily-costumed string bands added an extra touch of novelty to the parade.

All the troubles and worries of the day with hints on those of the future brought thunderous laughter and applause when the comic section came into view. It dealt with extreme candor on the follies and inventions of the day.

A clever use of makeup had transformed the members of the South Philadelphia String Band into a fierce assortment of pirates as ever sailed the Spanish Main.

The ninety members of this band were dressed in Spanish costumes, of brilliant colors, modeled after the costume worn by Valentino in "Blood and Sand".

There was a seemingly unending variety of costumes—wired, beautiful, picturesque—and a travesty of every fashion and fable of the day.

ANOTHER HYATT TABLOID WHEEL FORMED

This will have a far-reaching effect on this branch of the amusement business. Among the men present at this meeting were Billy Graves, George Graves, E. B. Coleman, of Graves Brothers' Attractions, Incorporated;

where they could work as a harmonious and economical whole. Before this step was taken tabloid managers were naturally looking out strictly for No. 1 and were hitting hither and thither, walking on each other's toes, getting on each other's way, battling for this and that and taking on a lot of lost motion.

A sufficient number of theaters in the different cities has been signed up to enable the wheel to function nicely from the beginning and the Hyatt Booking Exchange, Inc., announces that it has taken steps to add attractions for the new theaters seeking membership on the wheel.

M. P. T. O. A. COMPLAINT DISMISSED

The matter was taken under advisement by the Chief Examiner of the Commission, who has sent a letter, under date of January 2, to Mr. Cohen, representing his findings. The letter reads as follows:

M. SANSOM, SR., IS ELECTED NEW HEAD

operation to the coming show in what was said to be the most enthusiastic meeting held in regard to the exposition in many years.

WINTER QUARTERS SWEEPED BY FIRE

from another source, to operate along distinctly novel lines next season. Tom Terrill has been engaged to direct the advance, and Harry E. Bonnell will be director general of the special event—romances, as well as "pinch hitter" field man and to General Agent Terrill.

FROM PATTERSON QUARTERS

the boys are still complimenting Ed on the fine spread he gave them Christmas Day. James Patterson, owner and general manager of the James Patterson Wild Animal Circus and the Great Patterson Shows (circus), can be seen at the quarters early and late, and in superintending the rebuilding and repairing of the circus and carnival equipment.

END OF "SCHOOL SHOWS"

superintendent of Salem schools; very highly esteemed as a pioneer in the Ohio State Teachers' Association; a pedagog of national reputation and fearless in expressing himself upon matters which he considers vital to the welfare of Ohio's future citizens.

MARIE GOFF EARNED SUCCESS

Chicago, Jan. 6.—Marie Goff, leading woman in "For All of Us", of which William Hodges is author and star, at the Studebaker, didn't have success handed to her on a gold-lined dish. She battled for it.

DAWN FAMILY INTERESTING

Chicago, Jan. 5.—Hazel Dawn, the lovely star in "The Demi-Virgin", in the La Salle, comes from a family of strong stage inclinations. There are four Dawn sisters. One, Romalae, is with the Metropolitan Opera Company in New York; another is studying music abroad, and the other is under the management of the Shuberts and cast for a prominent role in one of their forthcoming big musical productions.

CIRCLE STOCK IN MICHIGAN

Chicago, Jan. 8.—W. G. Mack has organized a circle stock for Cadillac, Manistee and Traverse City, Mich. Chicago booking agents say that circle stocks are springing up all over the Western country and that they are both prosperous and popular as a general rule.

BUY STEUBENVILLE PROPERTY

Steubenville, O., Jan. 8.—George Shafer, lessee of the Herald Square Theater, last Thursday culminated a deal in association with Edward Hazlett, of Wheeling, W. Va., for the purchase of the controlling interest in the Board of Trade Corporation, thereby securing possession of Board of Trade property which houses the Court Theater.

CUP TO WILL ROGERS

Will Rogers, comedian of Ziegfeld's "Follies", was recently presented with a gold loving cup backstage at the New Amsterdam Theater, New York. Every member of the organization, from Flo Ziegfeld, Jr., down to the scrub women, subscribed for the gift. The presentation speech was made by Brandon Tynan.

DAVENPORTS A HIT IN S. A.

Chattanooga, Tenn., Jan. 6.—The posing act of Frank and Mrs. Davenport, of this city, is going strong in South America, according to word reaching friends here. The Davenports are now in Argentine for a three months' engagement, following appearances in Panama, Chile and Ecuador. From Argentine they go to Buenos Aires for three months.

ENGLISH AFTER STOCK HOUSE

New Orleans, Jan. 5.—Paul English, whose stock company is playing Arkansas and North Louisiana, was in the city yesterday endeavoring to secure a location for permanent stock in this city. About the only house that can be obtained is the old Dauphine Street Theater which has proved disastrous to Pan, vaudeville and stock in the last two years. It is pretty well understood, however, that burlesque will again hold the boards at the house this coming season.

C. J. SEDLMAYR

Introduce the Unparalleled

JOS. T. HAMM

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Presenting a super-production of strictly high-class amusement transported on one of America's finest show trains. Absolutely nothing tolerated that will degrade or reflect. The show will stand the acid test of present-day public approval and receive the endorsement of discerning committees.

ATTRACTIONS WANTED that will not conflict and will be in keeping with the high standard of the management. Will furnish beautiful carved fronts and equipment, and will finance new ideas for capable showmen. Especially want to hear from the following: Ten-in-One, Musical Comedy (must be A-1), Midget Village, Palace of Illusions, Water Show, Wild West, Freak for Platform, Monkey Speedway, Colored Minstrel, Sensational Attractions for Free Acts and Stadium. State what you can and will do and lowest salary.

LEGITIMATE CONCESSIONS WANTED. Positively no graft. This is explicit. No exclusives. Show opens in Kansas City, Middle of April. Address C. J. SEDLMAYR, Manager Royal American Shows, Box 36, Packers Station, Kansas City, Kansas.

DRAMATIC NOTES

(Continued from page 25)

Includes Mary Jeffery, Susan Sterling, Marlua Rogati, Rhy Darby, Sidney Elliott, Antonio Salerno and Thomas T. Tracey.

Rachel Crothers' new play, "Mary, the 3rd", is rehearsing under Miss Crothers' direction. The production is being made by Lee Shubert and Mary Kirkpatrick. Morgan Farley and Humphrey Bogart will be seen in this piece.

The Drama League gave a theater party January 9 at the Equity 48th Street Theater, New York. The play witnessed was the Equity Players' production of "Why Not?" Jesse Lynch Williams' satire of marriage and divorce.

Tone Hull, one of the bridesmaids of "Able's Irish Rose", now playing at the Republic Theater, New York, is at the Roosevelt Hospital recuperating from an automobile accident, in which she was injured New Year's Eve. She will rejoin the cast within a few weeks.

Avery Hopwood's comedy, "Why Men Leave Home", closed January 6 at the Morosco Theater, New York. This production will open in Chicago next season, altho Wagenhals & Kemper, the producers, had at first thought of sending it to the Windy City this winter.

Martin Brown, author of "The Love Child", sailed from New York last week for the Riviera, where he will sojourn for the remainder of the winter. He has contracted to write three shows for A. H. Woods, as well as two others for Mr. Woods' competitors. Quite an order for one season.

Emily Stevens will open out of New York in "The Sporting Thing To Do", by Thompson Buchanan. The cast includes Frances Underwood, H. Reeves-Smith, William Boyd, Ethel Winthrop and Neal Moran. The first presentation of the play will take place January 15.

Rodolph Valentino and his wife, Winifred Hudnut, are on the program at the Century Theater, New York, as a part of the Actors' Fund benefit performance. They will do the dance that made Valentino famous, the "Argentine Tango".

Effie Shannon plays the leading role in Joseph F. Rinn's mystery play, "Zeno", now in Chi-



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Johnny J. Jones Exposition Wants

Water Show People to join at Tampa, Feb. 1st. State all in first letter. No time to dicker, as I leave winter quarters Jan. 17th for Havana. Gone about one week. Can also place Elephant Trainer at once. State lowest. Year 'round proposition if you make good. Winter Quarters, Orlando, Florida.

"SHORE ACRES"

Given Dull and Dreary Performance by Broadway Players

Schenectady, N. Y., Jan. 2.—"Shore Acres" as the Christmas week offering of the Broadway Players has its points of strength we suppose and has its points of weakness we know. The success of "Shavings", produced recently by the Broadway Players, undoubtedly encouraged them to try another of the same kind. Judged, however, from present-day standards of drama and acting, the play is hopelessly old-fashioned. It is too long; its machinery creaks with obviousness; it lacks humor; it is without an original idea or a novel bit of business. In the writer's opinion none but a Frank Bacon, a Harry Beresford or a Percy Pollock could make the play stand up. To him and his companion the performance Christmas afternoon was a dull, dreary, weary affair, lighted up occasionally by a brief flash of merit, only to fall back at once into the doldrums. Jerome Kennedy's Nathaniel Berry was an intelligently conceived and quite effectively achieved characterization, but it was not strong enough to hold up the badly sagging drama. In appearance Mr. Kennedy was well-nigh perfect for the role, but in voice and in gesture he was not quite so happy. He had a tremolo in his voice which became very irritating as the play progressed and as he continued to hold the center of the stage. William Laveau played Martin Berry well, altho he had a tendency to overact in the tense moments. Of the entire company Mr. Laveau seemed to read his lines with the most authority, but he did not always keep his voice under the proper control for a theater as moderately sized as Van Curler. Charlotte Wade Daniels handled the role of Ann Berry fairly well, but she, like Mr. Laveau, let her voice out too much. Ruth Robinson, cast as Helen Berry, acted acceptably, but her makeup and her costuming deserved severe criticism. The grease on her eyes was noticeable from the middle of the house, so heavily was it applied. Her clothes, for the most part, were up to the minute in style, altho the play is of twenty years ago and the other characters were dressed in the mode of that time. In the second act Miss Robinson wore the latest in pumps and 1923 model dress. In the last act she entered wearing flapper boots and a stylish fur coat, underneath which she had patent leather pumps, fine silk stockings and a short dress. Ramon Greenleaf's miser was but so-so, lacking hardness, lacking incisiveness and lacking the necessary age for the role. Frederick Webber contributed a first-class bit as Joel Blake. Director John Ellis had only a small part. Mr. Ellis is a man of magnificent physique and should be ideal for out-of-door roles. The audience laughed at the actor who played an old soldier, but in the writer's opinion he overdid it frightfully, using all the exaggerated mannerisms which go with the characterization of an A. K. in vaudeville. Bernadine Campbell Howe, a child, did Millie Berry well, while Marie Hodgkins' young Nat Berry was what a fourteen-year-old boy is in the hands of an ingenue. Charva Peck, who lives in Schenectady, had nothing to do but look forlorn and bedraggled as a kitchen girl; that she accomplished successfully. Others in the cast played bits.

The production, with the exception of first act set, was good. The waits between scenic shifts was very long. A hard-working, perspiring orchestra strove manfully to while away the intervening moments. The scene showing the "Liddy Ann" in a sun-bather was splendidly executed. A handful of people, who paid the customary evening prices for the holiday matinee, were present and apparently approved of the performance, which did not end until 5:10. Nothing was made by jacking up the prices, if the size of the audience was any criterion.

HOWELL BACK IN CAST OF "WHISPERING WIRES"

New York, Jan. 6.—George Howell has returned to the cast of "Whispering Wires" after an absence of several weeks. While away his role was played by Elwood F. Bostwick. "Whispering Wires" will not close next week, as previously announced, but will be transferred to the Comedy Theater.

east, and now includes in Carillo's support, Wanda Lyon, Grant Stewart, Dorothy Mackaye, Robert Strange, Byron Reasley, Gerald Oliver Smith and Adrian H. Rosley.

"The Blackmellers", from the pen of Barry Connors, is a Wilmer & Vincent production. It has opened in Easton, Pa., for a brief tour before starting in New York. The cast includes Claiborne Foster, Louise Sydmenth, Blanche Latell, Hal Crane, George Pauncefort, Irving Mitchell, Herbert Heywood, Louie Froloff, Purnell Pratt, A. Francis Lenz and Win. Faran.

"Extra" is the name of a comedy-drama produced by Jack Allicote and William (Butter) Collier, Jr., at the Lyceum Theater in New London, Conn., last week. The cast consists of Maria Byron and Chester Morris in the leading roles, supported by Gertrude Goslin, Howard Truesdell, William A. Norton, Howard Benton, Hallet Thompson, Charles N. Lawrence, Edward Poland, Clyde Hunnewell, Robert Thorne and E. Frederick Beane.

Newa from Chicago has it that "West of Pittsburg", a comedy, written by George S. Kaufman and Marc Connelly, tried out last summer by George C. Tyler, will again be presented in that city some time in February for an indefinite engagement. No plans have as yet been announced for its New York presentation. Mildred Booth, now playing opposite Allan Pollock in "Why Certainty" at the Central Theater, Chicago, will be seen in the principal role.

ANOTHER JULIET?

New York, Jan. 5.—Another addition to the many Juliets which New York is scheduled to see this season is said to be Elaine Ferguson. She is rumored to be about to play it with Walter Hampden as a "two-star" combination.

cago, at the Great Northern Theater. The remainder of the cast is made up of James Crane, George Nash, George Probert, Ned Sparks, Helen Gill, Frank Bickel, Albert Andruss, Paul Byron and Leigh Lovell.

Emanuel Reicher, German Shakespearean actor, cables from Berlin that he intends to bring the scenery for "King Lear" and to present himself in this production in New York some time this winter. This will be his first Shakespearean role in the English tongue, altho he has appeared in the bard's works on the Continent.

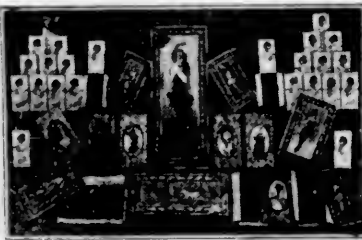
Ruth Shepley has succeeded Regina Wallace in the cast of "Steamroller Brender". She was originally slated to play the leading feminine role. Miss Shepley recently returned from London, where she had been appearing in "Lawful Larceny". Her first New York appearance was made under the management of John Cort in "Her Salary Man".

Maude Hanaford, now playing the feminine lead opposite Leo Ditchstein in "The Egotist", at the 39th Street Theater, New York, has received a cable offer from Australia to star there again, beginning next June. Miss Hanaford returned from Australia six months ago. She had been presented there under the Ward management.

Subscribers to the Theater Guild were the beneficiaries of a lecture given by Lee Simonson January 7 at the Frazee Theater, New York. His subject was "Modern Stage Settings and Lighting", and he used for his demonstrations the sets of "R. U. R." and alides he made for the Linnebach lantern used in this and other productions.

Oliver Morosco finally decided that "Mike Angelo", starring Leo Carillo, should open at the Morosco Theater, New York on January 8, where it can now be seen. The piece was re-

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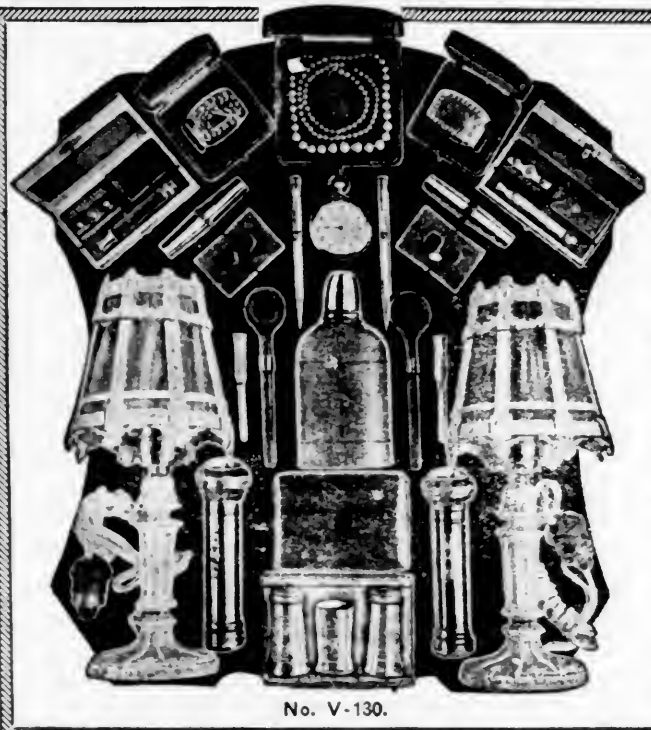
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