

004. #17A ✓

# The **Billboard**

PRICE 15¢



116 PAGES

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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## AGENTS

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Packed 24 to box.  
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Every musician knows the significance of that terse question. The musician who can play only one instrument is always considerably handicapped, just as he who is master of more than one need never be without profitable employment.

Whether you are a beginner or an accomplished player of some instrument, you could not do better than to gain a comprehensive knowledge of Harmony, Counterpoint, Composition or Orchestration. If you play the Piano or Violin, why not also

learn to play the Cornet?

Through the various mail courses conducted by the University Extension Conservatory, thousands of musicians have rounded out their musical educations by becoming proficient on some other than their one instrument, and have thereby been able greatly to increase their earning power.

You can do the same thing. To prove to you how easy it is to learn Harmony or master any of the instruments named in the coupon below, we will send you

### Six Lessons FREE

Just mail the coupon. It places you under no obligation of any kind. But these 6 free lessons will absolutely convince you of the simplicity, thoroughness and practicability of our teaching methods.

Think of the great advantages of being able to get the very highest grade music lessons from the best teachers in the profession, right in the privacy of your home, at a surprisingly

low cost. Even if you were to attend the studio of a really high class teacher for individual instruction, you could not begin to get the equal of our courses at anywhere near the price we will quote you.

Through this method, almost before you realize it, you can learn to double up on some other instrument—virtually double your earning power.

### He Learned Music—Now Earns \$200 a Week Big Opportunities in this Paying Profession

A year or so ago a young man was playing the organ in an obscure Movie Theatre in a Western city. Today he is earning \$200 a week playing in one of the gorgeous moving picture palaces in Chicago.

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Eight ordinary musicians, comprising a small jazz orchestra, are playing in one of the most magnificent hotels in Atlantic City, each receiving \$20 a day. These men are not geniuses. Don't get the idea that musicians are “born.” Training is all you need to make you a musician with big earning power.

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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Will book engagement with concert hotel orchestra for resort, season of entire year. Reference if required. Will consider any location if position offered in satisfactory. Address MISS SAXON, care of Billboard, Cincinnati, Ohio.

WANTED Top Mounter, for Hand Balancing Act. Must be a first-class hand balancer, strong, a good figure and not over 130 lbs. Advise all in firm letter. JIM BARD, Manager 4 Readings, 522 N. Front St., Reading, Pa.

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

## 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.

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This issue contains 67 per cent reading matter and 33 per cent advertising.

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25 FLASHY BOXES, PACKED IN INDIVIDUAL CARTON.  
600-HOLE 5c SALESBOARD FREE.  
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3—75c Boxes  
3—\$1.50 Boxes  
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Last Sale.  
**Price, \$7.75**

SPECIAL DISCOUNT TO QUANTITY USERS.  
Each of the above assortments packed in individual cartons, complete with Printed Salesboard.  
SEND FOR OUR NEW ILLUSTRATED CATALOGUE—BUY DIRECT  
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## WEILLER CANDY COMPANY

Manufacturers for the Salesboard Operator and Concessionaire.  
227 West Van Buren Street, CHICAGO, ILLINOIS.  
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## RUBBER BELTS \$14.00

with roller bar buckles, now .....  
Or with extra fine clamp buckle for only \$15.50. Colors: Gray, brown and black. Stitched, plain or Walrus design. All goods priced F. O. B. Barberton. We require a deposit of \$3.00 per gross. Send for circular listing other good sellers in rubber.

THE SUMMIT DISTRIBUTING HOUSE, - Barberton, Ohio.

## SHOW PRINTING TYPE AND BLOCK WORK DATES CARDS AND HERALDS WRITE FOR PRICES

### LITHOGRAPH PAPER

For All Classes of Attractions carried in Stock for Immediate Shipment

QUIGLEY LITHO. CO. 115-117-119-121 W. Fifth St. KANSAS CITY, MO.

## 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.

## 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"; "Gather 'Round"; "The Face Upon the Floor"; "Over the Hills and Far Away"; "Hallelujah and the Song"; "The Carnival"; "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, Hobbies, 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.

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This is a 5c Machine

YOU CAN EARN \$200 or More Every Month operating 10 E-Z Ball Gum Venders, because Nickels Are E-Z to Get with the E-Z Ball Gum Machine. Write today for particulars. You can get a big money next week. AD-LEE NOVELTY CO. (Not Inc.) Chicago, Ill. 185 N. Mich. Av.

## FOR SALE GOOD DIAMOND DYE DROPS

Interior and Exterior. \$25.00 apiece. CHAS. SOLADAR, Care Hyatt's Booking Exchange, 36 W. Randolph St., Chicago, Illinois.

WALKING CHARLIE FOR SALE CHEAP. 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 - Best 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

22-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, 130. Character, 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 Meserere. 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, \$1.00, 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.

# The Billboard

DECORUM • DIGNITY • DECENCY

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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, lessees 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 Roda, 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. Cressing, 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 Kollies", 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 thruout 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 throut.

"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. Maffus. (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 Agahn", 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.

Hughy 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 Hosky, 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 Loyal 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. Trne, 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.

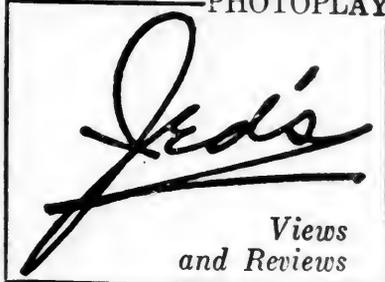
Samuel Goldwyn is reported to have won George Fitzmaurice away from Famous Players with a yearly guarantee of \$100,000 and percentage.

"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 Rapce, 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. Barton, in his funny cafe sketch, is irresistibly amusing. If the average drunk acts the way Barton portrays one, it is excuse enough to wipe out the Volstead Act. Closing the first half, Barton and his two assistants absolutely had the theater in a panic. He was forced to return at the close of the act and perform three of his imitable dances.

"The Rose Girl", a condensed version of a musical comedy produced two seasons ago, makes up the second half of the show. The first half is opened by an introductory number which brings out the principals who appear later. The chorus then assists Hattie Althoff in the singing of a popular dance song, which should only be danced.

Next the Arco Brothers, two muscular acrobats, perform a series of difficult feats of strength in a difficult manner. The brawner of the brothers gives a little side-show entertainment in this act, stripping to a breechcloth and flexing his well-developed muscles like a horse shaking off the flies. Not satisfied with showing off his back muscles, Mr. Arco faces front and shimmies his breast muscles. Now we know why they call them dumb acts.

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". The act is fairly funny, Simon being a laughable comedian. The set depicts a hospital room, the main article of furniture being a bed. Too much dependence is put upon the imagination of the audience, however, for there is a large opening in the flat scene, in back of the bed, backed up by a drop depicting a woodland scene. The bed seemed half in the room and half in a forest.

Hattie Althoff and her sister, the latter at the piano, make their second appearance this season at the Central in this show. Hattie sings several songs in a forceful manner but with rather poor diction. It requires an effort on the listener's part to understand the meaning of the words she sings. Her sister performed creditably at the piano, altho embarrassed by the inefficient orchestra. At her previous appearance she did not make so good an impression, but this may have been due to some accident.

Barton's act closed the first half. "The Rose Girl" made up the rest of the bill. The people who do their work well in this condensed comedy are Louis Simon, Ione Wilber, Hattie Althoff, Harry Coleman, Shep Camp and Lella Romer. The choristers work without animation. They seem to hate their profession. Watching them is like watching the monotonous grinding of factory machinery.

These condensed musical comedies are hard things to put across the footlights, make no mistake about that. The comedy, and even the general plot, is difficult stuff with which to impress an audience favorably, but the sentimental moments are the really risky ones. The hero must be dashing and the heroine of great personal attractiveness. The hero in "The Rose Girl" is played by one Hedley Hall. He works like an amateur, his chief care on the stage being the ponderous question, "What shall he do with his hands?" He works like a sewing machine, merely spinning out the lines given him. His emotional moments, as for instance when he is informed that his sweetheart has deceived him, are ridiculously unnatural. These revues may save money for the Shuberts, we don't know, but they certainly are poor substitutes for vaudeville.—H. E. SHUMLIN.

## 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. From the front it looked careless and splochy. Twelve minutes, in one; one bow.

Hilbert and Nugent. Two dusky individuals who shout Negro melodies and enliven with lazy dance steps. The tall member is particularly deft with his feet. Twelve minutes, in one; one bow.

The Brazilian Heiress. A musical review of nine people who portray a series of unrelated bits. The real artist of the group is a boyish individual with unquenchable spirits and limitless versatility who acts a little like Daphne Holland. The title of the piece is perfectly irrelevant.

Inez Hanley. A brief, excellent piano recital which, unfortunately, opens with a very vulgar song. The piano number won the applause honors of the afternoon. Six minutes, in one; four bows.

The Thomas Trio, trampoline artistes attired as hicks, do two or three commendable feats. Six minutes, in full.—ALLEN HYDE CENTER.



(Reviewed Monday Matinee, January 8)

PROGRAM	PERCENTAGE OF ENTERTAINMENT																					
	0	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	
1   Palace Orchestra																						
2   Palace News Pictorial																						
3   Howard's Spectacle																						
4   Miller and Capman																						
5   Oriole Terrace Orchestra																						
6   Murray and Oakland																						
7   Arnold Daly and Co.																						
8   Topics of the Day																						
9   "The Realm of Fantaisie"																						
10   Duci De Kerekjarto																						
11   Fannie Brice																						
12   The Briants																						

Quite a welcome relief from the last week's offering, diversified entertainment, good dancing, comedy, excellent music—Duci De Kerekjarto and Fannie Brice. Also worthy of specific mention was Howard's spectacle, the dogs and ponies getting over especially well. Murray and Oakland, "The Realm of Fantaisie", and the Oriole Terrace Orchestra, which was the first act to stop the show and stop it good. After several encores Dan Russo had to make a speech before the audience would allow the next act to go on. Duci De Kerekjarto brought cries of "Bravo", which was the first time we have heard this at the Palace or any other vaudeville house. Fannie Brice would be there yet as far as the audience was concerned, and, altho she indicated that most of the audience wanted to go home, she was, nevertheless, compelled to sing "Second-Hand Rose".

1—Palace Orchestra.  
2—Palace News Pictorial. Interesting, up-to-date topics.  
3—Howard's Spectacle, exceptionally well-trained ponies and dogs. In addition to high-school tricks, the outstanding hits were the dog doing a run-over, the pony doing a rollover, and the finishing trick in which a number of dogs pushed each other off a small platform in succession and jumped to the backs of ponies.

4—Miller and Capman, following the ponies, did not do so well. They sang an opening number about the same as dancers usually do, altho they registered on individual dancing. This was more in evidence with the eccentric steps and instep work of one of the boys. Did not get over any too well at the finish.

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". Going in for effects in the music with little attention to the scenery or lights, this bunch of boys certainly put over a hit of decided proportions. The act will be reviewed in detail in a later issue, the only suggestion at the present time being that the accordion be toned down, more piano in the ensemble.

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, who has been featured along Broadway some few years in musical productions. Miss Oakland looked pretty and sang in a pleasing voice. An admirable foil for Murray, Miss Oakland succeeded in holding her own at the finish of the turn with a dance in an attractive Senorita costume. This was the second act to stop the show, Murray making a short speech of thanks and saying to the audience, "Every day you're getting better and better."

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. While undoubtedly better than the last affront he gave vaudeville in the supper scene from "The Affairs of Anatol", nevertheless, at the conclusion, where the most serious scene was enacted—a death—many of the audience laughed. The doctor was played by John T. Royle, who certainly looked the part. George Schaeffer was capable as Alois the servant, but Betty Baker as Emily was strangely amateurish and inefficient. Wonder why Daly is so unfortunate in getting capable women? As for the story, it is reasonably clean, and that's about all we can say for it. Daly endeavored to act with his usual nasal stridency and unemotional efficiency. Much better than before, but much worse than it should be.

8—Topics of the Day—Attenuated aphorisms.

9—"The Realm of Fantaisie" made as big a hit as when previously presented at this house. Beyond the fact that the running time seems a trifle long, the act is one of the very best of its kind on the vaudeville stage. Stasia Ledova and W. Wania have taken the place of Guirnan and Marguerite and acquit themselves nobly. Some very capable toe work is done by Miss Ledova. Jimmy Lyons drew laughs, but the big punch of the entire offering, insofar as specialties go, is the wonderful synchronous stepping of the English Rockets, other than whom there is no other group of dancing girls in vaudeville that remotely compares. They are undeniably some "punch". Andy Byrne registered with a violin solo.

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. He was greeted with cries of "Bravo," stopped the show, playing a number of encores before they would let him get away. His wonderful technic is uncanny at times, and the way he caresses the violin at one moment and attacks it the next shows years of experience and arduous practice. He is without any shadow of doubt the greatest violinist on the vaudeville stage and with whom all the others pale into insignificance.

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 at the finish, and there is no excuse for the suggestiveness in the second number, "Hocus Pocus". Miss Brice is too clever an artiste to resort to such methods. The number did not gain the hand that the other numbers did. "Mon Homme" was missed, but the writer enjoyed "Second-Hand Rose" as much as anyone in the audience. In Miss Brice's hands it is a vaudeville classic.

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. The hour was late and they had to follow Miss Brice.—MARK HENRY.

## 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. Ten minutes, in two; three bows.

Ferguson and Sunderlaud started with a comedy turn of indifferent quality and went into a series of dances that were superb. They are real artistes 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. One large man in the act is a baritone of merit. Special drop, twelve minutes, three-quarters stage; three bows.

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.

Cyrl 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 HOLLAMAN.

## 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. There is no awkward advance flashing of orchestra lights when the next act is ready. A nondistracting cue is used. Artistes and employees never loiter in the entrances to the stage. One can even sit in the front row and still be unable to tell the nature of the act to follow. Curtains move swiftly, properties are handled noiselessly, waits between acts are rare, the orchestra invariably picks up a melody when there is a lull in the program. The various house employees perform their tasks quietly and skillfully. The ushers are not arrogant, do not carry swagger sticks or wear gaudy costumes. The class of the Orpheum is evidenced by simplicity and restraint rather than flashiness and super formality. The man responsible for this excellent management is Edward J. Sullivan.

The Nagytys, two skilful 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 ventriloquial offerings seen in many years. Their performance is a mannerly and engaging—the busy-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 Seelye and Associates, in "Miss Synopation", an offering of synopated singing and dancing superbly dressed. Miss Seelye 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 mandolins 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. Two inches of slushy snow delayed the acts and started the show an hour late, but the crowd was goodnatured.

Browne Sisters, no longer with Bothwell, began the activities with an accordion act, playing a potpourri of good and bad music. They are better on soft melody than on jazz. Ten minutes, in one; one bow and encore.

Jessie Reed, "Saying It With Songs". She is more eager and willing than talented and doesn't get going till her popular song story, which is clever, and puts her over for a good finish. Encored with "Carolina". Fourteen minutes, in one; three bows.

Al K. Hall, assisted by Walter Pearson, Carrie Cooper and Emme Adams. Hall is an eccentric comic, smacking strongly of burlesque, as does the material of the act. Pearson waves the flag with a bonus song, and one of the girls and Hall put over a nut dance that is a hit. Twenty-three minutes, in one; three bows.

Marion Morgan Dancers, sixteen of them programmed, depicting the kidnaping and rescue of Helen of Troy. The settings are gorgeous, the costuming striking both for style and brevity and the execution orderly. An obvious effort is made to help the layman understand the aesthetic qualities and the action is fast. Four programmed scenes. Twenty-four minutes, in half and full stage; four curtains.

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. The title is "Call Love", and suggests a running line of love chatter which ties it all together. Twenty minutes, in one; four bows.

Houdini himself, presenting via motion pictures and actual demonstration an escape from a Chinese torture frame, escape from an airplane collision, and his water cabinet escape, which is spectacular and baffling. Twenty-three minutes, full stage; three bows.

Charles (Chic) Sale, rural character studies. Sale is in a class by himself in this type of entertainment. He held the crowd for twenty-four minutes, starting at ten minutes after five. He has cut his range of impressions down to four, the school teacher, awkward boy, awkward girl and old man. A bit of serious sympathetic realism on the old man part enabled him to stop the show and extend a deserved courtesy to the closing act. In one; five bows.

Novelty Clinton, a man and girl. The man does some nifty jumping and tumbling and the girl assists with the props. The comedy is not so bad and not so good. Ten minutes, in four; two bows.—LOUIS O. RUNNER.

## Orpheum, San Francisco

(Reviewed Sunday Matinee, January 7)

The Orpheum bill, which opened this afternoon, is a merry affair from beginning to end, with Eddie Leonard remaining over for his second week and sharing honors with Roscoe Ails and his excellent company.

Jack Hanley starts the show off with a bang and laugh with his pantomime and funny juggling. Plenty of applause greeted him during his act.

Next came Edward Miller, with his smooth, rich baritone voice. He made himself popular right from the jump by his singing of "Mandaisy" and "Buddies". He was assisted at the piano by Carl Halbert.

Wilfred Clark and Company put over a farce that had the audience howling every minute Clark was on the stage. He proved himself a farceur supreme. Several bows, brought by the deafening applause, closed the act.

Hallen and Russel, in their second week here, proved again their ability as comedians. They wandered into Eddie Leonard's act, which followed, and were a riot.

Eddie Leonard and Company went over as big as they did last week. Eddie sang several of his famous songs and had to make several bows before the applause subsided.

Roscoe Ails and Company went over with a bang. Ails is a comedian of rare ability, including remarkable control of facial expressions. He danced like a wizard. In fact he almost stopped the show. Kate Pullman, who assists Ails, is an attractive miss, who does some remarkable acrobatic dancing. Charley Calvert also stopped things today with his eccentric dancing.

Port Fitzgibbon, always a favorite here with his "Duffy-Dee", is nuttier than ever. He was assisted by his brother, Lew, who is a musician of ability. The usual applause that greets Bert on all his visits here was again in evidence.

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

## 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 in the current arrangement results in the weakest vaudeville program offered at this theater in a very long time. There are seven acts and the running time is short. Patronage and applause were light this afternoon.

Pathe News. Aesop's Fables.

Cross and Santora merited recognition with a series of uncommon lifting and strength-testing feats. These young men are neat appearing and show knowledge of showmanship, with the single exception of their stalling business on the feature stunt, in which the under-stander, while lying backwards on a small table, raises his partner from the floor to an arms-length position for a walkoff. Six minutes, in two; one bow.

Green and Parker, straight working man and woman, talked and sang for ten minutes in the apron, and exited without returning for a nod. For this their routine is to blame. Sarcastic reference by the man of a house drop and other unwise remarks by him rather encourage the "top".

Beaumont Sisters. That too much of the dialog is of the sympathy-arousing order was evidenced when their songs and dances, particularly the "Strolling in the Moonlight" number, earned hands, while the chatter about their headlining days of yore and their present standing in vaudeville went for naught. Their lines on "vamping" a theater manager to get work do not cast good reflection on theatricals. Fourteen minutes, interior in two, closing in one; two bows.

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". Miss Maker is a charming dancer and her partner wisely refrains from trying to take part in her numbers. His specialty is registering an oddity in the way of a song thru the use of playing cards to bear out its various points. Eleven minutes, in three; two bows.

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 and with a small and funny hat, is getting "kipped" by feeding silver to a captivating "mittreader". This drew many hearty laughs. Then Wells executed an eccentric dance that clinched him with the fans. Miss Redmond also won favor with her stepping. Eleven minutes, special in one; three bows.

De Lyle Aida, in a satirical revue, "Sadie—One of Those Girls". Beautiful of face, figure and voice is Miss Aida, who does not wear wicks or stockings with dresses or gowns in this offering. In addition to her flashes of beauty and vocalism, and the nifty double-hooping of Edward Tierney and James Donnelly, dances of neat order are offered by Dorothy Buckley and George Dobbs, with L. J. Bertela doing well as straight man. Toma Holman, in a mother role, rounds out the company. Miss Aida takes away from her impression by dancing alone, the only for a moment. Thirty-one minutes, specials in one and full stage; three curtains and one bow.

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. Finish is made with a screaming burlesque on a strong and balancing act, a wire from the flea being used to suspend the "topmounter". Nine minutes, in one and full stage.—JOE KOLLING.

## 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. To get the full force of this simile consult a Child's menu. Everything would have been "Jack", as they say in the opposition camp, save for one mishap quite as mysterious as the reason for the prolonged engagement at this house of the act itself, and that was the hurried getaway of Harry Stoddard after his orchestra "in its sixth week at the Broadway by popular demand" had played two numbers. He just took one look into the wings and flew, leaving his men quite as surprised by this action as the audience. As Bill Dudley says: "There was much excitement, but we could learn nothing."

In opening the show Palermo's Canines gave an interesting exhibition, several stunts of which drew hearty applause. The act is neatly dressed and the execution snappy. It runs a trifle long, however, and several of the less sensational feats might well be dispensed with. Moore and Freed jazzed their way thru the deuce position to the accompaniment of hand

## 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. Then, too, "hells" and "damns" are continually injected into the discourse by the various principals for no apparent reason other than to add "punch" to their lines. It has been said that in the character of a show, be it dramatic or musical, are reflected the personalities of the people participating. It does appear that way, too, especially to the unthinking public. But those who understand and know the ethics of professional people are one in the opinion that actors, the majority of them, are as above reproach as the average law-abiding American citizen. Then why do they allow themselves to be used to perpetrate such filth?

Cecil Lean and Cleo Mayfield are decidedly clever entertainers. Mr. Lean has an engaging personality and a contagious brand of humor and throws himself wholeheartedly into the business at hand. Miss Mayfield, in the character of a demure, semi-Quaker maiden, was delightfully amusing. Her soft, throaty voice is ideally suited to such a character. Her vocal solos and duets with Mr. Mayfield were enthusiastically received.

Harry Corson Clarke is prominently cast in a comedy role and played it with the right amount of spirit. Richard Temple, as Paul Kominski, cafe proprietor, conducted himself, both in action and speech, like a vivacious Frenchman—rather paradoxical when considering that his name is supposed to be Kominski.

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". Costumes and scenery are good.

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. Both do stunts on Spanish rings that require skill and strength. Speed is lacking.

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, Gertrude Mudge an adventuress, and Harold Gwynn, a conductor. The scene is the observation platform of a Chicago-bound passenger train.

Harry and Grace Ellsworth were seen in practically the same song and dance routine that they offered here during the week of December 3. They made a very favorable impression.

El Brendel, bashful Swedish comedian, assailed by Flo Burt, landed the applause hit of the show. His "trick" dress suit was the object of uproarious laughter. Brendel displayed a brand of comic dancing that was a treat. Miss Burt pleased with several popular songs.—KARL D. SCHMITZ.

clapping. This is as nifty a musical specialty as we have ever seen. While the boys may fall a bit short of the mark as comedians they nevertheless prove themselves mighty capable when it comes to tickling tunes out of novel instruments such as an ordinary toy balloon or a couple of tablespoons.

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 and his character studies in song corking ex-ample of musicalized wit. He has a fair voice and a sure-fire delivery. His was a good hand.

Zech and Randolph have a neat little comedy turn, prettily staged and dressed. The lines abound with humor of a wholesome order and are as productive of mirth as can be. This act is two-a-day caliber in every respect.

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. It looks as if the West had given us another Will Rogers in Ahearn, and together with a partner as charming as Miss Gladys theirs should be a success unbroken.

Pilcer and Douglas, with George Raft, have a diverting dancing skit deserving of only the best of time. Pilcer is a dead ringer for that king of heart busters, Valentino, and makes capital of this remarkable likeness in an admirably executed tango with Miss Douglas—the dance that brought the erstwhile movie star to fame. The other numbers are danced by both with a deal of grace and charm. George Raft fills in between numbers with cleverly delivered comedy songs.—ED HAPPEL.

## 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.

Pictorial program: "Anna Ascends", with Alice Brady.

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. Her repertoire consisted of semi-classic and folk songs that provided opportunity to display her vocal accomplishments to advantage.

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, which, in the reviewer's opinion, would improve their act. 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.

The most pleasing act of the afternoon was "From Broadway to the Bowery", a prettily staged musical and dance revue. The dancers, man and woman, glided thru a fancy waltz and several eccentric dances with graceful abandon. Their final offering, a burlesque Apache dance, was executed with little regard for life or limb, or so it appeared from the hard falls they took. A pianist and a woman vocalist complete the personnel and contributed no little to the charm of it in a musical way.

Despite the fact that much singing had been heard before Frazer 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. Hearty applause.—KARL D. SCHMITZ.

## 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. However, they queered themselves by concluding with "Jay It While Dancing", in that they treated it like the preceding 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. Neatly staged; scored a fair hand.

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" and concluding with a number that exposed, in comic style, the source of popular jazz songs. Two encores.

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. A canine dressed in miniature evening clothes helped him to close his act with several feats of its own. The man took his stunts in too casual a manner, we think.

Disceoll 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. While she changed he rattled off the time-worn piece, "Gee, I Certainly Must Be in Love", and received encouraging response. They scored at the finish with a medley of "old-time songs". Inez Regan and Co. presented a skit showing how a couple in the throes of divorce are brought together by a founding baby. This is a clever act and contains laughs galore, but could be acted better.

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. They stopped the show. As an encore he sang a special by himself.

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. They finally developed into a jazz band that entertained the most fickle and fastidious.—WARREN WHITE.

# 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.

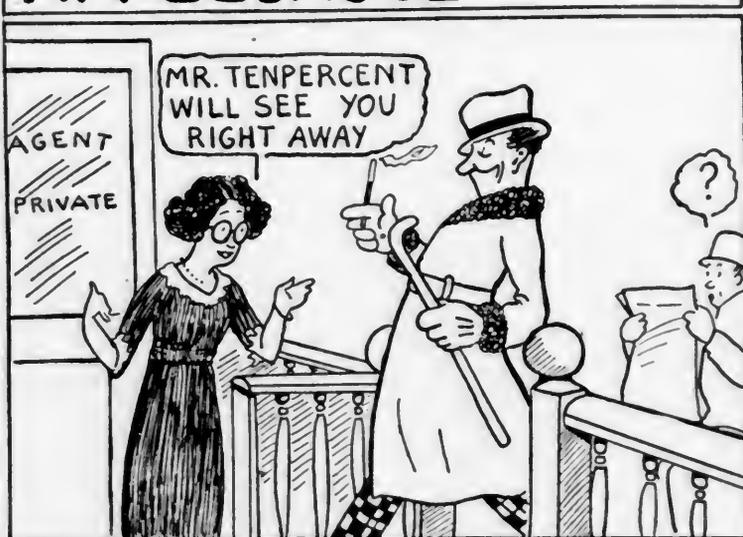
## JONES AND SYLVESTER

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 tops 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 tryout 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



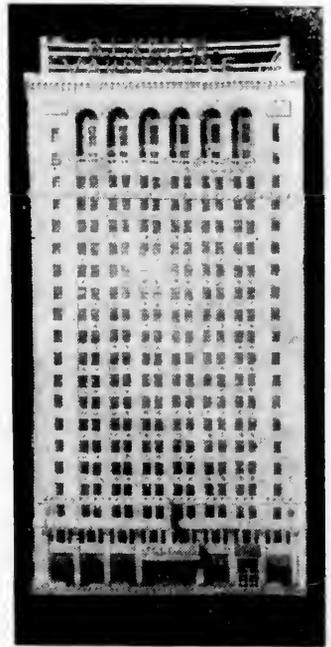
**HONEYMOONERS**—Mr. and Mrs. Leon Lettrim sail from New York on the White Star liner Olympic. Mrs. Lettrim was formerly the well-known dancer, Florence Walton, and the couple are sailing for a honeymoon trip abroad.

—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 Artistes' 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 "mellerdramas" 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 hit 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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From the Editor's Foreword: "In the body of the book each story is numbered and in the index it is cited by number under every subject to which it applies. Some jokes cover more than one point you know. There is, for instance, the story of Joseph and the Whale, not, for various reasons digested in this collection it has been our purpose and delight to leave no one, no thing, no vice, no virtue, no state, no anything that adorns these tales unindexed."

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CINCINNATI, U. S. A.

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 Shubert 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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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 Georges 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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### 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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# THE DRAMATIC STAGE

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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 Balieff, 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.

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

#### 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

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.

## 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.

'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 Dainingerfield 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.

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?".

LONG RUN DRAMATIC PLAY RECORDS

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

Table with columns for play titles, theaters, and performance counts. Includes sections for 'IN NEW YORK' and 'IN CHICAGO'. Plays listed include 'Abie's Irish Rose', 'Awful Truth', 'The Egotist', 'The Bohemian', etc.

Table with columns for play titles, theaters, and performance counts. Includes section for 'IN CHICAGO'. Plays listed include 'Cat and Canary', 'First Year', 'For All of It', 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.

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".

DRAMATIC NOTES

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".

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". Maude 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.

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

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 Gabriela 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 Sheidson'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

Advertisement for David Warfield at the Lyceum Theatre. Text includes: 'BELASCO, NEW YORK', 'DAVID BELASCO Presents', 'LENORE ULRIC KIKI', 'Lyceum Theatre', 'David Warfield as Shylock in Wm. Shakespeare's THE MERCHANT OF VENICE'.

(Continued on page 112)

# STOCK DRAMATIC

## IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

### BOSTON STOCK HAS NEW LEADING LADY

**Adelyn Bushnell Admirably  
Cast as Rosalie in "Wed-  
ding 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.

particularly in the opium joint scene and the scene that follows. Her appearance as a calaret artiste in the second act is not so effective. Ramon Greenleaf plays the young Englishman, the poorest drawn character, to our mind, in the drama. Mr. Greenleaf handles the part acceptably. Nan Crawford has a role which calls for little more than the display of vivacity and charm. John Ellis's physique fits him admirably for the role of the sea captain. Charlotte Wade Daniels is cast as the aunt who finds it impossible to accept Marcelle as Henry Potter's wife. Jerome Kennedy, playing Tom Potter, begins the piece as an irascible, hard-headed "captain of industry", full of fight, and ends it as a chastened, softened father, confined to a wheel chair and eager to have his son's company once more. Rose Crawford, Marie Hodgkins, Al Williams, Frederik Waber, William Lavean and Tom Rooney are others appearing in the long cast. Scenic Artist A. H. Amend has furnished a splendid production.—J. L. C.

### 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.

### 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.

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 Pickert Stock Company, and a first-class scenic production for every play. Members of the company are Lillian Pickert 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. Missa 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 Malden, 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 way 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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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

## 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 Ansell, 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. Ansell 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 Ansell, 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. Ansell 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 States business was fair considering the had 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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- THE SHEPHERD IN THE DISTANCE**, by Holland Huden. A pantomime in seven scenes from the Washington Squares Players, New York. (10 char.)
- THE STICK-UP**, by Pierre Loving. A fantastic comedy in one act from the Provincetown Players. (3 m.)
- SCRAMBLED EGGS**, by Lawton Mackell and Francis R. Bellamy. An amusing satire on Blue Laws and Human Nature, the scene of which is laid in an idyllic Bermuda. (2 m. 3 w., with opportunity for 10 or 12 others.)

- A FAN AND TWO CANDLESTICKS**, by Mary MacMillan. A costume play in one act from the Portmanteau Theatre. (2 m. 1 w.)
- TWO SLATTERS AND A KING**, by Edna St. Vincent Millay. A whimsical Interlude in verse first presented at Vassar College. (4 char.)
- THURSDAY EVENING**, by Christopher Morley. A comedy in one act from the Stockbridge Players, New York. (1 m. 3 w.)
- THE EMPEROR JONES**, by Eugene O'Neill. A play in eight scenes from the Provincetown Players, New York. (LONG cast.)
- HEARTS TO MEND**, by H. A. Overstreet. A fantasy in one act from the Fireside Players, White Plains, N. Y. (2 m. 1 w.)
- THE FOUNTAIN OF YOUTH**, by Gertrude & Joaquin Alvarez-Quintero. A poetic drama in three acts translated by Samuel N. Baker. (1 m. 1 w.)

- THE GHOST STORY**, by Booth Tarkington, author of "Seventeen". A comedy in one act for persons of no great age. (5 m. 5 w.)
- SHAM**, by Frank G. Tompkins. A social satire in one act from the Arts & Crafts Theatre, Detroit. (3 m. 1 w.)
- SIX WHO PASS WHILE THE LENTILS BOIL**, by Stuart Walker. A fantastic play in one act from the Portmanteau Theatre. (11 char.)
- SIR DAVID WEARS A CROWN**, by Stuart Walker. A fantasy in one act from the Portmanteau Theatre. A sequel to "Six Who Pass While the Lentils Boil". (13 m. 4 w.)
- SOCIETY NOTES**, by Duffy R. West. A comedy in one act. (3 m. 3 w.) A wittily written thrust at social climbers and their publicity campaign.

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### REP. TATTLES

This thing of one man or group of persons regaling our recreations and appetites is getting to be quite too regular a thing in this land of the free.

Val Howland, recently of the popular Val Howland circuit stock company in the smaller Washington towns, is making a big hit as Swedish comedian with his Brother Ted's burlesque troupe in Seattle, our correspondent there writes us.

While last season was one of the leanest of theatrical years for tent show managers, many of them found their balance on the right side of the ledger. This season, fellows, cut out the blues, stop moaning hard times, step on the gas and yell, "Hello prosperity!"

Gain the respect and confidence of your clientele and you have paved the way for the future of your company. Knowing how to handle your public is the biggest factor toward success. Give your patrons clean, wholesome entertainment and you'll be welcomed back with open arms.

In passing thru San Bernardino, Calif., recently, Otis Oliver, well-known stock manager, of Chicago, enjoyed a visit with members of the Hills Morgan Company, which played a two weeks' engagement there. "The Morgan company has two of the finest Pullman cars and tent outfits I have ever seen," Mr. Oliver informs.

The Cutter Stock Company was the second last road attraction that appeared in the Temple Theater, St. Marys, O., before its complete destruction by fire on December 26. The blaze, the origin of which was never learned, spread rapidly and it was impossible to save any of the buildings, the value of which is placed at \$85,000. Chas. E. McBridge had been connected with the house as orchestra leader and assistant manager to J. C. Fisher eight months previous to the fire. The Cutter

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company played there the week commencing November 27.

Bob Feagin is always on the lookout for some piece of wearing apparel which can be used in his work of creating laughter. Bob now has in his possession a dilapidated pair of shoes that was taken from an ash can in (beg pardon, Mrs. J. D. Kilgour)—well, in some "stuck" town. In his dressing room the other night Bob stated that the exact reason he would not discard the old shoes is because they are so particularly ludicrous. Elizabeth Lewis, another member of the Feagin Stock Company, insisted that buying freak clothing for her character parts is not a matter of the greatest ease. Mrs. Joe Williams, as she is known off stage, thinks more of an old apron purchased for less than a dollar from an old colored mammy when playing the South than a society bud would of a charming, bouffant-brown evening frock.

#### NEW YEAR AT "MELVILLE"

On New Year's Mr. and Mrs. Bert Melville, at their beautiful country home, "Melville", near Tampa, Fla., entertained the members of their company and many other troupers that were spending the winter in Tampa or showing there. Seven different companies were represented. The evening was delightfully spent in dancing and the buffet was a delight to the troupers, who are noted for their epicurean tastes. Among those present were: Karl Denton and Hank White, of Coburn's Minstrels; Verna Wande, E. Boy Harrington, Jack Burke and wife and son, Tom Hoff, Henry Tarnares, Paul Maxwell, Jo and Gussie Livingston, George and Grace Brockhahn and their daughter, Maxine, of Melville's Comedians; Francis, Decima and Adam Ingram, of the Ingram Company; J. H. McLaughlin, manager of the Bonita Theater, and his wife, Mand McLaughlin; E. H. Olson and wife, Georgia;

Mrs. Fuller, Leah Covert and Mr. Covert, Eliza Wilkinson, John Addison, Byron Carpenter, Haden Gaston and Mrs. Lottie Smith, all familiar names in the show world.

Thba did these troupers from all over the country bid the old year Godspeed and welcomed the new in toast, dance and song.

#### FERGUSON PLAYERS LEAVE ARDMORE (OK.) HASTILY

The Ferguson Stock Company is said to have received its fill of Ardmore, Ok., after one performance and then made its exit. The company, which was booked to play there at a convention during the entire week commencing December 25, gave its show, "Ku Klux", on Monday night to a small crowd and then left the city. However, before the company departed the manager is said to have called at the office of the city manager and paid the rent and the war tax. Just what caused the players to leave so hastily was not learned. Evidently Ardmore was not all they had heard it was.

#### THREE BANDS WITH TERRY'S "UNCLE TOM'S CABIN" CO.

Mary T. Brand, of the Six Brands, recently visited Mrs. Connie Dickey, of the Terry "Uncle Tom's Cabin" Company, renewing an acquaintance since childhood. Miss Brand was escorted around the winter quarters, where she says everything is being put in shape for the coming season. "Everything looks fresh and clean and the little red wagons are sure classy," Miss Brand writes. "It sure is a pleasure to visit this show, as the hospitality is wonderful. My visit was of too short a duration. Mrs. Dickey tells me they will have three bands, two white and one colored jazz band, next season."

### "TEXAS TOM'S SHOW"

Getting Ready for New Season—One of Its Trucks Demolished by Train

"Texas Tom's Show" closed its season December 9 at Choccolocco, Ala., and the following day while en route to winter quarters in Rock Run, Ala., a fast mail train collided with truck No. 5, demolishing it and the contents, which included a moving picture machine, electric light plant, film and other moving picture accessories, trunks and wardrobe. The total loss is placed at \$2,000. The show is now stored away in winter quarters, where the work of overhauling and painting is in progress. The canvas will all be new from cookhouse to marquee, and two new trucks will be added to the fleet, making a total of seven, including the one-ton truck in advance. The big top will be 50x80. The show will play thru Tennessee, Kentucky, Illinois, Missouri, Kansas and Oklahoma, and winter in 1923 on the Richard Brothers' ranch at Pipe Creek, Tex. An eight-piece band will be carried. This will be Mr. Parker's thirtieth season. He has been with some of the larger wagon shows and during the seasons of 1915 and 1916 he owned a railroad show, but prefers the motorized means of conveyance. The show will open at Cave Spring, Ga., about March 1. The staff includes J. T. Parker and son, Eugene, sole owner and managers; Mrs. J. T. Parker, treasurer; Eugene Parker, secretary; Beatrice Parker, privilege; Cleo Hines, reserved seats; Mrs. Ola Parker, props; Ernest Hines, mechanic; A. E. Elrod, electrician. J. T. Grizl, who has been with the show for the past three seasons, will have charge of the advance.

#### INDORSE DARR-GRAY COMPANY

Athens, Tex., Jan. 3.—The Darr-Gray Stock Company closed a week's engagement in this city Saturday night with a very pleasing after-show or concert. The Darr-Gray Company is one of the best show troupes now playing this section and its week in Athens has been one of real enjoyment to show-going people. All of the company's plays have been of the very best ever shown in this city and were presented by high-class artists. Splendid vaudeville  
(Continued on page 97)

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10M 9x12 Heralds, 4 pages, each page 6x9, \$22.50

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WANTED—A-I SKETCH TEAM.  
Must play piano, read music. Other Med. People write. MANAGER JACK'S COMEDY PLAYERS, General Delivery, Franklin, Pa. Explain all. Don't wire, stick work.

# 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 Burleigh'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 Jeriza 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 Billikens".

### 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, Odin, 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. His interpretations and renditions of "Der Wanderer" and "Alinde," by Schubert; "Benedictus" and "Schlafende Jesuskind" of Wolf and Loewe's "Kleiner Hanshalt" were received with the most enthusiasm. Bender is of heroic stature and really large pleasing voice, but it was seldom that he used his bass quality, for the greater part showing preference to his more melodious upper register in half voice. His pianissimo passages and precise diction were excellent.

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. Many cities have signified their intention to aid in the observance of the Memorial Week and letters are being sent to orchestral conductors requesting them to devote one program to MacDowell and American composers, also similar letters are being sent to all large motion picture theaters having orchestras. Any music club or musical organization may secure further particulars by communicating with Mrs. Marx E. Oberdorfer, Fine Arts Bldg., Chicago.

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. Miss Hess will play Beethoven's Fourth Concerto for Piano in G Major, Beethoven's tone poem, "The Siren Song", will be performed for the first time at these concerts on Thursday evening and will be repeated on the Friday program.

Artists' Directory

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MUSICAL EVENTS IN NEW YORK CITY

JAN. 10 TO JAN. 24, 1923

AEOLIAN HALL

- Jan. 10. (Aft.) Piano recital, Erno-Berumen.
- 11. (Aft.) Song recital, John Charles Thomms, for benefit of Reconstruction Hospital.
- (Eve.) Concert, Eshuco Trio.
- 12. (Noon) Concert, Auspices the Aeolian Co. and The Evening Mail.
- (Eve.) Piano recital, Marguerite Meville Lisjenska.
- 13. (Aft.) Piano recital, Ignaz Friedman.
- 14. (Aft.) New York Symphony Orchestra. Albert Coates, guest conductor.
- 15. (Aft.) Violin recital, Carmine Fabrizio.
- (Eve.) Piano recital, Mieczyslaw Munz.
- 16. (Aft.) Cello recital, Felix Salmoud.
- (Eve.) Concert, Flozazy Quartet.
- 17. (Aft.) Piano recital, Inez Barbour.
- 18. (Eve.) Concert, Singers' Club of N. Y.
- 19. (Aft.) Piano recital, Augusta Cottlow.
- 20. (Eve.) Piano recital, Ernest Hutcheson.
- (Eve.) Piano recital, Bertha Schtieman.
- 21. (Aft.) Violin recital, Paul Kochanski.
- 22. (Aft.) Concert, Nordet Trio.
- (Eve.) Piano recital, Gionar Novaes.
- 23. (Aft.) Joint recital, Sara Fuller, soprano; Margei Gluck, violinist; Fred Baer, baritone.
- 24. (Aft.) Piano recital, Ruth Clug.

CARNEGIE HALL

- Jan. 10. (Eve.) Banks Glee Club.
- 11. (Aft.) New York Symphony Orchestra. Philharmonic Society.
- 12. (Aft.) Philharmonic Society.
- (Eve.) New York Symphony Orchestra.
- 13. (Aft.) Piano recital, Josef Hofmann.
- (Eve.) Recital, Isadora Duncan.
- 14. (Aft.) Philharmonic Society.
- 15. (Eve.) Isadora Duncan.
- 16. (Aft.) Piano recital, Ely Ney.
- 17. (Eve.) Song recital, Elena Gerhardt.
- (Eve.) Song recital, Margaret Matzenauer.
- 18. (Eve.) Philharmonic Society.
- 19. (Aft.) Philharmonic Society.
- (Eve.) Violin recital, Erna Rubinstein.
- 20. (Aft.) Joint recital, Louise Homer and Louise Homer-Stires.
- (Eve.) City Symphony Orchestra, Darius Milhaud, soloist.

TOWN HALL

- Jan. 10. (Eve.) Song recital, Tom Williams.
- 11. (Aft.) Violin recital, Joan Manen.
- 12. (Aft.) Concert, Society of Friends of Music.
- (Eve.) Benefit Concert, Gabrilowitsch, Borissoff and others.
- 15. (Aft.) Piano recital, Raymond Havens.
- (Eve.) Song recital, Mme. Clara Clemens.
- 16. (Eve.) Song recital, Estelle Laiken.
- 17. (Aft.) City Symphony Orchestra, Dirk Foch, conductor.
- (Eve.) Song recital, Mme. Minna Kaufmann.
- 20. (Aft.) Piano recital, Harold Bauer.
- (Eve.) Benefit Concert, A. Friedman, baritone; Anna Blumfeld, pianist; Isador Strasser, violinist.
- 21. (Aft.) Violin recital, Jacques Thibaud.
- (Eve.) Fucito's Artist Pupils.
- 22. (Aft.) Recital, Mme. Carreras.
- (Eve.) Recital, Enecco.
- 23. (Aft.) Ernest Schelling, with N. Y. Symphony Orchestra.
- (Aft. 5:30) Amy Grant's Opera Recital.
- (Eve.) Violin recital, Cecna.
- 24. (Eve.) Song recital, Lucille deVescovi.

METROPOLITAN OPERA HOUSE

Metropolitan Opera Company in repertoire.

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.

The noted French harpist, Marcel Grandjany, accompanied by his wife and Marie Cassell, arrived in New York last week. A tour of our principal cities will be made by M. Grandjany and Miss Cassell.

The fourth concert in the Philadelphia series given by the New York Symphony Orchestra, directed by Guest Conductor Albert Coates, is announced for Thursday evening, January 18. The soloist for this concert will be Maria Ivogann.

Sascha Jacobinoff, Philadelphia violinist, will be the soloist with the Philharmonic Society of Philadelphia for the third concert of the season on January 14. Mr. Jacobinoff will play the Brahms Concerto for Violin and Orchestra.

For 1923 the Musicians' Union of San Francisco has elected the following officers: President, W. A. Weber; vice president, A. J. Hayward; recording secretary, A. A. Greenbaum; financial secretary, C. H. King; member of Board of Directors, J. G. Dewey.

Four performances will be given by the Irish Regiment Band in San Francisco the

(Continued on page 93)

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 Roubenbuch and W. J. Duncan.

Under the auspices of Community Service the Elmira Boys' Band was presented in its first concert in Elmira, N. Y. The band of eighty boys was directed by Robert M. Dorin, and the accompanists were Mildred Young and Ida Cotton. Special solos were given by Mrs. Richard J. Moxley and J. Parker.

In the city of Geneva, O., with a population of only 3,000, an excellent presentation of Haydn's "Creation" was given recently under the auspices of the Geneva Community Association. Geneva also has a Community Orchestra and at a recent concert an original composition by the director, A. H. Foster, entitled "Community Spirit", aroused considerable interest.

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".

To raise funds for the playgrounds activities next summer, Community Service, of Owensboro, Ind., recently gave two performances of Arthur Penn's operetta, "Mam'zelle Taps". The production was staged by Charles G. Tingle, musical organizer of Community Service, and the leading parts were effectively sung by Grace Dean Cottrell, Herman Oberst, Mrs. Ray Ross, Frances Kautmann, Katherine Froelich, Susan Field, Walter Parrish, Homer Weatherholt, R. C. Calhoun, C. E. Curry, Harold Burns and L. Clements.

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 Axt, associate conductor of the orchestra. The composition has been dedicated to Managing Director S. L. Rothafel, who is conducting the orchestra for this number. Mr. Rothafel is introducing this week Nadia Reisenberg, a young pianist, who since coming to America has been studying with Alexander Lambert. She is playing the "Scherzo for Piano", by Litolfo.

Owing to the length of the feature picture at the Rivoli Theater, New York, this week, the supplemental program has been dispensed with, the program opening with two overture numbers, the overture from Massenet's "Phedre" and a classical jazz selection, played by the orchestra and directed by Mr. Riesenfeld and Frederick Stahlberg.

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.

Ernest P. Russell, a talented organist, who has been meeting with success in Los Angeles, has accepted the position of chief organist at the Liberty Theater in Seattle.

ADDITIONAL CONCERT AND OPERA NEWS ON PAGE 93

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# MUSICAL COMEDY

REVUE · COMIC OPERA · SPECTACLE · PAGEANTRY  
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 main spring, 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.

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### 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 236 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.....	49
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.

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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 Telters, the manager, has organized a 10-cent policy of tabs and pictures. Mr. Telters 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-

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## BURLESQUE

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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 Renier, 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 offices 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 Kelsey, 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)

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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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- Kit Marlowe .....Alan Birmingham
- Stage Doorkeeper .....Wallace Jackson
- Stage Hand .....Herbert Clarke
- A Boy .....Lewis Shore
- Landlord .....Harry Barfoot
- A Man .....Samuel Godfrey
- Another Man .....William J. Kline
- Maid of Honor .....Cornelia Otis Skinner
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- Secretary .....William Worthington
- A Seneschal .....Charles 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 Kreisler .....Jacob Ben-Ami
- Theodor .....Erskine Sanford
- Cyprian .....Manart Kippen
- Ludwig .....Cecil Owen
- Vincent .....Fritz Adams
- Othmar .....Hyman Meyer
- Sylvester .....Oliver T. McCormick
- Julia Mark .....Lotus Robb
- Undine .....Lotus Robb
- Mr. Mark .....Charles R. Burrows
- Mrs. Mark .....Anna Bates
- Father Ignatius .....Manart Kippen
- The Rich Man .....Cecil Owen
- Gottlieb .....Edward Le Duc

EUPHEMIA

- Johannes Kreisler .....Jacob Ben-Ami
- Theodor .....Erskine Sanford
- Prince Von Soden .....F. Eckhard Dawson
- Euphemia .....Lotus Robb
- The Lord Chamberlain .....Manart Kippen
- Sekonda .....Burr Caruth
- Hartoni .....Hyman Meyer
- Cuno .....Allyn Joslyn
- Dittmaier .....Edward Le Duc
- Assistant Stage Manager .....A. M. Bush
- Baton Puckler .....Fritz Adams
- Madame Von Benzon .....Millie Butterfield
- A Lackey .....William Liffing
- Undine's Voice .....Rosa Nier
- The Fisherman .....Berthold Busch
- His Wife .....Alta Virginia Houston
- Their Son .....Hilda Steiner

DONNA ANNA

- Johannes Kreisler .....Jacob Ben-Ami
- Theodor .....Erskine Sanford
- Cyprian .....Manart Kippen
- Ludwig .....Cecil Owen
- Vincent .....Fritz Adams
- Othmar .....Hyman Meyer
- Gottlieb .....Edward Le Duc
- Donna Anna .....Lotus Robb
- Voice of Donna Anna .....Rosa Nier
- Don Juan .....Berthold Busch
- Don Ottavio .....Josef Batistich
- Elvira .....Alta Virginia Houston
- Leporello .....Oliver 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 Bowhan  
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 Marlowe ..... Miss Lawrence
- Mrs. Marlowe ..... Mrs. Edmund Gurney
- Elizabeth Channing ..... Lillian Brennan
- Susan ..... Mary Scott Selon
- William Marlowe ..... Orlando Daly
- John Carlton ..... Tom Nesbitt
- Dr. McGovern ..... Elmer Grandin
- Bob ..... Norman Houston
- Lady Lessington ..... Barbara Allen
- Andrew Carlton ..... Mignon O'Doherty
- John Carlton ..... Shirley B. Pink
- Robert Carlton ..... Horace Cooper
- Dr. Arbuthnot ..... Frazer Coulter
- Mrs. Eustace Mainwaring ..... Diantha Pattison
- Bianche ..... Beatrice Kay
- Audrey ..... Cynthia Hyde
- John ..... Shirley B. Pink
- Robert ..... Clay Kennedy
- Briggs ..... Allen Jenkins
- Nurse Martin ..... Nora 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 Frazer 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

- Sampson ..... Barlow Borland
- Gregory ..... Albert Reed
- Balthasar ..... Howard Merling
- Abraham ..... James Hull
- Benvolio ..... Jerome Lawler
- Tybalt ..... Kenneth Hunter
- Capulet ..... Harvey Hays
- Lady Capulet ..... Lenore Chippendale
- Montague ..... Frank Howson
- Lady Montague ..... Alice John
- Escalus ..... Edwin Brandt
- Romeo ..... McKay Morris
- Paris ..... William Keighley
- Peter ..... Barry Macollum
- Nurse to Juliet ..... Charlotte Granville
- Juliet ..... Miss Barrymore
- Mercutio ..... Basil Sydney
- An Old Man ..... John C. Davis
- Friar Laurence ..... Russ Whytal
- An Apothecary ..... Barry Macollum
- Getso to Paris ..... Vivian 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 chinpiece, 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

JOHN EMERSON, President. ETHEL BARRYMORE, Vice-President. FRANK BACON, 2nd Vice-President

PAUL N. TURNER, Counsel. FRANK GILLMORE, Executive Sec-Treas. GRANT STEWART, Cor. & Rec. Sec.

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Victoria Hotel.

## 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 Troit 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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# THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

## "The Merchant of Venice"

**S**IMPLICITY 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

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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

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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. "Via Billboard". 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.

**GLIMPSING 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 snapper 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 Margorie Ramban 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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Mary Young and John Craig, by invitation of the Fellows and Faculty of the University of Princeton, presented "The School for Scandal" on the afternoon of December 13 at Princeton, N. J. Mr. Craig staged the production.

The Manual Arts Players of the State Institute, Menominee, Wis., gave their first program of the year at the Auditorium, December 16. Two one-act plays, "Adventures" by Alice Gerstenberg, and "Hunger", by Eugene O'Neill, were presented.

Sam T. Strong, director of the newly organized little theater club of South Orange, N. J., which bears the name of "The Masque", wishes to hear from dramatically inclined and talented amateurs of the better class. Address Mr. Strong at 19 Lackawanna place, South Orange, N. J.

If any of our readers have any information to impart on the subject of stage management, lighting, settings, etc., the various little theater groups about the country would like to hear from them thru the medium of letters published in this column. We will publish signatures unless advised to the contrary.

Dramatic clubs in several communities in the State of Washington are rehearsing series of one-act plays for presentation in January. In Hoquiam the Young People's Club is directed by Mrs. C. D. McClure; the Drama Tykes by Mona Shannon. In Yakima the dramatic club was formed by Community Service.

The New York Art Theater is coming to the foreground for its excellent work. The directors of this association make the announcement that in view of coming productions new members will be received. They are desirous of annexing professionals as well as amateurs of high standard. Application for membership may be made by letter to the New York Art Theater, P. O. Box 133, Times Plaza Station, Brooklyn, N. Y. An open meeting will be announced later.

The Spence Alumnae Society are rehearsing a skit, entitled "Behind the Scenes at a Dress Rehearsal", which they will present as part of their play, "The New Moon", which will be presented in the main ballroom of the Plaza Hotel, New York, on the evening of January 12. The program will include a "Futuristic Chorus", the principal vocal number to be "When I Was a Red Rhomboid and You Were a Bright Blue Square", to be given in a colorful setting created by Beatrice Beard. There will be a special wooden soldier number.

The dramatic club of Columbia College, Dubuque, Ia., will present a series of three plays in the school auditorium the night of January 11 and repeat the bill as a matinee performance the afternoon of January 13. The one-act productions chosen for this entertainment are: "The Game of Chess", by Kenneth Sawyer Goodman; "The Shepherd in the Distance", by Holland Hudson; "The Yellow Jacket", by George C. Hazelton and Benrimo. The college orchestra of 30 pieces will assist in musical settings and student artists will arrange scenic effects.

Because of the fact that 30 of the 42 members of the Harlequin Players, a Missouri University organization, live in Kansas City, rehearsals for "Blood and Sand", a play that is to be given in Columbia, Mo., by this organization, were held in Kansas City during the holidays under the direction of Marvyn Ford, director of the Kansas City Little Theater Guild. Helen Clark, a former student of the University of Missouri and now an instructor in dancing in Kansas City, coached the dance numbers of the show during the holiday rehearsals in Kansas City.

A Little Theater group, the Huntington Community Players, has been formed as a result of the Community Service Drama Institute held in Huntington, W. Va. Their first bill of plays consisting of Anateole France's "The Man Who Married a Dumb Wife", George Middleton's "Madonna" and S. K. Falbank's "The Other Voice" was recently presented in the City Auditorium and the productions were exceedingly well staged. A program of one-act plays has been outlined for the season and will be given regularly each month. More than a hundred students enrolled in the Drama Institute which lasted three weeks.

Roy Duckworth, dictator of Ottawa Lodge, No. 960, Loyal Order of Moose, Ottawa, Ill., writes us as follows: "The minstrel and musical revue, 'Ki-Ko-Koo', as staged by Billy Franz, director of the Landwer (Chicago) Producing Company, was one of the best local talent affairs ever presented in the city of Ottawa. The crowds were large and the show went over in real professional style. Our organization, Loyal Order of Moose, No. 960, thought so much of Billy Franz, the director, that we have taken him into our order as an honorary member. Billy is a wizard in directing and a regular fellow if one ever lived."

Our Missouri correspondent writes that "The Thirteenth Chair", which was presented at the Booneville Opera House, Booneville, Mo., December 29, under the direction of the Kemper

# LITTLE THEATERS

Dramatic Club of the Kemper Military School, played to a packed house and was the most finished product ever given by amateurs in Booneville. One of the elements that contributed to the success of the play was the elaborate stage settings, the scenery being of the Tudor Gothic period. The sets were artistically arranged and no small detail was overlooked. Alice Hain, as Madame La Grange, and C. J. Brinson, as Inspector Dandane, were the outstanding stars, but the entire cast was well balanced.

Drama Week in Denver will begin early in March at the close of Drama Institute sessions

The Hightstown Players, newly organized, gave their initial series of one-act plays in Hightstown, N. J., where they have taken an old church building and equipped its stage with a complete set of scenery, curtains, decorations and electrical effects.

The show was presented on November 30, under the auspices of the Red Cross. The program comprised three one-act plays, "Two Cranks and a Lady", "The Playgoers" and "The Last Man In". Our correspondent tells us the cast was evenly balanced, but special mention should be made of the fine interpretations given by Leonard Norcross, Myrtle Ferris, Lydia Day, Albert Priory, Helen Applegate,

costumes were designed by James E. Davis, of the class of '23, and were in harmony with the expressionistic settings, which reflected the styles of Reinhardt, the German producer, and Appia, the Swiss designer. The show was produced almost entirely by the under-graduate students themselves, except for some professional dancing instruction and coaching by Professor Donald and Clive Stewart of the Princeton faculty. The book is by John S. Martin, '23; Louis E. Laffin, '23, and Henry C. Miner, Jr., '23, while the music was composed by Robert M. Crawford, '23; Frank T. Corbett, '23, and William R. Stubler, Jr., '23. Harold L. Strong, '24, devised the settings and lighting effects.

North Dakota as the origin of the little Country Theater movement, and the reason and need for its success is outlined in a new book by A. G. Arvold, founder of the North Dakota Agricultural College, entitled "The Little Country Theater", according to The Minot (N. D.) News.

"To test out and to produce plays and exercises that can be easily staged in any country community, and to stimulate as a means of giving country people opportunity to satisfy their hunger for expression, I given by the author as the aim of the movement which originated in the college in 1914," reads the report, which concludes as follows:

"Plays, pageants and festivals are not only tested in this country life laboratory, but students are made to direct the entertainments themselves, the author states. Close co-operation is maintained with country communities in selecting plays and other programs of local entertainment. To help people find their true expression in the community in which they live is the message of the Little Theater.

"Incidents, examples of programs and little-stories of the movement's success are contained in the book. The appendix contains lists of plays and a detailed list of books and texts that bear on aspects of the work."

Community groups all over the country have been very active, as the following report from the Community Service of New York reveals:

A recent program presented by the Drama Department of Clarksville (Tenn.) Community Service included the following plays: "The Shepherd in the Distance", "A Fantasy in Pantomime", by Holland Hudson, and "The Valiant", a drama of faith by Holworthy Hall and Robert Middlemas.

The Knoxville Community Players, of Knoxville, Tenn., is a new dramatic organization. They are giving a series of plays this season at the Bijou Theater. Three one-act comedies successfully presented so far, under the direction of Percy J. Burrell, were Susan Glaspell's "Suppressed Desires", Eugene O'Neill's "Hunger" and Zora Gale's "Neighbors".

The formation of a Little Theater group is under way in Clearfield, Pa. Three plays demonstrating the types of production popular in a community, produced under the direction of Elizabeth H. Hanley, of Community Service, were a fairy play, "The Magic Path", in which fifty children of the public schools participated; M. E. Erwin's "The Happy Man", acted by high school students and other young men and women of Clearfield, and Grace Griswold's "His Japanese Wife" as representing the more technical type of play. The series demonstrated examples of the new stage setting where the same scenery may be designed to serve effectively for all productions.

In New Iberia, La., the Community Players are doing some interesting work this season under the direction of Theda Murray. "The Neighbors", by Zora Gale, seems to be an especial favorite.

The editor has just received the following letter from Mrs. Sarah A. Haste, member advisory board, Little Theater Auxiliary of Billings, Mont.:

"The Little Theater Auxiliary of the Billings Woman's Club gave on December 9 its first program of three one-act plays—"The Ghost Story", by Booth Tarkington; "Will o' the Wisp", by Doris Halman, and "Reform", by Marjorie Benton Cooke. Two other programs, one a three-act play and the other to be made up of one-act plays, will be presented during the club year, the proceeds going to the Billings Woman's Club House Company to aid in providing a club home which will also provide an auditorium and stage suitable for Little Theater activities. This Little Theater Auxiliary is open in membership to anyone in the community interested in the purposes of the Little Theater.

"To aid in discovering and developing dramatic talent, the coach, Mrs. F. S. Todd, a graduate of the Minneapolis School of Dramatic Art, is doing a notable community service in conducting free of charge a class in dramatic expression, open to all members of the auxiliary. To interest the people of Billings in the purposes of the Little Theater a pageant written by two Billings club women, Mrs. H. A. Frith and Mrs. A. M. Crawford, was presented before a large and appreciative audience on October 27. No admission was charged, but a silver offering was taken up which provided sufficient funds to defray all expenses of producing the pageant and left enough on hand to meet needs in beginning the work of the auxiliary. The pageant introduced such characters as the Spirit of Drama, Little Theater in the

(Continued on page 43)

## ON DYEING

ELIZABETH B. GRIMBALL, of Inter-Theater Arts, Incorporated.

**A**S color is one of the vital elements which make for value and beauty in stage costumes and draperies, Art Directors of Little Theaters would find it of great assistance in their work to understand something about methods of coloring and decorating textiles.

Dyeing is probably the most popular way of obtaining interesting color effects thru the medium of textiles, and a method which can be recommended as both economical and extremely decorative. One of the properties of color under light is its remarkable ability to give a variety of rich effects to the most ordinary materials. A piece of heavy unbleached muslin, dyed first in a red and blue mixture of cotton dyes, then redipped in a royal purple basic dye, will take on the appearance of a broadened velvet robe when made into a costume and lighted with the right color. A piece of cheap saten dipped unevenly into a bath of chrysoidine (a deep orange basic), when rough dried and subjected to the proper lighting, has the quality of panne velvet.

It is never necessary to use very expensive materials for costumes and hangings, but is necessary to give the illusion of richness when required. This effect generally depends on the brilliancy of color and the apparent weight of textiles used. Materials must first be selected from the point of view of texture. If heavy, rich effects are desired, then the heaviest unbleached muslin, denim, cotton flannel, ratine or similar materials must be chosen. They are next dyed unevenly in whatever color the general plan requires, and lighted carefully.

There are several kinds of dye-stuffs, but three of these will serve the purpose for theater dyeing. They are: The Cotton or Salt Dyes, chemically right for dyeing cotton and linen or any other vegetable goods; the Silk or Acid Dyes, chemically right for dyeing silks, wool or other animal textiles, and the Basic Dyes, which are very strong aniline dye-stuffs, with a powerful affinity for acids, and which give a peculiarly beautiful brilliancy when used. This class of dye-stuff is extremely fugitive to sunlight, and it is not advisable to use it in coloring costumes for outdoor pageants presented in the day under sunlight. If a production is to be given under artificial light, the Basic Dyes are very valuable because of the vibrant quality resulting from this method of coloring. The Basic Dyes may be used on silk, wool, straw or feathers, or leather directly; but cotton has no affinity for them unless first dipped in a mild solution of cotton dyes of the color desired as a foundation.

Flat, even dyeing is not interesting for theatrical effects. If blue curtain is wanted, the most beautiful result can be obtained by first dipping the materials in a bath of pale blue, and then redipping in one of the Basic Blues—Imperial, Methylene or Victoria. When light is played on such a curtain there is a vibrant sparkling beauty which entirely does away with the feeling of an ordinary curtain of a flat color.

All dyeing of costumes to be worn under artificial light on the stage should be done this way. For instance, a better purple results from first dipping the material in blue and topping it with red, than from a bath of purple dye already mixed. The effect is vivid and living in one case and quite dead and monotonous in the other.

There is no hard and fast rule about the amount of water and dye-stuff to be used. It depends a good deal on the effects desired. The best way is to experiment a little and use individual taste and judgment. All cotton and silk dyes should be dissolved in warm water before being poured into the dye-bath, and to the bath of silk dye must be added a small amount, say a half teaspoonful, of acetic acid. The basic dyes must be dissolved in a little acetic acid if used on cotton or silk and in oxalic acid if used on straw or feathers; hot water is then added, and the mixture is poured into the bath. Cotton goods must be boiled in cotton dyes in order to get any depth of color and to make it fast. All materials should be thoroughly rinsed before dyeing, and after dyeing before they are hung up to dry. It is best to dry dyed fabrics in the shade, and, if basic dyes are used, indoors.

There are several very interesting ways of varying the results in dyeing. The simplest of these is graduating the color, so that some portion of the material is much darker than another. This is done by holding the material so that each time it is dipped, one end gets an additional layer of dye while one portion gets possibly only one dipping. The secret of getting an evenly graduated color is the constant dipping of the material in clear water between the time it is redipped in the dye. The method known as "tied and dyed" is very decorative and effective. Material may be tied across the breadths at regular intervals or in circles after having been dipped into a color and then dyed with another color. When the fabric is untied, the result is a brilliant stripe or spot.

The commercial dyes on the market are very good and are prepared for use with explicit directions as to quantity, but if large amounts of dye-stuffs are to be used, it is more economical to buy by the pound from the manufacturers. The best reference book on dyes and their use is "Dyes and Dyeing", by Charles E. Feltow.

It is suggested that a very necessary first step toward successful dyeing for use in the theater, whether little or big, is a fundamental knowledge of colors and their combinations, also the effect of colored light on color.—(Reprinted from LITTLE THEATERS SUPPLEMENT, New York Drama League.)

conducted by Denver Community Service. It will be operated by a committee organized thru the Denver Community Service office. Drama Week is a general community movement to promote city-wide dramatic expression. Concentrating on a week of civic history the occasion focuses the attention of the citizens specifically on drama and dramatic productions and also seeks to encourage a healthy continuing interest in drama as a civic and social asset.

Churches, schools, community clubs and especially dramatic teachers and dramatic clubs have been enlisted since last fall in an effort to promote drama of all kinds during this special week. It is planned to have at least two major productions in the city auditorium given two nights in succession with separate casts. These casts will be chosen from among the amateur actors of the city and it is possible that an outside director may be engaged to coach these two productions. Emphasis will be laid upon selecting a play which will furnish the finest opportunity for real dramatization.

Hazel Walte, Mrs. Keeler, Clinton Sprout, Erma Reese, Douglas Newcomb and J. Walter Reeves. The greatest credit is due J. Walter Reeves, a man of big professional experience, who carried the heaviest part and directed the whole organization since September. G. W. Marquo Maler, dramatic critic, assisted in the preliminary rehearsals. Both Mr. Reeves and Mr. Maler are members of Peddle Institute.

The Princeton Triangle Club, of Princeton College, made history for itself with its new variety play, "The Man From Earth", when it presented that timely production to New York at a matinee and an evening performance on December 2. The matinee was held at Daly's Sixty-third Street Theater, and the evening performance was presented at the Metropolitan Opera House. These performances marked the last two of fifteen, given in the South and West during the Christmas holidays. Critics have praised the performance as revealing a serious study of settings, costumes and music. The

# AUSTRALIA

By MARTIN C. BRENNAN,  
114 Castlereagh Street, Sydney.

Sydney, Nov. 13.—Shows in Sydney at the present time are "Cairo", "The Silver Fox", "The Naughty Princess" and "Bleak House". Melbourne attractions are "Mary", "The Peep 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 Winkills, who came here with Wirth's Circus, will leave for South Africa next month, being booked by Harry G. Musgrove.

Jack Apdale, 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 DeTisne, 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. The act will play the Tivoli Circuit.

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.

Nicola and his magical company returned from New Zealand last week. Rumored that he finished rather abruptly with the Williamson management and that legal proceedings will be instituted against that firm. In the Dominion Nicola's season was unprofitable, altho the show was good.

Margaret Marcellie, who came to New Zealand from America last year, has been working behind stage at the Tivoli for some considerable time now.

Leonard Nelson, Australia's foremost single-handed variety entertainer, will open a season under the Musgrove management next month.

Adelce from South Africa states that John Isaacs is now manager of the Empire, Johannesburg, a position held for many years by Gilbert Fletcher.

American artists now in New Zealand include Melville and Stetson, Everest's Monkeys, Charlie Sherman, George Ward, Louis Bennison, Dady Jerome and Dalbeane.

Frederick Shipman canceled the Wellington season of the American singers, Paul Althouse and Arthur Middleton, due to the unfair treatment he claims was meted out to him by the civic authorities and the manager of the State their solists. The great success of this latter combination called for an additional matinee, and at the last moment permission was granted Henry Haywood the extra performance. This meant that Shipman's attractions would have to appear the same evening in a dirty hall and without an opportunity of a little rehearsal. He naturally resented putting his artists at a disadvantage and thus closed his show. The action of the civic authorities called for general condemnation.

Emery Bros. and Baker's circuses are touring the New Zealand "smalls".

Wirth Bros.' Circus is at its usual Melbourne location for the racing carnival.

Stella LaDell, trapeze artist, who joined Lloyd's Circus recently, will quit that show next week in order to return home to her folks in the West.

Hert Trenery, one of the big men among carnival workers, is doing the New Zealand show dates.

Edbit is touring the smalls of New Zealand with "Snatching a Woman in Jail".

Jack Heller, acrobatic clown, has signed up for a season with Lloyd's Circus.

Captain Greenhalgh is the first showman to introduce snakes to New Zealand. The author-

ities 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. Chief Percy L. Curtis is now enjoying a well-earned vacation.

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. Application may be made for a reconsideration in three months' time. Hugh D. Wilson, who took the picture to Africa, will go on to England.

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. Of these last the scene painters in black caps, gay smocks and white trousers were particularly effective. A number of interludes, including interpretative and character dances, a scene from "She Stoops To Conquer" and a visitation from such stars of the silent drama as Mary Pickford, Bill Hart, Charlie Chaplin and Jack Dempsey gave variety and added to the interest of the performance."

## Professional Coaches and Amateur Shows

By ALVIN E. HAUSER

**A**FTER 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 artists were versatile and had apparently put a great deal of thought to their work, did not get their act over as you had wished? After analyzing such an act I have come to the conclusion that the artist was his own critic. This has been a helpful hint to amateurs. Many so-called professional coaches are too prone to make their work look good to the people they are training, or to the committee or organization which has hired them. This is a false procedure. Let us start right from the beginning of a coach's engagement to put on an amateur performance.

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. We get back to the beginning of this article right here. If, through your endeavors you will always visualize your work thru the eyes of your audience—your ultimate critics—you will meet with better success.

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. In other words, make them realize that they have a job to do, and this job needs work. And remind them always that they are going to offer the public (their audience) something for sale and that the public must be satisfied. Once again, during your rehearsals, here is another angle of seeing your work thru your audience's eyes. Now after you have your chorus pretty well in hand and rehearsals have been under way a few weeks, you have already studied characteristics of some of your material. People are about fed up on amateur minstrels. So turn to a musical comedy with a plot. Even the

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. Feel that you are presenting a show to absolute strangers all of whom are able critics. Getting back to the plot. Many times some comedy that has been successfully produced by professionals is repeated by amateurs. This I believe to be a bad thing for a coach to do with amateurs. Conceding that your audience has no favorites in the cast, and that a great many of them have seen the comedy when it was originally produced, their subconscious mind will be looking for comparisons between the original show and the reproduction. The best thing they can say is "that it was very well performed considering that they were amateurs." And never forget that "imitation is the sincerest form of flattery" and in no way carries your stamp of originality on it. So write a plot yourself. Probably around some little happening during a rehearsal night, or around some characteristics which you have discovered among your cast. Make the plot last the entire show. Once again back to your audience. This will keep their attention on the show in a different way than just to watch for individual friends.

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. It is all right to spring surprises on an audience, but don't try it on your own cast. Looking at your show thru the eyes of the audience, watch for any place where the audience may cause an interruption. Some particularly clever line may have been heard so often during rehearsals that it becomes stale. Then your audience hears it, it strikes them, they laugh or applaud, and the amateur is so well trained to go on with the show that he or she does not know how to cover up the "stage wait". Once again you can overcome a lot of these possibilities by visualizing your show from in front of the footlights, rather than from behind them. Your show is almost ready to be produced. You have some particularly pretty young lady good to look at with a pretty song

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## BOOKING LETTERHEADS

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HURD OF SHARPSBURG, in Iowa.

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. A good trick to cover up is to have her sing from a box. This will split the audience's attention between her weak voice in the box and a good dance chorus on the stage.

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. They usually turn out to be a whole show in themselves.

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. The leader should give the flowers over the footlights. In my experience I have seen one show completely stopped because of violating this rule. An usher came down the aisle, first in the wrong part of the song, then in trying to reach over the musicians' heads to upset a music stand, and the order of the songs was mixed, and the result was that the show had to stop until the damage could be repaired. Just a small thing that may never be thought of during rehearsals. And one big point that you might always do well to keep in mind: Even the smallest electrical effects can brace up a weak number. An actual experience: A young lady was to come down from the last row of seats on the stage. It meant a number of steps for her and the introduction to her song was very short. I advised her to wear an absolutely plain white gown. Then as she came down to the footlights by concealing floodlights behind boxes supposed to contain smilax at three different elevations of seats, the audience saw this same white gown change four times into different colors. It saved an embarrassing entrance. Each one of these points could be gone into in great detail, but they may be helpful in brief.

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 any of his works. In other words, up to that time he always had a goal to reach which gave him inspiration. After he completed his last masterpiece he was so satisfied with it that he felt any further inspiration had left him. This story so impressed me, that after a show is over, and the plaudits and commendations have faded a bit, I try to go over the whole show, from overture to grand finale, and pick it apart to find the flaws and mistakes that I was directly responsible for.

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80X 8, care Billboard, Cincinnati, Ohio.

"THAT THE PROFESSION MAY KNOW"  
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**Denies That State-Congress  
 Will Book Mutual Burlesque**

Chicago, Ill., Jan. 2, 1923.  
 Editor The Billboard—An article appeared in one of the theatrical papers which I desire to contradict. It was a statement supposed to be made by the Mutual Burlesque Circuit that the State-Congress Theater of Chicago was considering putting in Mutual shows.

As I am contracting the entire business for the State-Congress I desire to state that the article must have been an error.

We are doing around \$6,500 to \$7,000 every week and have no desire to lease or sub-lease the theater, and no one has the right to make such claims as the one we contradict.

(Signed) LEO STEVENS,  
 For Yankee Amusement Company,  
 Operating the State-Congress Theater.

**Ethel Speer Does Not Take  
 Every Knock as a Boost**

Louisville, Ky., Dec. 30, 1922.  
 Editor The Billboard—I have a letter that was written a member of this company by Bert Southern, of Arthur Harrison's Show, stating that, as he terms it, I was kicked off that show.

I gave Mr. Harrison my two weeks' notice on a Monday. He accepted it. Later in the same week I learned that Mr. Harrison had plenty of girls and could easily get along without me, and I asked him if I could close the coming Saturday in Huntington, W. Va., as I was going to join my girl pal in Cincinnati and, by closing then, my jump would be shorter than the following week. Mr. Harrison agreed and said that any time I needed a place to let him know and he would do his best to make an opening for me. I believe Mr. Harrison too much of a man to say anything untrue. At the same time I wish Bert Southern would put his hammer away.

'Tis said that every knock is a boost; still knocks are not appreciated.

Does it pay to be on the square with managers?  
 (Signed) ETHEL SPEER,  
 Savoy Theater, Louisville, Ky.

**Conditions in Southwest  
 Improving, Says Reynolds**

Dallas, Tex., Jan. 2, 1923.  
 Editor The Billboard—It will no doubt be of interest to you and the profession to learn that the Frankel Brothers have opened a booking office in the Jefferson Theater Bldg., Dallas, Tex. I have been on their circuit now for five weeks and have more to play. Vaudeville seems to be on the increase in this part of the country and these two boys will, I am sure, be able to make it snappy.

I am going to put out a road show in a few weeks on the Frankel Brothers' Time. Conditions are beginning to pick up here and I want to say to some of the oldtimers that it will not be a bad idea to take a peep at Texas and Oklahoma and see how good things look for the real "topers". I believe that the careless and loosely managed shows have had their day, but he who cares and tries will make good down here. "Old Rubeys'" work against dirt in the show business has reached the general public and dirty, careless and indifferent managers are taking to the tall timbers, and I feel they will have to stay there.

(Signed) LAKE REYNOLDS.

P. S.—When in Dallas call on Ray Stinett, manager and owner of the Jefferson Theater. Ray will slip you the glad hand and make you feel at home in these diggin's.

**Hotel Lady Is a Friend of  
 Showfolks, Says Madam Reno**

Laramie, Wyo., Jan. 1, 1923.  
 Editor The Billboard—I have been a constant reader of The Billboard for eighteen years and never asked you to print anything for me so far, but I have just been thru an experience here which impressed me so strongly that I want to tell you about it and have you print it.

I arrived in Laramie December 22 and had engaged a room at the Hotel Connor, of which Mrs. S. A. Massie is proprietress and manager. Arriving at the hotel I registered and went downtown to see about a license for palmistry to be worked at the hotel. The city clerk informed me that due to the actions of a gentleman palmer who had worked here eighteen months ago the license had been raised from \$10 to about \$125 a month. Of course, that is a prohibitive license for a town of this size, so I returned to the hotel and met Mrs. Massie.

I told her I was going to check out the next morning and why. Did she say "Too bad?" No. She got busy on the telephone and called the mayor and city attorney and vouched the license so uncertain terms, going so far as to put up \$100 cash bond for my honesty in doing business, so I went to work. On Christmas day Mrs. Massie signed my dinner check for \$2. Now this hotel lady was never a trouper, but she is wonderful, and if show-folk coming to Laramie will stop at the Hotel Connor she will make them at home and treat

them right if they treat her right, as she hits right from the shoulder. It is the first-class hotel of the city.

(Signed) MADAM RENO.

**American Players Director  
 Replies to Van Antwerp**

Spokane, Wash., Dec. 30, 1922.  
 Editor The Billboard—In the Stock Dramatic Department of your issue of December 23 was an item stating that "Albert Van Antwerp, prominent with the New American Players, was given two weeks' notice by Albert McGovern, producing manager, and left the company December 16. Van Antwerp claims the break came after he defended a woman player against a cut in salary after she had rehearsed a part and then was replaced by an inexperienced player when the play opened."

Knowing the fairness of The Billboard, I am giving you the facts which led up to the article in question.

Van Antwerp was engaged by me to play second business in the New American Players Company. His notice to close was signed by me as producing director, and A. B. Bunt, the manager.

The claim that his discharge resulted from his protection of a lady's contract is without foundation. The lady was the ingenue of the company. She asked to be let out of the cast of "Spellers" and suggested that she be paid no salary. After a week of big business I recommended payment for her and it was made. Later on she refused to play a part which she called out of her line, and waived salary. It was understood by all parties that the salary given in "Spellers" would cover the last episode. A signed statement sent to Equity by the lady, assuring them that the management was within its rights, that Van Antwerp was never consulted and that the whole affair was her private business, clears the situation, I am sure.

This affair happened some ten weeks before Van Antwerp was given his release, according to his contract.

The purpose of this letter is to clear ourselves with our many friends and your readers.  
 (Signed) ALBERT MCGOVERN.

**The Actor—And Quitting  
 Acting When He Wants To**

Oklahoma City, Ok., Dec. 30, 1922.  
 Editor The Billboard—Passing a certain hotel on the North Side in Chicago, I was accosted by a man who desired "two bits" for coffee and rolls. It was not an unusual thing to be asked for a dime or any small amount by men in that section of the town, but when I stopped, and while "fishing up" some loose change, I recognized an old acquaintance who at one time had been a legitimate actor. I then took cognizance of several bystanders and, to my great surprise, saw many actors and actresses with whom I had previously worked.

The general picture was one of dejection, poverty and want. A brilliant attempt to keep up appearances. A clever actor standing over by the building, neatly dressed, but with turned collar, which denoted his trying to keep clean in appearance, but with not the wherewith to pay for a new collar or laundry bill; another one nearby with no overcoat; another one with his suit pressed under the mattress, showing the marks of the bed springs, and so on, I saw something wrong with each man there, but all were trying to keep up appearances. Here was an oldtimer, perhaps fifty years in the work, and his condition was pitiful. His eyes watery, his hand shaking and his trousers ragged at the bottom; his waistcoat greasy and his appearance was one of the most severe poverty. Yet they all either had a cigar or cigarette; one was borrowing the makings from a friend, and so on. I might paint the picture until I brought in the young kiddies who belonged to some of the older men, and the wife upstairs who was doing the family washing in the basin, and the dinner of ham sandwiches and a pot of coffee from the restaurant below. Were I the greatest word artist in the world, I could not paint the look of wistfulness upon some of their faces. How they wished to get even one day, perhaps a half or a full week's work would be almost a godsend. They did not enjoy asking for alms; they wanted work, and the theatrical business was the only thing they knew.

I then thought of other lines of work. I looked around me, saw motormen and street-car conductors riding by as they worked at their trade; the teamsters, the newsboys and the bridge watchmen—in fact, everywhere I looked someone was working and his business seemed better than that of any of the actors. So I wondered. I wondered if I was coming

to this. I asked myself the question fairly and squarely. When I got back to my hotel I took careful inventory of my assets of show business and found that in seventeen years I had accumulated several trunks of junk wardrobe, a long trail of experience, several hundred programs of the best theaters in which I had appeared, thousands of which I held in memory only; many acquaintances, and practically no friends; two weeks' room rent; laundry bag full of dirty clothes, and I saw myself as the others saw me. Then I got a railroad guide, looked up the next train out, packed my trunk, checked out (after I wired home) and beat it. For three months I have had the hardest struggle to keep off the stage. It was worse than the years trying to get up to somewhere near the top, and the struggle was simply fierce, with more good jobs offered me than I ever had in my whole life, but I have held out against them. Got myself a good choir job (paid singer in quartet), a few pupils, and tried hard not to hear the trains whistle.

How my heart goes out to the old fellows who can't quit, and to whom keeping on means only deeper poverty and more hardships. I know at the top there is room, but look at the great rank and file. Look at the fellow who is a clever actor and never gets a chance to be great. Ah, there are many of that kind. I say this with all sincerity; I have seen as clever actors in the State of Oklahoma playing the "sticks" as I have seen on Broadway; and that's saying a lot. I have in mind a comedian who never gets away from Texas, Oklahoma and Kansas—the greatest comedian I ever saw, and I have seen all who are supposed to be comedians. He doesn't know his own greatness and has provoked laughter and tears alike in this country for over thirty years. These are the sad things in staying long in the game. Think of the years our beloved Frank Bacon spent in attaining success, but his greatness was achieved years before his success came. Think of the thousands who never achieve any success and very little greatness. And so I wonder what it all means, and where it will all end; for one I hope my stage career is only a memory—I'd rather work at almost any trade than become a dependent. And so I wonder will the actor ever come into his own? Is it his reward for chasing gloom and sorrow away from others to suffer it all himself? I see no solution, have none to offer. But wouldn't it be fine if he could quit when he wanted to? I wonder if a remedy will ever be invented whereby an actor can be cured of acting?  
 (Signed) GRIFF GORDON.

**MUSICAL MUSINGS**

By the MUSE  
 (Communications to Cincinnati Office)

Louis Metz is reported to be making a bit as a cello artist at the Plaza Theater, Wheeling, W. Va.

Gay Jespersen recently left the Majestic Vaudeville Show, of which he was musical director for a few weeks, in Cincinnati and informs that he left for Cuba to fill a ten weeks' engagement.

Prof. Jean Allen and William A. Knowles have returned to the C. R. Leggett Shows after a week's layoff, it is reported, and are feeling fine physically, but not so good otherwise.

Billy Smith's Orchestra, of Fordham Road, N. Y., was engaged for the recent opening of Mrs. Louis Pond's new \$8,000 dancing studio above the Risato Theater in Poughkeepsie, N. Y.

Troupers are called upon to furnish some of the good old "Do you remember" yarns that will help put a kick in the interest of these columns. Make 'em snappy, boys, and shoot thick and fast!

Sam Dovi, well-known musician in Dubuque, Ia., is directing rehearsals of the fifty-piece girls' band being organized in that city. Of the scores of volunteer applicants not one could or wanted to play the bass drum.

J. Allen, formerly of the Bill Pike Orchestra, and Al Glaser, composer of "In Your Arms" and other well-known songs, have organized a nine-piece combination which will open shortly at a Broadway cabaret in New York.

Word last week from Watertown, N. Y., stated that Mrs. Sallie Spencer Klump, a local soprano, was considering an offer to be soloist with Harold Bachman and His Million-Dollar Band for a three months' concert engagement at West Palm Beach, Fla., starting January 6.

The State Theater in Minneapolis, Minn., has engaged Yerkes' Flotilla Band, the Royal Ma-

rimba Band, a Paul Whiteman unit and one of Benson's Chicago orchestras for appearances this year. These musical features will be augmented by Arthur Burckley and other locally popular artists.

Edward A. Woekener, who has been a member and leader of bands in all branches of the show business during the past twenty-four years, and was bandmaster on the Al G. Barnes Circus since 1912, has signed with Magellan & Bowers and will direct a band on one of their circuses this season.

Manager John B. Hamp's Ambassador Hotel Orchestra finished a three months' engagement at the Hotel Sinton, Cincinnati, January 6, and departed for Philadelphia to hold forth at the Walton Roof until the summer season calls the aggregation back to Atlantic City. The orchestra now at the Sinton is directed by Albert Katz.

The Roseland Girls' Orchestra is winning high favor with concert and dance programs at the Hotel Ashtabula, Ashtabula, O. The personnel includes Mary Poole, violin; Mae Hendly, trumpet and sax.; Laura Palmer, sax.; Senia Koyka, banjo and string bass; Agnes Johnson, piano, and Vern A. Tapio, drums, marimba and tympani.

The newly organized orchestra at the Plum Theater in Streator, Ill., is directed from the organ by Walter H. Tanner, who also arranges the musical settings for the feature pictures. This combination is proving highly successful, states Tanner, as it presents what he claims is a closer musical interpretation of the silent drama.

A violin in New York measuring eleven feet and seven inches in height is thought to be the largest fiddle in the world. It is four feet and seven inches wide, thirteen inches deep, weighs 150 pounds, has strings the thickness of a man's finger and seven feet ten inches long. The bridge is one foot high and the bow is thirty-nine inches long.

Henry Azine, who has been identified with theatricals in Duluth, Minn., for a number of years, resigned as manager of the Lyric Theater, that city, January 1 to become manager of the tour of the band organization headed by "Little Sousa". Azine was slated to be in New York last week to arrange bookings for principal cities. "Little Sousa" filled an engagement as band conductor and saxophonist at the Lyric Theater in Duluth early in December and returned to that city Christmas week to conduct the New Garrick Theater Symphony Orchestra.

The orchestra of the New Virginia Theater at Fairmont, W. Va., which opened Christmas Day to capacity business, is receiving much favorable comment from the local press and public. Glen Arnett is violin-director. His roster includes Edna Linn, piano; John Abercrombie, clarinet; Roy Cunningham, trumpet; Stanley Hicks, trombone; Frank McNeese, bass; William Toon, drums.

D. Walter Spaulding has made a few changes in the lineup of his Royal Harmonists, now playing at the Alhambra Dancing Academy, Syracuse, N. Y. He leads on violin, cello and trumpet; Ralph Neville plays piano and piano-accordion; Harry E. Jones, sax.; Fred Shaffer, trumpet, sax. and clarinet; Don Combs, trombone; Fred Klein, banjo and singer; H. E. Miller, brass and string bass; Merwin Rank, drums.

The Risato Theater at Rock Springs, Wyo., playing Pantazes vaudeville, pictures and road shows, has the following named troupers in its orchestra: C. J. Selby, piano; Cy Sorenson, leader and violin; J. Barker, violin; Estore Atlas, cornet; Walter Oja, clarinet; Ben Smith, flute and piccolo; Frank Whitney, bass; Geo. (Spike) Nelson, trombone; Cecil Thurston, cello; Nella Thacher, bassoon, and Carl (Kelly) Sappel, drums, marimba and xylophone.

Oxley's Society Entertainers, under the management of Paul Specht, were scheduled to open an indefinite engagement at the Mont Royal Hotel, Montreal, Can., January 8. The organization comprises Harold Oxley, violinist-director; Dodge Kyle, banjo; Al Forrest, piano; Calvin Stump, string bass and sousaphone; Van Camp, trumpet; Arthur Wright, trombone; Kirk Lynch, drums; Lyman Cobb, saxophone, trumpet, clarinet and arranger; Ted Hathaway, saxophone and clarinet.

Ed Chenette reports that he is progressing splendidly with rehearsals of his eighteen-people band set in Chicago and that a tour of the Orpheum Circuit will be started the latter part of this month. Chenette was a leading bandleader of the show world for many seasons and headed a Canadian band in Europe during the World War. He recently resigned as director of the municipal band and orchestra

(Continued on page 45)

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# A LONDON LETTER

Treating of the "Legitimate"  
By "COCKAIGNE"

## In the Running

London, Dec. 22.—From the list of productions current in London during Christmas week it will be seen that a varied assortment of wares is to be had for the asking—and the payment.

Pantomime is poorly represented this year, only two West End theaters offering this time-honored Christmas attraction; but of children's plays, many of which have pleasant ingredients for grownups intermingled, there are many. Opera is unusually well represented.

With two sound comedies by Sutro, besides "The Happy Ending", "Loyalties", "Secrets", "The Dover Road", "Sweet Lavender" and "Bluebeard's Eighth Wife", patrons of "straight" drama are well provided for and there is stronger meat in "The Cat and the Canary", "Bulldog Drummond" and "East of Suez" for the more robust sensation seekers.

Laughter-fodder is not lacking from Hampstead in the north to the Playhouse by the river, and from Hammersmith westward to the Gaiety eastward. In short we are in for a rollicking, enjoyable go-where-you-please-and-be-well-satisfied holiday so far as things theatrical are concerned. And, if there is a fly in the ointment (there usually is!), it is this, that three theaters are given over to the "movies". But as several are doing two shifts of plays we'll forgive the silver screen its obliquity for once in a way, and with its black and white shadowplay a happy and prosperous Christmas and New Year along with the rest of them.

## The Corner Turned?

If one can argue from present to future it would appear that we are indeed on the road to prosperity. I do not suppose anyone in theaterdom recalls such a busy holiday time, and the usual pre-Christmas slump has been conspicuous by its absence, all theaters being well booked thruout the past week. I hear that on all sides advance bookings are making the box-office folk rub their hands.

It is early to prognosticate; one can only ask hopefully: "Have we turned the corner at last?"

## Moralities

Besides Father Andrews' morality play, at the Old Vic, other religious pieces will remind us this holiday time that the early theater owes its development in large measure to the attempts of medieval clerics to bring home their teaching by means of the dramatic form.

"Eager Heart" was played at the Westminster Church House on Wednesday, the cast being anonymous, Leslie Frith producing. Later on the Glastonbury Players will give us Rutland Boughton's music-drama version of "Bethlehem", a Nativity play.

Leno Ashwell's once-a-week players will perform Cicely Hamilton's "The Child in Flanders" at Westminster Hall and at Richmond Hippodrome.

## Phyllis Neilson-Terry's Return

Her tour of J. B. Fagan's "The Wheel" having ended according to plan, Miss Terry has secured a London theater in which shortly to put on E. Temple Thurston's new play, "A Roof and Four Walls". Her husband, that excellent friend of everybody theatrical—among others—and safe director, is to produce. I hear that Nicholas Hannen and O. B. Clarence (the latter well known on your side) are included in the cast.

Phyllis Neilson-Terry, by the way, trained at the Royal Academy of Music as a singer and made her debut at Queen's Hall before the war. So the part of a professional singer in this new piece will hold no terrors for her.

## "Via Crucis" for Town

A correspondent writes enthusiastically to me concerning Martin Harvey's production of von Hofmannsthal's version of "Everyman", the morality play under the above title. As I could not see the performance in Stratford-on-Avon last Saturday, it is good to hear that Sir John hopes to bring "Via Crucis" to the West End in due course.

## Lionel Bute Feted

There was great enthusiasm and honest good fellowship around the board at the Trocadero Restaurant last Tuesday when members of "The Sign on the Door" and "Bulldog Drummond" companies dined and amused Lionel Bute in celebration of a year's work of the Lionel Bute, Ltd., touring companies. F. B. O'Neill gave the toast of the evening to this popular manager and the latter responded with a fine tribute to his artists hosts. He stated that he should stand by the Standard Touring Contract until an even better one was obtained, for he himself knew the conditions under which touring actors worked from personal experience. Five more companies under this management were, he announced, to go out in the spring.

## Contract Deadlock

It is worth remark that Bute will continue to use the A. A. contract, as indeed I hear most managers with a sense of decency and fair play propose to do despite the breakdown of negotiations between the A. T. M. and the union.

The "one week out in ten" clause is now practically the only bone of contention, and the managers' resistance to this equitable proviso is incredibly harsh. When the present rush of productions is over the A. A. is going to tackle the contract problem in fight style. So the new year may well provide alarms and excursions.

## Brevities

"Ambrose Applejohn's Adventure" comes to an end on January 27 and Charles Hawtrey goes holiday-making on the Riviera until rehearsals of Maugham's "Jack Straw", due for March 27, recall him to his public.

Leslie Faber has replaced Godfrey Tearle in the part of Farr, the barrister-lover of "The Laughing Lady", at the Globe.

Alfred Lester appears in the Christmas bill at the Coliseum as "The Night Porter" in the sketch of that name.

Robert Courtneidge has secured the rights of "Merton of the Movies". He produces Noel Coward's comedy, "The Young Idea", at the Savoy on February 6.

Tom Walls and Madge Saunders return to the east of "Tons of Money" on Boxing Day, thus making up the bill to its first-night form. The piece maintains its phenomenal hold on the public.

A new play by Edward Percy, author of "The Success" "If Four Walls Told", will be the first of the Repertory Players' Sunday night pro-

DRURY LANE—"Decameron Nights".  
DUKE OF YORK'S—"The Blue Bird", Violet Melnotte's revival of Maeterlinck's play.  
EMPIRE—"Ariquin", comedy fantasy by M. Magre, with Godfrey Tearle in name part.  
PLAYHOUSE—"The Private Secretary", Chas. Hawtrey's revival.  
PRINCE OF WALES—The Co-Optimists.  
QUEEN'S—"Bluebeard's Eighth Wife", adapted from A. Savor's French play.  
REGENT—Matinees: "The Christmas Party", by Barry V. Jackson, director of the Birmingham Repertory. Evenings: "The Immortal Hour", Rutland Boughton's Opera.  
ROYAL OPERA HOUSE, COVENT GARDEN—Matinees: British National Opera Company, revival of Hammerstein's "Hansel and Gretel". Evenings: Repertory of opera.  
ROYALTY—"Charley's Aunt".  
SAVOY—"Ambrose Applejohn's Adventure", by W. Hackett, with Chas. Hawtrey starring. SHAFTESBURY—"The Cat and the Canary".  
STEINWAY HALL—Matinees: Jean Stirling Mackintosh's Children's Theater in "The Queen of Hearts".  
ST. JAMES—Evenings: Robert Lorraine in Ian Hay's "The Happy Ending". Matinees: "Peter Pan", with Edna Best as Peter.  
ST. MARTINS—"Shall We Join the Ladies?" and "Loyalties".  
STRAND—J. B. Fagan's adaptation, "Treasure Island", with Arthur Bourchier leading.  
VAUDEVILLE—The revue, "Snap".  
VICTORIA PALACE—"The Windmill Man", revived by Bert Coote (matinees).  
OLD VIC—"Father Andrews' Morality", "The Hope of the World", and Robert Atkins' adaptation of Dickens' "The Cricket on the Hearth".  
WIMBLEDON—"The Babes in the Wood".  
EVERYMAN—Matinees: "Br'er Rabbit". Evenings: "Twelfth Night", revival by Norman Macdermott.

## THE SPOKEN WORD

(Continued from page 39)

one and it is somewhat needed to give a bit of dialectal color to the Jewish household. Mr. Belasco's company as a whole gives modern reading to Shakespeare successfully. They show that it can be done. No one can see this "Merchant of Venice" and call Shakespeare "dull".

## "Seventeen"

"Seventeen", by the Hudson Theater Players, gave Antony Stanford the part of Willie Baxter and Ann MacDonald the part of his mother. Both were excellent. This popular juvenile actor at Union Hill was entirely at home as the amusing Willie and the hit of pathos under this youth's disappointments was equally effective. Mr. Stanford is very popular at Union Hill and when the curtain came down on the last act the audience was drying its eyes as Willie laid his head on mother's shoulder.

The part of Mrs. Baxter brought into prominence the annual charm of Ann MacDonald, leading woman. She has a musical voice of cultured modulation and real sensitiveness in expression. Miss MacDonald works quietly as an actress. A tendency for loud speaking by other members of the company sometimes drowns her out. The actors in the company seldom take their key from Miss MacDonald. As a matter of fact her voice fills the Hudson Theater with perfect ease. By keeping her natural pitch and musical quality her voice is free to show every subtlety of her mind. All this was so pleasing in the part of Mrs. Baxter that it made the mother one of the delightful parts of the play. Jane was very successfully played by a charming little girl, Violet Dunn, who in reality is all of seventeen. Peggie Paige was effective as Lola Pratt, although one suspects that her talents are somewhat wasted on such a part. Bill Hawkins was especially engaged for the part of Johnnie.

## FAMOUS "VERRY'S" TO GO



Verry's, the famous restaurant, in Regent street, W. London, England, which was opened in the early part of the last century, and a picture of which is shown herewith, is to be demolished.

ductions in their next-year season. Three plays of this season's production have been sold to London managements.

The film relating the story of the late Sir Ernest Shackleton's last Antarctic Expedition is being shown at the New Scala. Commander Wild accompanies the film with a "travelogue" of the voyage of the Quest.

Frank Vernon, the well-known producer and man of the theater, is contributing a series of illuminating articles to The Stage under the title "Modern British Stage Productions". His insistence on the note of "More power to the director" is well timed.

## THE LONDON THEATERS

### Christmas Attractions

ADELPHI—"The Island King", by Peter Gawthorne and Harold Garstin, with W. H. Berry starring.

ALDWYCH—"Tons of Money", by Will Evans and Valentine. Yvonne Arnaud and Ralph Lynn starring.

ALEXANDRA PALACE—"Cinderella".  
AMBASSADORE—"Sweet Lavender". Second play of Lion-Green revivals of Pinero plays.

APOLLO—Matinees: "Thru the Crack" children's fantasy by Algernon Blackwood and Violet Pearn. Evenings: Hawleys of the High Street". Comedy by W. W. Ellis.

COMEDY—"Secrets", by Rudolf Besier and Slay Edgington, with Fay Compton and Leon Quartermaine in principal roles.

COURT—Bromley Challenor's return with "When Knights Were Bold" in the evenings. Matinees—"Alice in Wonderland". Evelyn Joyce as Alice.

CRITERION—"The Dippers", by Ben Travers. Cyril Maude as lead.

DALY'S—"The Lady of the Rose", "Daly's greatest success".

GAIETY—"The Last Waltz", by Oscar Straus, with Jose Collips leading.

GARRICK—"Biffy", Robert Hale's production.

GLOBE—Sutro's "The Laughing Lady".  
HAYMARKET—"The Dover Road", by A. A. Milne.

HIPPODROME—"Cinderella", with Stanley Lupino and Clarice Mayne starring.

HIS MAJESTY—"East of Suez", by Somerset Maugham.

HOLBORN EMPIRE—Matinees: "Where the Rainbow Ends", with Roger Quilter's music.

KINGS, Hammersmith—"Aladdin".

LITTLE—"The 9 O'Clock Revue".

LYCEUM—"Robinson Crusoe", Melville Bros. production.

LYRIC—"Lilac Time", with Clara Butterworth, Percy Hemling, Courtice Pounds, Edmund Gwenn.

LYRIC, Hammersmith—"The Beggar's Opera".

NEW OXFORD—Jack Buchanan's musical production of "Battling Butler".

NEW—"The Great Wall", Matheson Lang starring in Alfred Sutro's piece.

PALLADIUM—Harry Day's revue, "Spaniards".

WINTER GARDEN—"The Cabaret Girl", with George Grossmith, Dorothy Dickson, Norman Griffin leading.

WYNDHAM'S—Revival by Gerald du Maurier of "Bulldog Drummond".

The Palace Theater, New Scala and London Pavilion are temporarily given over to cinema performances.

Rohbers who battered off the combination of the safe in the office of the Peerless Theater, 111-115 North Chestnut street, Kewanee, Ill., recently, secured about \$1,500 in cash and war savings stamps.

## MUSICAL MUSINGS

(Continued from page 44)

of Eveleth, Minn., where he operates a music publishing firm. A few years ago Ed Chenette conducted this column of The Billboard.

After a triumphant concert tour of the leading cities of Texas and a short stay in Arkansas, the boys of the Alabama Industrial School band returned to Birmingham Christmas week loaded with honors, including a large silken Texas flag presented by Mayor O. R. Black, of San Antonio. The boys left Birmingham November 17, under the direction of Capt. Eugene C. Jordan, and played Keith vaudeville houses at Dallas, Houston, San Antonio, Fort Worth and Little Rock. On the return they appeared one night on the program of Keith's Lyric in Birmingham on the invitation of Manager W. M. Crosby.

A veteran member of the road recalls a friendly set-to on the Haag Show the year the organization made a short trip thru Texas. Dick Masters just got the band and at the opening point, remembered as Greenwood, Tex., got all het up when Jack Setterich "blowed his pedal". In answer to many words from Masters, Setterich said: "Hold your shirt on, old socks. When the hand plays you will have drums." And Setterich finished the season playing drums and traps by hand. Our informant says that bunch was a good one. In addition to Masters and Setterich there were Pat Grunner, "Sput" Reiderick, Art Brown, "Old Man" Sparks, "Old Yag" Walker and Roy Chambers, who played first chair on old Sunny Brook with Setterich. It was in the day of \$10 a week and cakes, that is if the musician was A-1. If not he started at \$5 per. What became of Jack Setterich? Let's hear from some of the tooters of the "hey rube" period.

## MONTREAL PLAYERS' PROGRAM

Montreal, Can., Jan. 6.—Six productions will be given by the Community Players of Montreal at His Majesty's Theater as follows:

January 16 and 17, "The Admirable Crichton", by J. M. Barrie; January 19 and 20, "Beauty and the Jacobin", by Booth Tarkington; "The Weather Breeder", by Merrill Denison, of Toronto, and "The Man Who Married a Dumb Wife", by Anatole France.

The bill for February 27 and 28 will be announced later, March 2 and 3, "Our Mr. Hippelwhite", by Gladys Ungar.

April 10 and 11, "Rosmersholm", by Henrik Ibsen; April 13 and 14, "Androcles and the Lion", by Bernard Shaw.

Negotiations are pending for performing rights for "Lilium" for the February production.

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## FROM LONDON TOWN

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### Old-Time "Stars" To Reappear

London, Dec. 15.—On Boxing Day, as part of its program by which Variety will follow Revue, the Palladium will bring back to the footlights some of the old-time music hall artists. It will be on the lines of the minstrel show, with twenty to forty minutes to make its hit, and if there are too many of the oldtimers for one show they will be divided among the three performances a day. Joe Tabrar, at the piano, will play the melody of past favorite melodies. He composed "Daddy Wouldn't Buy Me a Bow Wow", Charles Godfrey's "Here Upon Guard Am I" and scores of many successes of a former day. Some of the artists who will appear are: Charles Bignall, who sang "What Ho! She Bumps"; Jake Friedman, the yodeler; Charles Lee, dancer, Tom Costello, still in good form (he sang "The Ship I Love" and "At Trinity Church I Met My Boom"); Johnny Dwyer, one of the oldest veteran comedians; Clark and Glenn, with the "Haunted House" sketch; Fred Percy, the Negro comedian. Some of the women artists are Louie Freear, Sable Fern, Florrie Robins, Lily Burnand and Margaret Cornelle, who had a song at the Tivoli about the L. C. C. which was the rage of London in its time.

### London 1925 Exhibition Project

The organization of trade exhibitions in London of a world-wide character on the lines of the Leipzig Fair, it is stated, is the underlying idea of the promoters of the World's Exhibition and Development Corporation, Ltd., a new company which has just been registered. The immediate object is to promote an exhibition of British industries in 1925 to which traders from all over the world will come, and to develop this, if possible, into an annual event. It is proposed to raise a guarantee fund of \$2,500,000, which has already been promised by a number of influential firms. An option has already been secured, from the Crystal Palace authorities for the use of their premises. The chairman is Lord Amphill. It is not intended, the promoters state, that the exhibition shall compete in any way with the British Empire Exhibition of 1924.

### German Toys—Big Increase in Value of Imports

As compared with September, the imports from Germany into the United Kingdom during October show an increase of no less than \$87,485; compared with October, 1921, the increase is \$381,250. The dumping of toys continues, and the value of all descriptions sent over has increased by \$257,975. Over 120,000 complete clocks were received, and the increase in value of goods under this category is nearly \$90,000.

### Annual Meeting of London and Home Counties' Section of the Showmen's Guild

The annual meeting of the London and Home Counties' Section of the Showmen's Guild was held at the Royal Agricultural Hall, London. The meeting was opened by Vice-Chairman William Wilson, who had the pleasure of welcoming the president (Councillor P. Collins, M. P. for Walsall) to the meeting. The president, who was escorted and introduced by the chairman (Fred Gray), received a tremendous ovation. The financial statement shows that the subscribing members last year were 356. This year 343 had paid, 43 had been expelled owing to being in arrears, and 75 were still in arrears for this year. They were sending to the Central Council this year over \$2,000, which sum included organ licenses. The expenses of the section this year had been very heavy, no less than \$1,140, which left them with a balance of \$1,730. This amount is \$200 less than last year, but it had been expended in good work for the lasting benefit of this section in particular, the Guild in general. They started their Benevolent Fund this year with a balance in hand of \$2,200 and had received in subscriptions \$650. He reported that grants totaling \$280 had been made, leaving a balance of \$2,600, of which \$2,500 was on deposit. It was further stated that they had collected a further sum of \$294 for organ licenses under the Musical Copyright Agreement. It was proposed and carried that a contribution of not less than \$1.25 be paid by each full member to the Benevolent Fund for next year.

### Skegness' Pleasureland

An amusement scheme on a big scale which is forecasted would prove a stepping stone to Skegness being acclaimed "The King of East Coast Holiday Resorts" received the final approval of the Skegness Council at its last monthly meeting. For some few weeks past the council has been in negotiation with the Thompson Patent Gravity Switchback Railway Co., Ltd. (the proprietors of the Figure 8), with regard to the portion of seashore extending from the latter structure to the first arbor on the North Parade. The company made an offer for a considerable stretch of the seashore fronting the North Parade and a settlement had ultimately been arrived at. The area concerned had a frontage of about 400 feet, with a depth of 250 feet running towards

the sea. The frontage would end approximately from the Figure 8 to the first arbor on the parade. The lessees proposed to put up a very fine frontage, and the whole of the scheme would be regulated in a thoroughly up-to-date and proper manner. It would include no games of a doubtful character, throwing for money or gaming of any description. Briefly the terms were \$1,500 rental per annum cash down, and the council would also receive 40 per cent on all rentals up to \$7,000, and 50 per cent over that sum. The attractions would embody a miniature railway running along the sands near the pier to the Figure 8. There would be a Flight Tower costing \$20,000 and various up-to-date amusements on a big scale. The promoters of the scheme were very eager to get on with it, and they had promised to employ as large a percentage of local labor as possible. They were taking certain land which had never been let before, and were running back practically to the line of the Figure 8. It was the wish of the council and the town generally to remove the shows from that part of the shore, but this scheme would not interfere with the sites south of the arbor stated, which could be let exactly as before if the council wished. The only stipulation was that the council could not let or sublet southward of the scheme land for any other amusement of a like nature at a rental exceeding \$2,500. The fact that the railway running along the sands would interfere with the passage of the public between the parade

and the sea was cited, and Messrs. Thompson had agreed to erect suitable crossings at the certain points specified. The maximum speed of the trains on the railway would not exceed two miles per hour.

A. Harland Pickard, a director of the Thompson Patent Gravity Switchback Railway Company, Ltd., told a newspaper man that the company was established in 1887, and its interests in Skegness extend as far back as the construction of the old Switchback Railway which used to occupy the site of the Chalet Theater. Subsequently, in 1908, it erected the Figure 8—admittedly one of the greatest amusements "drawn" this town has possessed. In connection with the latest scheme it is only possible to give a bare summary, but one of the points which will especially appeal to Skegnessians at the present juncture is the fact that from 150 to 200 men will be employed on it from just after Christmas to somewhere about Easter, and of these fully 100 will be recruited locally. This in itself represents a very timely "lift" to Skegness. It is safe to say that the minimum expenditure on the scheme between now and the commencement of next season will be in the neighborhood of \$50,000. In addition to the miniature railway it is proposed to erect a large shelter with shops, etc., access to all of which will be free. A Flying Machine on similar lines to that designed by Sir Hiram Maxim for the World's Fair is also proposed, together with a Hall of Mirth, a Cycle Race (the first to be erected in this country), along with several smaller novelties in the amusement line.

### Alleged "Degrading" Shows at Barnstaple Fair

Some members of Barnstaple Town Council seem to be somewhat hypersensitive on the

subject of the shows which visited Barnstaple Fair. While a "fat lady" or a "four-legged man" or a "living skeleton" may not be very elevating exhibitions, they do at least present peculiarities of the human form which have a certain scientific interest. Moreover, the unfortunate people who are the subjects of such "freak" exhibitions have to earn their living somehow, and it is only by exhibiting themselves to the curious that they are able to do so. It might be well to provide a lethal chamber into which all the freaks should be compelled to enter in infancy, but unless critics are prepared to propose such a short and easy way of disposing of the freaks what would they do with them? It would not be right to maintain them at the public expense when there is a means of earning a living open to them. It is quite possible to be too particular in such matters, and there are exhibitions far more degrading even than a "fat lady" which the worthy members of the Barnstaple Council would do well to devote their attention to. Of course, if there is any overt indecency about the shows it ought to be put down with a firm hand. But refinement should not be permitted to degenerate into intolerance of what may be somewhat vulgar, but is not in itself evil.

### Review of the Year's Work of the Crystal Palace

The eighth annual meeting of the Crystal Palace trustees was held at the City of London Guild Hall, when Sir David Burnett was again elected chairman and Sir Edward Smith vice-chairman of that body. Reviewing the work of the past year the chairman said satisfactory progress had been made, although the magnitude of the undertaking was not generally appreciated, and items of expenditure which in many instances were almost negligible assumed alarming proportions in the case of the Crystal Palace. For instance, the average cost of light, heat and water during the past seven years had been \$55,045 per annum, while for the previous seven years the figure was only \$24,000. In addition to ordinary expenditure they had been faced with the necessity of making large outlays on structural work to repair the ravages of time and neglect. Among such works was the strengthening of the center bonnet and repairs to the North Tower Tank. The former interesting piece of engineering proved to be a gigantic task, which involved the placing in position of eighty-four tons of steel work 180 feet from the ground, the cost of which exceeded some \$40,000. The repairs to the North Tower Tank, which are not yet completed, had also been very costly, as this work necessitated hoisting to a height of 200 feet no less than 500 tons of concrete. During the year much had been done to encourage sport, and to provide additional features for the entertainment and amusement of visitors. With regard to attendances, the chairman stated that during the two years and a half the Palace had been reopened to the public (since the war) 3,154,921 people had passed through the turnstiles and nearly \$200,000 has been paid to the Government in respect of entertainments tax.

### "Stars" 4 Cents a Performance

The financial side of the "Passion Play" at Oberammergau is now revealed. Sixty-nine performances were given between the beginning of May and the end of September, and during that period 315,000 people saw the play. Early in the year the villagers wondered whether they were wise in presenting the "Passionspiel" so soon after the war. They ran the risk, with the result that 50,000 more visitors arrived than in 1910. Owing to the decline in the mark, however, the play was a financial failure as far as the players were concerned. Anna Itauer, who played Martha, has just received 20,000 marks or just over \$2.50.

would-be agent may think that he is wise, but we think otherwise.—NEISE.

W. J. Lester, a former circus agent, is now in advance of Ray Daley's "Chocolate Town" colored show, and reports business to be far beyond expectations for the holiday season.

Sam Banks, ye well-known specialist in circus publicity, is in the big City free-lancing in publicity, and appears more prosperous than ever.

Eddie Mack, publicity exploiter, of New York City, has been doing novel street stunts for the stock company at the Orpheum, Reading, Pa.

Frederick De Coursey, of Philly, has been on a mysterious expedition into the wilds of Pennsylvania and may and may not be in advance of the Sam E. Spencer Show for next season.

W. S. Cherry, ye grand old man of carnival fame and fortune, was a recent visitor to William Juddkins Hewitt and ye scribe, cheerful Cherry informs us that he is now in advance of the T. A. Wolfe Shows.

Joe Short, the funny little clown who has pulled off some clever stunts in advance of various indoor and outdoor shows, made a decided hit with his clown and wooden soldier act at the entertainment given by the Adver-

(Continued on page 68)

### LONDON SEES "TREASURE ISLAND" STAGED



Arthur Boucher has produced Robert Louis Stevenson's famous romance, and this scene from the production shows Billy Bones tracked to the "Admiral Beow" Inn by the survivors of Captain Flint's pirate crew, and there handed the "Black Spot" by Blind Pew. Jim Hawkins is seen in the center. —Photo by Central News.

## PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW-YORK OFFICES)

### WISE AND OTHERWISE

Some time ago a columnist of a metropolitan daily was engaged to press-agent the opening of a burlesque theater. He, either thru ignorance or arrogance, sent two seats to the dramatic editor, thereby ignoring the credited editor of burlesque, who is well known to everyone in burlesque.

There have been several changes in press agents in that theater since its opening, and one of them, a clever little girl, has been getting considerable space in the dailies and theatrical journals, including The Billboard. We were hoping that she would continue with her weekly contributions of information that we could convert into interesting and instructive news relative to burlesque at that particular theater. But it is apparent that a would-be-wise journalist is trying to cut in on her position for during the past week our editor-in-chief received a communication,

"Editor Billboard, Cincinnati, O.

"Dear Sir: If you will give space to the above article I will greatly appreciate it. I am trying to do business with the management of the \_\_\_\_\_ Theater and they requested me to send a notice to you for pub-

lication, as they are from Missouri, so to speak. This and the \_\_\_\_\_ will make a decently remunerative position for me.

"Very truly yours, \_\_\_\_\_"

COMMENT

The article referred to was practically a review of a performance at the theater, and a great part of it was a tirade against one of the feminine principals, who was advised to get away from the "stag and smoker" idea of a song in entertaining a Broadway audience.

It is very evident that it was intended to discredit the girl and possibly lay the foundation to let her out without notice. Be that as it may, it is not the policy of The Billboard to accept and publish contributions from unknown writers with ulterior motives. A communication of this kind to the editor-in-chief over the head of the credited editor of the department is always open to suspicion and investigation.

This was either the work of a "body" pulling a "bone" or a conspiracy to make The Billboard the goat in discrediting a woman whom the editor of burlesque has found personally attractive for her very evident intellect and refinement, in the ingenuitous role that she handles in an admirable manner. This

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. Excuse has been made in the past for Mr. Hopkins that he is a "symbolist" and an "impressionist". Truth is, he is an economist. No costly scenic outlay for Mr. Hopkins. He makes shift to do with "a rag, a bone and a hank of hair" as well as ever Kipling's vampire did and gets thrice as much publicity out of it.

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 that 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 .....Riechie 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, Avoone 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. Mrs. Valentine was making good speed in shedding her melancholic spouse and go-going his perspective successor into the proper state of imbecility to ask her to marry him when her plans were ruined by the cabaret singer whose affection for her contemplated victim forced her into the role of life saver. Mr. Tarkington has made his society queen sufficiently selfish and silly to be human, but he has stopped just short of pinning seraph's wings on the alabaster shoulders of the singer in the Restaurant Pompadour Cabaret. It is as great a strain to imagine such a creature as it is to picture Miss Burke as a headliner in a fashionable "Two Up" dance place. She is too much the Watteau shepherdess to impersonate successfully the ideal entertainer of early morning jazz honnds. The author, however, has taken care of all that by insisting that Rose Briar was not a born cabaret singer but a made one. She was really the daughter of once wealthy parents who took up cabaret work to earn her living. It's reasonable! There is no telling what our best families will turn to when the estates are impaired.

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. No wonder Mrs. Valentine got the idea she

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. At the finish Mrs. V. begged for mercy; Mr. V., who loved Mrs. V. (and was a real man before she dragged him away from the tile business and turned him into a silver flask addict), turned over a new leaf and promised to beat Mrs. V. into the right state of subjection; and Mr. Paradee, with whom Rose Briar was in love all the time, awoke to the realization that Rose was "a gran' lil' woman" after all and everything ended satisfactorily.

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. Georges Renavent speaks good French, Riechie Ling is human as the lawyer and Allan Dinehart is back again in the same old rut which he left too briefly in "The Exciters". Florence O'Denishawn of the bare-legged dancing O'Denishawns does a bare-legged dance for cabaret atmosphere and Miss Burke sings two songs in a gentle lavender and old lace voice to prove the legitimacy of her job as an entertainer.

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. If Mrs. Hoyt did it well there would at least be an artistic argument to be advanced in her favor. But she has literally nothing to bring to the theater except a name which may draw patronage to the box-office. The employment of society amateurs ruined the acting profession economically in England. It will do the same thing in the United States if it is not made impossible by the actors' union.

Those who like Miss Burke's acting will like the play.

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 Tolento .....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. It is a viewpoint as frank as it is filthy, but it has made money for Mister Al Woods. Like old Homer, tho, he nods now and then. "The Masked Woman" is Mister Woods sound asleep and snoring. This cheap and stupid trash has not even the drawing power of stage dirt. It is the story of a Levantine lecher who attempts to seduce the wife of his physician, and, when he fails, tries to get revenge by leaving her all his millions, believing that the legacy will carry the invincible imputation that she has been his mistress, that her husband will disown her, and that from the grave his dead hand will destroy her. Of course, like all stage villains, "he failed to accomplish his purpose."

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. If it were not for his absurd affectation of speech, John Halliday would be a fairly good actor, but he rages well as the indignant husband. There is "a wild party" scene in the second act which bears a strong resemblance to "A Parisian Romance", in which Richard Mansfield, as Baron Chevrial, drank the toast to "lovely matter", and in so doing furnished vaudeville with a lot of bad imitators for a decade. Florence Flynn does a drunken bit well, and is also sincere in another scene. Jane Houston is vigorous as the New York trollop transplanted in Paris. Miss Mackellar has been in very hard luck in the matter of plays, but "The Masked Woman" is quite the worst yet.

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 Glic .....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. And that typification does not include stage exhibitions of matrimonial infelicity. Of the seven plays I saw Christmas week four of them have to do with adultery, past, present or future; conubial cheating; lying wives; unfaithful husbands and general filth. THEY ARE ALL WORTHLESS ENTERTAINMENT. "The Dragon" was such a contrast I reveled in it. It is a fairy

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 what 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. Heaven help us! It's just a pleasant tale fit for this time of year, kindly and warmly told for the fun that's in it.

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. Gladys Hurlbut used a sweet brogue and so did Maire Roden, while John Daly Murphy, as the one-eyed wise man, was becomingly sage and comically chary of his good eye which the queen was minded to have out to equalize his vision. F. S. Pelly, as the tailor masquerading in the garments of the son of Sorcha's king, never forgot that he was playing the tenth part of a man. The dragon who had his heart removed by the hero and a squirrel's inserted in its place (which turned him from a man eater and a girl devourer into a vegetarian) roared manfully, thanks to John Waller.

"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. But it was in the Yuletide atmosphere and its presentation by Mr. Digges is a credit to him. Everyone in the cast appeared to enjoy the playing (for that was what it was), and the spectator who saw it and failed to enjoy it must have been indeed possessed of the spirit of Scrooge-unreformed.

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 big, plain fact is that Tuberculosis is a social disease and that, strictly speaking, it should not exist at all. It means simply the presence in this or any other community of bad housing, poor or insufficient food, lack of fresh air, overwork and too little rest.

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.

For the good of New York, we shall be glad to give helpful information, without charge, to all who may inquire of us.

SPECIAL NOTICE—The fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty.

New York Tuberculosis Association 10 East 39th Street.

WANTED NOVELTY MUSICAL ACTS

Send late photos, programs and press matter.

WILLIAM IRVINE FAYSSOUX, Box 129, Gastonia, N. C.

OPPORTUNITY Will sell, exchange or lease largest house in leading Southern city of 35,000 population, now showing Pictures and Vaudeville. Death of owner requires immediate action. Write BOX 1230, care Billboard, Cincinnati, Ohio.

FIRST-CLASS ELECTRICIAN with gas engine experience, for coming season. Can furnish references. C. F. ATKINS, care Midway Hotel, Yakima, Washington.

For Sale, One 4 Octave Steel Marimbaphone with Trunk, \$50.00 if taken at once. CLYDE H. YOUNG 31 North Sibley St., For 4 du Lac, Wisc.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

# MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED

Harry Houdini is chairman of the Committee of Judges in The Scientific American's contest.

Harry Helms is now performing his thought transmission demonstrations at independent theaters in South Dakota.

Gus Fowler, at the Palace Theater, New York, two weeks ago, got a wonderful special notice in The Evening Telegram of that city.

The Scientific American for January carries the whole story of its widely heralded Psychic Investigation, with plans, provisions, conditions, etc., stated in detail and at great length.

Spencer, "the mystic", advises that he has acquired new costumes and eight elaborate lobby displays for his mental act, to which he recently added the spirit-painting feature.

Joseph Palmer, late of the Prince Omwah Company, informs that he has joined Sinnett, "the modern miracle man", whose seven-people crystal-racing attraction is headed South from Missouri for the winter.

The Great Kara's mind-reading act, "A Night in the Orient", is a special attraction this week at the Crystal Theater, Lebanon, Pa., prior to his opening on the Keith Time, January 15, at the Colonial Theater in Lancaster, Pa.

After an absence of several months LaFollette was back in New York last week, appearing at the Central Theater in the Shubert Unit, "Main Street Follies", as "the man of many faces", and also as Rush Ling Toy at the head of a Chinese magic and illusion act.

Harry Rich, well known as "the man who flirts with death", thru having presented a sensational high aerial act thruout the country for years, communicates that he has \$600 worth of new magical and illusion apparatus, fresh from the shop of Thayer, which he will add to his mystery show.

The Houdini has been successfully appearing in connection with his feature film, "The Man From Beyond", during the past few months, he has returned to vaudeville, having accepted a high salary for a route over the Orpheum Time. He opened last week in Milwaukee and is booked at Chicago this week. He is featuring the Chinese Water Torture Cell.

The late issue of M. U. M., publication of the Society of American Magicians, carries an excerpt from a letter by Mrs. M. V. Buck, niece of the late Dean Harry Kellar, to Houdini, explaining that the two kettles of her uncle are in her possession. Mrs. Buck describes the kettles as "the little old one and the new loud-speaking one." For a time there was some mystery attached to the real ownership of the kettles.

Manager Samuel Kuebler of the Orpheum Theater, Harrisburg, Pa., announced that the engagement there last week of Howard Thurston and his show of wonders was marked by the biggest attendance the house has enjoyed in many weeks. On New Year's Day the premier magician, as Thurston is billed, gave a performance at the open-house ceremonies of the Y. M. C. A., and two days later he mystified members of the Lions' Club at their weekly luncheon.

The Pittsburg (Pa.) Association of Magicians is to install its newly elected officers on Wednesday night of this week. "Silent" Mora is president; John P. Kramer, vice-president; Harry A. Weitzel, secretary-treasurer; W. E. Beatty, sergeant-at-arms, and Chris. Franke, A. Mascaro and Harry Guido'ti are members of the board of trustees. F. J. L. Peoples, of the U. S. M. A., West Point, N. Y., was at his home in Pittsburg during the holidays and spent many happy hours with his fellow members at P. A. M. headquarters, 600 Cameo Theater Building.

A fully entertainment program inaugurated at a recent meeting of the Rochester (N. Y.) Society of Magicians at the Central Y. M. C. A. in that city January 2. Gene Golder is president, Len Drexel secretary, Edward Drexel treasurer, and Carlton Hyde publicity director. A representative of the International Brotherhood of Magicians was present from Winnipeg, Can., it is said, to start the chapter. The secretary resides at 71 Aberdeen street, Rochester, N. Y., and welcomes word from applicants for membership and also from professional wand wielders headed that way.

A sorrowful accident marred the Christmas layoff of the show of Grover G. George at his home in Zanesville, O. A lion used in one

of the illusions was kept in a local public garage and, on December 28, Frank Willis, a resident of Zanesville, got near the cage and was attacked by the lion. Willis was cut on the hands and arms by the lion's paws and suffered other injuries from which he died four days later. Just what caused the attack could not be learned. The animal was supposed to be tame by George, who has worked with it dozens of times since the opening of his mystery show this season.

Having booked the show of Ralph Richards, "the wizard", for thirty-one weeks, independent of the time on the K. and E. Circuit, John J. (Doc) Wilson left the attraction January 1, when Richard R. Fisher assumed charge of the advance business. Fisher was manager for Howard Thurston for many years and up to the end of last season. This season he started out with Grover G. George's mystery show. Stuart Barry has replaced Mrs. J. J. Wilson as secretary to Richards. With the exception of Hamilton, O., and Lexington, Ky., the Richards show has had a very profitable season, says Wilson, who thinks it advisable for magic attractions to pass up the two towns named.

Those of the old school will regret to learn of the passing of H. Mason, widely known as a magician, builder of apparatus and originator of many tricks. He was seventy years old and died shortly before the holidays, after being in failing health for more than a year. At his request the body was cremated in Denver, Col., December 19. Mr. Mason was credited with having created numerous effects used by Dean Harry Kellar, Herrmann the Great and others, and was the professional companion of Alexander the Great during many years of travel and work on the stage. He spent much of his youth in India, where he studied the magic of the Hindu fakirs, and

# MINSTRELSY

(Communications to our Cincinnati Office.)

John Swor, Bert's brother, and Frank Conroy, formerly of Conroy and LaMaire, have framed a double for the Keith Circuit.

F. S. Walcott's "Original Rabbit Foot" Minstrel Company, formerly known as Pat Chappelle's Company, promises to be one of the best colored attractions playing under canvas this coming season.

McIntyre and Heath, who appeared at the Grand Opera House, Cincinnati, last week in "Red Pepper", entertained the members of their company New Year's with a dinner at which covers for more than one hundred were laid.

William F. Cleveland, whose death was briefly recorded in last week's issue of The Billboard, began his career on the stage when a boy, and when a young man formed his own company, which later developed into four troupes touring the country as Cleveland's Minstrels. Mr. Cleveland was ill four months.

It is learned that Mrs. George Primrose is continuing the form of entertainment to which her husband, considered the greatest soft-shoe dancer of his day, devoted his life, having a minstrel act containing the old wholesome humor, witty cross-fire talk, character songs and nimble dancing on one of the big vaudeville circuits.

C. H. Todd, of the minstrel producing firm of Todd & Hutchinson, is in Alliance, O., directing rehearsals for the annual Knights of Columbus minstrel frolle, to be offered in the Columbia Theater January 22 and 23. The show will be a combination of minstrelsy and musical comedy. J. P. Stein is chairman of the local committee in charge of the show.

Anne Adams, well known on the Western circuits, but who for some time past has been located in New Orleans, has volunteered her services in coaching the dancers and members of the chorus of the Pressa Club Minstrels, which will be staged by the newspaper men in the Crescent City some time during February. She is assisted by W. W. Wright and

his services for private entertainments were much in demand in and around Denver during late years.

Mrs. Hazel Hanse, said to be one of the best-known astrologers and soothsayers in Southern California, was fined \$500 by Federal Judge Bledsoe in Los Angeles, December 26, when she entered a plea of guilty to a grand jury indictment charging her with using the mails in a scheme to defraud. She conducted her "forecasting" office in Room 501, Lanekersheim Building, Los Angeles, and, according to Federal investigators, broadcasted horoscopes and readings to thousands of persons of a mystic trend of mind for sums ranging from 10 cents to \$2. Most of the "revelations", it was charged, were identical in all respects, male clients being issued a stereotyped card purporting to enlighten them as to the future, and women clients being given the same card with only minor changes in phrasing to conform to their sex.

During his engagement at Keith's Theater in Cincinnati last week Nate Leipzig was honored with special parties on several occasions by members of the Cincinnati Magicians' Club and the Queen City Mystics. The week before he played Indianapolis and was suitably entertained by the conjurers of the Hoosier capital, where Holtare Eggleston, an ex-vaudeville trickster, is manager of the Keith house. For the special midnight show at his theater on New Year's Eve Eggleston provided an extra attraction by allowing the local mystifiers twenty minutes in which to display their skill, and they filled the bill in great style.

As a sleight-of-hand artiste Leipzig is easily one of the best on the boards today and the graceful manner in which he presents his routine makes a genuine pleasure of the usually dreared deuce spot which he ordinarily occupies from week to week at leading variety houses thruout the country.

Leipzig differs from the average vaudeville magician by not depending upon humorous and near-humorous sayings. He is a card manipulator and makes the audience appreciate that fact. Neither does he attempt to get people from the audience to come upon the stage and be the goat for a series of alleged jokes, which is a common and serious mistake with many deceptionists who aspire success in the art.

wife, former Keith artistes, but now resting in that city, their home town. The press gang will be augmented by several members of the Police Minstrels, and, according to the promoters, it will be one of the big affairs of the season.

Vulgar and suggestive comedy was conspicuous by its absence in the production of "Red Pepper" at the Grand Theater, Cincinnati, last week. McIntyre and Heath, who have been touring the country as a pair of African impersonators for many years, are responsible for the majority of the gaiety and again demonstrated that they have mastered the art of getting the most out of every line or situation. Their humor is wholesome and handed out in a manner of the mirth-provoking sort. It is telling the simple truth when it is said that this pair of blackface fansters made a distinct and emphatic hit and there were many in the audience that laughed until the tears came. As for the rest of the show, it is clean, attractive and a success from the start to the finish. The work of the various artistes is of high standard and there were no fire-some numbers thruout.

Bridges Smith, who conducts a column captioned "Just Twist Us" in The Macon Telegraph, recently dilated somewhat upon the extravagance of paying a dollar and sixty-cents for a minstrel matinee ticket. But, having paid that amount to see the Al G. Field Show the next afternoon, and without yielding one iota of his love and veneration for the minstrels of long ago, the columnist was inclined to believe that such a performance could not be given by any management for a lower admission without loss. Mr. Smith said that from the viewpoint of an oldtimer the Field show was not by any means a minstrel show, and if the rendition of Old Black Joe, so capably done by John Healy, had been cut out there was nothing in the show to remind him of the minstrel shows of other days. To the oldtimer, Mr. Smith says, it was a magnificent transformation, set to music of an unusually high order, vocal and instrumental. Continuing, Mr. Smith said, in part: "Not that the show was lacking in artistes, for they were

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DICK UBERT, care Billboard, 1493 B'way, New York.

there, as were some really fine voices, and if we could ever bring ourselves round to appreciate the saxophone we might say there were also some fine musicians. And there was some pretty good dancing. But they were not artistes in the sense of portraying the 'nigger', as we oldtimers are wont to speak of a certain class of the colored population. It can be said with truth that Bert Swor, the headliner for the Field show, is an artiste in the modern acceptance of the word, in that he is irresistibly funny in blackface without the least pretension of impersonating the darky, and can keep his audience roaring with his monologs. And there were others to be classed as artistes, John Healy, for instance, who had the action of the darky if not his dialect down pat, plus some extra motions. But that which took away the hint of extortion from the dollar-and-sixty-cent ticket to see a minstrel show was the scenery and the costumes. The wardrobe and property man of the company



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(Continued on page 68)

HOTELS

Commended and Criticised

By NELSE

We have discussed in this column on several occasions our idea of the high cost of living...

George Comes, manager of the New Hotel Savoy, Lansing, Mich., communicates that he and Mrs. Comes acted on our suggestion for the Christmas Day entertainment...

Easton and Stewart, the funny colored comedians in Tom Sullivan's "Monte Carlo Girls", on the Mutual Burlesque Circuit...

H. T. O'Keefe, the hustling theatrical representative of the Hotel Savoy, Euclid avenue and East Fourteenth street, Cleveland...

The Hotel Savoy is getting ready to take care of the Hagenbeck-Wallace Circus, which shows here January 8-14, at the City Auditorium...

H. A. Bradley, who is ahead of the Griffith picture, "One Exciting Night", arrived in town yesterday to start in billing the town with the coming of that feature...

Had a card from Joe Winant, agent ahead of Jacobs & Jermon's "Flashlights of 1923". Joe is one good plugger for the Hotel Savoy...

Among those registered at the Hotel Savoy Christmas week, were: Aileen Stanley, the Chicago beauty contest winner...

THE BILLBOARD HOTEL DIRECTORY

Conducted by ALFRED NELSON (Communications to our New York Office, Putnam Building, 1493 Broadway) ADVERTISING RATE—One line, two columns wide, Hotel name, address and phone number, 80c for each issue...

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BRASS TACKS

By VAUD E. VILLE

There are two old sayings; one "Practice what you preach", the other "Don't do as I do, but do as I tell you".

Edward F. Albee no doubt had one of them in mind when he wrote his Christmas treatise on being "unselfish", that was passed out to vaudeville artists during the period of "peace on earth, good will to men", etc.

Please remember, artistes, in the future, whenever you get the "bird", have coins tossed up to you or notice any other demonstration on the part of an audience that some of them are not pleased with your efforts, that you are not to "walk off on 'em".

If you do you will be docked for an unfinished performance.

That was the recent ruling of Judge Edward F. Albee.

In stating his opinion why he so ruled he wrote a speech for artistes who may find themselves the target for pennies and "birds" to use.

In case you have not seen the speech advised in print you no doubt will be able to secure it free of charge at the N. V. A. club—if you are a paid-up member in good standing.

With the great reduction in routes and salaries this season it looks as tho they were trying to make Pat Casey's famous speech come true. You know, the one that goes with a green necktie, "The actor is about three jumps ahead of the sheriff."

Theatrical Briefs

The Best Theater, Bonham, Tex., has been closed.

C. D. Stewart has taken over the management of the Mojave Theater, Alpine, Tex.

Repairs are to be made to the walls of the Gautier Theater, Gouverneur, N. Y., at the demand of the "large officials."

The Shubert Theater, Auburn, Neb., has been purchased by J. B. Harper from Dale Shubert. Mr. Harper intends establishing a policy of road shows and the better class of vaudeville in his newly acquired theater.

The Strand Theater, Provo City, Utah, managed by Ray Sutton, after having been dark three or more months, during which time extensive improvements were made, was reopened recently. The Strand is a picture house.

The Princess, a picture theater at Galesburg, Ill., under the management of J. J. Best for six years, has been purchased by Stuart Reed. Mr. Reed took possession late last month and is managing the theater himself.

Ellis J. Arkush, owner of a string of playhouses in Lower California, took over the Regent Theater at San Mateo January 1 and is now thoroughly remodeling that playhouse. During the time that the Regent is dark Mr. Arkush will operate the old Hart Theater on B street.

Carr & Schad, Inc., operators of six picture houses in Reading, Pa., have taken over the Lyric, located on Penn street. The Lyric was originally opened as a vaudeville theater, but has been used for pictures the past few years. It is rumored that vaudeville may again be presented there at a later date.

Carol I. and Charles E. Peterson, of San Francisco, recently purchased the McKee Building, Niles, Calif., in which is located the Rex Theater, from George and Mrs. Lillian M. McKee. The Petersons are of the firm of Peterson Brothers, who operate a chain of fifteen picture houses in Central California.

The management of the Garden Theater, Davenport, Ia., co-operated with the Scott County Savings Bank in a savings deposit scheme which has been a fruitful publicity-getter. Each patron received a check entitling him to a 50-cent credit on a deposit of \$5 or more in the Scott County Bank. The plan was successful and has become immensely popular.

The Goodwill Theater, Jobeson City, N. Y., will change its policy from vaudeville to pictures February 1, and on that same date Harold F. Albert will retire as manager and will be succeeded by William H. Mack, according to an announcement of George F. Johnson, head of the Endicott-Johnson Corporation, owners of the playhouse. The Goodwill Theater was built in 1921 and has alternated between vaudeville and pictures. Mr. Albert, who has been managing the theater, is recreation director of the Endicott-Johnson Corporation. His position with that firm is not affected by the management change.

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Theater; Myron Hellien, of the Miles, and Aelene Melvin, of the Band Box. The Normandie Hotel at Thirty-eighth street and Broadway, New York, under the personal management of Kay Berger, has become one of the most desirable stopping places for theatrical folk in the city, for Mme. Host Berger is one of those personable fellows whom it is a delight to meet. He is always on hand to meet and greet incoming guests, be they regulars or transients.

The Globe Hotel at Forty-fourth street and Eighth avenue, New York, is a stag resort of

musicians of the Broadway theaters. They are to be found there between shows, as the Globe is only forty-five steps from Broadway. Mr. Mantell, the manager, is a hôte fellow well met, and he is there with the goods when it comes to making the boys comfortable in their rooms. These are well equipped with modern conveniences, and nary a woman or child to mar the quiet of the bachelors.

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

## OUR FRIENDS SEND GREETINGS

The Page is sincerely thankful to those readers who included us among those worthy of their holiday greetings. The collection of cards, letters and telegrams—all expressions of the season's good will—that came to this desk have meant much in the way of encouragement to us, for they were a barometer by which we were enabled to measure the degree of approval with which our two years' efforts have been received. We are very gratified.

Allen and Stokes, Simms, Lee and Wright, Jackson and Jackson, Gus Smith and Maude DeForest, Blaine and Brown, Hooten and Hooten, Cleo Mitchell, Joe Camouche and A. A. Pugh Co., Hardtack Jackson Co., Chu Chi Chu Co., Boisse de Legge Co., Hazel Clarke, the saw artist; Charles Gilpin, the "Emperor Magician"; Little Jack, the drummer; Joseph Jones, Wm. Matthews, Edmonia, Henderson, G. Sharper Whyte, Boyd Harris, Coy Herndon, Alma Daniels, Lulu Henry, "Gang" Jines, Frank E. Bala, Theodore McDonald, Charles English, Bell and Grey, Tucker and Tucker, The Sandy Burns Co., Mildred Graves, Harry J. Earle, Percy Howell, Ted Pope, Jacob Jackson, Scott and Ray Thomas, Mel-Vern, the magician; Leslie Troxier, Justa Marshall & Co. and Queen Dora were among the artists who remembered us.

Associations that complimented us were: The Colored Vaudeville Benefit Association, The Theater Owners' Booking Association, The S. H. Dudley Enterprises, Ernest Atwell, of the National Community Service; E. C. Holsler, of the National Negro Business League; Pres. Maj. Moton, of Tuskegee Institute; Robert Cross, of the National Negro Fair Officials' Association; Wm. Kemp, of the Norfolk Negro Fair; Henry Hartmen, for the Fairfax, Va., Fair Association; The Jonathan Davis Consistory, of Washington, D. C.; Messrs. H. E. Perry and J. A. Robinson, of the Standard Life Insurance Co., of Atlanta, Ga.; Chas. D. Freeman, of the Imperial Dixan of the Shrigers; the Hotel Provident, in Bridgeport, Conn.; the Sunset Inn, in Burlington, Mass., and Ralston Keenan, of the Theatrical Home in Nashville.

The Lew Dufour Shows, Clayton, the mystic; J. Martin Free, H. D. Collins, business manager of the Wintz "Shuffle Along" Co.; Ed. R. Salter, of the Johnny J. Jones Exposition; The Rubin & Cherry Shows, Mr. and Mrs. John R. Ogden, The C. F. Murphy Shows, The H. J. Benson Minstrels, The Jack Mills Publishing Co., Max Michaels, business manager of the "Follow Me" Show; The Peacock Film Co., Messrs. George Johnson and Clarence Brooks, of the Lincoln Film Co.; Leigh Whipper, of The Reel Negro News; H. K. Felts, manager of the Tolliver "Smart Set" Show; Alonzo Jackson, of the Garrick Dramatic School, Philadelphia; Sidney B. Chase, of the New Rochelle School of Drama and Music; Paul Hayward, orchestra leader of Carrollton, La.; Dr. and Mrs. Shelley George, theater owners, Paducah, Ky.; J. W. Clifford, the Lincoln Theater, Washington; W. S. Scales, theater owner, Winston-Salem, N. C.; Lew Henry, the Lincoln Theater, Cincinnati; J. E. Kelly, manager of the Attacks Theater, Norfolk; Robert Scales, the 14-year-old concessionaire, are others whose tokens were significant and appreciated.

The newspaper fellows were especially nice. We offer acknowledgments to N. D. Brascher and his staff on the Associated Negro Press; J. A. Kilpatrick and J. R. B. Whitney, of The Caravan, New York; Wilfred R. Bain, of The Atlantic City Gazette-Times; Hudson Pryce, business manager of the Negro World, New York; The Craftsman, of Philadelphia; The Plumbline, of St. Louis; Wm. A. Potter, of The American Musician; The Boston Chronicle; To Wesley Varnell, Oliver Orr and Billy Chambers, Billboard correspondents in Shreveport, Macon and Birmingham, respectively, and to Toney Langston, of Chicago, who delivered his felicitations in person.

Others were P. O. Insp. C. G. Kinzell, Ry. P. O. Clerk Wesley Dobbs, of Atlanta; Dr. A. M. Brazier and wife, of New Orleans; Emmett Means, of Birmingham, and the family of our former chief when in the United States Intelligence Service, Edmund Leigh, of Baltimore.

Katie Kent Lambert, the biggest news dealer of the race, located in Birmingham, sent a nice greeting.

The Billboard Callers list discloses more than thirty who delivered their holiday greetings in person.

Every one of the splendid people who comprise The Billboard staff accorded us further evidence of their kindness towards our group, as represented by The Page.

Truly a list of friends of which one may well be proud.

## THE RICKMAN BROTHERS

Carl and James Rickman, writers of the lyric of "Better Days Will Come Again", are in New York en route to Florida, where they will spend the winter putting the finishing touches on a new musical comedy that will be offered to producers soon.

They have lately delivered to Margaret Jackson, of Cross and Jackson, a specially written ballad, entitled "The Bluebird and the Rose". They have just completed another number, called "When I Get Down Home". They are a pair of serious-minded boys of much promise.

## J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR,  
ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

## A REAL MANAGER

Charles B. Erwin, another colored man, has succeeded Joe Clark as manager of the Temple Theater, an independently booked house in Cleveland, O.

On December 25 he had Bob Russell and a company of fifteen billed to open for the week. Bob, for some unfortunate reason, showed up with but four people and fully expected to be canceled forthwith.

Upon learning of the circumstances Mr. Erwin remarked: "Don't worry; nothing is to be gained by that." The owner of the house was just about frantic as the hour for matinee approached, whereupon the manager simply requested him to "Keep out of this" and advised Bob to "Do the best you can." Some encouragement to a showman whose attraction had been billed like a circus and with two opposition houses in the district.

Bob went ahead and with the little nucleus he had with him put together a tabloid organization that has been acclaimed by the patrons as one of the best shows of the season in that town. This gives Bob the laurel for quick production and makes a most conspicuous example of rare, cool judgment of Mr. Erwin that it might benefit some other theater managers to emulate. He deserves a prosperous year.



MAME SMITH

## Tops Corking Bill

Mame Smith and her Jazz Hounds were the features of one corking good vaudeville bill at the Lafayette Theater, New York, for the week beginning New Year's Day, when four performances were given. If you think Mame is not a drawing card, you should have seen the queue line at the box-office all day long; and the great number who paid 75 cents for the privilege of standing thru the show.

The head-line act opened with a number by the seven-piece jazz band, the members of which were attired in cream-colored trousers with a blue leg stripe and neat black coats. A special eye-drop, the opening of which disclosed an old gold hack drop, constituted the setting. Mame entered wearing a gorgeous gown of erise with beaded trimming and a bird of paradise headpiece. She sang "Ragtime Wedding Day" and "That Mean Man of Mine". The orchestra did a number featuring the violinist, lying down and getting up while playing. Mame returned attired in a silver cloth gown and red ostrich plumes to sing "Don't Mess With Me", retiring to a tumult of applause that brought three bows and an encore.

She lost a hit on the encore, however, because of some of the lines of the catchy "Mame Smith Blues", which referred to imitators, that was at the least bad taste. On the whole the act is a great one. Mame has a great personality and the hand is a good one.

The McCarrers, in New York for the first time in four years, did well in one, spotted sixth. This man and wife have long been a standard act and their delivery of "Mirandy" and "Way Down in New Orleans" with their own comedy interpretations proved highly entertaining.

Boots Hope, "The King of Lira", and the Gertie Miller Trio, both reviewed before at this house, were the expected riots.

The white contingent on the bill included the Three Saunders in some very unusual cycle stunts requiring a lot of equipment. The act was a rich opening for any bill. Lloyd & Co., man and woman, had a good comedy sketch built around a motor car. The act was set in a duplex scene showing a dining room and an outdoor effect on the other half of the stage. They scored a lot of laughs.

Salome Parke & Co., in "The 10:40 West", three people in a dramatic tabloid, were really good and their act held interest.

Kelly and Warters, a plump short girl doing straight to an exceedingly slender comedienne,

Dan Wiley, a clever roller skater. One of our race who does all the routine tricks of the skating art. He is with Weingarden & Levy's "Broadway Revue".

put over a routine of clean comedy at the expense of the comedienne's figure.

It was a bill rarely seen even in the highest-priced vaudeville theaters. Equally divided between colored and white acts, yet well balanced as to variety. It established a new standard for the house.—THE PAGE.

## CAST OF "HOW COME"

Eddie Hunter, who wrote the book; Andrew Tribble, George Cooper, Andrew Fairchild, Mrs. Reevis (just returned from Europe), Leona Harley, Alice Brown, Alex Lovejoy, Georgette Harvey, Charles Steele, Sidney Bobbet, Lew Payton, Nat Cash, Frank Montgomery, Florence McClain, Toney Donovan, Amon Davis, Estelle Cash, Williams and Williams and Tutt and Whitney, who are conducting the rehearsals, are the list of principals named for the "How Come" show by the Criterion Productions Company office. In addition there is a chorus of forty-eight voices.

The show opens at the Attacks Theater in Norfolk January 15 for a week, then to the Howard, Washington, the week of the 22nd. At the Standard, Philadelphia, week of January 29, followed by one week of K. & E. white houses, after which the show goes into the Lafayette February 11 for an indefinite stay or until arrangements for its presentation in down-town New York are completed.

## "BROADWAY RASTUS"

The Morgans, of the Arrow Music Publishing Company, and interests represented by David K. Brisbane have combined the music of the "Gold Dust" show that failed to materialize and the book of Irvin Miller's "Broadway Rastus" and staged the production at the Lafayette Theater, New York, evening January 8. Claude Winfrey, an oldtimer, and Russell and Russell have the comedy roles, and Ruby Mason and Henry Sapare are doing the leads. The show is in three acts and six scenes. About thirty-five people are in the company.



William Graham, of the Smith and Graham team, now on the T. O. B. A. Circuit. Mr. Graham is a clever athlete and a general favorite with his audience.

## FROM CLEVELAND

Eddie Lemon, who is now doing a single and began the New Year at the Koppin Theater, Detroit, played the Globe in Cleveland the week previous. From there he has sent a very pithy letter in which he declares the Saunders House at 2304 East Fifty-fifth street to be the best stopping place in town. "Good beds, regular meals, with Mrs. Saunders at your back, asking if you won't have some more—a general home-like atmosphere," are part of his description.

He says that Cozy Dudley is keeping house in that city and reports that this act is without immediate prospect of work. Three tabloid companies are in rehearsal with little better prospect of contracts.

The whole situation in the Forest City just now is pretty heavily charged. Performers are idle and accusing the theater managers of unfair tactics. Some are writing anonymous letters. One manager has caused to be published an open letter in The Chicago Defender so, all in all, there is quite a tempest in a teapot on the lakeside.

## SCALES GIVES XMAS DINNER

W. S. Scales, owner of the colored theaters (three in number) in Winston-Salem, N. C., gave a Christmas dinner to the employees that was greatly appreciated, according to a letter from them to The Page.

Mattie Allen, cashier; C. R. Masley, operator; Tom Sadder, doorman; Willie Walls, stage manager; Mrs. Joe Miller, cashier of the Rex Theater; Abel Long, assistant manager; Joe Davis, janitor, and a few invited guests were participants. If Holly Scales, the juvenile assistant general manager, was there the party must have been a howling success, for Scales' staff is just like a family.

## CHAMBERS' REVIEW

(Frollo Theater Birmingham, Ala., December 20.)

Spencer and Eldridge opened in two with a snappy number, the man attired in full dress and working under cork, and the lady in evening gown. The act put over clean stuff. The little lady sang "A Woman Gets Tired of One Man All the Time", pulling an encore. The man offered "If You Don't Believe I Love You" and took a hand. The act closed after fifteen minutes of mirth and music with "Man, dy and Me".

William McConico, ventriloquist, with his dummy "Joseph" opened on half stage with the dummy singing "What's the Use of Looking for Work". Then a good line of comedy talk, closing with the song number, "Where the Morning Glory Grows". Ten minutes was used in pleasing an audience that was generous in applause. Mr. McConico is a genuine credit to his race.

Smith and Graham, the lady being Miss Smith, the famous coon shouter, closed the bill. Mr. Graham, working blackface, put over a line of clean comedy and got good results with singing "I Can Beat You Doing What You Are Doing to Me". During the fifteen minutes allotted to them Miss Smith sang "Take It for It's All Yours" and her own arrangement of "Jada", the act closing to heavy applause.

The bill was a jam-up 95 per cent one, every act being clean, well dressed and snappy.

The Blaine & Brown Company jumped from New Orleans to play the Frollo Theater, Bessemer.

"Shuffle Along" is booked for the Jefferson Theater (white) for a week's stay the latter part of the month. The first three days they will play to white patrons and the last three to Negroes.

The Bub Mack Company billed Christmas week at the Frollo here; review later.—BILLY CHAMBERS.

## "PLANTATION PASTIMES"

"Plantation Pastimes", the new revue produced by Wm. Vodery, Broadway's well-known music arranger and the man responsible for the "Plantation Revue", was given a public dress rehearsal at the New Star Casino, New York, December 29, and on New Year's the attraction was taken to Woonsocket, R. I., for a private presentation at a special performance. The show is intended to replace the revue that is headed by Florence Mills when that group goes to take up its contracts in Europe very soon.

Leona (Lazzo) Williams, the recorded blues singer; Josephine Gray, a recently discovered prima donna; Sam Wilson, the "Black Jew"; Blond Robinson, blackface comedian; the Plantation Quintet, composed of Richard Cooper (late of "Shuffle Along"), George Myrick, Taylor Gordon, Demos Jones and Bob Allen, and the Allen and Jones team—Harry Jones, Essie Worth, Daisy Pizzaro, Spencer Barnes and Al Moore—are the principals.

The handsome, lithe and fast chorna includes Amy Worrel, Olive Harrison, Carrie Edwards, Edna Scotten, Edna Hilliard and Alice Whitfield. Bob Slater staged the numbers, and from their reception by the first audience it is safe to say that Broadway will have a few surprises unfolded when this group gets down to Fifty-fifth street. Boh knows how. Vodery himself arranged all music and conducted the song rehearsals.

## VARNELL'S REVIEW

(Star Theater, Shreveport, La., December 27.)

Perry Bagby's "Ten Texas Tommies", featuring Chas. Lockett as the principal comedian, opened to a two-thirds house on Christmas Day and by Wednesday was filling the theater, largely because of the comedy of this comparatively new comic. He registered exceedingly well here, while the company as a whole may be regarded as an 85 per cent attraction, which is about the average.

King Mapple was second comic, Willie Lawson the straight, Chas. Michaels character and Janie Brown leading lady. Others were Mozella Allen, Pearl Johnson, Beatrice Brown and Gladys Walton.

The opening finds the entire company on the stage. Lockett and Mapple's first offering went only fair. In his talk with Lawson, Lockett gets his audience and holds them right on till the final curtain. Mapple got some well-earned applause for his clever dancing, after which Janie Brown, placed in a hard spot for a singer, got over nicely. Some help from the chorus would improve things right here. It is unfair to expect a single girl to get 'em after a dance riot.

A comedy hit follows, leading to Lockett's monolog with which he took applause and was obliged to bow.—WESLEY VARNELL.

The Crown City Quartet, composed of William Stuard, Arthur C. Prince, Aramias Fouché and William Prince, represented the race in a world fellowship council program held in Los Angeles under the auspices of the Y. W. C. A. recently. Twenty-nine other nationalities were represented on the bill. Our boys acquitted themselves most creditably.

VARNELL IN TEXAS

Wesley Varnell, the representative of the Page in Shreveport, La., spent Christmas with his mother in San Antonio, Tex. With characteristic devotion to the profession and the publication he took time enough to visit the selling Theater and Luke Scott, its manager. The house, he states, seats 550 patrons, has five dressing rooms and seventeen acts of lines. The policy is vaudeville and pictures. A dramatic tab. held the stage for Christmas week. Patronage seemed to be poor due to the competition created by the fact that all white amusement places in the city are operated with liberal regard to Negro patronage.

Wesley got around to the local colored paper and arranged for its being sent to the Page, and sent in billing that showed Sam Langford and to be matched to fight Son Goodrich at the City Market Hall.

Then from Galveston he sends the following information: "Made the 9 p.m. show at the Liberty Theater here. They are running pictures only for Christmas week. James Brown is the owner and manager. He is a white man. The house has a seating capacity of 400; is equipped with four dressing rooms and has five sets of lines. The orchestra consists of piano, cornet and drums. The house is on the T. O. B. A. Circuit and presents both pictures and vaudeville.

"The last show here was the Laura Smith Company, jumping in from Shreveport. While the management liked Slim Jones as a comedian, the show as a whole was not up to the standard, according to the manager, who stated that a good company can remain in Texas for twenty weeks with very short jumps.

"The Princess, an exclusively picture theater, owned by A. B. Lindell (white), has a capacity of 500, with no gallery.

"The Star Theater, another very small house, is closed. I was unable to get into contact with the owner."

A day later he dropped into Houston, met the Laura Smith Company that had been reviewed when they played Shreveport. Found that "Slim" Jones had replaced the team of Davenport and Davenport with the company. They were at the American Theater doing a nice business. This house is a frame building with a stage 16 by 16, two dressing rooms, a seating capacity of 500. Piano, drum and cornet make up the orchestra. The house plays vaudeville exclusively, is owned by Paul Barako and managed by H. F. Kelly, lately of the Kibble & Martin Shows. Both are white men.

The Booker T. Washington Theater, playing both vaude. and pictures, seats 1,500, has a stage 20 by 30, with five dressing rooms and a four-piece orchestra; is owned by Mr. Barako also. Victor Abram (white) is the manager.

Elmore Martin, colored, is the owner and manager of the Ideal, a picture house seating 350 patrons.

The St. Elmo, another picture house, is owned by H. Shuman. Its capacity is 500. The Pastime, owned by the same man, is the same sized theater.

O. P. DeWalt, colored, owns the Lincoln Theater, a house of 750 capacity. While pictures is the present policy, with Negro films being featured, the house is equipped with a 29 by 24 stage with eighteen sets of lines and two dressing rooms. The house has a gallery. Three musicians are used.

THE NEW YORK MINSTRELS

The Frank Young New York Minstrels reports very satisfactory business in Florida. A forty-minute first part, five olio acts and an afterpiece make up the program.

Frank Young is sole owner and manager; Jap Reed, transportation manager; T. Webb, advance agent; Enoch A. Baker, stage manager, and Joe James, musical director. The cast includes Jack Taylor, contortionist; The Carolina Jazz and Comedy Four, composed of Spencer Dixon, Isaac Moore, Allen Hunt and Eddie Simmons, the latter being also interlocutor. Others are Dewey Mackum, Sam Williams, Walter Owens and Soubrets Francesa Williams, Catherine King, Priscilla Washington, Rosa Owens and Rosa Lee Williams.

The musicians are, besides Director James, William Kleth, K. Jackson, J. Jones, E. Anderson, G. Ekefeld, F. Robinson, J. Reed, C. Baugh and Mose Brown, together with some who double from the stage in the band.

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HERE AND THERE AMONG THE FOLKS

Hall and Hamilton are at liberty at their home, 423 Cedar street, Nashville, Tenn.

Dan Michaels definitely announces that he will have a park in the Harlem district of New York City next season.

Johnnie Lee Long and his "Shu-Shi-Shu" Company began the new year in Dreamland Theater, Oklahoma City.

Mrs. Smith, former leading lady with F. S. Sharpe's show, is ill at her home, 1009 Pine street, Chattanooga, Tenn.

Dora Headles, concert soprano, is the name of the lady who has become the wife of Harrison H. Hall. The couple are at home in Mayfield, Ky.

Grace Hayes, in "The Bunch and Judy", is singing a new number by Henry Creamer and Shelton Brooks, called "I Don't Want No Valentine".

Mitchell and Moore, the boys with the insane feet, open on the W. V. A. Time on January 14. The act jumps from Philadelphia to beyond Chicago to open.

Trixie Smith and the Della Sutton Melody Girls' Band, of New York, were the features of a special New Year's affair at Convention Hall in Washington, D. C.

The Frolic Theater in Birmingham is being enlarged so as to accommodate 1,000 patrons. The Hadnott Contracting Company, a colored concern, is doing the work.

The Star Theater, Marion, Va., of which a Mr. Hutton is manager, is desirous of playing colored attractions going that way, according to a letter from Bert Goldberg.

Sumner Lark, a Brooklyn lawyer, and the man who first opened the Putnam Theater in that city to colored acts and patronage, has been appointed an assistant district attorney.

"Elsie" is the name of a white production that has been launched by John Scholl. Chas. Bell wrote the book, and the music is by our own Sissie and Blake. It is intended for New York.

Willie Tyler and his "Seven Step-Alongs" are at the Radio Inn, Chicago; and his former partner, Joe Jordan, with Clarence Muse, has put on a big revue at the Sunset Inn in the same city.

The organ recently installed in the Lyric Theater, New Orleans, by Mr. Bennett, the owner, and president of the T. O. B. A., replaces the musicians who composed a jazz band that was a feature of the house.

W. J. Lester, advance manager of the Chocolate Town show, was in New York early in January. He has contracted the show to the Lafayette Theater for the week of March 12. Other Eastern cities are being booked.

While playing Winston-Salem, N. C., Sandy Burns, Fred Hart, Marcell Slater, Tim and Gertie Moore and Baby Smart took part in a picture being shot in the vicinity of that city by Walter L. Long, of the Ben Strasser films.

Ernest Seals, comedian of the Melba Moore Company, is ill in Gastonia, N. C., where mail will reach him care of the Bell Theater. He would like to hear from Madam Rainey and Willie Hill. He wishes the profession a Happy New Year.

Our most optimistic greetings came from Deacon Boyd Harris, who, unfortunately, is confined at Covington (Ga.) prison. Besides being a Mason, he is an Elk and a K. of P. He would appreciate a word from any of the fraters sent care of Capt. Hodge, Route 4, Covington.

A. A. Pugh, Cleo Mitchell and Joe Camouche spent the last day of the old year in New York. They enjoyed themselves, but when they left to rejoin their show they carried with them twenty-three new costumes with which to replenish the wardrobe of the troupe. This energetic bunch believes in keeping up to date.

Queen Dora and her company, in the "Tell of the Butterflies" and the "Eruption of Mt. Vesuvius", a pair of electric novelty picture and posing effects, began the new year in the

the Danbar Theater, Philadelphia. The act has been meeting with success, according to a recent letter from The Queen.

Johnnie Lee Long, owner of the "Shu-Shi-Shu" Company, sends in a beautiful souvenir program of the Oklahoma City Negro Business League's second annual banquet to show that he is now a member of that big and important nation-wide organization. A worthy step for any showman. The program, the work of The Black Dispatch press, is indeed a work of art. Roscoe Dunjee is the president of the local body; A. H. Fuhr secretary, A. Hall treasurer and A. P. Bethel vice-president.

The talent that made "Shuffle Along" famous seems to be drifting away from the original company. Cooper, the quartet leader, is now with Wm. Vodery in New York. Bob Williams, the dancing cop, is now with the Sheffell Revue in the Loew theaters. Gertrude Saunders, who left many months ago, is in another New York production. Florence Mills is a star on her own with the "Plantation Review", New York. Lawrence Dees, who taught the dances, is with Harper and Blanks. Brooks, who revised it, is not with the show, and ex-chorus girls are in nearly every other production of color in the business. Extra performances with a money-making show without extra pay is said to be responsible for a lot of the dissatisfaction.

For two years H. K. Felts, business manager of the Tolliver "Smart Set" show, has communicated with this office. Other sources of information have yielded much concerning the work of this very capable business promoter, but it was not until his last letter arrived that the Page found a clue as to his race. In it he said: "It is my aim to rise to the highest rank among race promoters." Judged by his work, we believe that he has already done that very thing. May he go still farther and be a big promoter without regard to race. Incidentally he has the show out again with fifteen people and it is going big to largely white audiences in Western Kentucky and West Virginia.

MINNESOTA NOTES

Harry J. Earle has written a most interesting letter from his home in Fairmont, Minn., where he and the madame have established a home for themselves. Harry has gone into the news-writing game and into sport promotions, while Mrs. Earle is the proprietor of the La Barbara Crochet Shop, an enterprise that from the letterhead caters to about all of the finer tastes of the womenfolk. Earle is the source of the information that E. B. Weaver, former owner of Weaver's Pickaninies, is now retired from the business and resides at Alexandria, Minn. Recently he was a visitor at Earle's home, where the two talked over the time Mr. Weaver put Earle into the show game.

Harry Gillam, once stage manager for Ernest Hogan, is a resident of Wells, Minn., where he is somewhat of an important citizen. Besides his more prosaic occupations he manages the local orchestra and puts on the amateur shows for that and neighborhood communities. They have all sent a greeting to the active profession via the Page.

NEW PRODUCING CONCERN

The combination to produce tabloid musical comedies for the colored theaters that was predicted in The Billboard Christmas Number has come to pass. I. M. Weingarden and Robert Levy have gone into partnership under the name of Weingarden & Levy and are busy in the Lafayette Hall, New York, fitting out fifteen-people musical comedies designed to run from one hour to an hour and a quarter.

Their first production, "The Broadway Revue", opened on New Year's for a week at the Attucks Theater in Norfolk. It is the first of a series that will be ready for marketing at the rate of one each week—that is if the theater managements to which they are offered are far-seeing enough to spend \$800 a week to put good drawing attractions in their houses. These men, both practical showmen, have seen the need of better shows with which to improve the attendance and later the scale of prices in our theaters, and with any sort of courage on the part of managers they should succeed.

"The Broadway Revue" was staged by Quintard Miller, who, however, does not go out with the show and has no financial interest in it, according to Mr. Weingarden. He has put

a snappy set of dance numbers in the show. Dink Stewart is the featured comedian, and Virginia Wheeler the leading lady. Al Curtis is the juvenile and will be the business manager of the company on tour, while Dink will be in charge of the stage. Dan Wiley, the skater, is the novelty act. A chorus of eight girls and three male voices completes the little troupe.

The above is typical of the makeup of the different units, the next of which will in all probability be staged and starred by Montgomery and McClain. The Miller Brothers are engaged to arrange and stage several that will follow. Mr. Weingarden believes that a pair of good comedians, supported by a soubret, a leading lady, a male and a female character artiste, a novelty performer and eight singing girls should make a satisfactory company for two shows each evening. He proposes to pay enough to have a spirited show, which is mighty good judgment.

JUST AS WE EXPECTED

When Justa and Marshall tried out their new dancing act at the Lincoln Theater in New York, we predicted a big success for them. There were those who said the act would never get over to a white audience, but dancing technique such as these two people possess will not be denied; and the supporting company with them is not mere stage filling. It is an act. That they have justified the favorable prediction is proven by the following clipping from a Fall River daily paper:

"Jazz dancers come and jazz dancers go, but nothing seen hereabouts thus far is in a class with the Helen Justa and Lee Marshall Revue, which had an important place on last night's program. Maxwell-White and Dancy are with the troupe—four men and a woman—and these colored dancers gave a remarkable exhibition of jazz dancing. Helene Justa's work was a marvel; every male member of the revue contributed his share. An ovation was given the troupe at the final curtain."

Five weeks' bookings in and around Boston in first-class theaters tells it all.

CHRISTMAS IN WASHINGTON

We had some very good acts playing in town the week of the 15th. The Gibson Trio, with Baby Corrine, as well as Jenkins and Jenkins, made quite a hit with the public. There was a midnight show staged at the Lincoln Theater on the night of December 24 (Sunday) and it went over big. The bill was as follows: Jules McGarr and Trent, DeGaston and Francis, Mae Kemp, India Allen, Gibson Trio, and Johnnie Hudgins, who happened to be in town with the "Town Scandals", put on a little sketch which you know he is capable of doing. He is billed here like a circus and

(Continued on page 68)

WHERE CAN YOU BE FOUND?

Experience has taught that the greatest handicap to the colored artist has been the difficulty of finding the artist at the time he was DESIRED.

You owe it to yourself and to your hopes to keep your whereabouts known. To that end we are establishing a "Directory" for your interest if you approve and support it. There is no profit in the project. It is The Billboard's contribution to your progress.

It is not the purpose to permit display advertising—simply to create a dependable directory. You are asked to bear the mere cost of printing.

A card of the type listed below will cost \$1 per insertion in advance.

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This low price, way below normal advertising rates, will not allow for the expense of bookkeeping, mailing bills or postage, hence the advance payment so that the transaction may be completed with as little cost as is possible to the artist.

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If you find a misstatement or error in any copy of The Billboard, please notify the editor. The Billboard reserves the right to edit all advertising copy.



Vol. XXXV. JAN. 13. No. 2

## Editorial Comment

AT A meeting of the Modern Language Association, attended by over 500 professors from all parts of this country and Canada, at the University of Pennsylvania, Philadelphia, week before last, a promising movement for the promotion of pure English thru the co-operation of authorities in England and America was launched. Professor Fred Newton Scott, of the University of Michigan, read communications from Sir Arthur Quiller-Couch, Robert Bridges, Lord Balfour and other noted English literary men, in which a desire was expressed to co-operate with Americans in such a movement, and the association formally endorsed the plan.

Actors, and especially playwrights, will be interested in a paper dealing with the revolt against repression read by Arthur H. Quinn.

TOM MARSHALL may or may not have been right when he declared that the crying need of the country was a good 5-cent cigar, but there can be no doubt of that of the theater

## A REAL, BUT UNEVEN, IMPROVEMENT NOW AND A PROSPECT OF PROGRESS AS WE ENTER 1923

By ARCHER WALL DOUGLAS

YOU do not have to go far afield in the uncertain realm of barometrics and statistics to learn the true story of business conditions today, nor of their prospects, for they lie before us in the veracious chronicle of those who know whereof they speak and of the facts they present.

Manufacturing plants are everywhere busy, altho hampered in deliveries by lack of cars and sometimes by shortage of labor. The textile mills are filled with orders all along the Atlantic Coast, from Georgia to Massachusetts; so are the shoe factories across the country from Lynn to St. Louis. But the effects of the long, bitterly fought strikes in New England are still felt in the slow recovery of the buying power of the working man.

Agricultural New England does not fare so well as the manufacturing centers, for apples and potatoes bring about one-half as much as last year, and with no demand even at these ruinous figures. The same state of affairs prevails all the way down to little Delaware, where farm products were sold so cheap that the growers see no relief until the harvesting of another crop next season. Meanwhile there will be scant business in such sections as agricultural Maine and the Eastern shore of Maryland and Virginia.

The dairy business helps some, save in New York State, where the farmers put their money into the manufacture of dairy products and now wish they had not. In the great cities business is distinctly better because unemployment is down to normal proportions; there is much money in circulation, and it is being spent more freely.

The coal mines of the East seem, on the whole, to be busier than those of the West, and this disproportion grows as you journey towards the setting sun. Nowhere is mining fully employed, East or West, or North or South, no matter what it mines.

But it is far better off than at this time last year, and has yet to get rid of surplus stuff above ground in some lines, as in copper, before it can materially increase its production.

There is much building in progress and much more contemplated when spring opens, but the heyday of building is approaching its end, as the cost of construction grows. Building in the countryside will be in proportion to the returns of the harvest in each section and each locality. It will be scanty in North Dakota, where prices of farm commodities were low and the growers sold at the bottom, but will be good in Iowa, where prices of corn and hogs are going up; and in Alabama and Mississippi, where cotton planters got 20 cents a pound for their product.

From Pittsburg thruout the Central West to the crossing of the Mississippi the steel mills are well employed, but buyers played a waiting game and were rewarded with somewhat lower figures. So the confident talk of rising prices in crude forms of steel and iron got the jolt that was coming to it, for the laws of supply and demand are back on their job.

Everywhere in the cotton belt the sustained high price of cotton wrought a wondrous change in the face of affairs. Portions of Georgia and Texas, for instance, which three months ago saw no future until another cotton crop was picked next fall, have settled most, if not all, of their obligations; they have new credit with banks and merchants and are buying farm supplies and some of the farm implements that they have long needed. There is new life and hope which is expressing itself in conservative buying of things needed and which feels that the worst is past and that the future holds something worth while, for those who are willing to labor and wait. As one observer in a fortunate and rejuvenated section puts it:

"People as a whole think business will be good, and that's the main factor."

It is not all like that, for there are poor spots here and there in Georgia, in Texas, in South Carolina, in Oklahoma, where they did not raise much cotton nor much of anything else, and there is nothing ahead but a weary wait until another crop comes on. In the main the Central South and the Central West are in shape that varies from fair to good in all their industries, the agriculture does not anywhere stack up to the measure of prosperity of the other lines. The farmer knows this full well, and his own point of view is thus expressed:

"If farm products can be sold at satisfactory prices and manufacturers stop raising prices, the coming year will be a record-breaker."

This is a feeling to which every observer in the agricultural districts gives voice, and how true it is can be seen in the story of the different sections and their attitudes to the future. In much of Iowa and Northern Illinois, as examples, where prices of corn and hogs have advanced of late, the farmers are in a cheerful state of mind, are looking forward to a good year and are buying freely, while in portions of the two Dakotas, of Nebraska, of Colorado, of Idaho, where crops were poor, or, if good, cannot be sold at a price that covers the cost of production, there is only discouragement coupled with a determination to fight it out until another season offers opportunity to get out of debt.

In some Western States—Idaho, Wyoming and Colorado—there are large crops of Irish potatoes for which the demand is so light because of the great yield thruout the country that it does not pay to dig them and they are left to rot in the ground.

One serious evil—the lack of railroad facilities—did more hurt to the farmers than almost any other cause.

Another handicap on the farmer is the low price of live stock, particularly cattle, which, with high freight rates, renders it impossible for the farmer to sell cattle at other than a loss if he is some distance from the primary market.

So the record goes, of startling contrasts and contradictions, of much promise in some directions and of some discouragement in others, yet the prospect it opens up is one of sure, tho gradual, improvement and progress towards better things.—THE NATION'S BUSINESS.

world. It is an electric sign that will be effective and handsome at night without being crudely and offensively ugly by day.

The value of a sign that defaces utterly a beautiful facade and loudly proclaims the bad taste and indiscrimination of its sponsors during the long daylight hours is questionable no

matter how blazingly potent it may be for a short while after nightfall; indeed, we often wonder if they do not repel more patronage than they attract.

MARTIN G. SMITH, president of the Motion Picture Theater Owners of Ohio, with general offices at 519 Main street, Toledo, has been

## QUESTIONS AND ANSWERS

A. H.—The maiden name of Maxine Elliott, the actress, was Jessie Dermot.

J. L.—They do say that Lady Diana Manners in London had her eyebrows completely shaven off in order to play the part of Queen Elizabeth in a motion picture.

T. R.—Roscoe C. Arbuckle took the stand in his own defense in the third degree of a manslaughter charge against him resulting in the death of Virginia Rappe on April 5, 1922.

H. Mc.—J. Barney Sherry was born in Germantown, Pa. He began his moving picture career with Ince, later going to Universal. He is 5 feet, 9 inches tall, and has grey hair and eyes.

H. M.—According to our records, the late Caruso appeared in Kansas City May 5, 1919. He sang "Celeste Aida", "Una Furtiva Lagrima" (One Quiet Hour) from Donizetti's "L'Elisir d'Amore" and the lament from "I Pagliacci".

W. T.—Rose Coghlan, who played the role of Mme. Rabouin in David Belasco's production of "Deburau", is past seventy years of age. She spent more than half a century on the stage, during which she has appeared with many of the foremost American and English stars and also at the head of her own company. A native of Peterboro, England, Miss Coghlan is a sister of the late Charles Coghlan, well remembered by American playgoers, and received her education in London. Her professional debut was made at the age of 18 as one of the witches in "Macbeth", at the Theatre Royal, Greenock, in 1860.

circularizing exhibitors thruout the State the past two weeks or more, calling attention to the organization's convention to be held at the Hotel Chittenden, Columbus, January 16 and 17.

Several subjects of great import are marked up for discussion and action, and every exhibitor in Ohio, if at all possible to do so, should make it a point to be "among those present" to aid in protecting his interests against the advances of opposing forces and destructive elements within the industry, as well as outside.

If you have not already done so, make up your mind NOW to hop on the band wagon when the time arrives. You'll never regret it.

CLARK BROWN has raised anew the issue of "restricted" vs. "published" songs for the vaudeville artist. Mr. Brown pleads—and pleads very ably—for the restricted (exclusive, he prefers to term it) song, but there is much to be said in rebuttal.

We wonder if the truth does not lie in between the conflicting views—that both kinds of songs are good, with one kind better for certain artists, the other better for others?

Something new and something old, something modest and something bold, something merry and something sad, something joyous and something glad.

ANSWERING the question, last summer, "Is Shakespeare dead?"

Brander Matthews, professor of dramatic literature at Columbia University and chancellor of the American Academy of Arts and Letters, declared that "so far from being dead Shakespeare, for the last 300 years, has never been so alive as he is today."

We were inclined to question it—mildly—then, but today it is true enough.

Certainly the Bard no longer spells ruin to the producing managers.

THEY are putting class in vaudeville in England these days. Think of it, music by Mozart, a Wagner overture and songs by one of the best known concert artists in Great Britain were featured on a recent bill at the London Coliseum.

Also, the house was jammed at every performance.

John Coates was billed and sang Mailinson's "Eldorado", Coleridge-

(Continued on page 53)

# DECADENCE AND THE THEATER GUILD

By REDFIELD CLARKE

THAT the theater of today is commercial is generally admitted. The fact is deplored by many of its patrons and by many who are not and never were. Many defend its commercialism and even boast of it. We have the man who says: "Yes, it's a very pretty play, but there ain't a dollar in it. You show me your box-office report and I'll tell you whether you've got a good play or not." Then we have the soulful uplifters, men and women with their heads in the clouds, who always spell art with a big A and have the most profound contempt for anything they or the public can understand. I had a germ of an idea once and a practical joker steered me into one of the high art boys. Before talking business he wanted me to read an essay on the drama which he had written. After that, if I could rise to his plane, we would engage in the interchange of thought. On reading the essay I learned that as a dramatist Shakespeare was a bad sixth. That the five who far surpassed him in every respect I had never heard of. That my ideas of art were crude and vulgar. For the first time in my life I realized what a low, ignorant, degraded clod I was. I was so humiliated that I laid the treatise down and tiptoed out of the room. That gentleman had untold sums already subscribed to establish the high art theater he had in mind and operations were about to begin. That was more than a dozen years ago and apparently the dream has never been realized, nor do I know what has become of the dreamer.

That the stage has reached the lowest depths of degeneracy we know, but let's not worry about that. It was always so. When I first entered the profession as a callow youth, about a third of a century ago, I was solemnly informed by the oldtimers on both sides of the footlights that I was engaged in a calling that had ceased to be an art. That the plays were trash and the so-called great actors of that day, such as Booth, Barrett, Mayo, Jefferson, Florence and the rest, were but weak imitators of a great generation that had recently passed away. Only a short time ago I read a commentary on the English stage of about 1790 and I was pained to find that the same sad condition existed there at that time. The plays were all bad and the actors incompetent. The stage was not going to the dogs; it had gone. Then I bethought me. We begin going to the theater in our youth when all is new and bright. We go full of hope and expectation. We have no comparisons. The actors are all that they pretend to be; the stage settings are beautiful; the play is interesting and exciting from the start, and as for the comedian he is so exuberantly funny that we shall never be able to think of him without laughing. The first play I ever saw was "Uncle Tom's Cabin". It was in the hall up over Giberson's store. It was presented by a company of eight people. There was no scenery to speak of and no donkey. When Eliza crossed the ice-cluttered Ohio she did so behind a ground strip with a plain chamber backing. Invisible dogs howled mournfully from the wings, but did not venture out on the surging torrent. Marka tried it but he fell in behind the ground strip and (to my disappointment) was rescued with much difficulty and shouting. I was painfully aware of the fact that the actor who was so funny and so thoroughly lovable as Phinnias Fletcher appeared later as that arch fiend, Simon Legree, but in spite of those minor handicaps, if such you would call them, that was the most thoroughly satisfactory show I ever attended in my life. I know I shall never again enjoy a performance as I enjoyed that one. In our youth all our heroes are gods. In our age all our gods have feet of clay. It is the mission of the stage to reflect the manners and customs of the times. The actors of today do it as well as did the actors of any day. There may be a dearth of good Shakespearean actors today, but that is a passing condition. Let the public show any hankering for Shakespeare and it will get it and the actors will be forthcoming who can give it to them. As an evidence of this the present season promises to be notable for its Shakespearean revivals. Two pretentious productions have already been made and before these lines are read it is quite probable that two more will be occupying stages in the Times Square section. More are in the offing. Not a bad showing for the Bard of Avon. According to the critics, the fault in most of the recent Shakespearean revivals have not been so much in the actors as in the freak ideas of some of the producers. The man who knows his Shakespeare reverts having him revised and improved by those who apparently do not.

THERE should be and is a safe middle ground between the dollar man and the soulful gentleman referred to above. That ground seems to be occupied at the present moment by an institution known as the Theater Guild. A little more than three years ago a few brave souls assembled for the avowed purpose of establishing something in the way of a theater different from anything that New

York had had. They had an idea and thought they could make it work. The capital for the enterprise was, you may say, limited. After turning out all the pockets the negotiable assets totaled less than \$750. Added to this they had their nerve and 150 friends who had the faith to subscribe \$5 each for the two productions which they proposed to make. This gave them a backing of \$1,500 with which to launch the venture. Some of them had been connected with that interesting experiment, the Washington Square Players, a semi-professional organization devoted to one-act plays. War conditions were a little too much for the Washington Square folk and they had to give up an attempt which might have been successful in more tranquil times. It was the aim of the Guild to make entirely professional productions of worth-while plays that the commercial manager would not care to risk his money in. They were offered an out-of-the-way theater that had been left stranded in a side street by the upward march of Broadway. It had the honorable traditions of Harrigan and

"Mr. Pim Passes By", which ran 232 performances. The list of productions to the opening of the present season was as follows: "Bonds of Interest", Jacinto Benevente; "John Ferguson", St. John Ervine; "The Faithful", John Masfield; "The Rise of Silas Lapham", Lillian Sabine; "The Power of Darkness", Tolstol; "Jane Clegg", St. John Ervine; "The Dance of Death", August Strindberg; "The Treasure", David Pinski; "Heart-Break House", Bernard Shaw; "John Hawthorne", David Liebovitz; "Mr. Pim Passes By", A. A. Milne; "Lilom", Franz Molnar; "The Cloister", Emilie Verhaeren; "Ambush", Arthur Richman; "The Wife With a Smile", Amiel and Obey; "Bouhonroche", Georges Courteline; "He Who Gets Slapped", Leonid Andreyev; "Back to Methuselah" (in five parts), Bernard Shaw, and a last spring production, "From Morn to Midnight", by George Kaiser. "He Who Gets Slapped" ran at the Garrick till September 30. Twenty-three productions of high-class plays in three seasons is no mean showing. Some of these plays are done only

## A Question of Appropriateness

LOVERS of music consider it an outrage when Beethoven and Brahms, and Chopin in his most serious moments, are appropriated in dance halls and ballrooms by dancers weary at last of jazz, and they are right. To attempt to one-step or two-step, to fox-trot or toddle, in time with the great music of great masters never intended for the dancer is to lose all sense of appropriateness. Even the "interpretative" dancer must have rare talent to satisfy us with her interpretations. There is a place for all things, and the place for great music is not the modern dance, with its distressing indifference to graceful rhythm and dignity of motion.

As with music, so it is with all the arts. The painter would not debase on the walls of the beer saloon the noble design appropriate to the Senate chamber, nor decorate the theater with the series suitable for a court of justice. Boncher and Fragonard were no less splendidly decorative in this work than Perugino and Pinturicchio, but their light and dainty idylls would be as little in keeping in Florentine or Umbrian churches as the Italian's religious records in the French chateau or villa. The artist knows this, and, if free to exercise his judgment, would never disregard the reticences of art. The sense of the appropriate is the secret of the success of the great mural painters of all ages.

Giotto was austere and devout in the crypt at Assisi, Titian and Tintoretto and Veronese were flamboyantly profuse in the Doge's Palace, Puvis de Chavannes was restrained and scholarly in the Library at Boston. The painter of the framed masterpiece is as careful that it should be a picture and not a bit of wall paper or tapestry as the sculptor does not put up a pygmy hero in the wide city square nor a giant hero in the quiet little cloister. The etcher remembers the delicacy of his medium, and the lithographer realizes the easy descent into chromolithography by the abuse of color. Art has many moods, each perfect and lovely in itself so long as it is not adapted to uses with which it has nothing in common.

If the artist knows this, the art patron too often does not, and to his inability to understand we owe many of the most dismal failures in the adornment of our cities and public buildings. As with the dancer who would be in fashion it is jazz one day and Beethoven the next, so with the art patron who struggles to keep in the movement it must be always the "latest thing" in painting or sculpture, however ill-suited to the wall it is to cover or the site it is to fill. Not so long ago there was a beautiful revival of "A Midsummer Night's Dream" in which the stage decorator achieved an effect like a Ceylon sunrise by means of artfully painted canvas and subdued lighting. Unhappily his method required that the actors' faces should be only dimly seen, and so their facial expression meant nothing. Fitness was not observed.

From ancient art, from medieval art, from the art of the Renaissance, we get a feeling of harmony, of completeness, the in detail the work may be criticized, simply because background and surroundings were intelligently studied. The art of today too often gives an impression of incoherence and want of repose simply because of the prevailing carelessness in this respect. And so we have the public monument, perhaps fine in itself, but so sadly out of scale that it disfigures the park or the open space it should have adorned; we have the decoration from which we shrink on the walls chosen for it, tho on any others we might have rejoiced in its beauty. Better stick to jazz than to dishonor Beethoven. Better have no statues, no decorated walls, than to make them an offense to all who have eyes to see.—CHRISTIAN SCIENCE MONITOR.

Masfield and little else. It had tried vandyke, pictures and burlesque to no avail and remained dark most of the time. Otto Kahn generously offered them the theater at the regular rental, with the understanding that in case they were unable to pay the debt would be forgiven them. Fortunately for all concerned they were able to pay the rent and have continued to pay it. Their first production, "Bonds of Interest", by Jacinto Benevente, was a failure. They had to continue it for three weeks while its successor was in preparation; that was St. John Ervine's "John Ferguson". This is the situation that confronted them. It was the last week in May, 1919. The treasury was empty. The play, "John Ferguson", is a tragedy. To the casual observer the whole situation might be said to have had a rather tragic aspect. By some hook or crook they managed to negotiate a \$1,000 loan to make the production. To the surprise of the wisecracks "John Ferguson" was a success. It had 156 performances and went on tour. The profits of "John Ferguson" were just enough to launch the first two productions of the following season. They were John Masfield's "The Faithful" and "The Rise of Silas Lapham", by Lillian Sabine, based on William Dean Howells' novel. Both of these were failures and left the Guilders once more with a treasury in much the same condition as Mother Hubbard's cupboard on an historic occasion. "The Power of Darkness", by Tolstol, pulled them thru for forty performances while Ervine's "Jane Clegg" was in preparation. "Jane Clegg" was a success and ran for 177 performances, a record until the coming of

for the subscribers and are put on for one or two performances only. The subscribers are promised six productions in the season and it follows that if two or three of the plays are very successful only a short showing can be given to the others. In several cases where an uptown theater has been available a success has been transplanted without checking its growth. As Miss Holburn, the executive director, says in a very interesting and remarkably modest article that appeared recently in The Theater Art Magazine, a success for the Guild does not necessarily mean success as it is understood in the commercial theater. The set expenses of the Guild are cut to the minimum. The actors are willing to work for much less than their regular salary because they are in a sense partners and they know that in the event of success they will share in the profits. This arrangement not only lightens the burden in case of failure, but gives an enthusiasm and co-operation that does not exist in the commercial theater. The class of actors who have been connected with the Guild during its existence and the high standard that has been maintained are too well known to discriminating theatergoers to make comment necessary here.

THE Theater Guild was started with an idea, very little money and no pull. Its founders, while striving for the best, have tempered their enthusiasm with good horse sense. You may say they have put art into business or business into art, whichever you prefer. As play pickers they have shown unusual judgment or have had remarkable luck.

The Broadway record of successes is not better than one in five. With all the Guild productions they have done a little better than three out of five. Here again it must be considered that because a play has been successful with them it does not follow that it would have been a success in a commercial theater. On the other hand they may reject plays as not suitable to their purpose that might succeed elsewhere. They began with 135 season ticket subscribers, which means one seat for each production, and last season they had 2,500. This year they have more than 5,000 on the books. They have built up an institution of which the profession is proud, of which the city is proud and which ought to have a counterpart in a dozen other cities of our country. If a following can be gained for such a theater in New York City with its many and varied forms of amusement, it ought to be possible in smaller cities where the diversions are fewer. That is, if it is undertaken by the right sort of people. Ah, there's the rub! The right sort of people. That the croakers will continue to croak goes without saying. It is the harping of age. The stage is and always has been a reflection of the times, and it will continue to be so when we and all our works are lost in oblivion.

The Guild's present and fifth season opened on October 2 with "R. U. R.", by Caryl Chapin. A most interesting play that gives the auditor much to think about long after he has left the theater. It has moved uptown and promises to be one of the Guild's greatest financial successes. This was followed on November 20 by A. A. Milne's "The Lucky One", "The Tidings Brought to Mary", a medieval play by Paul Claudel, December 15. "Peer Gynt" goes on late in January or early in February. Then "The Adding Machine", a new play by Elmer Rice, while "Masses Mench", by Ernest Toiler, will finish out the season's program.

It is urged by some that the Guild should give more attention to the native drama and more of its parts to American actors. Give it time. It is blazing a new trail, facing new problems, running under its own steam and gathering its fuel from the roadside. It is probably using what seems to be the best material available. As against the old established theater of other lands, ours has scarcely more than a century to its credit. The first thing to do when launching a ship is to launch it. After you find it will float you can give attention to motive power, steering gear and other details. The Guilders have had more things on their mind than the birthplace of actors or the nativity of authors. They undertook a big job with very limited resources. They are doing their best and it is one of the best bests of which we have any knowledge.

## Berlin News Letter

By O. M. SEIBT

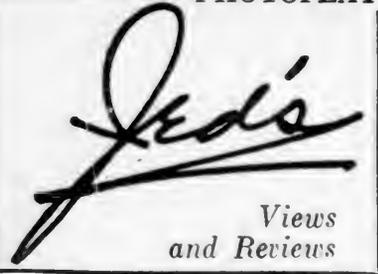
BERLIN, Dec. 19.—Night life in Berlin after 1 a.m. is dead, but if you are a sport with sufficient cash and do not mind a trip to police headquarters you will find plenty of opportunity to "amuse" yourself. You need simply stroll about Friedrichstrasse or Kurfuerstendamm at closing time and you will soon be approached by a ragged individual inviting you to either "haccarat" or to witness "naked dancing". These resorts are located mostly in cellars at some back street and are of course soon found out by the police who, when raiding the place, take the entire assembly to the police station, where they are kept for the rest of the night and "combed out" the next morning. A raid like this took place a few days ago in a fashionable street in Charlottenburg, where the police found about 60 people, all of them entirely without any clothes on. They were all foreigners. It should not be surprising if some hysterical fool again declared that naked dancing goes on in all the cabarets and dancing places of Berlin, mixing up such affairs with the regular entertainments.

In spite of the dollar decline of the last few days (the dollar dropping over 2,000 points within the last four days), prices are still as prohibitive as before. I have just returned from a trip to Rhineland, where I found theatrical business just as flourishing as in Berlin, but prices just as high, if not higher. Naturally salaries are remaining high and music hall managers are grumbling over the tremendous additional salaries due according to the new tariff contract. The Berlin Wintergarten, for instance, has this month a salary list of about three million marks, and on top of this has to pay nearly another two million marks salary. At the Scala, an act booked in October and playing this month at 900,000 marks salary wants an increase of one and a half million. Another act, booked a year ago and playing now, receives 25,000 marks salary and wants 230,000 increase.

Agent Paul Spadoni is still confined to bed suffering from inflammation of the nerves. He has spent about six weeks at the famous sanatorium Weisser Hirsch, Dresden, hoping to get cured there, but his condition showed no sign of improvement so he came home to his house in Gross Lichterfeld (outside Berlin).

A new cabaret-music hall will be opened on Christmas Day by Peter Sachse on Alexander- (Continued on page 55)

PHOTOPLAY



Views and Reviews

(Continued from page 11)

With columns and columns of "Hollywood Scandals" in mind, it is not difficult to picture Nazimova chirping across a "tea" table to Natacha Rambova, art director, and now rather widely known as "Mrs. Rodolph Valentino": "Let's do something different and show up these knockers." Whereupon Rambova may have said to Nazimova: "Salome in a white might wig and Aubrey Beardsley atmosphere ought to be all right for a starter." Or did she say "startler"?

If exhibitors who book "Salome" have to share in the expense of the most startling sign Broadway ever has seen for a picture they may find the latest Nazimova feature rather costly.

"SALOME" in less expensive lights than those on the Criterion, New York, should get money at any box-office. As a photoDRAMA, even with the noted Nazimova starred, this feature, however, is one hour of posing and mugging. Rambova, for her work as art director, has accomplished something DIFFERENT, and to her should go whatever praise the picture deserves. The producer who is not too wise to learn can find values for his future book in "Salome". The sets and costumes, from Aubrey Beardsley drawings, truly are DIFFERENT, white bobbed wig included. Had Nazimova done half as well as Rambova the feature could be recommended to any exhibitor who has the price and seating capacity. As it is, the sign on the Criterion sure is a beauty.

David Belasco is said to have given the screen rights of "Tiger Rose" to Leonore Ulric for a Christmas present! Who said "There ain't no Santa Claus"?

Reformers working for film censorship should put "Fatty" Arbuckle on salary. That would be one way for the comedian to "earn a living" and ease the Hays conscience.

Another "record" for the Capitol, New York—this one sworn to by the managing director and Goldwyn vice-president, Edward J. Bowes—shows receipts of \$13,559.80 for Sunday, December 31, and \$10,324.10 for Monday, January 1. Marshall Neilan's "The Strangers' Banquet" did the trick.

"THE STRANGERS' BANQUET", by Donn Byrne, produced by Marshall Neilan as his first Goldwyn offering, is a lot more story than picture playgoers usually get at one sitting. With such names as Claire Windsor, Hobart Bosworth, Nigel Barrie, Rockliffe Fellowes, Thomas Holding, Ford Sterling, Eleanor Boardman, Stuart Holmes and Claude Gillingwater to select from for the lights, exhibitors ought to do well with this one. Frank Urson co-directed, and the job was well done everything considered. It is movie, sure the not always simple, but it holds interest thruout and progresses swiftly and surely.

The operative pot-pourri and the ballet offered in conjunction with "The Strangers' Banquet" at the Capitol, New York, were the outstanding features of the S. L. Rothafel program last week.

"MY AMERICAN WIFE", a Paramount production, signed by Sam Wood, and featuring Gloria Swanson,

will have to find a lot of money to get off the nut. It sure does look expensive. The story is poor, but the settings are rich, and those who find fortune with Gloria Swanson and her gowns probably will like this tale of South American love and politics. Antonio Moreno, recently signed for Paramount productions, is the hero, which "should help considerably".

With the drummer featured, "The March of the Wooden Soldiers", from "Chauce Souris", was a sure-enough "wow" at the Rivoli, New York, last week when the Gloria Swanson picture was shown there. What a phonograph record this Riesenfeld outfit could make with Stahlberg conducting. "Classical jazz" is right!

eral among picture actors and actresses. Is it fair?"

Above the collar of her beautiful fur wrap Miss Castle's face was framed in an appeal. "Why don't they treat us as just human beings?" she asked. "We're just the same as other people. We eat, sleep, love, hate, cry, laugh."

"Want to ride around the circle in the sleigh with Minto?" she asked some children in the yard, turning her attention to them. "Minto," she explained, "is my oldest horse. I haven't seen him for some time—I hate to remember how long. Come on, children. Ride around once. Then I have to go in."

And when the sleigh came to a stop in front of the house, she whom the world knows as Irene Castle, but whom her friends call Mrs. Tremain, paused in the doorway of the house. Over her shoulder Miss Castle called to the correspondent:

"Remember, every day, in every way, they

NO CHANGE

In Operation of Chattanooga Houses Will Follow Resignation of S. A. Lynch From F. P.-L. Committee

Chattanooga, Tenn., Jan. 4.—The impending resignation of Stephen A. Lynch as member of a committee representing the Famous Players-Lasky Corporation in the South will in no way change the operation or control of local motion picture houses as adjuncts of the Signal Amusement Company, the Tennessee Enterprises and Southern Enterprises, F. H. Dowler, Jr., local manager, announced today.

Coincident with the resignation of Mr. Lynch his fellow workers on the committee, C. E. Holcomb and Y. F. Freeman, are expected to go also, leaving Dan. Michalove, director of theaters in the South, in full charge. Michalove has been acting as executive for the committee headed by Mr. Lynch.

Mr. Lynch, who makes his headquarters in Atlanta, made application for resignation several weeks ago and has recently gone to New York to confer with the heads of the Famous Players-Lasky Corporation. He has been operating the Famous Players' own chain of theaters, known as the Southern Enterprises Corporation group.

On account of recent changes in policies and personnel of the local theaters, especially the Tivoli, rumors of further changes were current, resulting in the announcement of Mr. Dowler.

"The Tennessee Enterprises Incorporated is simply a holding corporation," Mr. Dowler says, "and controls but the physical properties. It is owned fifty-fifty by the Southern Enterprises and therefore by the Famous Players-Lasky. Southern Enterprises operate the properties as theaters."

"The old Signal Amusement Company has no entity except as holder of some leases on valuable properties in down-town Chattanooga. However, these same people own half of Tennessee Enterprises."

There is a close relationship between Tennessee Enterprises and Southern Enterprises, Mr. Dowler explains. The former pays all the bills and handles all business for the local theaters, but no special attention is paid in the parlance of the motion picture game to the indiscriminate use of either name to describe the situation.

NO MUSIC IN FORT WORTH MOTION PICTURE THEATERS

Fort Worth, Tex., Jan. 3.—Fort Worth opened the new year with no music in her picture shows.

Last summer the musicians struck because a 40 per cent reduction had been declared in their wages by the managers. After several weeks of bickering the musicians came to terms.

Just before the holiday season the trouble started again. This time the Palace and the Rialto theaters, which are the only two houses with orchestras since the business slump in the movie business two years ago, attempted to reduce the number of pieces in their orchestras.

The union men objected. They went on strike again and now not even an organist can be secured for the pipe organs. The Rialto is running hand piano music, which makes but a poor showing in the large house. The Palace, which is a Southern Enterprise house, is absolutely silent. It formerly employed nine musicians. Unless the nine are assured places none will play.

During the holidays the show ran Laurette Taylor's "Peg o' My Heart" to capacity houses. There were few complaints about the lack of music.

"But it will ultimately hurt the business of the theater," Barry Burke, manager, said.

NEW DOTHAN (ALA.) THEATER

Dothan, Ala., Jan. 6.—During the early part of 1923 a large and modern picture theater will be erected here. Plans have already been accepted. It is reported, and work is to begin at once. Names of the parties who are backing. In a financial way, the project are withheld for the time being. It will seat 1,000 or 1,200 people.

SELZNICK OFFICES TO MOVE

Los Angeles, Jan. 6.—According to announcement made here by the Selznick Pictures Corporation, its entire distributing organization, known as the Select Pictures Corp., and its general offices and its Eastern producing companies will be brought from New York and established here early in the spring.

This is said to be the first time any distributing organization has been located in Los Angeles.

RECORD DAY'S BUSINESS

Harrisburg, Pa., Jan. 4.—A new attendance record here for New Year's Day was established Monday at the Victoria Theater when more than 6,000 people saw "The Delicious Little Devil", starring Mae Murray and Rodolph Valentino, according to Manager John Newkirk.

WHERE LOYALTY PAYS

OF what does loyalty consist? Friendship for an individual or a few people or close adherence to a cause? Loyalty in the broader and more accepted sense means definite fidelity to a cause and standing firm in the processes thru which that cause may be advanced.

Theater owners will find in a new year's consideration the word "loyalty" something of tangible value to them. They will be able to create from it box-office returns of the most fruitful kind and give to their business an insurance protection obtainable in no other way save by loyalty to their organization and the principles for which it stands.

For nearly three years the Motion Picture Theater Owners of America have been the outstanding instrumentality thru which independent theater owners were able to have their grievances given proper consideration and under the protecting folds of such they were saved from the sinister attacks inside and outside the industry bent upon their destruction.

The principle involved is that of business protection. Even if the entire cost of maintenance for three years was expense and no visible money income or saving in evidence, that would not interfere in any particular with the principle of protection. Every theater owner in the country has his theater building and its furnishings insured. He also pays a higher premium on this insurance than is paid on any similar building in his community. This is because the insurance companies classify theaters and consider the same a special risk.

Theater owners pay this insurance premium. They see no direct financial return. To secure this return the building must suffer a fire loss and then only the actual material loss is calculated, with nothing allowed for the interruption in business. No successful theater owner wants a fire interruption, and yet he carries insurance as a protection. He does the same with respect to life insurance.

The Motion Picture Theater Owners of America furnish to the independent theater owner business insurance. No theater owner in the United States has paid as much for this business insurance as he or she does for fire or life insurance. Yet this business insurance is positive and yields a dividend. One act of the Motion Picture Theater Owner of America in effecting the repeal of the five per cent film tax saved and still saves the theater owners \$6,700,000 a year. The saving in one year on this tax is fifty times as much as all the theater owners of the United States paid into the Motion Picture Theater Owners of America since its formation.

When we couple this with the unfair special taxes in States and cities which have been saved theater owners by this organization and the adverse legislation it defeated the ratio is many times fifty.

Yet because of producer influence, frequently exerted thru film salesmen and again in alleged trade papers, some exhibitors are led to believe that they do not need national organization. Fortunately but few now believe these lying tales, and the circle of producer-influenced exhibitors is growing smaller daily as the price of film increases and trustification moves calculated to absorb the independent theater goes on apace.

The new year is a good time to think this over, exhibitors. As you look over the red ink on your ledger and wonder if these fellows will not squeeze you out entirely in 1923, think of the certainty of organization protection. These fellows got most of your money in 1922 with their block bookings, their Arbutuckle dirt and Hollywood nastiness and general high price of film. They look eagerly forward to the 1923 harvest, when they will squeeze you more and maybe have you the janitor in your own theater before many months.

Organization alone will protect you. While their outstanding representatives tell you nice stories of confidence and co-operation, the real confidence men in the industry are co-operating in the gentle art of trimming the independent exhibitor. That's all the confidence or co-operation you get or will ever get from that outfit, and theater owners now fully realize that fact.

Organization will protect you, dignify your business, hold it high in public estimation, and make you the real leaders in the industry and in your community. Loyalty to organization is as essential to your protection as exhibitors as loyalty to your Government and flag is essential to your freedom and prosperity as a citizen.

No exhibitor can afford to be a slacker. He should not profit on organization and not support it. A tax dodger is a bad citizen. A due dodger in an organization or one who partakes of the energy of others without paying his share of the expenses is not a fair business man.

Be loyal, exhibitors, in 1923. Give the Motion Picture Theater Owners of America one hundred per cent support.

ILLS OF THE MOVIE WORLD

Discussed by Irene Castle—More Coue Dope and Less Hollywood Needed, She Says

Auburn, N. Y., Jan. 2.—Irene Castle Tremain, dancer and motion picture star, who lives at Ithaca, near this city, discussed the ills of the movie world while spending the holidays with her husband.

The actress talked quite freely with The Billboard correspondent. The dancer suggested many ways in which the fans can aid the movie business, the actors and actresses of today.

Said Miss Castle: "Let's have a little more of the Dr. Emile Coue dope and less of the alleged Hollywood kind. Believe in them. Don't judge all by one or two. And when they do fall give them the benefit of the doubt. I consider that a sporting proposition to the American public."

"If a hardware merchant falls a victim to the narcotic habit he is rushed away. Even if he does have the stigma stamped on him personally no cloud is cast over the hardware trade. But in the case of Wallace Reid, regardless of what the circumstances may have been, or of the fact that he is one of thousands, many are ready to believe that addiction may be more or less gen-

are growing better and better. Tell them to say that real hard."

Just as the door closed she hesitated. "Perhaps," Miss Castle called back, "there are some of us who need that help."

MOLINE'S \$300,000 THEATER TO BE OPENED IN FEBRUARY

Moline, Ill., Jan. 6.—F. L. Cornwell's new LeClaire Theater, which he has almost completed here and which will represent an expenditure of \$300,000, will be opened some time next month. A special theater committee, appointed by the local Chamber of Commerce, is co-operating with Mr. Cornwell in the construction of the theater. This committee is composed of Carl H. Gamble, chairman; C. I. Josephson, H. H. Thomas, H. E. Lundt, O. F. Anderson and W. J. Ball.

The structure is located next to the large hotel which Mr. Cornwell is building. It will have a seating capacity of 1,800. A Wurlitzer organ costing \$22,000 will be installed.

Samuel Lavine, of Chicago, who has been connected with the Balaban & Katz interests for many years and also with the Famous Players-Lasky Corporation, has been chosen for the post of manager.

**With the  
Stage Employees  
and  
PROJECTIONISTS**

Personals and other items of interest to Carpenters, Electricians, Property Men, Scene Shifters, Fly Men and Motion Picture Machine Operators.

Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

Eddie Shultz is carpenter with the Dolly Davis Review, playing the Poli Time.

The Mardi Gras masquerade ball and cabaret of the I. A. T. S. E., Local Union No. 6, St. Louis, will be held Tuesday evening, February 13.

Joe Cores, of Kansas City, Mo., is assistant carpenter with the Fred Stone "Tip Top" Show. He was at the American, St. Louis, last week.

Members of Local Union No. 501, Hagerstown, Md., ushered in the new year with a banquet, attended by most of the members and their wives and friends.

The sick and death benefit performance of the St. Louis Lodge No. 5, T. M. A., given at the Odeon New Year's Eve, was a great success, both artistically and financially.

Brothers Flegley, Warner, Zinkands, Spiker and Wolfe, of Local Union No. 591, Hagerstown, Md., were guests at the New Year's banquet of Local Union No. 528, Kingston, Ont., Can.

Herewith is the stage crew of the Orpheum Theater, St. Louis: Charles Robinson, stage manager; Robert McMillan, stage carpenter; Artie Effert, electrician W. M. Gray, assistant electrician; Hy. Welhoelter, property master; W. M. Perkins, assistant property master; W. J. Collett, grip; W. M. Amann, grip; Jack Andrews, grip; W. M. Canepa, grip; J. Lambrick, gyman, and E. Powers.

The annual banquet of the I. A. T. S. E., Local Union No. 391, Port Arthur, Tex., is reported to have been a decided success, despite prohibition. This does not mean that any of the boys violated the Volstead Act. They seem to have managed fairly well on grape juice and other beverages approved by law. In addition to regular members present were John T. Bynes, W. N. Scarborough and James Hogan, of Beaumont, Local Union No. 183, and W. G. Mammurat, C. S. Kingsley, Nell Johnson and Ralph C. Tebbutt, of the Lassos White Minstrels. Brother L. Stagg, secretary of Local 391, was seriously ill and unable to attend. F. E. Skinner is president of the Port Arthur local.

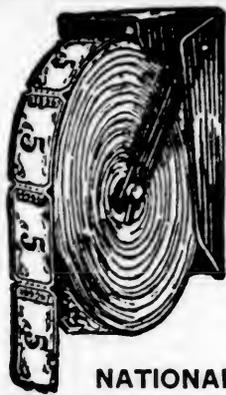
At the December meeting of the Motion Picture Machine Operators, Local Union No. 236, Birmingham, Ala., the following officers were elected: J. H. Sapp, president; F. E. Walker, vice-president; J. F. Mankin, secretary; C. M. Hiltbruner, treasurer; R. A. Root, business representative; W. B. Tate, sergeant-at-arms; C. M. Trent (chairman), W. B. Herring and W. H. Culpepper, trustees. Treasurer Hiltbruner was presented with a gold fountain pen by members of Local 236, for his faithful work in the past. J. A. Jones, who is working at Blocton, Ala., was voted on and admitted to membership by obligation. Jack Culpepper, of the crew at the Franklin Theater, Ensley, Ala., is still sick and unable to work. A dance will be given by Local 236 some time this month.

**FATTY ARBUCKLE**

Will Hays was made dictator of the movies to give them a moral sponsorship. He was to represent character and to discipline infractions of the moral code. The movies thought that in public esteem they needed a character hath. Just as baseball thought when it took Landis for the same work.

Roscoe Arbuckle, the Fatty of movie comedy, was tried for murder and acquitted. We believe the jury verdicts were findings of the truth. Arbuckle had been the host at a rough party, the conditions of which were discreditable and may

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have been disgraceful, but he did not commit murder.

Hays, as dictator of the movies, said that Arbuckle's punishment would be banishment from the screen. He was not to be allowed to work in any productions. He may have gone broke in the expensive trials in which he had to defend himself, and his living was taken away from him by Hays' order.

This was stiff punishment for misbehavior and bad conduct, much more severe than ordinarily follows misbehavior. Hays now says that Arbuckle has proved by his good behavior that he had been taught a lesson. The comedian is contrite, and he asks for another chance. Hays says that a Christmas pardon has been earned and that the fat comedian may work in pictures again.

A moral element in the country remains offended and bitter. It demands that Arbuckle forever be barred from appearing on the screen. The demand has the intensity of fury, and it seems to us to be urgent, need and unreasonably.

Arbuckle's work, or most of it, was low comedy. He is not such a comedian as Chaplin. He could not be bracketed with Sennett's comedians. But his work was not immoral, or suggestive, or tainted. It is not proposed that immoral, suggestive or tainted pictures shall be put out by him. He did not do that before his lesson.

Furthermore, it is not required that any one disliking him shall see his pictures. A person may go or stay away. He is merely permitted to offer pictures for such as may want to see them.

It is an unreasonable and ungenerous mass spirit which condemns a misdemeanant to life punishment regardless of any change which may have taken place in him. It is an uncritical use of the moral force of the community. It is savage and not reasoning.

It is a misdirection of good force, so often misdirected with such serious results in the United States. Many of our social lapses are caused by the unfocused vision in which we keep crimes against society. The irrelevancy of our moral uproar produces confusion. There is a constant leaking of moral energy, and when it ought to be concentrated it has been dissipated.

Fatty Arbuckle's reappearance in the movies is not worth an organized protest from anywhere. He will either please or he will fail to please. Some people want to form a moral mob and hunt him down. That idea cannot prevail in a rational society.—Chicago Tribune.

New York, Jan. 6.—What is termed the "final word" in the Roscoe (Fatty) Arbuckle case was said yesterday when Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., issued a statement in which he says Arbuckle's case is to be left to the public.

The statement of Mr. Hays, issued after a long conference with his Committee on Public Relations, is as follows:

"All suggestions which have been received from all viewpoints, and they are many and varied, will be referred to the proper parties. This is the kind of question that must be left finally to the judgment of the public on the one hand and on the other to those who have business associations with the individual and the individual himself.

"I have removed the artificial situation of one man being or appearing to be the judge in such matters either for 110,000,000 persons, or for a great industry and art. Such a condition in the development of a business is unsound economically, and from every other standpoint, and permanently must not be. A temporary frame work of scaffolding may be a valuable tool for a period in the remodeling or construction of a great building, but it must be remembered, as the building progresses, that such structures are only temporary facilities."

Watertown, N. Y., Jan. 3.—George H. Cobb, chairman of the New York State Motion Picture Commission, believes that Will Hays has made a mistake in letting "Fatty" Arbuckle come back into the movies.

"It is my opinion," says Mr. Cobb, "that it is very unfortunate Mr. Hays has made the attempt to prepare the way for the release of the Arbuckle films. As we know there is a wide-spread sentiment against the appearance of the actor on the stage and the release of his films will be prevented by the majority of our best citizens.

"None of his pictures have been presented to the New York State Commission for review since the ban was placed upon the public exhibition of his films. Unfortunately, perhaps, the powers of our commission under the present laws are limited to the judging of pictures themselves rather than the character of the person who produces them or plays in them. The wide-spread resentment of the action of Mr. Hays is a clear indication of public sentiment in the matter. Mr. Hays, however, is only the employee of the producers and perhaps they are more responsible for his act than he is."

Chicago, Jan. 3.—Alderman Edward R. Armitage has submitted an order to the Council directing Chief of Police Fitzmorris to refuse issuance of permits for exhibition of pictures in which Roscoe (Fatty) Arbuckle appears. The order has been referred to the judiciary committee.

Syracuse, N. Y., Jan. 3.—Showing of the first Arbuckle film in a Syracuse movie house since the reinstatement of the comedian resulted in a most favorable reception on the part of the public.

The film was shown in the Rivoli, managed by Mitchell Fitzer. He advertised the picture extensively as a test and just before starting the film on the screen flashed a slide on the screen asking patrons to voice their pleasure or displeasure at Arbuckle's comeback.

Mr. Fitzer said he was amazed at the warm reception given the comedian. Personally inclined to oppose the return of the funmaker to the films he said it was only fair to say that the Rivoli audiences expressed unexpected and genuine pleasure at the film. He said he made it a point to note the reaction and was surprised that the reception extended to the grownups as well as the children. "Despite this, however, I will not repeat the test," Mr. Fitzer added.

**PEARL WHITE WILL CONTINUE HER CAREER**

Springfield, Mo., Jan. 4.—E. G. White, of 625 South National avenue of this city, father of Pearl White, the famous screen star, who was reported to be planning to enter a convent in Switzerland, declares that his daughter has no such plans and that press reports to that effect are erroneous. White declares that his daughter has gone to France and Switzerland to spend a few weeks' vacation and then will return to England, where she will appear on the legitimate stage. He added that her return to the stage is one of her long-cherished ambitions and that her appearance in the cinema game has been much against her own wishes. Plans for a reunion at the White home in this city had been made for the Christmas holidays but because of her London engagement Miss White could not come here for it. Before entering the screen game Miss White was a leading character in stage productions, but she had trouble with her voice just at the time that the movie game was reaching large proportions and she was offered a place with a large screen corporation and accepted. Her parents of this city spent six weeks with her in New York City last summer.

Cleveland, O., Jan. 4.—Jack Pickford, here at the Statler, because his wife is playing with "Sally" at the State, says that his next picture will be a story of the Argentine Republic. His wife also announces an intention to make a picture this summer in which perhaps Jack will also appear. Husband and wife spent the holidays at the Statler.

**METROPOLITAN PRICES FOR MOLINE THEATER OPENING**

Moline, Ill., Jan. 2.—Sam Levin, manager of the LeClaire motion picture theater, and F. L. Corneli, who promoted the enterprise, are preparing a program for the opening night, which has now been set as February 17. Tickets will be \$5 minimum, and eight boxes in the theater will sell for \$500 each. A committee of 40 from the Moline Chamber of Commerce, which pledged \$15,000 on payment of the theater site, is in charge of the ticket sale campaign. It is expected to have 1,800 people in the theater that night. The theater will be open to the general public the following day at the usual admission scale.

**M. P. MEN ASSIST GOVERNMENT**

Cleveland, O., Nov. 5.—Ohio motion picture owners have joined with financial interests and newspapers in assisting the Government in the redemption of war savings stamps for the two-fold purpose of urging the reinvestment of these funds in treasury savings certificates and preventing the money to be returned from being invested in securities of doubtful value. This action has been taken pursuant to a letter from Martin G. Smith, president of the Motion Picture Theater Owners of Ohio, in response to an appeal from P. J. Wood, director savings division, Fourth Federal Reserve District.

**BERLIN NEWS LETTER**

(Continued from page 53)

platz, called the Hansa. Mr. Sachse already owns the White Mouse, Alhambra and the Rampe.

"From Early Morning Till Seven", a comedy by Hans Brenner, has been acquired by the Pabst Theater, Milwaukee.

The Dusseldorf Playhouse will shortly be opened as a music hall by Mr. Milos, who leased the house for two years. Dusseldorf, with the exception of the Adler, a small variety house, has no music hall, but a great number of cabarets and dancing palaces. The former Apollo is playing musical comedy.

Following the run of "Conductor Kreissler", the Theater Koeniggruetzerstr. has in rehearsal a play, "Saxonaaria", said to be somewhat on the lines of "Kreissler", using part of its scenic effects. The first performance of "Saxonaaria" will be given next Saturday.

Another Russian show opens in town tomorrow at the Renaissance Theater with Rabin-drath Tagore's "The King of the Dark Chamber".

The German Government has entered protests against the American film, "The Four Horsemen of the Apocalypse", now showing at Rome, alleging anti-German tendencies, and the Italian authorities have forthwith ordered cutting of certain parts.

"Saved by Radio", a six-reel film made in Berlin for the Atlantic Enterprises, with an entire German cast, is reported to be a success in the States. Mr. Kirby, the producer, will shortly start another Atlantic film here.

The famous cabaret, "Simplicissimus", Munich, owned by Mrs. Kathi Kobus, is closing down, the place having been acquired by a bank.

The Freier Artisten Verband (F. A. V.), an organization of mostly cabaret artists in Germany, will shortly incorporate with the International Artists' Lodge. The F. A. V. came into being shortly after the Revolution and has at times bitterly opposed the I. A. L. What the F. A. V. needed most was a strong head and a policy. They had neither. Their president, Georg Bauer, died recently in Switzerland and a good number of the F. A. V. members are already members of the I. A. L.

German vaudeville now has a "tour" like Keith's in America and Moss in England. Needless to say it comprises only a few halls (Frankfurt-on-the-Main, Schumann Theater; Leipzig, Cristall-Palast; Dresden, Central Theater; and Hannover, Tivoli). The managing director is Mr. Spitz and the booking agent is Paul Schultze, Berlin.

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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.
- Arcanum, 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.
- Genesee, 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.
- McComb, 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's 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 Cimer, 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.

**EMERSON LYCEUM BUREAU'S**

**Convention of Representatives**

Reported by C. S. GIVEN

The Emerson Lyceum Bureau Conference Programs were held during the week of December 24 at the Clarendon Beach Hotel in Chicago. In addition to the business conferences a program was rendered as follows:

**WEDNESDAY EVENING**

December 27

Arthur Walwyn Evans, Welsh orator, in "What America Means to Me".  
The McCorda, in sketches, both dramatic and musical.

Harriett Grenslett Allen, contralto, with Miss Mary Winslow at the piano.

**THURSDAY EVENING**

December 28

Ethel Benedict, soprano; Miss Mary Winslow at the piano.

Freeman Hammond Company in sketches, dramatic and musical.

Jane Hollyman, violinist, of Kansas City, with Prof. McClusky, pianist.

Eliana Day, Dean of Modern Entertainers, in a half hour of mirth, inspiration and entertainment.

**FRIDAY EVENING**

December 29

Miss Mary Winslow, piano solo.

Tom Skeyhill in his informative lecture, "The Babylonian Finger".

Sue Ernest Hewling, organizer and manager of the Rainbow Ladies' Saxophone Band and Orchestra, in a novelty whistling act.

Bertha Farmer, operatic soprano, with Arthur Lydell, pianist.

Noah Beilharz, impersonator, in "The Hoosier Schoolmaster", etc.

Miss Rhoads, contralto, with Miss Winslow at the piano.

**NEWS FROM THE FIELD**

Theo. Turnquist has been out with the Colonial Trio with the Dennia Bureau, of Wabash, Ind., for eight weeks and has combined booking with his work on the platform. He booked fourteen courses in fourteen consecutive days. He returned to the work once more after his holiday vacation.

Judge Marcus Kavanagh will lecture upon the Jas. L. Lear Chautauquas next summer.

Maysville, Mo., has booked two chautauquas for next summer, one program selected by the old committee, of which A. J. Hill has been the head for nearly a score of years, and the second one by a new committee.

A. W. Veatch, the veteran lyceum representative, whose home is at Abingdon, Ill., spends his summer vacation in promoting the chautauqua at that place. The chautauqua enthusiasm was boosted 100 per cent, the program of last summer was voted the best ever, and success has been assured for next summer.

Senator Gore, of Oklahoma, will take the place of the late Mrs. Mabel Quam Stevens on many of the chautauquas next summer. Mr. Gore will deliver his lecture entitled "Evolution vs. Revolution".

Mrs. Daisy Asman, who entertains chautauqua



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patrons with programs by their own children, will return to Attica, Ind., next summer for her third season. She will return to Grandview, Ind., for her sixth season and to Rockville, Ind., for her third season.

The Howard Russell Scottish Revue Company is now filling engagements in Colorado for White & Myers Lyceum Agency, and is meeting with great success. The personnel of the company includes Eva Burke, soprano and pianist; Nell Richeson, violinist and accompanist. Mr. Russell and his company will be under the same management for the chautauqua season.

Glenn Meneley is out with a new quartet known as the Temple Quartet, and it is entertaining audiences at the Rainbo Gardens in Chicago for a four weeks' engagement. Its programs are novel, and it is meeting with fine response. Those of us who are of the "old school" remember the old Meneley Quartet in which the Meneley brothers sang for so many years and know that Glenn's musicianship is inherited from his father, who was a member of the old quartet.

The Clifford Foote Trio, who have been out on the Colt-Alber Lyceum Bureau courses during the fall, were in Chicago for a part of the holiday season, on their way to the Southwest, where they will put in much of the rest of the circuit for Turner, of the Dixie Lyceum

Bureau. They have just issued a fine new circular, the work of the King Service.

The Emerson Lyceum Bureau held its annual convention of representatives last week in Chicago at the Clarendon Beach Hotel.

June Elliott, who is so well known on several of the chautauqua circuits as a clever impersonator of child characters with "The Shepherd of the Hills" and other dramatic companies, is at present engaged with the Chicago Commons in presenting plays and dramatic readings in the Italian colony of Chicago. She is succeeding in entertaining her audience very nicely and is doing her bit in the Americanization of the American-Italian people.

Lewis A. Convis, one of the Redpath headliners last summer, is now pastor of the First Congregational Church of Jefferson (Chicago). He has not severed his connection with Redpath, however, and will be one of the speakers next summer on one of the circuits and also on many of the Independent Chautauqua programs.

The Twin City Preachers' Quartet is one of the new-city features for next summer. It contains our old friends, Roy Smith and J. W. Holland, and is composed of four M. E. ministers of Minneapolis and St. Paul. Holland writes: "We certainly have been sold for a

**LECTURES WORTH WHILE**



Last week I lunched with a man who had spent a year with me in Siberia. I could spend hours with that man listening, not only because we had much in common, but his words were of value, for he was talking from experience. The next night I listened to Tom Skeyhill talk about Russia. Most of his address I agreed with. Part I disagreed with. But I could listen to all of it with interest and respect. Why? Because he was talking from actual experience. Skeyhill has only recently returned from his second tour of Russia, made for the Affiliated Bureau. I have a right to agree or disagree, because I, too, judge from experience. But I recognize the interest and the value of the message of Tom Skeyhill.

On New Year's I spent the evening with Lewis Convis, who was one of the Redpath headliners last summer. Convis was my roommate over in Vladivostok, and later on I visited with him in Krasnoyarsk, where he was at work with the Polish troops. Convis and I could argue by the hour about things which we knew by theory and never get nearer together than the north is to the south. But now it is different. We do not always agree even about Siberia. But we have mutual respect for the views of the other. For Convis has a platform message which is wonderfully worth while. Convis' message is worth more than all the theoretical tirades both for and against the great communist experiment boiled into one great harangue simply because Convis talks from experience and his deductions are of value, even tho you might not agree with all of them.

was "American Democracy", and from his description I found it was an attempt to glorify the American idea (whatever that may be). The man had never been out of America, he had never even made a close study of the theory of other governments. His address was merely a bit of eagle-screaming Fourth of July oratory, lauding a social experiment in the theory of which he was not even a student. America has been damned with her Fourth of July oratory. It has made her cordially detested in other lands. If the American platform is going to achieve great results, it must eliminate bombast and political boasting and foster messages which are the fruit of experience.

And so I have mentioned Skeyhill and Convis because they are speaking from experience. My little visits with them and with several other old friends from Siberia recently have brought to mind the old, old story of the blind men and the elephant. One, who found the tail, thought the elephant was like a rope, and one who felt the ear believed it like a fan. But, after we had had the evidence of all of those blind men, we might put all the stories together and build the elephant.

Convis and Skeyhill were not like blind men. They went with their eyes wide open and used their well. But each one of us, like the blind men, can only tell the things which came to our attention. And so, if we take the stories of these men and of the others who speak from experience, we can construct in our minds the true Russia and the true Bolshevism. And that is the mission of the platform: "To build for truth."

Have you looked thru the Letter List?

whale of a season." They have been obliged to decline several weeks' work for the summer and confine their season strictly to the five weeks of their vacation.

Thurlow Lleurance will have a new company in the field next summer which he calls the Lleurance Brass Choir. He reports enthusiastically in regard to its programs.

Rev. Clarence W. Greene, who has been secretary of the Bay View Chautauqua for several years and has been interested in the selection of the program, has retired, and Dr. Hugh Kennedy, of Detroit, now takes that place. Dean McCutcheon, of Greencastle, Ind., remains in charge of the musical portions of the programs.

Ligonier, Ind., will try the experiment of a free chautauqua next summer. They have bought a much heavier program than usual and the business men have arranged their guarantee.

Big Stone, S. D., reports they will drop out next summer unless someone undertakes to promote the chautauqua without guarantee. Big Stone has one of the finest chautauqua parks and equipments in the country, and it will be a pity for it to remain idle. There is an opportunity there for a good promoter to run that assembly in connection with two or three more in that section.

Charlotte, Mich., reports that they have lined up with the Redpath Circuit again after one year's absence.

Flora, Ind., is putting on an Independent Chautauqua next summer and will utilize its community house as an auditorium.

Cadiz, O., has combined the interests of the entire community in the chautauqua by making the program meet the desire of all. The baseball diamond is just behind the auditorium and a game is played every afternoon of the chautauqua except Sundays.

Lorado Taft will not appear upon the chautauqua programs next summer owing to a contemplated trip to Europe.

The chautauqua at Freeport, Ill., is guaranteed by the Women's Club of that city. Mrs. H. C. Chandler, president. They have handled the matter so energetically that they are able to put on a little better program each year.

Lincoln, Jacksonville, and Pana, Ill., have been making a determined fight to secure exemption from the ticket tax, basing their pleas upon the grounds that the programs are educational and that the chautauquas are not run for profit.

Edgar LaRue has been the secretary of the Devils Lake, N. D., Chautauqua for about twenty years. Owing to crop failures, drought, etc., North Dakota has suffered in the past

(Continued on page 58)

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A NEW INVENTION



The Marsh Laboratory, Inc., 625 Kimball Bldg., Chicago, has a new process of making records which is a marvel of simplicity and effectiveness. A Billboard representative was present and watched them make a record for the Mid-West Music House of "Jane, Dear", which this company is featuring. Edna J. Allen Phillips has written both words and music, and, as this is one of the better type of ballads, it has been pronounced by a number of competent singers as one that is having quite a vogue, and when the records of this song are placed on the market its popularity ought to be greatly increased.

In the record as made of "Jane, Dear", Alexander Kominisky, Imperial Russian violinist, played the obligato; August E. Bredemeier, tenor, sang the words, with Mrs. Phillips at the piano.

The accompanying picture gives some idea of the simplicity of the recording device, and other lyceum and chautauqua companies should get this record and study this new method of reproduction, as it opens up many new possibilities for lyceum and chautauqua artists.

NEWS FROM THE FIELD

(Continued from page 57)

three years, and the Devils Lake Chautauqua had been cast in hard lines. Last summer it ran behind. Mr. LaRue determined that it should not be abandoned and recently made an energetic canvass among the citizens of that section with the result that the chautauqua is insured against loss and will continue to grow.

Newville, Ind., has conducted a "Rural Chautauqua" for several years. Most of the attractions on the program are secured by direct correspondence, with an occasional headline attraction from a bureau list. Ganges, Mich., an inland town, has been following the same plan with success.

Storm Lake, Ia., is considering a chautauqua to be backed and run by the various organizations of the community, each society to be responsible for one day.

There is a tendency among the independent chautauqs this season to hold their session later in the season, and many of them will close with the first Sunday in September instead of in August as heretofore.

Prof. J. W. Holton, president of the Shelbyville, Ind., Chautauqua, is just recovering from a severe operation. He has been in charge of the programs there so many years that there are few platform people who do not count him among their friends and all will be glad to know of his recovery.

Tama, Ia., has established a record which is hard to equal: I. e., an eight-day chautauqua program of unexcelled merit for one dollar, and best of all, they are making it pay.

Miss Migliaro, manager of the Chicago Circuit Lyceum Bureau, spent the last week of 1922 in Kansas City conducting a school of instruction for her representatives of the Southwest.

Julian Arnold, author and traveler, has signed with the National Lyceum System, of Washington, D. C., of which Harry W. Brimer is manager, for a season of twenty or more weeks for the winter season of 1923-24.

The American Community Association, which was founded by Alexander Karr, now has offices in the Auditorium Hotel at 430 South Michigan avenue, Chicago. Maynard Lee Daggy is executive secretary of the association. Others well known to the lyceum and chautauqua world who are on the Board of Directors are Joel W. Eastman, Fred High, Frank Stockdale.

The November issue of The Illinois Teacher contains an article by Maynard Lee Daggy entitled "Building Thru Music". This is an account of the fine work in music which is being carried on in the country schools of Montgomery County, O. Dayton is the county seat, and the fame of this city as a musical center promises to be matched by the country schools.

Ahlon, Ill., is preparing to run a "free chautauqua", the arrangements having been made

with the Cadmean Bureau. It will be an interesting study to watch this new phase of the chautauqua movement.

R. Douglas Bowden, lyceum and chautauqua lecturer, is now principal of the Community High School at Havana, Ill.

Alva Ball, who appeared for several seasons as the head of the Ball Entertainers on the Meneley Circuit and with the Federated Bureaus, has been playing musical stock during the past few seasons. She recently completed a season as ingenue lead with the musical comedy stock company at Caspar, Wyo., after a season at Cheyenne with a stock company. Miss Ball is a soprano, reader, whistler, pianist and entertainer, and has just made a contract with C. M. Mayne of the Redpath-Vawter Bureau for summer and winter.

The January issue of The American Magazine contains a most interesting article concerning G. Carveth Wells, who some years ago made his chautauqua debut under Ellison-White auspices. Mr. Wells is known internationally as a traveler and hunter and the American article deals with some of his quique experiences.

The Century Magazine announcement for 1923 features two well-known lyceum veterans, Albert Edward Wiggam, who will continue his scientific discussions, and Morris Hindus will relate his experiences with the "bookless philosophers" of Canada, the Dukhohars.

Mabelle Foresster, after two years with the J. Coates Lockhart Company on the Radcliffe Circuit, has resigned her position for the purpose of having a vacation and continuing her studies. Miss Foresster is a talented violinist who has made a name for herself in the chautauqua world.

Each year the Western Electric Company tenders a program to their little friends of the city. This program was given on Saturday, December 30, when between five and six thousand little folks were present to see friend Wassmann give a Punch and Judy show, to hear Tom Corwin, the Inimitable, and Alice Shrode, the dainty child entertainer. James F. Curtis, who had the matter in charge for the Western Electric Company, reports that it was by far the best program they had ever secured, and that every child present is now an enthusiastic booster for lyceum programs. The attractions were secured thru the help of Harry M. Holbrook, of Waterson, Berlin & Snyder, and R. E. Morningstar, of the Affiliated Bureau.

Caroline McCartney, well known to all Billboard readers and formerly assistant secretary of the I. L. C. A., and Irene Sherwood, formerly representative for various bureaus, write from Pasadena that they have now actively entered into their real estate business. They are planning to make purchases of vacant real estate and build modern homes. Their many friends in the work will be wishing them success in this new venture.

1922 CHAUTAUQUA COMMITTEE REPORTS

Delighted, 100; Well Pleased, 90; Fair, 80; Barely Got By, 70; Unsatisfactory, 60.

WHITE-MYERS FIVE-DAY

Table listing financial reports for the White-Myers Five-Day program across various locations like Elgin, Meridian, Olney, etc.

ROYAL HOLLAND BELL RINGERS

Table listing financial reports for the Royal Holland Bell Ringers program across various locations like Elgin, Meridian, Olney, etc.

YUTAKI MINAKUCHI

Table listing financial reports for the Yutaki Minakuchi program across various locations like Elgin, Meridian, Olney, etc.

C. C. MITCHELL

Table listing financial reports for the C. C. Mitchell program across various locations like Elgin, Meridian, Olney, etc.

GORDON GLUCK

Table listing financial reports for the Gordon Gluck program across various locations like Elgin, Meridian, Olney, etc.

"POLLY OF THE CIRCUS"

Table listing financial reports for the Polly of the Circus program across various locations like Elgin, Meridian, Olney, etc.

Table listing financial reports for various programs like Yacola, Marshfield, Buffalo, etc.

THE ARTISTS' TRIO

Table listing financial reports for the Artists' Trio program across various locations like Elgin, Meridian, Olney, etc.

DR. FRANK CHURCH

Table listing financial reports for the Dr. Frank Church program across various locations like Elgin, Meridian, Olney, etc.

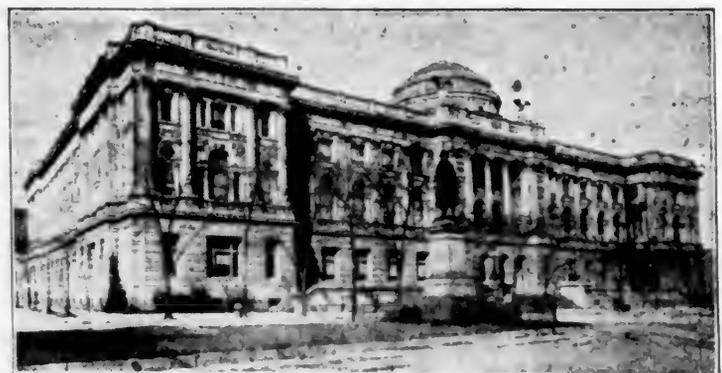
THE WHITE AND BLACK MINSTRELS

Table listing financial reports for the White and Black Minstrels program across various locations like Elgin, Meridian, Olney, etc.

GUILA ADAMS

Table listing financial reports for the Guila Adams program across various locations like Elgin, Meridian, Olney, etc.

PUBLIC MUSEUM OF MILWAUKEE



Those of us who have been intimately connected with the lyceum and chautauqua movement for the past twenty years are proud of its tremendous growth, and it is sometimes difficult for us to realize the vast amount of platform talent which finds expression thru other channels than the bureaus with which we are familiar. A careful study of a clipping service will indicate that much less than half the lectures and concerts given in this country are placed thru the efforts of the bureaus. A most encouraging phase of the platform field is shown in the growing tendency of the larger cities to put on lecture courses in the museums, art centers, etc., which are either free to the people or offered at so low a fee as to make the expense merely nominal. The courses of the Public Museum of the city of Milwaukee offer a splendid example of that sort of municipal effort. Each year a wonderful series of lectures is offered there for each Sunday afternoon and evening during the fall, winter and spring, and these are offered free to the people. That they are appreciated is evidenced from the fact that it is not uncommon for hundreds to be turned away. These Sunday lecturers are always illustrated and given by men who can speak from actual experience. For this season the names of such well-known speakers as Prof. J. Paul Goode, of the University of Chicago; B. H. Baumgardt, of Los Angeles; Dr. Frederick Mowen, of New York, appear. The museum supplements the work of these speakers by so arranging the library that it is always possible to secure books upon the subjects discussed by the speakers. Every Wednesday night, from November to April, free lectures are presented by the mu-

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Columbia Doll & Toy Co., Inc., 44 Lispenard, NY.

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(Continued on page 60)

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Kilpatrick's, Inc., Rookery Bldg., Chicago.

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(Continued from page 50)

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**AT LIBERTY—WORLD'S STRONGEST LITTLE MAN.** Ready to contract for season 1923. Only one of his kind. A big attraction. Address **YOUNG SCOTTY**, Gen. Del., Charleston West Virginia. Jan20

**AT LIBERTY—MAN WITH PONIES, MULE, Dogs and Goats.** I can train high school horses. **BOX 141, McCune, Kan.** Jan27

**JULIA ALLEN AND HER DANCING HORSE** Teddy, at liberty for season 1923 for small circus. Little Oley Hotel, R. D. 2, Boyertown, Pennsylvania.

**AT LIBERTY—A first-class Wagon Builder and Ride Manager.** C. C. McGEHEE, General Delivery, Houston, Texas.

**AT LIBERTY—A Yodeler, who wishes to book with a reliable company.** C. WESSEL, 4209 Lake Park Ave., Chicago, Illinois.

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**AT LIBERTY—Demon Fire Kink, sensational fire-eating act. One-Man Band, musical act. JAZZY music for dancing. Tickets if far.** **OSWALD GIBSON**, Eaton, Ohio.

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**Dramatic Young Man—Pleasant personality, dark, 5 ft. 5 1/2 in., 135 lbs.** Will join reliable company or act. **WILLIAM SUNMAN** 419 Fifth St., New York City.

**AT LIBERTY—For Second or Gen. Bus. Elegant wardrobe. Study, ability and reliable.** 5 ft. 5; 130 lbs.; age, 32. Salary limit. Equity. **LUCILLE COLE**, 2517 Prospect Ave., Cleveland, Ohio.

**AT LIBERTY—Junielles, Gen. Bus.; stock or repertoire; age, 22; height, 5 ft. 8; weight, 135; alto in band.** **WALTER PRICE**, Meadville Pike, Franklin, Pennsylvania.

**JUVENILE AND GENERAL BUSINESS MAN, 26 years; 5 ft. 9 in.; weight, 145.** Join on wire. **PAUL C. BROWN**, Barr-Gray Stock Co., Athens, Texas. Jan13

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**At Liberty—Band and Orchestras for Hotels, Dance Halls, Carnival and Parks.** R. B. JONES, Box 228, Peoria, Ill. Jan13

**At Liberty—Several Good Orchestras.** Want to hear from reliable managers. Address **BOX 903, Kalamazoo, Michigan.**

**At Liberty—Omar Four, Male quartette.** Solo and harmony singers. Young men, 100% in every respect. A snappy combination. Have fine program. Consider any first-class work that pays. State all. **W. E. BLACKWELL, Mgr.**, Lebanon, Indiana.

**Gopher Foot-Warmers at Liberty** for summer engagement. Resorts, hot springs, pavilions. Can start April 1 or later. Five men, featuring harmony and modern jazz. Also play first-class concert. Will engage if desired. Union. Special dress. Well references. Reliable managers only. Go anywhere on good proposition. Address headquarters and allow time for forwarding. **GOPHER FOOT-WARMERS** 4201 18th Ave., South Minneapolis, Minnesota.

**At Liberty—Very Good Orchestras—6-10 men, with large select classical musical library.** Wish at once engagements, hotel, cabaret, restaurant. Experienced in vaudeville. **FRANZ BONSCHINSKY**, 233 E. 94th St., New York City. Jan27

**At Liberty—Byron Kissenger,** Tenor Banjo, chords and melody. Bob Thomson, Ed. Sax, double Tenor Banjo, Mickey Maher, Drummer, doubles Clarinet and Banjo. Formerly of Christ's Broadway Entertainers of Roseland. Want to join fast dance orchestra. Prefer cabaret or road house. Have tuxedos and can join immediately. Write, don't wire. **BOB THOMSON**, 151 Billings St., Atlantic, Massachusetts.

**Look! Mr. Manager. Look! Six-Piece Orchestra now organizing for summer** wants resort playing 5 or more nights. All conservatory trained musicians. State all in first letter. Address **K. J.**, 19 Chalmers Place, Chicago, Illinois.

**Six-Piece Orchestra Available**  
 February Int. Classy features, experienced musicians. Desire reliable advance man or attractive dance proposition. **LYNN VOKE**, 108 E. Dutton St., Kalamazoo, Michigan.

**BANDMASTER WISHES LOCATION.** NO objection to young band. Teach all instruments. Direct any class music. West preferred. **F. METCALF**, W. 927 1/2 First Ave., Spokane, Washington. Jan13

**AT LIBERTY—Bands and Orchestras, for theatres, dance halls and parks, any number of pieces.** R. B. JONES, Box 228, Peoria, Illinois. Jan13

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**At Liberty 1923—Boss Canvasman and Show Builder** will go to winter quarters after January 10. Let me hear from a real show owner of small show. **A. C. ABERNETHY**, in care Frank Grome, 318 New St., Cincinnati, Ohio. Jan20

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**AT LIBERTY—MARRIED COUPLE, FOR ANY first-class novelty act.** Reliable. **O. E. G.**, 1826 Nelson St., care Morowicz, Chicago. Jan27

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**At Liberty—Operator and Pianist, A-1. Man and wife. Same the preferred. Years of experience.** Write or wire. **E. E. F.**, care Billboard, Cincinnati.

Photoplayer Operator at Liberty... Young man of experience. Union. Also plays Robert Morton Organ. References. JOSEPH MARSHALL, 1111 Cherry St., Springfield, Missouri.

AT LIBERTY—EXPERIENCED MOTION PICTURE Machine Operator. Have had several years' experience and can furnish references. Address BERNE TYRRELL, Bancroft, S. D. Jan20

PROJECTIONIST AT LIBERTY—A-1; 13 years' experience all makes. Married, reliable, competent. State your highest first letter. Address OPERATOR "R", care Billboard, Cincinnati, Ohio. Jan20

OPERATOR, experienced on Powers; New York license; non-union; at liberty for good reason. No driver. Have some experience as house manager. J. HENGAFTNER, 411 Third St., New York City. Jan13

MOTION PICTURE OPERATOR—Can report at once. Am of good and long experience; steady running; highest reference. Please state salary. Will go anywhere. Capable of handling all or any machines. C. E. JOHNSON, Box 136, Portia, Illinois. Jan12

AT LIBERTY—M. P. Operator. Five years' experience on Power 6A and 6B Machines. Can furnish references. Do own repairing. Go anywhere. Locate or travel. Licensed. Write W. F. MARKS, Box 121, Rocketsdale, Pennsylvania. Jan20

CHAS. LEE, Operator, reliable and steady. reference. wishes a steady job. CHAS. LEE, P. O. Box 165, Lincoln, Illinois. Jan20

A CAPABLE M. P. OPERATOR desires connection with theatre. State particulars. Locate most anywhere. I. E. ROUCH, Palmsville, Ohio.

MOTION PICTURE OPERATOR of long experience desires permanent position in Middle West. Handle any equipment. Reasonable salary. Non-union. Can report immediately. GLENN SMITH, Girard, Kan. Jan20

A-1 MOTION PICTURE OPERATOR wants job in first-class theatre; 7 years' experience with all equipment; on account of theatre changing hands am at liberty. Write or wire HAROLD POPE, Collinsville, Oklahoma. Jan27

OPERATOR—Ten years' experience. Locate anywhere. Wire or write. FRANK J. McINCHOW, Jefferson St., Marion, Ohio.

UNION PROJECTIONIST—Young married man, with over ten years' experience on all makes machines. desires permanent position where first-class projection is appreciated. Address WALTER H. JOHNSON, 405 Leavitt St., Belmont, Wisconsin.

AT LIBERTY MUSICIANS

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A-1 Drummer; Tymps., Bells and traps. Union. WM. H. GABOURY, 271 State St., Watertown, New York.

A-1 Banjoist—Young, Neat, real entertainer. Sing and dance. Experienced. Union. Will go anywhere. Traveling orchestra preferred. Working at present, but desire change. Wire GENE GADDIS MUSIC SHOP, Anderson, Indiana.

A-1 Dance Drummer—Ten years' experience. Wishes position with some good, reliable dance orchestra. WILLIAM HENNING, Edinham, Illinois.

A-1 Cellist at Liberty—Age 28. Experienced all lines. Union. If pictures, please state number actual playing hours per day. Details requested. HESS, CELLIST, 2330 Barclay St., Baltimore, Maryland.

A-1 Clarinetist, With Good schooling and experience, wishes to locate with dependable orchestra. Am clean and reliable. Union. No misrepresentations. BOX 8 care Billboard, Cincinnati, Ohio.

A-1 Melophone at Liberty for season 1923. Ten years' circus experience. Member of A. F. of M. Prefer circus. ELIAS BELL, Coal Valley, Alabama.

A-1 Violinist (Leader) and Pianist. Both thoroughly experienced in high-class picture work. Desire permanent engagement with first-class theatre. Reliable. Union. Have splendid library. Write; don't wire. Address GEORGE KILLIUS, 722 East Edwards, Springfield, Illinois.

At Liberty—Contrabassist. Experienced in symphony, vaudeville, pictures; with big tone. Only first-class theatres considered. Address CONTRABASSIST, 272 Lincoln St., Wilkes-Barre, Pennsylvania. Jan13

At Liberty—Lady Bass Violin Player, union, sight reader. Any place in Indiana, Ohio, Illinois. E. TURNER, 2236 Speedway Ave., Indianapolis, Indiana.

At Liberty—Trumpet, Experienced theatre, dance and all lines of the music business. Address TRUMPETER, 609 Third St., Albany, New York.

At Liberty—Reliable Trap Drummer. Plays bells and xylophones. Experience in theatre and dance work. Permanent. Would consider traveling. Contract expires here Jan 13, 1923. WILLARD E. PATZOLD, Box 212, Bennettsville, S. C.

At Liberty—A-1 Flute and Piccolo. Union. Age 36. ED MORAN, Queen Theatre, Abilene, Texas. Jan20

At Liberty After Jan. 13—Experienced, reliable Violinist Leader. Vaudeville or pictures. Fifteen years accumulation of library. Cue pictures correctly. No drinker. 35 years age, single. Go anywhere. Confident of ability; positive of satisfying. Elk and Moose. Neat dresser. Good personality. Fine performer and leader. Work for your interests always and not lazy. Union. Good reasons for changing not detrimental to myself. Address ARTHUR J. PARSONS, care New Sun Theatre, Springfield, Ohio.

At Liberty—First-Class Theatre Trombonist. Young and capable. Thoroughly routine in vaudeville and pictures. A. F. of M. Address SLIDE TROMBONE, care Billboard, Cincinnati, Ohio.

At Liberty—Hot Cornetist, doubling Violin. Sight read, improvise, hot-kum, rhythm and team with Trombone. Young. A. F. of M. Have tuxedo. Wire or write best salary. BOX 335, Lidgerwood, North Dakota.

Cellist at Liberty Jan. 12—A-1 orchestra man. Union. Address A. V. CELLIST, care Billboard, Cincinnati, Ohio. Jan20

Clarinetist at Liberty—Competent and experienced in all lines. Wire to F. ALTOMARE, Ashland, Kentucky.

Clarinetist at Liberty. Call "CLARINETIST", Box 27, Piketon, Ohio. Jan27

Organist - Pianist — Bartola Player, desires change. Young lady. First-class musician. Five years' experience in picture and vaudeville houses. Orchestra and alone. State make, size of organ, salary and hours first letter. Address MUSICIAN, 721 North Jackson St., Auburn, Indiana. Jan20

Organist at Liberty — Ten years' experience. FRANK STONE, General Delivery, Jacksonville, Florida.

Piano Leader at Liberty for vaudeville. Fifteen years' experience. First class theatres. Go anywhere. Union. Wire or wire B. M., care Billboard, New York.

Position Wanted—Flute and Piccolo. Orchestra and band. FLUTIST, Box 270, Flint, Michigan.

Saxophonist at Liberty—E-Flat Alto and B-Flat Tenor. Experienced reader. Married. Union. Prefer dance or theatre orchestra. MILES WINKS, 2106 South Branch St., Marion, Indiana.

String Bass—Union. Experienced vaudeville and pictures. Age 28. Reference. Also Tuba, B and O. Have full-sized string bass. CLYDE LONG, 1120 Moro St., Manhattan, Kansas.

Trumpet Player at Liberty—Experienced baritone and vaudeville. Union. W. J. BROOKS, 18 Hakes Ave., Hornell, N. Y.

THE YIDDISH PLAYERS

By WALTER SICKERT

THE players of the Vilna Troupe have lifted the art of the theater for a few weeks to a higher plane than we are accustomed to in London, with our somewhat sordid West End ideals and our purely opportunist conceptions of morality. There is no novelty here but the degree of excellence in the art of the actors and the absorbing interest of the plays. The scenery is adequate. Two or three indoor cloths representing cabins, kitchens, smitbeas or lower middle-class parlors in Jewish homes. The outdoor cloths are loosely touched in a tonality that is reminiscent in its sober verity of Courbet. The scenery has the only quality required. It gives a lead to the imagination, and it is unobtrusive.

Seven plays have been presented with such studied and selfless ensemble, such reticent and cultivated talent, that it seems improbable that acting of such importance has been seen within the memory of living man.

"The Dybuk" is, perhaps, the most impressive in a series where everything is of interest. It is a story of possession and exorcism, and rises, by slow and absorbing cumulation, to a height of emotion which is almost intolerable. It seems incredible that emotions of such range and variety as the actress Sonia Alomis exhibits in these plays can possibly be exteriorized and conveyed by one frail human machine with such clarity, swiftness and power across the footlights. She moves thru frivolity, thru exhibitions of the wildest comedy, (her new boots in "Die Nevelle"), of radiant happiness, of smiling and patient comprehension, of tenderness, of suspense, of frantic fury to the most heartrending anguish it is possible to conceive. And while the intensity and frankness of these exhibitions go beyond anything we can have seen, she manages, by some impeccable instinct of artistic dignity, to retain these effects well within the limits of a perfectly restrained execution. No one has ever laughed or ever wept on the stage like Sonia Alomis.

In the culminating scene of "The Dybuk" the afflicted girl is led into the school of the great Rabbi. "I know," she says, "that you are the great and holy Rabbi whom cherubim and seraphim obey, but my devil you cannot cast out." The old man croons and prays and repeats his commands and incantations until he is bent double with coughing. But at each pause, in a cunning and spaced sequence of intervals, the spirit in the body of the possessed woman shouts: "Ich will nicht heraus." If Lord Byron had been there he would most certainly have fainted.

"Di Grine Felder" is a village idyll. It presents the love of a peasant girl for a young student of the Talmud who is a boarder in the house of her parents. When she is left alone in the room, she carries a pail of water, the only mirror available, and puts it down before her. She binds her exuberant fringe and plaits in a white cloth, and mirrors herself as a Jewish bride, and sings softly to herself a verse from the Talmud. That is what the French would call du ban theatre. Not a word of explanation, but we "get on with the war." This is exquisitely played by Bella Belerina, whose versatility is astonishing, ranging as it does from a girl of fifteen, with the enchanting bounceball exuberance of the Backfisch, in the "Mischpoche", to a woman of 60 in "Yankel der Schmidt".—MANCHESTER GUARDIAN.

Clarinet—Thoroughly Experienced. January 1. Account theatre closing. C. MORGAN, 612 1/2 Center St., Little Rock, Arkansas.

Clarinet; Union; Experienced in all lines; double legitimate Saxophone. A. W. HARRIS, Gen. Del., Atlanta, Georgia.

Clarinet at Liberty—Pictures preferred or any reliable job. Must be permanent and reliable. LEE JACKSON, 651 Perlen Ave., La Fayette, Indiana.

Flutist at Liberty June 1—Good references. ESTHER JENSEN, College View, Nebraska. Jan27

Good Tenor Banjoist for Orchestra work after May 1, 1923. Write LUTHER W. SCOGGINS, Valden, Missa. x

Organist at Liberty—Cue Pictures accurately. Experienced. Good library. Union. Reliable. JOHN NEFF, The Carroll, S. Beaver St., York, Pennsylvania. Jan20

Piano and Clarinet—Experienced all lines. Picture house closing out orchestra. Joint or separate. F. O. BOX 981, Little Rock, Arkansas. Jan13

Trumpet—Thoroughly Experienced vaudeville and pictures. Consider good dance orchestra. Can deliver. At Liberty Jan. 20. Write, TRUMPET, 410 Forman Ave., Syracuse, New York. Jan20

Wanted To Go in Small Town as Cello Player and Bass Drummer for concert work. Good experience besides music. I sm lathe hand machinist. Address MUSICIAN, 1530 W. 18th St., Chicago, Illinois. Jan14

3 First-Class Experienced Musicians, vaudeville and pictures. Violin Leader. Piano-Organist and Cornet. Library with everything to cue a picture. Write at once. ORCH. LEADER, care Billboard, Cincinnati, Ohio.

A-1 CLARINETIST AT LIBERTY. A. F. of M. Good tone, technique and excellent character. Go anywhere. Prefer a good orchestra. Furnish reference at request. Write or wire all particulars. PIETRO M. SELVAGIO, 122 15th St., Wheeling, W. Va. Jan27

A-1 VIOLINIST DESIRES POSITION. MOVIE or vaudeville. Experienced, with a large library. Best of references. Address H. R., care Billboard, Cincinnati, Ohio.

AT LIBERTY—STRING BASS PLAYER, FOR concert and theatre. Experienced any line. Start 15th January, 1923. G. F. L., Piedmont Hotel, High Point, North Carolina.

AT LIBERTY—CLARINET. EXPERIENCE in concert. Troupe or locate. GEORGE BLYTHE, 44 1/2 West Church St., Orlando, Fla.

AT LIBERTY—ORCHESTRA LEADER, Violinist, experienced. Vaudeville, arranger and writer. Wants to deal with manager only. Don't want out-of-tune saxophone or dance drummers, but experienced concert and theatre musicians to play with. Two weeks' notice required. Telegraph for notice and explain in letter. G. F. L. Billboard, Cincinnati, Ohio.

AT LIBERTY—VIOLINIST, FOR CONCERT and theatre. Experienced any line. Start 15th January, 1923. A. B. C., Piedmont Hotel, High Point, North Carolina.

AT LIBERTY—EXPERIENCED CELLIST. Pictures, hotel, etc. Union. CELLIST, 422 Brooks Ave., San Diego, California.

AT LIBERTY—EXPERIENCED CLARINETIST wants position in theatre orchestra until about April 15. A. F. M. Address CLARINETIST, 100 Glen Place, Ithaca, New York.

AT LIBERTY—DRUMMER, TAB, VAUDEVILLE or combination house. Location only. Bells full line of traps. Union. E. D. LUPJEN, 25 Mason Blvd., Muskegon Heights, Michigan.

BARIOTONE, EXPERIENCED, AT LIBERTY. Union, sight reader, married, double Violin and some Cello. Prefer permanent location. Municipal, factory and Shrine bands write. Go anywhere. Address FRED HUGHES, Lake Worth, Florida.

DRUMMER AT LIBERTY AFTER TWO weeks' notice. Tymps, Bells, Xylophone. Vaudeville or pictures. New York or Pennsylvania preferred. A. W., care Billboard, Cincinnati, Ohio. Jan13

FLUTIST OF ABILITY DESIRES PERMANENT engagement. RONALD W. FAULKNER, Greeley, Colorado. Feb3

PIANIST, VIOLINIST AND DRUMMER TRIO at liberty for permanent theatre position. Experienced. Violinist doubles Saxophone. State all. MUSICIAN, 4115 Oregon, St. Louis, Missouri.

TROMBONE AT LIBERTY. WISH TO LOCATE. 12 years' experience all lines. Would like light work and music as side line. Auto painter by trade. CHAS. SMITH, 1123 S. Clinton St., Defiance, Ohio.

TRUMPET AT LIBERTY—EXPERIENCED IN all lines. Pictures preferred. Union. "TRUMPET", 711 Juniper St., Quakertown, Pennsylvania. Jan20

VIOLINIST—COMPETENT AND EXPERIENCED. Arrange on two weeks' notice. Address MUSICIAN, 632 East 12th St., Erie, Pa.

A-1 SAXOPHONIST-CLARINETIST desires immediate connection with good dance orchestra. Read, fava, mornette and get good tone in tune. Play legitimate and feature Dixieland Jazz Band Style Clarinet. Frana attractive arrangements (Paul Whiteman type) for novelty orchestra, also catchy blues and syncopation. Play other Saxophones, but at present using C Melody. Age 24; weight, 136. Good stage presence. Must give notice here, so don't wire. Don't ask my lowest; state your limit for feature man; also working hours and full particulars. Address MUSICIAN, 6715 Deary St., E. E. Pittsburgh, Pa.

A-1 EXPERIENCED THEATRE ORGANIST, college graduate; splendid library; member A. F. of M.; good instrument essential; references furnished. ORGANIST, 201 Avelon, Memphis, Tenn. Feb3

AT LIBERTY NOW—V. P. Cornetist, for movie and vaudeville and concert orchestra. Single. Address 223 Loomis St., Chicago, Illinois. Jan13

AT LIBERTY—Trombone and Baritone Player. Union. Prefer vaudeville or picture theatre, hotel or concert band. Transpose and player of exceptional ability. Address V. N. P., care Billboard, Chicago, Illinois. Feb3

AT LIBERTY—First-class Lady Pianist or Organist, to play pictures alone, experienced. Mention style organ, estate salary. PIANIST OR ORGANIST, 134 E. Clinton St., Lock Haven, Pennsylvania. Feb3

AT LIBERTY—A-1 Viola Player, double on Trumpet; A. F. of M.; experienced in high-class work; to locate. Address J. G. L., care Billboard, Cincinnati, Ohio.

AT LIBERTY—Experienced Picture Theatre Pianist and Organist desired position within or not distant from New York State, New Jersey or Pennsylvania. Union man. Best of references. Do not wire. Write particulars. Address "PIANIST" care Billboard, Cincinnati, Ohio.

AT LIBERTY—Fifteen years' experience hand and orchestra. Two brothers. Clarinet players, one double bass. Would like to join troupe. Union. Write C. F. RUSO, General Delivery, Chicago, Ill. Feb3

DANCE BANJOIST AT LIBERTY—A-1 dance player. Full harmony. Read. Novelty solos (double bass). Address DANCE BANJOIST, care Billboard, Cincinnati, Ohio. Jan13

TENOR BANJOIST AT LIBERTY—Experienced dance man. Sight reader. Novelty solos. Double Address C. C. C., care Billboard, Chicago, Illinois.

TRUMPET AT LIBERTY—A. F. of M. Experienced in vaudeville and pictures. Sober and reliable (can also furnish any number of good musicians. G. F. TRUMPET, 329 S. Monroe St., Chicago, Ill. Feb3

VIOLINIST, conservatory graduate; 18 years' experience; vaudeville, pictures, dance, anything. Piano tuner and repairer; factory experience. Double Bass. "VIOLINIST", 11114 Parnell Ave., Chicago, Illinois.

AT LIBERTY FOR PARKS AND FAIRS

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)

THE CONLEYS (TWO MEN)—TWO GUARANTEED acts. Original novelty iron jaw act. 1st feature tight wire act for indoor shows. 3040 Tuxton Ave., Cincinnati, Ohio. Jan13

In Answering Classified Ads, Please Mention The Billboard.

LADY AND GENT BOOKING FAIRS, INDOOR... HIGGINS AND HIGGINS, Gen. Del., Grand Rapids, Michigan.

TOM AND BESSIE HAYES, AERIAL GYM... address 1345 Michigan, Feb10

GAYLOR TROUPE—Four original Free Acts... 506 17th St., Detroit, Michigan. Jan30

THE LA CROIX (Lady and Gentleman), classy Cradle... Address 1304 Walton Ave., Fort Wayne, Ind. Feb10

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... 2165 Ave. H Galveston, Texas.

A-1 Pianist, Doubling Piano... PIANIST, 810 Ferguson St., Rockford, Ill.

At Liberty — A-1 Pianist... Address PIANIST, Box 493, Elyria, O. Jan29

At Liberty—Experienced Pi... PAUL ROTH, General Delivery, Minneapolis, Minn. Jan29

At Liberty—Pianist. Gentle... PAUL NIGHTINGALE, Crescent City, Illinois.

At Liberty—Professional Pian... MARION EDWARDS, 379 Northcliffe Ave., Montreal, Canada.

Lady Pianist — Experienced... PIANIST B., care Billboard, Cincinnati, Ohio. Jan13

Pianist at Liberty — Vaude... FRANK STONE, General Delivery, Jacksonville, Florida.

A-1 DANCE PIANIST—YOUNG, TUXEDO... W. BLACKER care Billboard, Kansas City, Missouri.

PIANIST—YOUNG LADY FOR ORCHESTRA... PIANIST, 1904 North 17th St., Harrisburg, Pennsylvania.

PIANIST AT LIBERTY. WORK ACTS... EDW. BAILEY, Owego, N. Y.

PIANIST—First-class, also American... M. KAUFMAN, Gen. Del., West Palm Beach, Florida. Jan20

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... J. J. SOMERS, 501 W. 151st, Apt. 18, New York. Audubon 1780.

Singing Monologist—Open for... TIZZARD, 325 Vernon Ave., Brooklyn. Jan13

AT LIBERTY 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... L. A. WOOLLEY, Xenia, Ohio. Jan13

Real Med. Team at Liberty... YOUNG & ABBOTT, Casenovia, Wis.

At Liberty—Ingenué for Rep... T. GIFFORD, 141 High St., Oshkosh, Wis.

AT LIBERTY—PIANISTE, VERSATILE EN... MILLIE ROSETTE, care Kruse, 201 W. 91st St., New York.

AT LIBERTY—FOR A DRAMATIC, MINSTREL... HARRY FOSTER, 2432 So. Opal St., Philadelphia, Pa.

AT LIBERTY—GROUND TUMBLER FOR... MICHAEL KENNEY, Y. M. C. A., Holy Ke, Mass.

NOVELTY PERFORMER AT LIBERTY... GEO. GRANT, Eganville, Ont., Canada.

YOUNG MAN, 5 FT. 11 IN. TALL, WOULD... FRANK B. CERNY, 420 East 53rd St., New York City. Jan13

AT LIBERTY—Kelly and Carr, novelty store... Care Billboard, New York.

AT LIBERTY—Novelty Team, man and woman... MACH AND EDWARDS, 615 Arch St., Allegheny, Pennsylvania.

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... RUSSELL A. WRIGHT, Benton Harbor, Michigan.

AT LIBERTY—One-Legged Juggler wants to join... HERT RENZO, Gen. Del., Grand Rapids, Michigan.

AT LIBERTY—For med. show, Female Impersonator... HARRINGTON, care Billboard, Cincinnati, Ohio.

AT LIBERTY—Team, long experienced medicine... JACK WILSON, care Western Union, Muskogee, Oklahoma.

ALL AROUND COMEDIAN—Do Dutch and Black-face... JOHNNY BALDWIN, Footlight Club, 1305 Arch St., Philadelphia, Pa.

YOUNG COMEDIAN, 6 ft., 4 in. tall, would like... FRICKHOLM, 3931 Hill Ave., New York City.

Jolly Bert Stevens—Hokum... Billboard, Cincinnati, Ohio. Jan20

Music Arranged—Vocal-Piano, from lead sheets, \$2.50. Piano Solo, \$2.00. Small Orchestra, \$3.00. Full, \$3.75. Hand, \$4.50. Marches, Waltzes, etc., arranged from cornet, violin or any melody part. Satisfaction or money back. MUSIC STUDIO 417 New York Ave., Washington, District of Columbia.

When Better Acts Are Written... MCKAY'S VAUDEVILLE AGENCY, 215 Empire Bldg., Philadelphia. Jan13

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 D'ARVILLE, 560 West 179th, New York City.

I HAVE A DIRECTORY every Song Writer in America should have. It will save postage. Write LEE ICE, Sistersville, West Virginia. Jan27

I WRITE ACTS OF ALL KINDS for vaudeville artists... NAT GELLER, 538 E. 175th St., Bronx, New York.

JUST OUT—Side-splitting Gags on current topics... BUD BLOOM, with McKay's Vaudeville Agency, 215 Empire Bldg., Philadelphia.

MANUSCRIPTS WANTED—Dramatic, Musical, Farce... PRODUCER, Billboard, Cincinnati, Ohio.

MUSIC ARRANGED FOR PIANO, Orchestra and Band... MELODY SHOP, 503-B Monroe Ave., Montgomery, Alabama. Jan13

"RIB-TICKLER"—Monologue for straight or character actor... GEORGE FULLER GOLDEN, Vaudeville Author, 14 Atwood Place, Buffalo.

SPECIAL OFFER—Four Comic Recitations, two up-to-date Monologues, Jew, Blackface; Comedy Song, three choruses; typewritten. Everything, \$1.00. FRANK LANE, 16 Mayfair, Roxbury, Massachusetts.

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 proposition ever offered. Samples and particulars apply to WIDMER, 263 Rice Street, St. Paul, Minnesota.

Agents—Gold Sign Letters for office windows and store fronts. Anyone can put them on. Large profits. Enormous demand. Write for free sample. METALLIC LETTER CO., 431-R North Clark, Chicago. x

Agents—Make \$50 to \$100 a week selling Peter Pan Washing Compound. Something new. Sells like hot cakes. Enormous repeater. Particulars free. Full-size package, 25c. Write COLUMBIA PRODUCTS CO., Columbia City, Indiana.

Agents Wanted — \$4.00 to \$10.00 daily taking orders for "Super" and "Junior" Fry-Flyer Extinguishers on our new sales plan. Commissions paid daily cash. Everyone who owns anything that will catch fire is a life prospect. Homes, farms, auto owners, schools, churches, factories, all need them. Sell on sight. Sales limited only by calls you can make a day. Write today for exclusive territory and free booklet, "Building a Permanent Income as a Fry-Flyer Representative". FRY-FLYER CO., 1210 Fry-Flyer Bldg., Dayton, Ohio. x

A Good Money Maker for Salesmen, Needle Books, Self-Threading Needles, Free catalogue, NEEDLE BOOK SPECIALTY COMPANY, 2 East Fourth St., New York. Feb10

Biggest Seller of the Year—Our champion combination of seven wonderful Toilet Articles in fancy boxes. Quick sales and repeat orders. Sample outfit, 50 cents. RALPH S. MATZ NOVELTY COMPANY, Reading, Pa. Jan20

Build a Permanent Business of your own with the high-grade, quick-selling "Nibco" Specialties. Exclusive territory, \$10.00 to \$20.00 profits a day easy for earnest salespeople. Send for interesting folder, A. L. SILVER-CHAMBERLIN CO., Clayton, N. J. x

Housewives Buy Harper's Invention on sight. New business. No competition. Ten-Use Set is combination of ten indispensable household necessities. \$7.50 to \$30.00 a day easily. Write for free trial offer. HARPER BRUSH WORKS, 106 A St., Fairfield, Iowa. x

Housewives Buy Harper's Invention on sight. New business. No competition. Ten-Use Set is combination of ten indispensable household necessities. \$7.50 to \$30.00 a day easily. Write for free trial offer. HARPER BRUSH WORKS, 106 A St., Fairfield, Iowa. x

German Barber Razors—Quality goods. Sell on sight. SCHWARTZ, Importer, 1108 East 147th, Cleveland. mar3

"Millions Wanted"—Everybody send 25 cents stamps for copy of "Millions Wanted". The great book of the age. Tells how to make money. Agents wanted. Address THE ERB PUBLISHING CO., Washington Ave., Vineland, New Jersey.

Money Comes Fast Selling wonderfully new little article for cigar stands. Low-selling price. Reserve your territory quick. PEORIA NOVELTY CO., Peoria, Illinois. mar10

Mr. Dealer—Send for Our Catalogue of Clear Store Novelties and Trade Stimulators. ANDERSON NOVELTY CO., Anderson, Indiana.

"Rain Shield Wiper"—Free sample. Retail \$1.00, costs 25c (300% profit). Just invented. Sold on clear and rainy days. Automobiles buy quickly. No cloth. No paste. No attachment. One rub keeps windshield clear 48 hours. Riley made \$108 on three days. Experience unnecessary. Wonderful sideline. MULIFE CORPORATION, Hartford, Connecticut. Jan27

Rummage Sales Make \$50 daily. We start you. Representatives wanted everywhere. Permanent business. "CLIFCROS", 809 Division, Chicago.

The Agent's Guide - Tells

where to buy almost everything. Copy, 25c. WILSON, THE PUBLISHER, 1400 Broadway, New York.

"The Commercial Monthly"

Agents' Magazine, 10c copy. ARTHUR COHN, Publisher, 110 Oliver St. Newark, New Jersey.

World's Smallest Moving Picture Machine.

Two reels—10 different subjects in rare new. Wonderful seller. Sample, 25 cents. Big margin profits. Agents and dealers. BARLOW NOVELTY CO., 8 Bulfinch Place, Boston, Massachusetts.

AGENTS—Sell three-cent Bottles of Beads to retailers. Distribute free instructions to children. Tells how to make rings, etc. Wonderful field. A regular. Get it now. Write for particulars. CENTRAL STATES NOVELTY CO., Box 1030, Milwaukee, Wisconsin.

AGENTS—Men and women. Make \$25 to \$150 weekly, full or part time, selling "Mothproof", needed in every home. Scientifically prepared by twenty-two years' experience. Results guaranteed or money refunded. Free sample offer. J. M. GELHAAR, DPL. A. Rockford, Illinois. feb3x

AGENTS—\$60 weekly. New, exceptionally useful, necessary article. Every home buys several immediately. Sample, 10c. "FACTORY", Elizabeth, New Jersey. mar2x

AGENTS—Make 500% profit handling Auto Monograms, New Pictures, Window Letters, Tear Sheet Flags, Novelty Sign. Catalog free. HINTON CO., Dept. 123, Star City, Indiana. x

AGENTS—Biz cut in price on Self-Threading Needles. Plus side line, easily carried, big profits. Sample free. LEE BROS., 145 1/2 East 23d St., New York. jan20

AGENTS—Men or Women. Imported Pocket Pen and Sharpener. Sells on sight everywhere. Big money. Sample 25c. RONKSLEY & SONS, 5507 Kanwood Ave., Chicago.

AGENTS—Big Commission. 10c for sample. Big seller. HILL, 296 Plummer Ave., Hammond, Ind.

AGENTS—Household Specialties. List free. MOYE, 1234 Clay St., Paducah, Kentucky.

AGENTS—Mason sold 18 Comet Sprayers and Auto-washers one Saturday. Profits, \$250 each. Particulars free. Established 30 years. RUSLER CO., Dept. 12-A, Johnstown, Ohio. jan27

AGENTS—Sell Wolverine Laundry Soap. A wonderful repeter and good profitmaker. Free Automobile to hustlers. WOLVERINE SOAP CO., Dept. C4, Grand Rapids, Michigan.

AGENTS—Pure Toilet and Medication Soaps under cost. COLUMBIA LABORATORIES, 18 Columbia Heights, Brooklyn, New York.

AGENTS—New invention. Harper's Ten-Use Brush. Set. It sweeps, washes and dries windows, scrubs, mops floors, and has five other uses. Big profits. Easy seller. Write for free trial offer. HARPER BRUSH WORKS, Dept. 64, Fairfield, Ia. feb3x

AGENTS—\$15 to \$25 daily selling Illuminated House numbers. Shines in the dark. Greatest proposition in years. Sell two to four each home. Sells for 40c; cost you \$1.25 a dozen. Samples and terms, 25c, post free. RABBIT LIGHT CO., 747 Broad St., Newark, N. J. Desk B. feb3x

AGENTS—Our Soap and Toilet Article Plan is a wonder. Get our free sample case offer. HO-HO-CO., 107 Locust, St. Louis. jan27

AGENTS—Our Soap and Toilet Article Plan is a wonder. Get our free sample case offer. HO-HO-CO., 107 Locust, St. Louis. jan27

AGENTS—Best seller. Jem Rubber Repair for tires and tubes. Superbly vulcanized at a saving of over 50%. Put it on cold, it vulcanizes itself in two minutes, and is guaranteed to last the life of the tire or tube. Sells to every auto owner and accessory dealer. For particulars how to make big money and free sample, address AMAZON RUBBER CO., Dept. 706, Philadelphia, Pa. jan27Ax

AGENTS, CANVASSERS—\$50.00 weekly easy. "Black Diamond" Engraved Bell and Door Plates. Biggest seller out. Engraved sample, with your name, 30c. Get busy. Particulars free. THE V. H. ROBILLARD CO., 194 Davis, New Bedford, Massachusetts.

AGENTS AND STREET MEN to sell Le Po. the Trained Frog. Sample, 15c. CENTRAL BROKERAGE CO., 817 N. 9th, St. Louis, Mo. jan13

AGENTS AND STREETMEN—We have the largest assortment of Needle Books on the market. DIXIE-GOLE NOVELTY CO., 134 Bowery, New York.

AGENTS, CREW MANAGERS—Sell Universal Milk Bottle Covers. Liquid tight. Fits them all. Wonderful demand. Sample and terms, 25c. SNEDDON MFG. CO., Dept. A, 16 W. Illinois St., Chicago, Ill. jan20

AGENTS, CREW MEN, NOVELTY MEN—Gloo-Per, a 50c mullage fountain pen. Everbody buys on demonstration. Write for big profit plan. GLOO-PEN CO., 56-CC Pine St., New York. jan27x

AGENTS, DEALERS AND TRUST SCHEMERS—Cash in quick profits handling our new Self-Threading Needles. Big bargain prices. Assortments and Aluminum Trimbles. Sample and Price List 115 free. FRANCIS J. GODDY, Box 266, City Hall Station, New York. Established 1882. jan27

AGENTS WANTED—Hot Pot Lighters, Gas Lighters, Curtains, Automobiles, etc. Attractions, prices. WEST PARK SPECIALTY CO., Philadelphia, Pennsylvania.

AGENTS WANTED—Sample and particulars free. Write RICHEY SUPPLY CO., Wehrum, Pa. jan27

BIG MONEY MAKERS—Large factory offers you big profits on 150 fast sellers. Toilet Gift Sets, Flavoring Extracts, Remedies. Soaps bring you \$5.00 to \$25.00 daily. Howe, of Illinois, makes \$4.00 an hour. Sample outfit free to workers. LINCOLN CHEMICAL WORKS, Dept. 153, 2956 No. Leavitt St., Chicago. —

CARD SIGNS for every business. Good profits for agents. SIGNS, 131 N. Rampart, New Orleans. jan13

CLEAN UP THIS YEAR—Wonderful new fast seller. Goes like wildfire. Enormous profits. Write quick. Free particulars. MISSION, Factory L, 2421 Smith, Detroit, Michigan. feb10x

DEMONSTRATOR SALESPEOPLE—Earn \$150 week. Electrolit, genuine electrical treatment in own home. Earn big money. Enormous profits. ELKO-ZEAT MFG. CO., Peoria, Illinois.

EUCALYPTUS Perfumed Disinfectant Stick, a sensational seller. Perfumes the home. Sample package, 10c. Agents' price, 50c dozen packages. EUCALYPTUS PERFUME LABORATORIES, 67 Montrose Ave., Brooklyn, New York. jan20

POLMET POLISHING CLOTH cleans all metals like magic. Sells fast at 25c. Sample free. A. H. GALE CO., 15 Edinboro St., Boston, Massachusetts.

FOR MEDICINE SHOWS—Sell your own Medicines. Tonics. One pound of Laxated Hints and Iron Compound Powder dissolved in water makes 32 (\$4.00 size) bottles. Price, \$2.00 per pound. Labels free. Sample, 15c. Write CHAS. FINLEY, Druggist, 4151 Olive, St. Louis, Missouri. jan27

GO INTO BUSINESS FOR YOURSELF—Send 10c for my lists of Formulas, Selling Plans and Mail Order Magazine. STATE COMPANY, Dept. C, 509 5th Avenue, Room 430, New York City. jan27x

HAVE OTHERS sell Perfected Self-Threading Needles, Sachets, etc. Give sellers premiums. Wonderful enterprise. Free at 15c. PATEN PRODUCTS, Box 372-B, Washington, D. C. feb3x

HEATLESS TROUSER PRESS, \$1.00. G. ISRAEL COMPANY, General Post Office Box 169, New York. jan27

HERE IT IS—Fifty Fast Sellers. Everybody needs and buys. \$50.00 weekly easy made. B. & G. RUBBER COMPANY, Dept. 235, Pittsburgh, Pa. jan27

SELFOLITE—Agents, Streetmen, Selfolite makes a red-hot blaze by itself. Set it evening and it lights fire morning, or any time. Fully patented; big starter; big demonstrator; big profit. Performs surprising stunts also. New thing; works alone; clear size. Particulars free. Agents' sample, 25c, by return mail, postpaid. Money back if dissatisfied. Enormous sensation where smartly demonstrated. \$10.00 and upward a day. Manufactured exclusively by KAYTWO MANUFACTURING CO., 195 Station A, Boston, Massachusetts. feb24

SOMETHING NEW—Remarkable invention every housewife wants on sight. "Simplex Ironing Board Covers." Best seller in years. New agent sold 100 first two days (profit \$75.00). SALES MANAGER, Box 713, Springfield, Illinois.

SPIRAL CURTAIN RODS, Needle Books, Iron Sheet Clips, Broom Protectors. Other fast sellers at low prices. Write us and save money. HUNT MFG CO., Box 1652B, Paterson, New Jersey. jan27

STOP THIEF—Make 100% to 150% profit selling new fireproof match protector, retailing for 50c. Every demonstration a quick sale. Sample sent on approval. UNIVERSAL NOVELTY CO., Room 930, 25 East Jackson, Chicago.

STREETMEN—Write for prices on Solder, 25c brings sample and selling talk. SOLDIER CO., 127 1/2 So. 20th St., Birmingham, Alabama. jan13

THE LATEST AND BEST SELLERS are described in the Specialty Advertiser. Free. Write 733 Singer Bldg., New York.

APPLYING BRAINS TO ACTING

By AN EX-ACTOR

I PLAYED another season with one of the most popular of the "intimate" low comedy stars, one of that ribald type which has sprung up in comparatively recent years, who, in their close communion with the audience, seemingly disregard all the laws and mechanics of stage humor. On the surface these fellows have thrown over every law of comedy technique and depend on personality and extemporaneous humor to get their laughs.

On the try-out trip before the New York opening with this star I was having a great deal of trouble in getting my own comedy across. The laughs wouldn't come. Looking back, I know the trouble lay essentially in my own lack of skill. But, as every actor will understand, I blamed the lines.

Something had to be done about it. The author was on the other side of the Atlantic. I carried the case to the star, who had a share of the expense and the profits himself, and demanded that somebody write some real humor into my part if he expected me to make anybody laugh. He promised to look into it, and the next afternoon I was invited to his hotel room to talk it over.

I found him tucked in bed under a huge stack of blankets, overcoats and odd pieces of clothing, suffering from a chill. I urged him to let the matter pass until he felt better, but he insisted that it would make him feel better to relieve my mind.

"Now, let's see—you think your part isn't funny enough, eh?" I told him it was dull and stupid from start to finish, and that laughs were not in it.

"All right. Grant that. Now, what is the dullest, most unimaginative book ever written?"

He looked down beside the bed, and my eyes followed his to the telephone book.

"I guess that's it," I said.

He asked me to open it on any page that suited my fancy. I turned to the Rs and passed it over with a deep-seated expression that somebody, as the saying goes, was about to get the raspberry. And I had a sneaking suspicion that I was the one who would get it.

I was not mistaken. For a full ten minutes, bundled up in bed with chills, he kept me in constant laughter, and he uttered hardly a score of words other than the printed names, numbers and addresses on the page before him. He did not select a name and extemporize on it. He followed almost word for word the text of the dullest book on earth. He had worked his cure on me long before I made him stop. The show was too good to miss.

"I don't think you need to say any more," I told him, reaching for my hat, "I've got you."

"Now you're discouraged with yourself, aren't you?" he said. "Well, don't be. Don't imagine you won't be a success as a comedian because you can't do what I just did with that telephone book. Don't think I have a special gift of comedy that you haven't. I just know more tricks than you do. Little tricks of intonation, pauses at the right place and just the right length, gestures, expressions, chuckles—why, hell, son, it's taken me twenty-five years to learn to do these things. Who do you think you are to step out on the stage and get the same results in a couple or three seasons?"—THE NEW YORK TIMES.

LARGE SHIRT MANUFACTURER wants Agents to sell complete line of Shirts direct to wearers. Exclusive patterns. Big values. Free samples. MADISON MILLS, 503 Broadway, New York. apr21

MAKE \$50 WEEKLY selling Formulas by mail. Plans, samples and wholesale rates, 10c coin. ALLEN'S ENTERPRISES, 1227 Milwaukee Ave., Chicago, Illinois. jan13

MAN IN EACH TOWN—To refinish chandeliers, brass beds, automobiles, by new method. \$10.00 daily without capital or experience. Write GUNMETAL CO., Ate. G., Decatur, Illinois. feb5x

MERITORIOUS ARTICLES sell readily. Profits large. NEW MFG. CO., St. Louis, Mo. feb3

MONEY-MAKING SPECIALTIES for mail order business. Sample, 25c. Propositions free. HARVEY TEEPLE, Decatur, Indiana.

PRESTO PAD, the everlasting writing tablet, still going strong. Substantially made with metal back. Sample and sales plan, 25c. CENTRAL STATES NOVELTY CO., Box 1030, Milwaukee, Wisconsin.

SELF-THREADING NEEDLES are easy sellers. Price, \$3.00 per 100 packages (1,000 needles). Easily sold at 50% profit. Catalog, Needle Books free. NEEDLE BOOK SPECIALTY COMPANY, 3 East Fourth St., New York. feb16

TEN RAPID SELLERS—All profitable. Windshield Cleaners, Spark Plugs, Transformers, Visors, etc. No investment. Generous commissions. JURIBER MFG. CO., 516 Sta. C, Omaha, Nebraska. feb24

"TRAINING OF A SALESMAN"—William Maxwell. Real selling in a nutshell. Treated "stuff". \$1.62, postpaid. Free folder. GREENWALD, Box 420, E. Pittsburgh, Pennsylvania. jan13

WANTED—Crew Managers and Residential Agents. NARDINE MEDICAL CO., Johnson City, N. Y. x

WONDERFUL DISCOVERY—Charges batteries in ten minutes. Galvanic free to agents. RADIOLITE CO. St. Paul, Minnesota. jan20

\$75-\$150 WEEKLY assured if you hustle. Sell attractive Gold Sign to stores, offices. Unlimited demand. Experience unnecessary. Free sample. ACME LETTER CO., 365 W. Superior, Chicago. —

300% PROFIT—Household, store and office necessity. Free sample. CHAPMAN COMPANY, 807 Dwight Bldg., Kansas City, Missouri. feb3x

\$50,000.00 Picture Man Friedman made pushing bells. He don't be ordinary door knockers—get my "spies" and learn how a real picture man takes orders. My free circular explains 24-hour service. Prints, Portraits, Frames, Changeable Signs, Sheet Pictures, and how I finance you. Write PICTURE MAN FRIEDMAN, Dept. B, 673 Madison, Chicago. jan27x

500% PROFIT selling Genuine Gold Leaf Sign Letters. Guaranteed never to fade. Easily applied. Experience unnecessary. Wonderful future. Free Samples. GUARANTEE SIGN SERVICE, 365 W. Superior, Chicago. —

27,000 RECORDS guaranteed with one Everplay Phonograph Needle. New; different. Cannot injure records. \$10 daily easy. For sample to work. EVERPLAY, Desk 11, McClurg Bldg., Chicago. jan27x

5,000 MEN AND WOMEN for the stars. Send your picture, age, height, weight and one dollar for complete course, prepaid. PROF. SOTHERN, Box 217, Washington, District of Columbia. jan27

ANIMALS, BIRDS AND PETS

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

Beautiful Female Collie Pups.

Bred from trained stock, for sale. G. H. RECKLEY, Paw Paw, West Virginia.

BADGERS, \$8.00; Prairie Dog, \$5.00 pair; Raccoon, \$8.00; Fixed Skunk, \$5.00. LEM LAIRD, Harper, Kansas.

I HAVE FOR SALE the largest Giant Rhesus Monkey in this country. Weighs close to 60 lbs. Must be seen to be appreciated. Also several just a little smaller. These are some real giants. If you want a real attraction here is a chance you can't afford to miss. Some chain broke some. Just cage monkeys. BOULEVARD PET SHOP, 1010 Vine St., Cincinnati, Ohio.

CANARIES—Real Canaries. Nice colors, Herts and Rollers. Healthy, clean stock. \$12.00 dozen. Bird Cages, wholesale and retail. Get our prices before buying. We save you money. Prompt shipments. Largest selection. Lowest prices. Free Catalogue. NATIONAL PET SHOPS, 2335-2337 Olive, St. Louis, Missouri.

CUB BEAR, \$50; Rhesus Monk, \$30; one \$20. Fighting Pits and Cloth. WILLMAN, Austin, Mont. jan20

CINNAMON Black and Brown Bears, old and young, at bargain prices. LONGFELLOW GARDENS, Minneapolis, Minnesota. jan13

FOR SALE CHEAP—One hybrid Monk, extra large, perfect health. Wonderful cage monkey for exhibition or cage. A. W. LACHENMANN, 1010 Vine St., Cincinnati, Ohio.

FOR SALE—Tame Rhesus Monkey, wears clothes, also Wire-Walking Dog. Also Hind-Foot Dog. MISS RAY DAVIDSON, 1324 Republic St., Cincinnati, Ohio.

FOR SALE—Snakes. Five Bull Snakes, measuring from 6 ft. to 7 ft. in length. Rates on application. DAVE STENHOLM, care Palace Theatre, Rockford, Illinois.

LARGE OSTRICH and new Banner, \$100; beautiful Spotted Dove and Harness, \$75; Six-Loz Polly, Ma Zuke and flashy Banner, \$30; Giant Moa or Devil Bird and Banner, \$30; Tattoo, Waltzing Mice and Grave Robber Bunnies, \$5 each; 20x50-ft. Tent, \$50; Tent, 20x30 ft., \$30. Address HARRY DICKINSON, Marianna, Florida.

HIGH-CLASS FOX, Deer, Coon Hounds. A few still trailing Coon and Varmint Dogs. Rabbit Hounds. STEPHENS KENNELS, Marshall Arkansas. jan13

GREAT DANE, female, 9 months old, also black Newfoundland, Pekinges, Pomeranian, King Charles Spaniel Toy Black and Tan, Poodles, small Rhesus Monkeys, also some Giant Rhesus, Black Bear, Brown Bear, Lynx. BOULEVARD PET SHOP, 1010 Vine St., Cincinnati, Ohio.

THE LONGFELLOW 200 GARDENS of Minneapolis, Minn., want Dwarf Zebu Cow, small Elephant, Pea Fowl, Pheasants, etc. jan13

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In Answering Classified Ads, Please Mention The Billboard.

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**REPEATED** hearings of John Barrymore's Hamlet confirm the impression, vivid from the first, that we have here a truly great interpretation. At least potentially it is a fit successor of the Hamlets of Forbes-Robertson and Edwin Booth. The two great essentials are there, clarity of outline and a beauty of the spirit that heightens to radiant humanity and deepens to soul tragedy. Not a false note jars upon the finest perception. Tho there are heights in both character and play that are as yet unsealed, one feels always that to the artist who has accomplished so much the rest is possible. With such a performance, even with a performance far less distinguished, no audience has ever failed to grasp the essence of this character—the literary critics who work in a dissecting room of their own creation have made sad havoc of it. A youth of native sweetness of heart, honesty of impulse and instinctive nobility of thought is plunged into the midst of all that is sordid and truculent in human nature, is burdened and overhounded with the responsibility of righting it. Prevented by his youth and by the lack of any organized power from forthright action, he perforce resorts to subtlety and simulation. The pretense of madness, which is essential to mask his purpose, gives scope to his fertility in expedient, and results in scene after scene of perilous high comedy and thrilling drama. But even as he crests the waves of his invention the storm gathers force overhead and sweeps him to his doom. The prevailing mood is of a pure spirit in agony, of tragic passion and of mortal pain. Mr. Barrymore's performance is keyed low—intentionally, as it seems, and very wisely. His voice has deep notes of melancholy, profoundly tragic. His manner in speaking is colloquial—but never a whit more colloquial than the lines he utters, which are at once the most swiftly natural and the most beautifully cadenced in the range of Shakespeare's blank verse. In gesture and bodily movement he is sparing, yet so far from monotonous that the eye follows each slightest movement of facial muscle, or of the eloquent hands, with rapt attention and delight. Thus he is able to rise to the several climaxes of emotion with a minimum expenditure of physical and vocal energy. During his scene with the Ghost he kneels with his back to the audience and then falls prostrate in a shadow so deep that his very form is well-nigh invisible. Where other actors have intensified the awe and passion of that moment by expressing it in face and figure, he obliterate himself. Later, when he speaks to the voice in the "cellarage", his words are not so much "wild and whirling" as inwardly ecstatic. Likewise at the climax of the "nunnery" scene with Ophelia, and again at the unmasking of the King by means of the court play, he avoids the familiar bodily and vocal extravagance of his predecessors, portraying rather an intense inward febrility. As a whole the performance is cerebral rather than passionate. Even when he has killed Polonius his cry, "Is it the King?" and his wild taunt, "A bloody deed? Almost as bad, good mother. As kill a King and marry with his brother!" speaks rather of an inward than of an outward exaltation. It is only in the subsequent scene of mirroring Gertrude to her own conscience and of pleading with her against herself that emotion becomes outwardly agonized, and the result is perhaps the most tenderly impassioned and compelling passage of emotional acting in modern memory.—NEW YORK TIMES.

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WANT—Singer, Talking, Dancing Team that does simple, double, change for week. Good Accordion Player that reads, Zarligning, write. Can use you. Address DODE FISK, Rochelle, Georgia.

WANTED—Woman to play Piano and work in acts. State all and lowest. Ticket? Yes. Other real Medicine People write. WA-NE-GA MEDICINE CO., Clifton Hotel, Oshkosh, Wisconsin.

WANTED—Four Girls for dancing act, double on songs desirable, but not essential. Good bookings. Write T. F. ROSE, Sherman Hotel, Chicago, January 15th to 25th.

WANTED—Chorus Girls who sing and dance, also Lady Pianist. RICTON'S DREAM DOLL REVUE, 136 E. 9th St., Cincinnati, Ohio. N. B.—Show opens Jan. 29th. No callers, please.

WANT—Colored People in all lines, for plant, show. State all in first letter. Address DODE FISK, Rochelle, Georgia.

WANTED—M. D. for small med. show. Must be registered in Indiana. Address DOC. U. S. BLOW, General Delivery, South Bend, Indiana.

WANTED—Ambitious Young Man, Lady or Man and Wife, for assistants with Herrman the Great's Magic, Illusions, etc. Independent show. Must invest \$300 for one-third interest; on tour. (Reorganizing.) Great proposition to right one. Speak quick. HERRMAN THE GREAT, Bates Hotel, Atoka, Oklahoma.

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Touring Concert Band Wants Musicians. Exceptional proposition. BANDMASTER, 16 Winpear, Buffalo, New York.

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Wanted—Cellist for Year-round hotel engagement to begin Jan. 8th. Four hours—seven days. Six months' contract to right party. Wire experience, and lowest salary considered. BRUCE REYNOLDS, Lafayette Hotel, Lexington, Kentucky.

WANTED—Clarinet, Doubling Sax, Drummer who sing and dance. Trombone doubling Sax. BOX 503, Kalamazoo, Michigan.

SAXOPHONIST WANTED—For high-class vaudeville and dance orchestra. Must be young, single and of good personality. Tuxedo. Prefer man doubling Jazz Clarinet or two more Saxophones. To a high-class musician of big caliber we offer real opportunity. Other musicians write. AL J. GABEL, Mr. Broadway Entertainers, Iowa City, Ia. Jan 20

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WANTED—Cellist, for motion picture theatre, lady or gentleman. Must have experience. No agitators. Saturday and Sunday matinees. State lowest salary. Address MUSICAL DIRECTOR, Colonial Theatre, Iron Mountain, Michigan.

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A NATIONAL THEATER

NATIONAL institutes of the arts, academies, theaters—these things are among the handsomest dreams of those whose reputation is founded, whose position is secure, whose desires are now limited to enshrining and perpetuating in brass and marble both what they are and represent. Their mistake is human and pardonable. But it is fatal. It is the poem, the drama, the wisdom itself that must be aere perennia. Walls will not keep out the "eating rain", nor render the north wind powerless. The spirit is unimprisonable. Academies may resist solecisms of speech and collaborate on dictionaries. They are bound to be the sworn foes of creation which must involve change. There can be no change that does not, in a measure, negate or revise or reinterpret that which has been and is. But the academiadans are always the possessors. And all possessors echo the cry of Wagner's dragon: "I lie here possessing; let me sleep!" Hence it is useless to rehearse the roll of great Frenchmen who were not members of the academy or the story of how Hauptmann did not get the Schiller prize. This situation is the same everywhere and always. It belongs to the nature of things. Now, for the second time, we are to have a National Theater. Augustus Thomas and the Producing Managers' Association have let the word go forth. This new National Theater is to "hold up a lofty standard;" it is to stimulate the study of the drama "in our universities, our colleges and our schools;" it is to "organize subsidiary associated groups." These are terrible plans and terrible words. What is a "lofty standard"? Beauty, truth, creative vision? They cannot be standardized. The elders of each generation standardize them in their minds, to be sure. And in the names of these standards they deny Moliere Christian burial, hail Flaubert to court, denounce Ibsen as a filthy ape, Shaw as a blasphemous jester, Hauptmann as a dangerous revolutionary. So the "lofty standard" will be, as it has always been, the standard of the harmless, polite, agreeable. This standard will, of course, meet with no resistance in our "universities, our colleges and our schools," since these are already committed to it. We have a perfect vision of advanced classes and proseminars pursuing with anemic eagerness and respectful flutter the study programs of the National Theater: "The Shakespearean Interpretations of Walter Hampden"; "Why Playwrights Must Be Popular," by Professor Brander Matthews; "Keep the Drama Sweet", by Professor William Lyon Phelps, and "A National Drama is a Patriotic Drama", by Nicholas Murray Butler, Samuel Harden Church and James W. Gerard. Yes, as the heroes say in the last act of sentimental comedies of intrigue, we see it all; we see it as tho it had already happened. All the gentlemen whose names we have mentioned are on the board of incorporators and directors of the new National Theater. In addition there are: George Pierce Baker, David Belasco, Owen Davis, John Drew, William Gillette, Otto H. Kahn, Channing Pollock, Arthur Hobson Quinn, Franklin Haven Sargent, Otis Skinner, Booth Tarkington, Whitney Warren, Very well. But we have a creative theater in America and the beginnings of a creative drama, and where are the representatives of these forces? Where are Eugene O'Neill or Susan Glaspell or even Arthur Richman? Where are Robert Edmond Jones or Lee Simonson or Norman Bel-Geddes? Where are Robert Milton or Philip Moeller or Frank Reicher? Where are John Barrymore or Grace Gealey or even Jacob Ben Ami? Where, in brief, are the playwrights, scenic artists, directors, actors that represent the hope and the creative vigor of our stage?—THE NATION.

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**FOR SALE**—Winlow Rink Steel Roller Skates. Bargain price. D. A. STORMER, 219 Missouri Ave., Peoria, Illinois. Jan 20

**FOR SALE**—Tent, 30x10, gable ends, reinforced, hand roped red trimmings, 8-ft. side wall, roped top and bottom; poles. Bargain. \$125.00. F. O. GRIGG, 3502 Benitau Ave., Detroit, Michigan.

**FOR SALE**—One Peerless Pop Corn Machine, with trunk and 8-ft. spread umbrella, for \$120.00. Also two Shoe Trucks and Norelites cheap. Address MENKE, 226 Lee Blvd., Kansas City, Missouri.

**FOR SALE**—All kinds of Show Property. No lists. Write your wants. WILLIAM McCLEURE, 1237 So. Jefferson, Saginaw, Michigan.

**HULLY HULLY BABES AND FLAPPERS**—For Ball Hacks, \$10 per dozen. Illustrated Booklet all ready. Get yours. TAYLOR'S GAME SHOP, Columbia City, Indiana.

**IF YOU INTEND** to start out this spring, let us help you. We have a complete Five-in-One Show for sale, including one 20x30 top, with poles, complete; 5 collapsible pins, 2 acts of pit clothes, new; complete set of flag decorations for interior, one 8x16 Snake Banner, one 8x16 Monkey Banner, one 8x16 Indian Lady Banner, one 8x16 Polly Ma Zuke Banner, one 8x16 Two-Headed Giant Banner, all new; 6 16-ft. steel Harp Poles, 1 Ticket Box and case for same, 1 new Fox Horn, 1 Handy Gundy Organ, 1 16-ft. top for Organ, 1 lot of Stakes, all ironed; 1 16-ft. Bally Stand 1 Snake Puller, 5 Platforms for Pits, 1 Mummy called Polly Ma Zuke, one called King John, Two-Headed Giant; one Indian Lady and Child, one Armadillo, 1 Snake Pit, 8x12, 4 Sleds, 3 1-Trunk 16 Banners, 6 extra Trucks, 1 roll Electric Wire for inside top, one roll for Banner Line, one 16x18, 10-in. top, two Ball Game Tops, with Ball Game, complete; 2 3-gallon Gasoline Tanks, 4 Jumbo Banners, 1 lot Wire for Banners, one 2 1/2-ton Tiffin Truck, also lot of Mounted Animals and other small articles too numerous to mention. HOPKINSON PET SHOP, 1010 Vine St., Cincinnati, Ohio.

**MERRY GO-ROUND**, Steam Engine, overhead pump, will need some repairs, \$400.00, or will trade for 20x30 Round Top and Blower. WALTER ORMAN, U. S. Vets Hospital, Algiers, Louisiana. Jan 20

**MILBURN CARBIDE LIGHTS**, new style, 2 burners, 1600-watt power, cheap. PORTER, 911 Ede St., Washington, D. C.

**SHOOTING GALLERY**, established 30 years. Great opportunity. Cash bargain. 218 North 34th Street, Philadelphia, Pennsylvania. Jan 20

**OLD SHOWMAN'S STORAGE WAREHOUSE, 1227 W. College Ave., Philadelphia, Pa.** buys and sells Candy Floss, Ice Cream Sandwich, Sugar Puff Waffle, Popcorn, Peanut or Crispette Machine, Hamburger, Knutlis, Copper Candy Kettles, Concession Tents, Games; anything pertaining to show, carnival or concession business. Write me what you want to buy or sell. mar 10

**PAKKEE Three-Abreast Jumping-Horse Carousel**, run by electric motor; beautiful Wurlitzer Organ, party music, Bargain for cash. Address WM. WOLF, 432 Wabasha St., St. Paul, Minn. Jan 13

**SLEEPERS AND BAGGAGE CARS**, Carousel, Ell Wheel, Jazz Swing, Platform Show, several good Illusion Shows, Autoscopes, Leather Arkansas Kids and Cats, big and little Tents, Circus, Carnival and Concession supplies of all kinds; Scenery and Slide-Show Banners. Everything used by showman in any branch of the business, second-hand or new. We have it or can get it. Largest and oldest dealers in America. No catalogues on used goods, as stock changes daily. Write your wants in detail. We manufacture anything wanted in new goods. Best mechanics and machinery. Sell us any goods you are through with. Fair prices in cash. WESTERN SHOW PROPERTIES CO., 519-527 Delaware St., Kansas City, Mo.

**TALKING SCALE**, Slot Machine for arcade; wonderful larzal s. Wardrobe and Concession Trunks, Torture Pole Escapes, Wheels, Games, Lay outs, Concession Tents, Hoops, Cans, Waddy Kids, new and used, Horse Show Flasher, electric, dandy, \$35.00. Tell us what you need, sell us what you don't need. RAY SHOW PROPERTY EXCHANGE, 1339 So. Broadway, St. Louis, Missouri.

**TENT**, 20x50 ft., 8-ft. wall, in good condition, \$40; Tent, 20x30 ft., 7-ft. wall, \$30; Tattoo, Waltzing, Mile and Grave Robber Banners, \$5 each; large Oriskany and new Banner, \$100; Six-Leg Polly Ma Zuke and Banner, \$30; Giant Mea or Devil Bird and Banner, \$50. Address HARRY DICKINSON, Marianna, Florida.

**TWO SLEEPERS**, 76 ft. long, 6 steel wheel trucks, twelve upper and lower berths. Will travel in passenger service. Must be seen to be appreciated. Address WM. WOLF, 432 Wabasha St., St. Paul, Minnesota. Jan 13

**WATCHALTA PITCH TILL YOU WIN**—Will build five joints complete, or sell plans, models and measurements. My Pegs are reliable and stand inspection. H. D. WELB, 1017 Chestnut, St. Louis, Mo.

**SPECIAL COMBINATION MACHINE**, double tubed, complete, \$2.50. WAGNER, 206 Bowery, New York. Jan 21

THEATRICAL PRINTING

4c WORD. CASH. NO ADV. LESS THAN 25c.  
6c WORD. CASH. ATTRACTIVE FIRST LINE.

**Curtiss, Continental, Ohio.** feb 3

**High-Class Printing for High-Class People**—500 Hammermill Bond Letterheads, \$3.75. 500 Hammermill Envelopes, \$3.35. Other printing. HICKSVILLE PRINTING CO., Hicksville, Ohio.

**\$1.25 Brings 200 Letterheads**, Envelopes or Cards. Four lines. KILLIAN'S PRINTERY, 1390 Temple, Detroit, Michigan. Jan 13

**BOOKING CONTRACTS**, Caution Labels, Passes, Calls, Agents' Reports, BOX 1155, Tampa, Fla. June 30

**CONTRACTS**—All kinds, including Standard Sharing. Write for prices. CURTISS SHOPPRINT, Continental, Ohio.

**LETTERHEADS AND ENVELOPES**—50 of each, \$1. postpaid. Established 1912. STANLEY BENT, Hopkinton, Iowa. feb 3

**LETTERHEADS**, Envelopes, Cards, 50 of each, \$1.00. 100 Business Cards, 50c. GEYER, Box 886, Dayton, Ohio. Jan 13

**LOOK**—150 Bond Letterheads and 150 Envelopes, \$2.00. Other printing. AMERICAN SUPPLY CO., Hicksville, Ohio.

**LOOK**—250 Bond Letterheads or Envelopes, \$1.25. 1,000 Tonights, \$1.50; 1,000 6x18 Herald, \$3.85. Samples, 2c. BLANCHARD PRINT SHOP, Hopkinton, Iowa.

EASY COME! EASY GO!

"NIGGER MIKE" SALTER was buried in a plain pine box. He died in the hospital. His widow and five children are left in poverty. One of the last of the "dive" keepers whose "joints" were show spectacles of a generation ago has journeyed on the long road from which there is no return.

Like Tom Gould, Owney Geoghegan, Billy McGlory, Billy McMahon, Frank Stevenson, John Conboy and the rest, his was a case of "easy come, easy go." The money that poured in nightly showers flowed away like the rain thru the street gutters. Little was left when the evil days came and the years drew nigh "when thou shalt say I have no pleasure in them."

Salter was neither a Negro nor was his real name Mike. In the years when there were such things, he ran the Pelham Cafe on Pell street in Chinatown, where Irving Berlin graduated from singing waiter to successful Broadway composer. Berlin went to Salter's funeral.

The New York of the Haymarket, Empire, Cremorne, Slide, Black and Tan, Mabelle and the other notorious dance halls is changed. Vice may have become more hypocritical, but it is certainly less blatant and glaring. What Mayor Gaynor called "the outward appearance of order and decency" prevails as never before. No red lights and shuttered windows line blocks of streets. No barred doors indicate unmistakably the gambling house within. There is less chance now for callow youth to be misled.

This is no proof that human nature has changed. Vice can exist without a red light and gambling can go on without barred doors and peepholes. But the old-time dives and the old-time divekeepers are gone. Salter was only 54 years old at his death. If he meets his old cronies beyond the veil, will they believe what he has to tell of "little ol' New York"?—NEW YORK MAIL.

**VENTRILOQUIST KNEE FIGURES**, white or black, \$7 each. WM. SHAW, Victoria, Missouri. Jan 27

SONGS FOR SALE

3c WORD. CASH. NO ADV. LESS THAN 25c.  
6c WORD. CASH. ATTRACTIVE FIRST LINE.

**BY GOLLY**, fox-trot song. Piano copy, 10c. JEAN McLANE, 431 W. Third St., Bethlehem, Pa. feb 3

**CHANGE YOUR SWEETIE**—International copyrights for sale by JAMES SANAKER, Viborg, S. D.

**FOUR REAL SONGS**, 50c. p. p. Includes "Tea Rose", "Honey", "Cheer Up, Little Girl, Don't Cry" and "I'd Give It All for You". Two waltzes, two fox-trots. AL JOHNSON, 850 N. Mar, Chicago. Jan 20

**HOKUM COMEDY SONGS**, Sure-fire. Big list. LARRY POWERS, Billboard, Cincinnati. mar 21

**ORCHESTRATIONS**, Lobby Frame, Slides, Lobster-panche. What offer! Stamp for reply. L. SEYMOUR, 525 W. 135th, New York City.

**PIANISTS AND SINGERS**—Send stamp for your Professional Copy. THOS. M. GOULD, 1732 Rosedale Ave., E., Cleveland, Ohio. Jan 20

**"YOU'RE SUCH A TEMPTATION TO ME"**, new song. 4c cents brings you words and music. BEULAH LUNAN, Steubenville, Ohio. Jan 20

TATTOOING

(Designs, Machines, Formulas)  
4c WORD. CASH. NO ADV. LESS THAN 25c.  
6c WORD. CASH. ATTRACTIVE FIRST LINE.

**TATTOOING REMOVED**—If you cannot call at my office send for a bottle G. M. M. Tattoo Remover. Price, \$2.00, with instructions. DR. MILLER, 243 East 86th St., New York. Jan 27

**PRINTING**—Write us your wants. Satisfaction guaranteed. Our specialty: Million order runs. Bargains in Printing. 1,000 Bond Letterheads, size 3 1/2x11, for only \$3.00; also 500 good white No. 6's; Envelopes, with your return card printed in the corner, for \$2.50; or both for \$5.00. Cash with order. Address STANDARD PRINTING CO., 216-218-220 East State St., Marshall, Michigan. Jan 27

**PRINTING**—IDEN, Mount Vernon, Ohio. mar 24

**RUBBER STAMPS**, 3 inches wide, first line, 30c; added lines, 15c each. HURD, of Sharpsburg, in Iowa. feb 3

**\$1.00. YOUR OWN PERSONAL** Printed Stationery, \$1.00. 150 Single Sheets, 5x8 1/2, and 100 Envelopes of fine white, pink, blue or buff bond paper, printed with your name and address for \$1.00. PERSONAL STATIONERY CO., P. O. Box 995, Philadelphia, Pennsylvania. mar 17

**SPECIAL OFFER**—125 Blue Bond Letterheads, 125 Envelopes, \$1.50. Everything low. NATION V. ECONOMIC SPECIALTY CO., Leonia, N. J. Jan 13

**100 BOND LETTERHEADS** and 100 Envelopes, \$1.25; 500 each, \$5.50. 100 Cards 5x8; 500, \$2.00, prepaid. CROWN MAIL ORDER PRINT, Station A, Columbus, Ohio. Stamp, samples. Jan 27

**100 8 1/2x11 BOND LETTERHEADS** and 100 Envelopes to match for the special price of \$1.25. 1,000 6x9 Dodgers, \$2.50. 36-hour delivery. DERRICK PRINTING CO., 1920 Marion St., Columbia, S. C.

**250 HAMMERMILL LETTERHEADS** or Envelopes, any tint, \$1.40, prepaid; 250 each, \$2.75; 300 Tonights, \$1.25; 1,000, \$1.75; 250 Cards, \$1.25; two colors, add \$1.00. Samples, 2c stamp. KILEY'S PRINT SHOP, Harrodsburg, Kentucky.

**NEW PRICE LIST** now ready. Get yours. CURTISS SHOPPRINT, Continental, Ohio.

**STAGE MONEY**—100 pieces, 65c. postpaid. HURD, of Sharpsburg, in Iowa. feb 3

THEATERS FOR SALE

5c WORD. CASH. NO ADV. LESS THAN 25c.  
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**PICTURE SHOW FOR SALE**—In central tomato and trucking section. Ideal location on main street. Apply to C. C. WHITE, Hazelhurst, Mississippi.

WANTED PARTNER

(CAPITAL INVESTED)  
4c WORD. CASH. NO ADV. LESS THAN 25c.  
6c WORD. CASH. ATTRACTIVE FIRST LINE.

**Wanted Partner With \$4,000.00**  
Capital to take active interest in my first-class Circus-Variety under canvas, touring West Indies and South America. Show sails September, 1923. A. WELDAND, care Billboard, New York City.

**WANTED**—Partner, to furnish tent dramatic outfit and finance organization. I will furnish outfit and play, direct, work in same, assist in management on percentage basis. Long experience; best references. OTTO JOHNSON, Boonville, Missouri.

**WANTED**—A Partner, small capital, to buy one-half interest in overland motion picture show. Everything all complete. Address A. J. DOUGLAS, care The Billboard, Kansas City, Missouri.

**WANTED**—Roy Partner, to take out a vaudeville Show. Must have small capital. JACK STARR, 356 W. 35th St., New York City.

WANTED TO BUY, LEASE OR RENT

3c WORD. CASH. NO ADV. LESS THAN 25c.  
5c WORD. CASH. ATTRACTIVE FIRST LINE.

**Big Eli Wheel and 2-Abreast**  
Carousel wanted. Tell it all in the first letter and give lowest cash price. Address J. H. L., Box A1, Billboard, New York.

**Candy Floss Machine Wanted.**  
Give full description, make, condition. E. W. TUCKER, 83 Worcester St., Boston, Mass.

**Laughing Gallery—Mirrors**  
wanted. State how many and size. Write at once. M. R., care Billboard, Chicago.

**Wanted To Buy—Jennings**  
and Mills Counter Venders. ERNEST BARBE, Lake Charles, Louisiana. Jan 13

**WANT** Aniline Dye Scenery, interior and exterior; Cretonnes and Satin Cens. Give size at hand. No junk. Must be cheap. PRODUCER, Billboard, Cincinnati, Ohio.

**WANTED**—Tents, all sizes; Candy Floss Machine, any Concessions. Buy anything. ROSEBERRY, Albany, Ohio. Jan 20

**WANTED**—Mills Little Perfection Card Machines and Fireflies. CHARLES MANNING, Turner Street, Attleboro, Massachusetts.

**WANTED**—Wild or Domestic Animals, trained or not trained; Freak or any good Attraction for platform show. SCHULZ MOTORIZED CIRCUS, 92-E Myrtle Ave., Youngstown, Ohio. Jan 20

**WANTED**—Cabinet for Sawing a Lady Illusion. Give lowest price first letter. FRANK HUDDLESTON, McDermott, Ohio.

**WANTED**—Wagon Show Property. STOWELL, Fort Edward, New York.

**WANTED**—Ten Popular and five Classic Songs for publication on royalty basis. SOUTHERN MELODY SHOP, 408 Martinique St., Dallas, Texas.

**WANTED**—Dramatic Tent Paraphernalia. 10-ft. Side-wall for 110-ft. tent, 10 10-ft. Slide Poles, 4 18-ft. Quarter Poles, 10 sections of Blues, 8 high; Stakes, Molly, Chairs, Lighting Board and Wiring, Drops and Scenery. Must be fair to good condition. State particulars and lowest price. Will consider complete 110 ft. Dramatic Outfit if reasonable. S. G. DAVIDSON, Sumner, Iowa.

**WANTED**—Tent Outfit, about a 60 or 70x130. RICTON, 136 E. 9th St., Cincinnati, Ohio.

**WANTED**—Tent Outfit complete, about 60x120 or 70x130. No smaller. What have you? RICTON'S DREAM DOLL REVUE, 136 E. 9th St., Cincinnati, Ohio.

**WANTED**—A Motor Speedway. Address JOHN ANDERSON, 69 Aster St., Boston, Massachusetts.

**WANTED TO BUY**—Two 21-inch Circus Trunks, also small Tumbling Pad. Must be in fair condition. FRANK SANVILLIA, 511 First St., Peoria, Ill.

**WANTED TO BUY**—Freaks of all kinds, Laughing Mirrors or any good Attractions for side-show; also Tent, 30x60 square end. HAPPY BOB ANGLIN, South Lee St., America, Georgia.

**WANTED TO BUY** anything suitable for Dog and Pony Show, in this vicinity, second-hand. ARTHUR LIND, Fairbury, Nebraska. Jan 20

WAR RELICS AND WAR PHOTOGRAPHS

5c WORD. CASH. NO ADV. LESS THAN 25c.  
7c WORD. CASH. ATTRACTIVE FIRST LINE.

**FOR EXHIBITIONS**, shows, dens, etc. Relics collected from Europe's battlefields. Profusely illustrated catalogue and sample war Photos 20c. LIEUT. WELSH, 217 Rezent Pl., Brooklyn, N. Y.

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

CALCIUM LIGHTS 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

EXHIBITORS, ATTENTION!—Prices cut. The Bliss Light only rivals electricity. No expensive chemicals. Guaranteed results on the screen. A postal brings particulars. Best grade. Pastils at all times. S. A. BLISS LIGHT CO., 1329 Glen Oak Ave., Peoria, Illinois. feb23

FILMS FOR SALE—NEW 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

UNCLE TOM'S CABIN, the only and original 5-reel Passion Play, Life of a Cowpuncher. The Secret Trap, Joseph and His Brethren. Send stamp for list. WESTERN FEATURE FILMS, 804 So. Wabash Ave., Chicago, Illinois.

FILMS FOR SALE—2D-HAND 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

Big Features—Films Cheap, of all descriptions. Projector, \$30. Call or write W. S. EWERT, 631 S. San Pedro, Los Angeles, California.

BARGAINS—Good Westerns, Comedies and Dramas, with paper. Popular stars \$1.50 per reel and up. BOBERT WYGANT, Box 358, Houston Heights, Tex.

BARGAINS—Features, Comedies, Westerns. Send for list. REGENT FILM CO., 1239 Vine St., Philadelphia, Pennsylvania. feb23

"DANTE'S INFERNO", 5 reels; "The Dope", 6 reels; "Fire Nights", 5 reels; "Does Your Wife Obey?", 5 reels; and "Fighting for Eternal Peace", 6 reels. New prints. Sensational productions. Plenty posters and photographs. Cheap junk buyers save stamps. HARRISON, 390 Hickory Street, Buffalo, New York.

FEATURES, COMEDIES, WESTERNS—Great assortment. Famous stars. Lists available. ECONOMY CO., 814 Corinthian Ave., Philadelphia, Pa. JAN27

FOR SALE—Marie and Filma. Chaplins and Holmes. A-1 condition. E. H. ACKER, New Milford, Conn. JAN13

FOR SALE OR TRADE—Two 3-reel Features, "Robin Hood" and "The Green God"; slides, photos and paper. What have you? FRANK A. BISHOP, Antigo, Wisconsin.

GAS MAKING OUTFIT, new style, \$25. Films for Toy Projector, \$1.00 reel. PORTER, 911 Eye St., Washington, D. C.

SEND \$4—I'll send 5 reels complete, Westerns, Dramas, Comedies, privilege examination, balance collect \$6. No lists. 221 reels. FRANK THOMPSON, Windsor, Wisconsin.

SERIALS, perfect condition, paper, complete; bargain. H. B. JOHNSTON, 538 So. Dearborn St., Chicago. mar3

SINGLE REEL COMEDIES, one to six-reel Dramas, Westerns, Features and Educational. Films for churches, schools, theatres and motion pictures. Many like new at bargain prices. Lists free. NATIONAL EQUIPMENT CO., 409 West Michigan Street, Duluth, Minnesota. JAN20

THE FALL OF BABYLON. D. W. Griffith's greatest photo-drama of all time. A purple romance of another day, with the greatest collection of stars ever assembled. Many other special features that satisfy those who demand the best in motion pictures. Send stamp for lists and press sheet. WESTERN FEATURE FILMS, 804 So. Wabash Ave., Chicago, Ill.

TWELVE TO TWENTY-SEVEN-REEL SERIALS at bargain, with paper. Also 1 to 5-reel Films, \$2.50 up. Write for list. QUEEN FEATURE SERVICE, INC., Birmingham, Alabama. feb23

TWO-REEL COMEDIES—Cupid's Rival, Billie West; Land of Nowhere, Rube Miller; Joy Riders, Phil Draham; Gladys' Day Dream, Marie Cahill; Mixing Sweethearts, Mark Swain; Oriental Love, Ora Crew; Distilled Love, Alice Howell; The Villain Still Pursued Her, Dot Farley. Excellent condition. Price, \$15 each, including advertising. Single reel Comedies, \$1 per reel and up, including advertising. Also Features, Jace Etre, four reels, \$20; Lena Rivers, five reels, \$75, including advertising. PEPPERLESS FILM EXCHANGE, 742 So. Wabash Ave., Chicago, Illinois.

WESTERN SPECIALS—Features, Comedies, Haris, Mixes, Serials and Cartoons. Get our big Film List before you buy. MONARCH THEATRE SUPPLY CO., 228 Union Ave., Memphis, Tenn. JAN27

\$20 FOR 4-REEL FEATURE and Comedy. Tom Mix and Neal Hart 2-reel Westerns, \$15 each. Film and subjects good. WALTER BROS., 1106 North Ave., Milwaukee, Wisconsin.

TREASON, Edna Goodrich, five reels; Place in the Sun, Margaret Blanche, five reels; Romance of the Underworld, Catherine Calvert, six reels; Man of the Hour, Robert Warwick, five reels; Reckoning Day, Hanes Sherry, five reels; Dare Devil, Gail Kane, five reels; Square Deal, Marguerite Fisher, five reels; East is East, Peggy Hyland, five reels; The Decoy, Francis Nelson, five reels; Greed, Nancy O'Neil, five reels. All in A-1 condition. Price, \$5 per reel, including advertising matter, shipped subject to examination upon receipt of deposit. CO-OPERATIVE FILM EXCHANGE, 736 So. Wabash Ave., Chicago, Illinois.

2ND-HAND M. P. ACCESSORIES FOR SALE 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

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. Write me your needs. H. B. JOHNSTON, 538 South Dearborn St., Chicago. mar3

ELECTRICITY FOR 10c PER HOUR—Motosco Auto Generator operates on any make automobile. Produces electricity for moving picture machines, theatres, schools, churches, homes, etc. Write for free particulars. MONARCH THEATRE SUPPLY CO., Dept. AG, 724 South Wabash Avenue, Chicago, Jan27

FOR SALE—Two used Type S Simplex Projectors. A real buy. BOX 249, Peoria, Illinois.

FORT WAYNE GENERATOR, with panel and starting switch, single or three-phase, 220 volt, perfect condition, \$275.00. Martin Rotary Converter, factory guaranteed, 220 volt, three-phase, with complete emergency panel board, \$375.00. H. B. JOHNSTON, 538 S. Dearborn St., Chicago. feb24

GOOD 1916 MOTIOPHON MACHINE, Bulb and Carbon Attachment, 5 Reels, \$125 taken all. T. F. MASTERS, Gutzler Center, Iowa.

MOTION PICTURE MACHINES for theaters and traveling shows at half price. 200 reels of Films. Bargain lists free. NATIONAL EQUIPMENT CO., 409 West Michigan Street, Duluth, Minn. JAN20

MOVIE CAMERAS \$20 to \$80; Stereopticons, \$10; Drawing Illustrating Stereopticon, \$15; Calcium Cylinder, \$5; Sprockets, Stars or Cams, \$1. Catalog for 100 bargains. HETZ, 302 E. 23d, New York.

OPERA CHAIRS—400 Veneered Opera Chairs, perfect condition; 400 Upholstered Opera Chairs, GENERAL SPECIALTY CO., 409 Morgan, St. Louis. JAN20

POWER'S 6A, motor drive, 500 or 600, guaranteed, \$150; 6B, \$250; Power's Inductor, 25 cycles, \$25. BRINKMAN, 125 West 46th St., New York. JAN20

PROFESSIONAL SUITCASE PROJECTORS, new, \$75. BRINKMAN, 125 West 46th St., New York.

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. While the early madrigals and motets have always been more or less kept alive by the various choral societies, the seventeenth and eighteenth-century lyrics and instrumental music still wear the garb of novelty, so that the present interest in their revival seems another indication of that awakened national musical consciousness which responded so enthusiastically two years ago to "The Regar's Opera". The latter is now past its 1,000th performance—a record equal to its first sensational popularity of over a hundred years ago, and one that shows no sign of abatement. In addition, its sequel, "Polly", is to be produced next month, and the demand for seats is already high. These works are so purely and so characteristically English in both their music and their texts that they appear to imply the same protest against foreign influence today as they did when they were written. 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. The music, set to the text of Fiona Macleod's play of that name, is by Rutland Boughton, of Glastonbury fame; and, while it is not remarkable in itself, is nevertheless so free from extraneous influence in content, color and effects that it gathers a certain significance from its peculiarly native quality. As Celtic in atmosphere as the fairy tale it seeks to interpret, it is full of enchanting melody, especially in the tenor solo in the last act, which I would highly recommend for concert use. The opera also contains some remarkable choral effects; and, tho its orchestration is thin, this seems more of a virtue than a detriment. As a production, however, it is perfect. One cannot find enough praise for this company from the Birmingham Repertory Theater, for the scenery and costumes made in the theater's workshops, or for the direction and lighting. Particularly fine was Gwen Ffrangcon-Darvies, gifted daughter of a famous father, who, as Etain, the lost Princess, was so exquisite in this most shadowy of roles, from the lovely, "far-away" quality of her voice to her own elusive and intangible personality, that one wished that every word be "Melisande" could run to her and read. The intricate choruses were superbly done, and were distinguished by a softness of quality that ours never seem to attain. Altogether it was a revelation of stagecraft and beauty, and made one hope that something like it may one day be attempted in our country. Only then, perhaps, shall we discover that "great American opera" which never seems to find its way to the portals of our Italianized opera houses, and which, perhaps, may never be intended for them. 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. Whether or not this last is because the conductors themselves are English, at any rate they do not seem to fear that they will lose subscriptions by encouraging their compatriots. Perhaps, too, the composers themselves are more enterprising than ours. For instance, twice within one week Arnold Bax has been represented on programs at which he himself has assisted, while only recently his publishers treated him handsomely—and, one might add, sensibly—by giving a whole recital of his works, for which they engaged Eugene Goossens and his orchestra, also the Oriana Singing Society and some of the best soloists in town.—THE NATION.

WANTED—Power 5 Machines and extra Heads, also Films and Equipment of any kind. Cash or exchange. NATIONAL EQUIPMENT CO., 409 West Michigan Street, Duluth, Minnesota. JAN20

WANTED TO BUY M. P. ACCESSORIES—FILMS 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

Wanted—Pictures. Western and Comedies. Serpentine Dress and Slides. Must be reasonable. E. H. ACKER, New Milford, Connecticut. JAN13

"TAINTED LOOD" and "Diana, the Huntress", one or more prints, also adv. Buy if reasonable. Write EWERT, 631 S. San Pedro, Los Angeles, Calif.

WANT TO BUY—All makes Moving Picture Machines, Suitcase Projectors, Chairs, Compensators, Motors, Fans, etc. Write us before selling. State best cash price in first letter. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Avenue, Chicago, Ill. JAN27

WANTED TO LEASE—Theatre, for six months, with privilege of buying. State full particulars. Address E. M. B., care Billboard, Cincinnati.

PRESS AND ADVANCE AGENTS (Continued from page 46) tlers' 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

Board, is about to close his year's engagement and enter the show game on tour. Hal says that there is no life like life on the road.

F. Robert (Major) Saul, an oldtimer of the Forepaugh and other circuses and 111 Henry Minstrels, and for the past three years and several more to come with Governor Andrew Downe, of the Walter L. Main Show, is now taking a much-needed rest between seasons with his aged mother at Adrian, Mich.

Dave Carroll, former agent in advance of the Sparks Circus, has been stopping off at Boston for several weeks past, but came on to New York City at the request of Bill Austin, who is now conducting a dancing academy on Broadway. He is contemplating a novel innovation in the near future that will call for the services of a publicity propagandist of Dave's ability.

In our last issue we commented on the press agent who became a hotel clerk. More power to him! Someone evidently read the article, and sent to us for comment a neat little hand-out card, headed "Once an Actor. Now a Tailor", followed by "The Great Rajah, Proprietor Plaza Tailor, suits cleaned and pressed." More power to the men of versatility!

H. D. Collins, who has been heralding the coming of George Wintz's "Shuffle Along" road show, has closed his engagement because the

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, but a getter of friends who are always there to give him publicity for his road. Bruce takes special pains to see that reservations are made to order, but that has nothing to do with this article, which heralds the coming of the annual "stag" dinner given by the New York City Association of Passenger and Ticket Agents at the Hotel Astor, February 17. We'll be there.

Everyone knows Joe Drum and his progressiveness in pulling off publicity stunts, therefore it was no surprise to those who know him well to find a double-column spread in the New York City dailies on Friday last to the effect that John Golden had wiredless M. Cane that he has "Pain in My Clean and Optimistic Productivity" and inviting the "Friend of Humanity" to call on him at his theater for a consultation during the performances of his "Seventh Heaven", at the Booth.

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, even down to the creases in the trousers. And the number of people in the show, Jack Haverly, of Mastodon fame, with his 50-count 'em—50 performers, had no edge on this Field show. The performers were there in evidence, sometimes crowding the stage, with numerous distinct change of costumes, some of which were elegant. The stage settings and accessories were in keeping with the costumes and the high-class music and the performers. The forward deck of the R. E. Lee, the one-time floating palace on the Mississippi, was a fine specimen of stage carpentering, and it was all this that caused an oldtimer to say, after it was all over and the curtain rang down on 'A Messenger to Mars', and a delighted audience was passing out, that he got his full money's worth."

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. I wanna go back to the sawdust An' the smell o' the bales o' hay; Paradin' along in the mornin' An' at night time stealin' away. So I'm goin' back to the circus To live like a prince or a sheik, For they say that my wife on the trapeze Is makin' a hundred a week! —Baltimore Sun

CHRISTMAS IN WASHINGTON

(Continued from page 51) is going over big at the Galey Theater. All of the acts did credit to themselves. McGarr and Trent and The Gibson Trio brought down the house. In connection with this show was the singing of a few popular songs by the Russell Jubilee Quartet, of local fame, which was enjoyed by the patrons. This show was booked by the Eastern branch of the T. O. B. A.

At the Midcity and Dudley theaters of this city was given to every patron who visited these houses on Christmas Day a stocking filled with fruit, candy and nuts, which was enjoyed by everybody. It was a grand sight to see the versatile S. H. Dudley playing the part of Santa Claus for the youngsters.

There was also the usual Christmas dinner given by Mr. Dudley for the employees of the Midcity and the Dudley theaters. The table was laden with the good things of the season to eat and the tree was burdened with presents for each and every employee. Each employee expressed himself or herself to their chief and Miss Harnett (the secretary for this branch of the T. O. B. A.), in accordance with their feelings and thanked them for their kindness during the past year. Of course Mr. Dudley answered them in his own way. After this the presents were distributed and the employees gave their chief and the secretary presents which they will long remember.

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 of Lexington, Ky., to take over a downtown white theater and cater to colored patronage is under way. Should this move materialize the house will be opened to vaudeville, pictures and the large road shows.

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 would be Satophone Six, one of the best colored jazz orchestras in Central Kentucky, is already slated for the orchestra pit.

The "Shuffle Along" Company played a two-day engagement in this house December 29 and 30. The success of this first colored company to play this house will be an important factor in securing it as a permanent colored house.

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. Therefore, rather than take chances of falling down, he closed and returned to New York City to negotiate another engagement.

Rutland, Vt., Dec. 29, 1922. Mr. Alfred Nelson, New York, N. Y.

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", I therefore take liberty to speak for him. I am in full possession of all the facts, details, pros and cons for and against, and I find Charles, old pal, is sole heir and legatee. Give the estate to him, and may be proper.

Truly yours, HUBBARD NYE.

COMMENT

Mr. Nye refers to our recent article on Charlie Park and his "Invisible Empire" Show, playing Chicago, and the amount of publicity the daily papers were giving the show in connection with the Ku Klux Klan.

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, and it's up to you to get the cramp out of your arm and come across occasionally for the benefit

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.

A. Johnson, 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.
Adolphus (Orpheum) Des Moines, Ia.; (Orpheum) Omaha 15-20.
Aerophone Girls (Alhambra) New York.
Ahearn, Will & Gladys (Broadway) New York.
Ahearn, Chas., & Co. (51st St.) New York.
Alb. Hussey (Orpheum) San Francisco; (Orpheum) Fresno 15-20.
Albright, Rob (Hamilton) New York 11-13.
Allen, John, & Sandell Sisters (Orpheum) Madison, Wis., 11-13.
Alexander Bros. & Evelyn (Pantages) Los Angeles; (Pantages) San Diego 15-20.
Merrillans, Seven (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 15-20.
Allen & Harvey (Alhambra) New York.
Alman & Harvey (23d St.) New York 11-13; (Orpheum) Brooklyn 15-20.
Alman & Howard (Keith) Toledo, O.
Alloff, Chas. (Lyric) Birmingham, Ala.
Allen & Allen (Emery) Providence, R. I.
Amersuth Sisters (Hiviera) Brooklyn 11-13.
Amber Bros. (Majestic) Chicago.
Amoros & Ohey (Palace) Hartford, Conn.
Anderson & Burt (Orpheum) St. Louis; (Palace) Milwaukee 15-20.
Anderson & O'Connell (Hinswick) Brooklyn; (Cosmopolitan) New York 15-20.
Andrews Trio (Orpheum) Lincoln, Neb.; (Orpheum) Sioux City, Ia., 15-17.
Anker Trio (Hialto) Racine, Wis., 11-13; (Majestic) Chicago 14-20.
Arabian Knights, Seven (Palace) Bridgeport, Conn.
Arakis, Tan (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 15-20.

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.
Around the Map (Empress) Omaha, Neb., 11-13.
Armstrong & Phelps (American) Chicago 11-13.
Armstrong & Tyson (Loew) Ottawa, Can.
Armstrong & Gilbert Sisters (Lyric) Hoboken, N. J.
Arnold Trio (Jefferson) New York 11-13.
Arnold & Florence (Pantages) San Francisco; (Pantages) Oakland 15-20.
Ashey-Wilson Trio (Palace) Cleveland.
Austers, Two (Empress) Grand Rapids, Mich.
Autumn Trio (Keith) Indianapolis; (Davis) Pittsburg 15-20.
Aunt Jemima (Riverside) New York; (Palace) New York 15-20.
Avalons, Three (Pantages) Salt Lake City; (Pantages) Ogden 15-20.
Awkward Age (Murray) Richmond, Ind., 11-13.
Ayer, Grace, & Brother (Orpheum) Peoria, Ill., 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.
Ballots, Five (Orpheum) Tulsa, Ok.
Ball, Rae Eleanor (Riverside) New York.
Baraban, Grohs & Co. (Orpheum) Boston.
Barber & Jackson (Lyric) Columbia, S. C.
Barbette (51st St.) New York.
Bardwell, Mayo & Renstrom (Emery) Providence, R. I.
Bards, Four (Poll) Wilkes-Barre, Pa.
Barges & Hamilton (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 15-20.
Barkows, Brookaway (Loew's) Orph. New York.
Barrett & Barnum (Grand) Shreveport, La. (Keith) Philadelphia 15-20.
Barrett & Cunneen (Colonial) Erie, Pa.; (Empress) Grand Rapids, Mich., 15-20.
Barrow & Bart (Palace) New Haven, Conn.
Bartram & Saxton (Liberty) Terre Haute, Ind., 11-13.
Bart's Revue (Jefferson) New York 11-13.
Baxley & Porter (Poll) Worcester, Mass.
Bayer, Olive (Loew) Montreal.
Beard, Billy (Palace) Flint, Mich., 11-13.
Beck & Stone (Pantages) Memphis, Tenn.
Becker & Dupree (Flint) Brooklyn; (Colonial) New York 15-20.
Beers, Leo (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 15-20.
Beckel Danvers (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 15-20.
Bell, Melaine (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-20.
Bell & Carter (Palace) New Orleans.
Bell & Carter (Palace) Winnipeg, Can.; (Pantages) Regina 15-17.
Bells (Loew's) Victoria New York.
Bender & Armstrong (Sheel) Toronto; (Princess) Montreal 15-20.
Bennett, Crystal, & Co. (Orpheum) Joliet, Ill., 11-13.
Benton & Scott (Broadway) Springfield, Mass.
Benny, Jack (Orpheum) Omaha.
Bense & Baird (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 15-20.
Bernard, Joe, & Co. (Pantages) Ogden, Utah; (Pantages) Denver 15-20.
Bernard & Garry (Orpheum) Los Angeles; (Orpheum) Salt Lake City 15-20.
Bernard & Irma (Majestic) Grand Island, Neb., 11-13.
Bernie, Ben & Band (Palace) Milwaukee; (Palace) Chicago 15-20.
Berniel Bros. (Grand) St. Louis.
Best & Partner (Lyric) Hamilton, Can.; (Keith) Syracuse, N. Y., 15-20.
Beyza's Circus (Orpheum) Vancouver, Can.; (Maoret) Seattle 15-20.
Besser & Irwin (Proctor) Youkers, N. Y., 11-13.
Beyan & Flint (Main St.) Kansas City.
Big, Genevieve & Walter (Riverside) New York. (Orpheum) Brooklyn 15-20.
Bills & Grill (Majestic) Houston, Tex.; (Majestic) San Antonio 15-20.
Bill (Sabret) (Palace) Rockford, Ill., 11-13.

Bits & Pieces (Pantages) Portland, Ore.
Bits of Dance Hits (State) Newark, N. J.
Black, Billy (Palace) Eldorado, Kan.
Black & O'Donnell (Palace) New Orleans.
Blake's Mules (Pantages) Los Angeles; (Pantages) San Diego 15-20.
Blue Demona, Eight (Temple) Detroit; (Temple) Rochester, N. Y., 15-20.
Bluelord Revue (Orpheum) Sioux City, Ia., 11-13.
Boquany's Comedians (Majestic) Chicago.
Bond, Hunting & Co. (23d St.) New York 11-13.
Bond, Raymond, & Co. (Palace) Waterbury, Conn.
Horden & Dwyer (Proctor) Newark, N. J.
Boreo (Keith) Portland, Me.; (Keith) Lowell, Mass., 15-20.
Bowers, Fred, Revue (Fifth Ave.) New York 11-13.
Bowers, Walters & Crooker (Hialto) Chattanooga, Tenn.
Bowery to Broadway (Palace) Cincinnati.
Boy & Boyer (Princess) Montreal; (Keith) Lowell, Mass., 15-20.
Boys of Long Ago (Strand) Washington.
Boyer, Nancy, & Co. (Loew's Blvd.) New York.
Boyle & Bennett (Temple) Detroit; (Temple) Rochester, N. Y., 15-20.
Bravo, Mielubano & Trujillo (Majestic) Little Rock, Ark.
Brady, Florence (Colonial) Erie, Pa.; (Keith) Toledo, O., 15-20.
Brantz, Selma (Pantages) Kansas City; (Pantages) Memphis 15-20.
Brazilian Heiress (Orpheum) Champaign, Ill., 11-13.

Caesar & Beasley Twins (Pantages) Pueblo, Col.; (Pantages) Omaha 15-20.
Cassidy, Eddie (Palace) Springfield, Mass.
Catalano, Henry, & Co. (Majestic) Springfield, Ill., 11-13.
Cave Man Love (Emery) Providence, R. I.
Ceyene Troupe (Sheel) Toronto; (Princess) Montreal 14-20.
Chadwick & Taylor (Electric) St. Joseph, Mo., 11-13.
Chamberlain & Earl (Capitol) Clinton, Ind., 11-13.
Chapman, Stanley (Majestic) Ft. Smith, Ark.
Charbot & Tortoni (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 15-20.
Chandler, Anna (State) Buffalo.
Chernynoff (Pantages) Oakland, Calif.; (Pantages) Los Angeles 15-20.
Cheyenne Days (Pantages) San Francisco 15-20.
Chief Caupolican (Royal) New York; (Orpheum) Brooklyn 15-20.
Chisholm & Breen (Pantages) San Diego, Calif.; (Pantages) Long Beach 15-20.
Choy Ling Foo & Co. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 15-20.
Choy Ling Hee Troupe (Hijou) Savannah, Ga.; (Lyric) Birmingham, Ala., 15-20.
Christie & Bennett (Grand) Fargo, N. D., 11-13.
Circumstantial Evidence (Moore) Seattle; (Orpheum) Portland 15-20.
Claire & Gerald (Loew's Amer.) New York.
Clark & O'Neill (Broadway) Springfield, Mass.
Clark & Story (Pantages) Spokane; (Pantages) Seattle 15-20.
Clark & Bergman (Shea) Toronto; (Princess) Montreal 15-20.
Clark, Hughie (Hipp.) Terre Haute, Ind., 11-13.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

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Cupid's Closeups (Loew's Orpheum) New York.

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Devine & Williams (Loew's Boulevard) New York.
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DeWitt, Burns & Torrence (Hill St.) Los Angeles; (Orpheum) Salt Lake City 15-20.
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Dolly Sisters (Keith) Boston; (Albee) Providence, R. I., 15-20.
Dolly's Dream (Hipp.) Baltimore.
Donegan & Steger (Orpheum) St. Paul.
Dougal & Leary (Majestic) Grand Island, Neb., 11-13; (Orpheum) Sioux City, Ia., 15-20.
Donnelly, Leo (Orpheum) Kansas City.
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Doro, Grace (Main St.) Kansas City 15-20.
Doss, Billy (Palace) Rockford, Ill., 11-13.
Dooley & Morton (Hiviera) Brooklyn 11-13; (Keith) Boston 15-20.
Dooley & Salea (Orpheum) Salt Lake City; (Orpheum) Denver 15-20.
Downey & Claridge (Faurot O. H.) Lima, O., 11-13.
Downing, Dan, & Buddy (Loew's Gates) Brooklyn.
Downing, Harry, Revue, Chas. Dunbar, mgr.: (Regent) Detroit.
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Douglas-Ross Co. (51st St.) New York; (Keith) Boston 15-20.
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Dufor Boys (Riverside) New York.
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Duttons, The (Keith) Boston; (Keith) Lowell, Mass., 15-20.
Duval & Symonds (Grand) St. Louis.

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Faber & McGowan (Palace) Milwaukee.  
 Fagan, Noodles (Pantages) Spokane; (Pantages) Seattle 15-20.  
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 Fargo & Richards (Pantages) Omaha; (Pantages) Kansas City 15-20.  
 Farnell & Florence (Orpheum) Minneapolis; (Orpheum) Winnipeg, Can., 15-20.  
 Farnum, Frank, & Co. (Colonial) New York.  
 Farrell, Margaret (Lyric) Hoboken, N. J.  
 Farrell & Hatch (Pantages) Ogden, Utah; (Pantages) Denver 15-20.  
 Farron, Frank (Lyric) Augusta, Ga.  
 Fashion Plate Minstrels (Pantages) Los Angeles; (Pantages) San Diego 15-20.  
 Fate (Pantages) Memphis, Tenn.  
 Fankner, Jewel, & Co. (Loew's Gates) Brooklyn.  
 Faversham, Wm. (Orpheum) Omaha; (Orpheum) Minneapolis 15-20.  
 Favorites of the State (Palace) Indianapolis.  
 Fay, Frank (Palace) Newark, N. J.  
 Fenton & Fields (Keith) Indianapolis; (Davis) Pittsburg 15-20.  
 Ferguson, Dave, & Co. (Orpheum) Joliet, Ill., 11-13.  
 Ferris, Dorothy, & Co. (State) Buffalo.  
 Fields & Fink (Lyric) Atlanta, Ga.  
 Fifty Miles From Broadway (Colonial) New York.  
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 Fisher & Hurst (Princess) Nashville, Tenn.  
 Fisher & Gilmore (Palace) Rockford, Ill., 11-13.  
 Fluke & Fallon (Arcade) Jacksonville, Fla.  
 Fitch, Dan, Minstrels (Keith) Orlando, Fla.  
 Fitzgibbon, Bert (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
 Flaherty & Storing (Keith) Orlando, Fla.  
 Flinders & Butler (Orpheum) Champaign, Ill., 11-13.  
 Flashes (Columbia) Davenport, Ia., 11-13.  
 Fletcher & Pasquale (Poli) Bridgeport, Conn.  
 Flitration (Hill St.) Los Angeles; (Orpheum) Salt Lake City 15-20.  
 Florens (Hill St.) Los Angeles; (Orpheum) Salt Lake City 15-20.  
 Foley & Letour (Orpheum) Sioux City, Ia., 11-13; (Orpheum) St. Paul 15-20.  
 Folsom, Bobby (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 15-20.  
 Folsom, Eddie (Riviera) Brooklyn 11-13.  
 Ford & Truly (Pantages) Winnipeg, Can.; (Pantages) Regina 15-17.  
 Ford, Senator (Palace) Milwaukee; (Palace) Chicago 15-20.  
 Ford & Packard (Shea) Buffalo 14-20.  
 Ford, Mabel, & Co. (Proctor) Newark, N. J.; (Keith) Philadelphia 15-20.  
 Ford & Price (Lyric) Atlanta, Ga.  
 Foster & Pezzer (John) Savannah, Ga.  
 Four of Us (Faurot O. H.) Lima, O., 11-13.  
 Fowler, Gus (Riverside) New York; (Alhambra) New York 15-20.  
 Fox & Mack (Majestic) Milwaukee.  
 Fox & Britt (Loew's National) New York.  
 Fox, Eddie, & Family (Alhambra) New York.  
 Foyer, Eddie (Astoria) Astoria, L. I., N. Y.  
 Francis, Leo (Strand) Port Arthur, Tex.  
 Franklin, Irene (Coliseum) New York 11-13.  
 Franklin & Hall (Royal) New York.  
 Franklin & Vincent (Loew's Boulevard) New York.  
 Franklin & Charles (Orpheum) Des Moines, Ia.; (Main St.) Kansas City 15-20.  
 Frazer & Louise (Orpheum) Omaha 15-20.  
 Frazer & Bunce (Palace) Cincinnati.  
 Frear, Bazgot & Frear (Loew) Montreal.  
 Frey & Byron (Rialto) Chicago.  
 Frey & Rogers (State) Buffalo.  
 Friedland, Anstol, & Co. (Temple) Detroit.  
 Fries & Wilson (Majestic) Cedar Rapids, Ia., 11-13; (Orpheum) Winnipeg, Can., 15-20.  
 Frigiana, Trilix (Princess) Montreal; (Keith) Boston 15-20.  
 Frisco (Poli) Scranton, Pa.  
 Frisco, Signor (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-20.  
 Fuller's, Earl, Band (Pantages) Memphis, Tenn.  
 Furman & Evans (Palace) New Haven, Conn.

Gray, Tonie, & Co. (Victory) Evansville, Ind., 11-13.  
 Great Blackstone (Pantages) San Diego, Calif.; (Pantages) Long Beach 15-20.  
 Great Leon (State-Lake) Chicago; (Palace) Milwaukee 15-20.  
 Great Maurice (Pantages) Salt Lake City; (Pantages) Ogden 15-20.  
 Green & Parker (Keith) Cincinnati.  
 Green & Myra (Loew's Metropolitan) Brooklyn.  
 Green, Hazel, & Co. (Palace) New Haven, Conn.  
 Greene, Gene (Lyric) Atlanta, Ga.  
 Greenwood, Leo, & Co. (Loew's Gates) Brooklyn.  
 Grew, Pates & Co. (Palace) Ft. Wayne, Ind., 11-13.  
 Grindell & Esther (Orpheum) Sioux Falls, S. S., 11-13.  
 Hackett & Delmar (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 15-20.  
 Hale, Willie, & Bro. (Lyric) Birmingham.  
 Halkins, The (Majestic) Little Rock, Ark.  
 Hall & Cramer (58th St.) New York 11-13.  
 Hall, Al, K. (Palace) Chicago; (Orpheum) St. Louis 15-20.  
 Hall, Ermine & Brice (Keith) Indianapolis; (Keith) Cincinnati 15-20.  
 Hall, Bob (Riverside) New York.  
 Hallen & Russell (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
 Halliday & Whette (Loew's Fulton) Brooklyn.  
 Hamilton, Alice (Keith) Boston; (Albee) Providence, R. I., 15-20.  
 Hammer, Toto, Co. (Keith) Columbus, O.  
 Hanaka Japs (Palace) Cincinnati.  
 Handworth, Octavia, & Co. (Seventh St.) Minneapolis.  
 Haney & Morgan (Lyric) Richmond, Va.  
 Haney, Jack (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
 Hanford Family (Pantages) Saskatoon, Can.  
 Hanson & Burton Sisters (Pantages) Omaha; (Pantages) Kansas City 15-20.  
 Hardy Bros. (Ben All) Lexington, Ky., 11-13.  
 Harmony Land (Lyric) Richmond, Va.  
 Harper, Mabel, & Co. (Majestic) Milwaukee.  
 Harrington & Green (Fifth Ave.) New York 11-13.  
 Harris, Marlon (Temple) Detroit; (Temple) Rochester, N. Y., 15-20.  
 Harris, Mildred (Orpheum) Wichita, Kan.  
 Harris, Dave, & Band (Strand) Kokomo, Ind., 11-13.  
 Harrison, Charles, & Co. (Keith) Portland, Me.  
 Hart, Betty & Lou (Pantages) Spokane; (Pantages) Seattle 15-20.  
 Hartwells, The (Keith) Philadelphia; (Keith) Columbus, O., 15-20.  
 Harvard, Bruce & Wyuffred (Davis) Pittsburg 14-20.  
 Harvey, Haney & Grace (Faurot O. H.) Lima, O., 11-13.  
 Haversham's Animals (Pantages) San Francisco; (Pantages) Oakland 15-20.  
 Hawkins & Mack (Loew) Ottawa, Can.  
 Hayden, Harry, & Co. (Keith) Lowell, Mass.; (Keith) Portland, Me., 15-20.  
 Hayes, Rich (Bushwick) Brooklyn; (Keith) Boston 15-20.  
 Haynes, Mary (Broadway) New York; (Riverside) New York 15-20.  
 Healy, Ted & Betty (Bushwick) Brooklyn.  
 Heather, Josie, & Co. (Pantages) Spokane; (Pantages) Seattle 15-20.  
 Hebert, Ruth, Musical Duo (Grand) Morgantown, W. Va.  
 Hector (Palace) Chicago.  
 Heedus Sisters & Reyes (Shea) Toronto; (Princess) Montreal 15-20.  
 Helm & Lockwood Sisters (Loew's American) New York.  
 Henry, Flying (Moore) Seattle; (Orpheum) Portland 15-20.  
 Henshaw, Bobby (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 15-20.  
 Herbert & Dare (Rialto) Racine, Wis., 11-13.  
 Herberts, The (Orpheum) Portland, Ore.; (Golden Gate) San Francisco 15-20.  
 Herman, Al (Keith) Boston; (Palace) New York 15-20.  
 Herrmann, Adelaide (Orpheum) New Orleans.  
 Hiatt, Ernest (State-Lake) Chicago.  
 Higgins & Bates (Proctor) Newark, N. J., 11-13.  
 Hill, Eddie (Kedzie) Chicago 11-13.  
 Hill & Quincine (Orpheum) Galesburg, Ill., 11-13.  
 Hines, Harry (Pantages) Saskatoon, Can.  
 Hitchcock, Raymond (Orpheum) Kansas City 15-20.  
 Holson, Florence (Palace) Hartford, Conn.  
 Hodge, Robt. Henry, & Co. (Orpheum) Oklahoma City, Ok.  
 Hoffman, Lew, & Jessie (Loew's National) New York.  
 Holden & Herron (Loew's Victoria) New York.  
 Holman, Harry (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 15-20.  
 Holmes & Lavere (Albee) Providence, R. I.; (Keith) Lowell, Mass., 15-20.  
 Hon, Andy Gump (Majestic) Springfield, Ill., 11-13.  
 Hopkins, Ethel (23d St.) New York 11-13.  
 Houdini (Orpheum) St. Louis 15-20.  
 Howard, Bert (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 15-20.  
 Howard & Clark (Lyric) Richmond, Va.  
 Howard, Paul (Liberty) Lincoln, Neb., 11-13.  
 Howard, Clara (Orpheum) Oklahoma City, Ok.  
 Howard's Ponies (Palace) New York, Ok.  
 Howard & Andrews (O. H.) Ashippun, Wis.  
 Huff, Grace (Orpheum) Minneapolis; (Orpheum) Des Moines, Ia., 15-20.  
 Hughes, Fred (Orpheum) Des Moines, Ia.; (Orpheum) St. Paul 15-17.  
 Hughes, Billy, & Co. (Lyric) Augusta, Ga.  
 Humberto Bros. (Regent) Muskegon, Mich., 11-13.  
 Humphreys, The (La Salle Garden) Detroit 11-13.  
 Humphrey, Doris, Dancers (Proctor) White Plains, N. Y., 11-13; (Orpheum) Brooklyn 15-20.  
 Hunters, Musical (Empress) Omaha, Neb., 11-13.  
 Hurst & Vogt (Orpheum) Vancouver, Can.; (Moore) Seattle 15-20.  
 Hyams & McIntyre (Orpheum) Des Moines, Ia., 15-20.  
 Hyde's, Alex. Orch. (Loew) Dayton, O.  
 Hymack (Maryland) Baltimore; (Keith) Philadelphia 15-20.  
 Hymer, J. B. (Orpheum) Los Angeles.

Irving & Elwood (Crescent) New Orleans.  
 Ishikawa Bros. (Majestic) Bloomington, Ill., 11-13.  
 Ja Da Trio (Seventh St.) Minneapolis.  
 Jarrow (Loew's Delancey St.) New York.  
 Jackson, Bobby, & Co. (Palace) Detroit; (Regent) Bay City, Mich., 15-17; (Kedzie) Chicago 15-20.  
 Jarvis & Harrison (Majestic) Milwaukee.  
 Jason & Harrison (Columbia) Davenport, Ia., 11-13.  
 Jerome & France (Loew's Orpheum) Boston.  
 Jess & Dell (State) Memphis, Tenn.  
 Jewell & Rita (Pantages) San Francisco; (Pantages) Oakland 15-20.  
 Joe & Marie (American) Chicago 11-13.  
 Johnson & Baker (Orpheum) St. Paul; (Orpheum) Minneapolis 15-20.  
 Johnson Bros. & Johnson (Orpheum) Peoria, Ill., 11-13.  
 Jolson, Harry (State-Lake) Chicago.  
 Jones & Jones (Orpheum) Brooklyn; (Bushwick) Brooklyn 15-20.  
 Jonia's Hawaiians (Orpheum) Wichita, Kan.  
 Jordan Gita (Grand) Shreveport, La.  
 Jordan Gita (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 15-20.  
 Jue Quon Tai & Co. (Princess) Montreal.  
 Juggernaut (Orpheum) Salt Lake City; (Orpheum) Denver 15-20.  
 Juliet (Proctor) Newark, N. J.  
 Justa, Marshall, & Co. (Empire) Lawrence, Mass., 11-13; (Strand) Brockton 15-17.  
 Kahne, Sheary (Temple) Rochester, N. Y.; (Shea) Buffalo 15-20.  
 Kalliyama (Pantages) Pueblo, Col.; (Pantages) Chicago 15-20.  
 Kalauhi's Hawaiians (Majestic) Chicago.  
 Kane & Herman (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 15-20.  
 Kane & Grant (Lyric) Hamilton, Can.  
 Kate & Wiley (Pantages) Spokane; (Pantages) Seattle 15-20.  
 Kaufman & Lillian (Pantages) Oakland, Calif.; (Pantages) Los Angeles 15-20.  
 Kay, Hamlin & Kay (Lyric) Columbia, S. C.  
 Kennedy, Richard (Franklin) New York 11-13.  
 Keating & Ross (Loew's Orpheum) New York.  
 Keefe & Lillian (Globe) Kansas City, Mo., 11-13.  
 Keeley, Jean & Arthur (Bijou) Bangor, Me., 11-13.  
 Kellers, Lea (Orpheum) San Francisco; (Orpheum) Los Angeles 15-20.  
 Keller, Murray, & Orch. (Flatbush) Brooklyn.  
 Kellum & O'Dare (Keith) Lowell, Mass.  
 Kelly, Walter, C. (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-20.  
 Kelly, Tom (Imperial) Montreal.  
 Kelly & Pollock (Regent) Muskegon, Mich., 11-13.  
 Kelly & Wise (Franklin) New York 11-13.  
 Kelly, Billy, Co. (Pantages) Kansas City; (Pantages) Memphis 15-20.  
 Kelso & Demonde (Grand) Shreveport, La.  
 Keltons, The (Majestic) Dallas, Tex.; (Majestic) Houston 15-20.  
 Kennedy, Frances (Palace) Cleveland.  
 Kenz, Keyes & Melrose (Orpheum) New Orleans.  
 Kerr & Weston (105th St.) Cleveland; (Shea) Buffalo 15-20.  
 Kerr & Ensign (Palace) Cincinnati.  
 Kilkenny Trio (Murray) Richmond, Ind., 11-13.  
 Kilmiva Japs (Majestic) Grand Island, Neb., 11-13.  
 Kingston & Ebner (Auditorium) Norfolk, Neb., 11-13.  
 Kissen, Murray, & Co. (Orpheum) Quincy, Ill., 11-13.  
 Kitamura Japs (Pantages) Memphis, Tenn.  
 Kitzner & Reaney (Pantages) Seattle; (Pantages) Vancouver, Can., 15-20.  
 Kitz, Albert (O. H.) Plymouth, Wis.  
 Knapp & Cornelia (Poli) Scranton, Pa.  
 Kohan, Great, & Co. (Palace) Cincinnati; (Palace) Indianapolis 15-20.  
 Kokin, Mignonette (Capitol) Hartford, Conn.  
 Koroll Bros. (Orpheum) St. Louis; (Orpheum) Memphis 15-20.  
 Kovacs & Golden (Temple) Rochester; (Shea) Buffalo 15-20.  
 Kraemer, Birdie (Loew) Dayton, O.  
 Kuhns, Three White (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 15-20.  
 LaDora & Beckman (Pantages) St. Paul; (Pantages) Winnipeg, Can., 15-20.  
 LaFleur & Portia (Loew) Ottawa, Can.  
 LaFrance & Byron (Roanoke) Roanoke, Va.  
 Laird, Horace (Edgemont) Chester, Pa., 11-13.  
 Lambert & Fish (Orpheum) Quincy, Ill., 11-13.  
 Lameya, Five (Pantages) Kansas City; (Pantages) Memphis 15-20.  
 Lang & Freeman (Lyric) Richmond, Va.  
 Lang & Blakely (Keith) Syracuse, N. Y.; (Colonial) Erie, Pa., 15-20.  
 Langdon, Harry (Orpheum) St. Paul; (Orpheum) Winnipeg, Can., 15-20.  
 Langford & Frederick (Orpheum) Portland, Ore.; (Orpheum) San Francisco 15-20.  
 LaPrelaria Trio (Keith) Toledo, O.  
 Larimer & Hudson (Orpheum) Kansas City.  
 LaSalle Trio (Academy) Chicago 11-13.  
 LaToy Bros. (Loew) Dayton, O.  
 LaTour, Frank & Clara (Harris) Pittsburg 14-20.  
 Laughlin & West (Bijou) Savannah, Ga.  
 Laurie, Joe (Shea) Buffalo; (Shea) Toronto 15-20.  
 LaVar, Billy, & Co. (Loew's Lincoln Sq.) New York.  
 Law, Jack (Orpheum) Vancouver, Can.; (Moore) Seattle 15-20.  
 Lawton (Main St.) Kansas City.  
 Leach-Wallin Trio (Pantages) Oakland, Calif.; (Pantages) Los Angeles 15-20.  
 Leavitt & Lockwood (Riverside) New York; (Orpheum) Brooklyn 15-20.  
 Ledger, Charles (Colonial) Erie, Pa.  
 Ledy & Ledy (Palace) New Haven, Conn.  
 Lee Children (Proctor) Mt. Vernon, N. Y., 11-13.  
 Lee & Cranston (Keith) Portland, Me.  
 Lee, Jack (Electric) Joplin, Mo., 11-13.  
 Lee & Kagan (Grand) Atlanta, Ga.  
 Lehman, Bobby (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 15-20.  
 LeGros, The (Pantages) Salt Lake City; (Pantages) Ogden 15-20.  
 Letzel, Miss (Orpheum) Brooklyn; (Bushwick) Brooklyn 15-20.  
 Lepais (105th St.) Cleveland.  
 LeMaire, Geo., & Co. (Regent) New York 11-13.  
 Leone, Maude, & Co. (Pantages) Saskatoon, Can.  
 Leonard, Eddie (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
 Lovela, Pat & Julia (Pantages) Winnipeg, Can.; (Pantages) Regina 15-17.  
 Levy, Jack, & Four Crowell Sisters (Rex) Wheeling, W. Va., 11-13.  
 Levy, Bert (Shea) Buffalo; (Shea) Toronto 15-20.  
 Lewis, J. C., Jr., & Co. (Grand) Oshkosh, Wis., 11-13.  
 Lewis, Fred (Lyric) Mobile, Ala.

Lewis & Body (Keith) Portland, Me.; (Keith) Boston 15-20.  
 Libonati (Prospect) Brooklyn 11-13.  
 Liddell & Gibson (Majestic) Little Rock, Ark.  
 Lind, Homer, & Co. (Broadway) Springfield, Mass.  
 Ling & Long (Loew's Delancey St.) New York.  
 Lloyd, Arthur (Columbia) St. Louis 11-13.  
 Lloyd & Goode (Hialto) Racine, Wis., 11-13.  
 York.  
 Lime Trio (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 15-20.  
 Listen, Lester (Palace) Cleveland.  
 Little Billy (Orpheum) Denver.  
 Little Robt Roberts & Co. (Miller) Milwaukee.  
 Little Piffax (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 15-20.  
 London, Louie (Majestic) Chicago.  
 Lonesome Manor (Orpheum) Brooklyn.  
 Lorraine, Ted (Orpheum) Brooklyn.  
 Love Sisters (Orpheum) Kansas City 15-20.  
 (Orpheum) Des Moines, Ia., 15-20.  
 Lovely, Louise, & Co. (Colonial) New York.  
 Lopez, Vincent, Band (Palace) Hartford, Conn.  
 Lordon Sisters (Keith) Parkersburg, W. Va., 11-13; (Lyceum) Canton, O., 15-20.  
 Lordons, Three (Capitol) Hartford, Conn.  
 Lovett's Concentration (Orpheum) St. Paul.  
 Loyd's Dogs (Orpheum) Brooklyn.  
 Lucas, Althea, & Co. (Novelty) Topeka, Kan., 11-13.  
 Lucas & Inez (Orpheum) Minneapolis; (Orpheum) Winnipeg, Can., 15-20.  
 Lumars, The (Pantages) Spokane 15-20.  
 Lydell & Macey (Keith) Indianapolis.  
 Lyle & Virginia (Palace) Indianapolis.

McCane, Mabel, & Co. (Riverside) New York.  
 McCarthy Sisters (Orpheum) Omaha; (State-Lake) Chicago 15-20.  
 McConnell & West (Liberty) Lincoln, Neb., 11-13.  
 McCormack & Irving (Miller) Milwaukee.  
 McCormack, John, Jr. (Follies) Los Angeles.  
 McCormack & Wallace (Majestic) Houston, Tex.; (Majestic) San Antonio 15-20.  
 McCormick & Winchill (Palace) Waterbury, Conn.  
 McEoy, Windsor (Colonial) New York.  
 McDermott, Marc (Orpheum) Vancouver, Can.; (Orpheum) Seattle 15-20.  
 McDeritt, Kelly & Quinn (Orpheum) Denver.  
 McDonald Trio (Seventh St.) Minneapolis; (Orpheum) Sioux City, Ia., 15-20.  
 McIntyre & Halcomb (Loew's American) New York.  
 McFarland Sisters (Pantages) San Francisco 15-20.  
 McGrath & Deeds (Poli) Wilkes-Barre, Pa.  
 McKay & Ardine (Golden Gate) San Francisco; (Hill St.) Los Angeles 15-20.  
 McLaughlin & Evans (Proctor) White Plains, N. Y., 11-13; (Colonial) Erie, Pa., 15-20.  
 McNaughton, Chas. & Cecil (Loew's State) New York.  
 McRae & Clegg (Orpheum) Deuter.  
 McWilliams, Jim (58th St.) New York 11-13.  
 Macart & Mirone (Orpheum) Brooklyn.  
 Macarty, Fonn (Rialto) Chattanooga, Tenn.  
 Mack & Lane (Royal) New York.  
 Mack, J. C., & Co. (58th St.) New York 11-13.  
 Mae, Anna, & Co. (Capitol) Hartford, Conn.  
 Marian's Dogs (Loew's Boulevard) New York.  
 Mack & Brantley (Loew's Palace) Brooklyn.  
 Macey, G. & P. (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 15-20.  
 Maconey, Will (Columbia) Far Rockaway, N. Y., 11-13.  
 Maker & Redford (Keith) Cincinnati.  
 Maly & Singer (Globe) Kansas City, Mo., 11-13.  
 Mallia & Bart (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-20.  
 Manhaux & Rule (Flatbush) Brooklyn.  
 Manhattan Trio (Liberty) Portland, Ore.  
 Manrose Short (Loew's Greeley Sq.) New York.  
 Manroe's Madams (Globe) Kansas City, Mo., 11-13; (Electric) Joplin 14-17; (Electric) Springfield 15-20.  
 Manley, Dave (LaSalle Garden) Detroit.  
 Mardo & Rome (Loew's American) New York.  
 Mary Me (State-Lake) Chicago.  
 Marsh & Williams (Hialto) St. Louis 11-13.  
 Marshona, The (Palace) Springfield, Mass.  
 Margo, Henry, & Co. (New Palace) South Ben., Ind., 11-13.  
 Marlow, The (Roanoke) Roanoke, Va.  
 Mascot (Grand) Oshkosh, Wis., 11-13.  
 Mason & Ralley (Loew's Ave. B) New York.  
 Mason, Billy (Murray) Richmond, Ind., 11-13.  
 Marston & Manley (Faurot O. H.) Lima, O., 11-13.  
 Martella, Three (Loew's State) New York.  
 Martin, Tom, & Co. (Crescent) New Orleans.  
 Maria's Circus (23d St.) New York 11-13.  
 Max & Moritz (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 15-17.  
 Maxwell & Golsom (Majestic) Milwaukee.  
 Maxson & Brown (National) Louisville.  
 Maxine & Boby (Alhambra) New York.  
 Meehan & Sherman (Keith) Dayton, O., 11-13.  
 Meehan & Newman (Palace) Cleveland; (Davis) Pittsburg 15-20.  
 Meehan's Dogs (Orpheum) Des Moines, Ia.; (Mela & Bruin (Palace) New Haven, Conn.  
 Melinda & Dede (Palace) Waterbury, Conn.  
 Melnette Duo (Keith) Dayton, O., 11-13.  
 Melvyn Sisters (State) Newark, N. J.  
 Melvyn, Joe (Auditorium) Norfolk, Neb., 11-13.  
 Mercedes (Imperial) Montreal.  
 (Orpheum) Kansas City 15-20.  
 Meyers & Hanford (Princess) Montreal.  
 Middleton & Spellmeyer (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 15-20.  
 Millard & Marlin (Lyric) Birmingham, Ala.  
 Miller & Bradford (Temple) Detroit; (Temple) Rochester, N. Y., 15-20.  
 Miller, Eddie (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
 Miller, M. & P. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 15-20.  
 Miller & Mack (Majestic) Houston, Tex.; (Majestic) San Antonio 15-20.  
 Millership & Girard (Palace) New Orleans.  
 Mills & Duncan (Empress) Omaha, Neb., 11-13.  
 Mills & Miller (Pantages) Denver; (Pantages) Minstrel Monarchs (Main St.) Kansas City 15-20.  
 Pueblo 15-20.  
 Miss Nobody (Pantages) San Francisco; (Pantages) Oakland 15-20.  
 Mitchell, James & Rita (Pantages) Pueblo, Col.; (Pantages) Omaha 15-20.  
 Montrose, Belle (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 15-20.  
 Moore, Victor (Orpheum) Des Moines, Ia.; (Palace) Chicago 15-20.  
 Morgan Dancers (Palace) Chicago; (Orpheum) St. Louis 15-20.  
 Morgan & Gates (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 15-20.  
 Moran & Gray (Pantages) Oakland, Calif.; (Pantages) Los Angeles 15-20.  
 Moran, Wooley & Co. (Regent) Kalamazoo, Mich., 11-13.

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Morris & Glass (Orpheum) Lincoln, Neb.; (Orpheum) Sioux City, Ia., 15-17.  
 Mottet, Gladys (Keith) Orlando, Fla.  
 Mottet, Eldridge (Auditorium) Quebec, Can.  
 Mottet, Money (Polk Wilkes-Barre, Pa.)  
 Mottet, Carlo Four (Palace) Oklahoma City, Ok.  
 Moore & Freed (Broadway) New York.  
 Moore, Harry (Davis) Pittsburg; (Keith) Cincinnati 15-20.  
 Moore, Jack, Trio (Shrine Circus) Binghamton, N. Y.; (Shrine Circus) Troy 15-20.  
 Moore & Kendall (Grand St.) Louisville.  
 Moore & Lyons (Loew's Palace) Brooklyn.  
 Moore, Alice & Dorothy (Loew) Dayton, O.  
 Moore, Margaret (Regent) Kalamazoo, Mich., 11-13.  
 Morris & Black (Strand) Kokomo, Ind., 11-13.  
 Morris, Will (Electric) Springfield, Mo., 11-13.  
 Morris & Flynn (Loew's Warwick) Brooklyn.  
 Morton & Jewell (Princess) Nashville, Tenn.  
 Morton & Brown (Loew's Fulton) Brooklyn.  
 Morton, Four (Columbia) Far Rockaway, N. Y., 11-13.  
 Moss Harrison (Astoria) Astoria, L. I., N. Y.  
 Murdoch, Hays & Murdoch (Davis) Pittsburg; (Temple) Detroit 15-20.  
 Mulloy, McNewe & Ridge (Palace) Waterbury, Conn.  
 Mullane, Frank (Hipp.) Baltimore.  
 Murray, Catherine (Alhambra) New York; (Royal) New York 15-20.  
 Murray & Gerlich (81st St.) New York.  
 Murray & Oakland (Palace) New York.  
 Murphy, Bob (Majestic) Ft. Worth, Tex.  
 Murphy, Senator Francis (Orpheum) Champaign, Ill., 11-13.

N. & Edwards (Electric) Joplin, Mo., 11-13.  
 Nagels, The (Orpheum) St. Louis; (Orpheum) Memphis 15-20.  
 Neelham & Wood (Majestic) Dallas, Tex.  
 Nelson, Alma (Orpheum) Salt Lake City; (Orpheum) Denver 15-20.  
 Nelson's Catland (Pantages) Portland, Ore.  
 Nelsons, Juggling (Golden Gate) San Francisco; (11th St.) Los Angeles 15-20.  
 Nestor, Ned, & Co. (Keith) Orlando, Fla.  
 Nestor & Vincent (Loew's Ave. B) New York.  
 Nevada, Lloyd, & Co. (Orpheum) Oklahoma City, Ok.  
 Nevins & Gordon (Loew's Metropolitan) Brooklyn.

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Newman, Walter, & Co., in Profiteering (Orpheum) Oakland, Calif.; (Luna) Sacramento 14-17; (White) Fresno 15-20.  
 Newport, S. A. & Parker (La Salle Garden) Detroit 11-13.  
 Nichols, Nellie V. (Palace) Springfield, Mass.  
 Night in Spain (Alhambra) New York; (Royal) New York 15-20.  
 Niobe (Majestic) Ft. Smith, Ark.  
 Nippon Duo (Electric) St. Joseph, Mo., 11-13.  
 Nizon & Sans (Arcade) Jacksonville, Fla.  
 Noel, Perival, & Co. (Majestic) Chicago.  
 Nolan, Paul (Imperial) Montreal.  
 Nonette (Grand) Hartford, Conn.; (Central) New York 15-20.  
 Nora Babona (Majestic) Ft. Smith, Ark.  
 Norton, Ruby (Colonial) New York.  
 Neri & McNettie (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 15-20.  
 Norton, Jack (Orpheum) Omaha.

O'Donnell & Blair (Moore) Seattle; (Orpheum) Portland 15-20.  
 O'Donnell, Vincent (Orpheum) Minneapolis; (Orpheum) St. Paul 15-20.  
 O'Dowd, Dave, & Five French Girls (O. H.) Youngstown, O.  
 O'Hara, Rose (Palace) Cincinnati.  
 O'Malley & Maxfield (Orpheum) Green Bay, Wis., 11-13.  
 O'Neil Twins (Strand) Kokomo, Ind., 11-13.  
 Oklahoma Four (Pantages) St. Paul; (Pantages) Winnipeg, Can., 15-20.  
 O'Leary & Mary Ann (National) Louisville.  
 Olga & Nicholas (Loew) Montreal.  
 Oliver & O'P (Davis) Pittsburg; (Keith) Indianapolis 15-20.  
 Oles & Johnson (Shea) Buffalo; (Shea) Toronto 15-20.  
 Ormsbee & Bemig (Academy) Norfolk, Va.  
 Orsons, Four (Pantages) Salt Lake City; (Pantages) Ogden 15-20.  
 Osborne, Trio (Davis) Pittsburg.

Padula, Marguerite (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 15-20.  
 Palermo Dicks (Broadway) New York.  
 Pale & Palet (Pantages) Spokane; (Pantages) Seattle 15-20.  
 Paradox, The (Lyric) Mobile, Ala.  
 Parker Bros. (New Palace) South Bend, Ind., 11-13.  
 Parker, Ethel (Orpheum) Vancouver, Can.; (Moore) Seattle 15-20.  
 Parks, Grace & Eddie (Pantages) St. Paul; (Pantages) Winnipeg, Can., 15-20.  
 Parler, Bedroom & Bath (Golden Gate) San Francisco (11th St.) Los Angeles 15-20.  
 Patricia, The (Loew's Warwick) Brooklyn.  
 Patrola (Davis) Pittsburg; (Temple) Detroit 15-20.  
 Paul & Goss (Keith) Boston; (Keith) Lowell, Mass., 15-20.  
 Payne, Babe & Tommy (Globe) Kansas City, Mo., 11-13.  
 Pearson, Newport & Pearson (Orpheum) Salt Lake City (Orpheum) Denver 15-20.  
 Pedestrianism (State-Lake) Chicago.  
 Pennon & Lilian (Pantages) San Francisco 15-20.  
 Perez & LaFleur (Loew) London, Can.  
 Perez & Marquerite (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 15-20.  
 Permaine & Shelly (Frescent) New Orleans.  
 Perone & Oliver (Golden Gate) San Francisco 15-20.  
 Perez & LaFleur (Loew) London, Can.

Peter & LeBuff (State) Memphis, Tenn.  
 Peter & DeVoe (Pantages) Spokane 15-20.  
 Peter & DeVoe (Keith) Lowell, Mass.; (Keith) Portland, Me., 15-20.  
 Phillips, Mr. & Mrs. N. (Orpheum) Boston.  
 Phillips, Evelyn, & Co. (Palace) Rockford, Ill., 11-13.  
 Phillips, Three (Loew's Delancey St.) New York.  
 Richard's Sons (State) Newark, N. J.  
 Pierce & Wolf (Pantages) Seattle; (Pantages) Vancouver, Can., 15-20.  
 Pierce & Ryan (Bushwick) Brooklyn; (Maryland) Baltimore 15-20.  
 Pietro (Moore) Seattle; (Orpheum) Portland 15-20.  
 Piller & Douglas (Columbia) Far Rockaway, N. Y., 11-13.  
 Piller & Hoyle (Temple) Rochester, N. Y.  
 Polly, Chas. & Helen (Grand) St. Louis.  
 Popularity Queens (125th St.) New York 11-13.  
 Potter & Gamble (Shea) Buffalo.

Powers & Wallace (Princess) Montreal; (Keith) Syracuse N. Y., 15-20.  
 Pressler & Kialas (Columbia) Far Rockaway, N. Y., 11-13.  
 Primrose Minastrela (Crescent) New Orleans.  
 Princeton & Watson (11th Ave.) New York 11-13.  
 Prosper & Merritt (Pantages) Denver; (Pantages) Pueblo 18-20.  
 Pryor, Martha, & Co. (Princess) Nashville, Tenn.

Queens, Four, & A Joker (Loew's National) New York.  
 Quinn & Caverly (Loew's Warwick) Brooklyn.  
 Quiximo, David, & Co. (Orpheum) Peoria, Ill., 11-13.  
 Quixy Four (Golden Gate) San Francisco; (Orpheum) Oakland 15-20.

Rafayette's Dogs (Shea) Toronto; (Princess) Montreal 15-20.  
 Rahn, Paul (Palace) Cleveland.  
 Rainbow & Mohawk (Rialto) Chicago.  
 Rainbow's End (Palace) Milwaukee.  
 Rain-dolls & Deyo (Capitol) Clinton, Ind., 11-13.

Rath Bros. (Orpheum) St. Paul; (Orpheum) Minneapolis 15-20.  
 Raymond, Emma, & Co. (Greenpoint) Brooklyn 11-13.  
 Readings, Three (National) Louisville.  
 Realm of Fantasy (Palace) New York.  
 Reck & Rector (Hipp.) Baltimore.  
 Redington & Grant (Hipp.) Terre Haute, Ind., 11-13.  
 Reed Jesse (State-Lake) Chicago; (Palace) Milwaukee 15-20.  
 Reed & Selman (Lyric) Birmingham, Ala.  
 Reeder & Armstrong (Loew's Lincoln Sq.) New York.

Reiff Bros. (Poll) Worcester, Mass.  
 Rempel, Harriet, & Co. (Orpheum) Tulsa, Ok.  
 Rempel & Clayton (Astoria) Astoria, L. I., N. Y.  
 Remonds, Three (Palace) Bridgeport, Conn.  
 Reo & Helmar (Loew's Boulevard) New York.  
 Reynolds & Holmes (Grand) Hartford, Conn.; (Central) New York 15-20.

Rhodes, Major (Pantages) Spokane 15-20.  
 Rhodes & Watson (Keith) Indianapolis.  
 Rice & Newton (Forrest) Philadelphia.  
 Rio, The (Poll) Bridgeport, Conn.  
 Right of Wrong (Royal) New York; (81st St.) New York 15-20.  
 Rigetto Bros. (Pantages) Ogden, Utah; (Pantages) Denver 15-20.

Riley & Rogers (Arcade) Jacksonville, Fla.  
 Rinaldo Bros. (Pantages) Seattle; (Pantages) Vancouver, Can., 15-20.  
 Rippel, Jack Splash (Stafford) Niles, O.; (Arcade) Connelville, Pa., 15-20.  
 Rises & Arnold (Pantages) Memphis, Tenn.  
 Roberts, Joe (Keith) Lowell.

Roberts & Byrne (State) Newark, N. J.  
 Roberts & Demont (Princess) Nashville, Tenn.  
 Roberts, R. & W. (Albee) Providence, R. I.  
 Robinson, Bill (Orpheum) Denver.  
 Rockwell & Fox (Fletcher) Brooklyn; (Albee) Providence, R. I., 15-20.  
 Roeder & Gold (Orpheum) Boston.

Rogers & Donnelly (Palace) Bridgeport, Conn.  
 Rogers, Will, & Mary (Electric) Springfield, Mo., 11-13.  
 Rogers, Alan, & Allen (Orpheum) Omaha.  
 Romaline, Manuel, Trio (Loew's Orpheum) New York.

Romanos Sisters (Regent) Lansing, Mich., 11-13.  
 Rome & Gaut (Palace) Bridgeport, Conn.  
 Rose, Ella & Rose (Orpheum) Lincoln, Neb.; (Orpheum) Kansas City, Mo., 14-20.  
 Rose, Harry (Fifth Ave.) New York 11-13.  
 Rose, Revue (Loew's Ave. B) New York.

Rosner, Geo. (Loew's Victoria) New York.  
 Rosner, Jack, & Muffs (Blalto) St. Louis 11-13.  
 Ross & Costello (Princess) Toronto; (Shubert) Montreal 14-20.  
 Roth, Dave (Keith) Toledo, O.; (Keith) Columbus 15-20.  
 Roth Children (Imperial) Montreal; (Lyric) Hamilton, Can., 15-20.

Roth & Miller (Novelty) Topeka, Kan., 11-13.  
 Rowells, Musical (Keith) Lowell, Mass.  
 Rowland & Mehan (Pantages) San Francisco 15-20.  
 Royal Midgets (Loew's State) New York.  
 Royal Gascolnea (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 15-20.

Roy, Ruth (Orpheum) Brooklyn; (Bushwick) Brooklyn 15-20.  
 Rubin & Hall (Majestic) Ft. Smith, Ark.  
 Rubin, Jan (Pantages) Portland Ore.  
 Ruddle & Dunigan (Majestic) Little Rock, Ark.  
 Rugel, Yvette (Maryland) Baltimore; (Alhambra) New York 15-20.

Russell, LeVan & Pete (Loew's American) New York.  
 Sale, Chic (Palace) Chicago.  
 Samaroff & Sonia (Proctor) Yonkers, N. Y., 11-13.  
 Sarnpel & Leonhart (Keith) Boston.

Samuels, Rae (Palace) Milwaukee; (Palace) Chicago 15-20.  
 San Diego Trio (Pantages) Saskatoon, Can.  
 Santry, Henry (Orpheum) Denver.  
 Sargent & Marvin (Regent) New York 11-13.  
 Sars, Jimmy, & Co. (Loew's Metropolitan) Brooklyn.

Sawyer & Eddy (Keith) Orlando, Fla.  
 Scanlon, Dena & Scanlon (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 15-20.  
 Schenk, Willie, & Co. (Maryland) Baltimore; (Keith) Philadelphia 15-20.  
 Schell's Manikins (Keith) Boston; (Albee) Providence, R. I., 15-20.

Scott, Henri (Majestic) Dallas, Tex.; (Majestic) Houston 15-20.  
 Sealo (Strand) Kokomo, Ind., 11-13.  
 Seamon, Chas. F. (Strand) Washington.  
 Seamon, Conrad (Regent) Muskegon, Mich., 11-13.

Seabacks, The (Colonial) New York.  
 Seed & Austin (Shea) Toronto; (Princess) Montreal 15-20.  
 Seeley, Blossom (Orpheum) St. Louis; (Palace) Milwaukee 15-20.  
 Seifin & Grovini (Majestic) Milwaukee.  
 Severn, Margaret (Lyric) Hamilton, Can.

Sewell Sisters (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 15-20.  
 Seymour, Harry (Pantages) Omaha; (Pantages) Kansas City 15-20.  
 Seymour, H. & A. (Orpheum) Denver.  
 Seymour & Jeannette (Grand) St. Louis.  
 Seymour, Lew, & Co. (Poll) Worcester, Mass.

Shaw & Lee (81st St.) New York.  
 Shaw, Allen (Orpheum) San Francisco 15-20.  
 Shaw, Lillian (Shea) Toronto; (Princess) Montreal 15-20.  
 Shayne, Al (Lyric) Hamilton, Can.; (Shea) Buffalo 15-20.  
 Shea, Thos. E., & Co. (Bushwick) Brooklyn.  
 Sheldon, Ballestine & Heft (Proctor) Mt. Vernon, N. Y., 11-13.

Shelly, Patsy, & Band (Main St.) Kansas City, Mo.  
 Shephard, Burt (Pantages) Omaha; (Pantages) Kansas City 15-20.  
 Sheppard & Ott (State) Memphis, Tenn.  
 Sherman, Van & Hyman (Pantages) Spokane 15-20.  
 Sherwood, Blanche, & Bro. (Shea) Buffalo; (Shea) Toronto 15-20.

Shields, Frank (Keith) Columbus, O.  
 Shireen (Majestic) Houston, Tex.; (Majestic) San Antonio 15-20.  
 Shiras, Eva, & Band (Shea) Buffalo; (Shea) Toronto 15-20.

Show Off, The, with Fred Sumner (Temple) Detroit; (Temple) Rochester 15-20.  
 Siegried, Walter, & Co. (Strand) Kokomo, Ind., 11-13.  
 Silver, Duval & Kirby (Majestic) Cedar Rapids, Ia., 11-13.

Simmis & Winnie (Bijou) Birmingham, Ala.  
 Simpson & Dean (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 15-20.  
 Sinclair, Catherine, & Co. (Grand) St. Louis.  
 Sinclair & Gray (Regent) Kalamazoo, Mich., 11-13; (Regent) Lansing 14-17; (Jefferson-Strand) Saginaw 18-20.

Sirens, The (Proctor) Newark, N. J., 11-13.  
 Skelly Revue (Victory) Evansville, Ind., 11-13.  
 Slatko's Revue (Palace) Bridgeport, Conn.  
 Smith & Barker (Temple) Rochester, N. Y.; (Shea) Buffalo 15-20.  
 Smith Bros. (Grand) Oshkosh, Wis., 11-13.  
 Smith & Strong (Columbia) Davenport, Ia., 11-13.

Smith, Tom (Royal) New York; (Alhambra) New York 15-20.  
 Snow, Columbus & Hector (Palace) Springfield, Mass.  
 Solar, Willie (Greenpoint) Brooklyn 11-13.  
 Songs & Scenes (Majestic) Cedar Rapids, Ia., 11-13.

Sossinan & Sloan (Pantages) Denver; (Pantages) Pueblo 15-20.  
 Southern City Four (Broadway) Tulsa, Ok.  
 Sovereign, Mac (Temple) Detroit; (Temple) Rochester, N. Y., 15-20.  
 Sparks of Broadway (Loew's Orpheum) New York.

Speeder, The (Riviera) Brooklyn 11-13.  
 Spencer & Williams (Orpheum) Portland, Ore.; (Orpheum) San Francisco 15-20.  
 Splendid & Partner (Keith) Portland, Me.  
 Spoor & Parsons (Bijou) Savannah, Ga.  
 St. Clair Twins (Loew's Delancey St.) New York.

St. James, Wm. H., & Co. (State) Memphis, Tenn.  
 Stafford, Frank, & Co. (Loew's Ave. B) New York.  
 Stanley, Doyle & Reno (Novelty) Topeka, Kan., 11-13.  
 Stanley, Alleen (Shea) Buffalo; (Shea) Toronto 15-20.

Stanley, Stan (Moore) Seattle; (Orpheum) Portland 15-20.  
 Stanley & Wilson Sisters (Academy) Norfolk, Va.  
 Stanton, V. & E. (Orpheum) Kansas City; (Orpheum) Omaha 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) Seattle 15-20.  
 State Room 19 (Loew) London, Can.  
 Stedman, Al & Fannie (Keith) Cincinnati; (Keith) Indianapolis 15-20.

Sterling, Nellie, Co. (Liberty) New Castle, Pa., 11-13.  
 Sterling Rose Trio (Palace Hipp.) Seattle; (Palace Hipp.) Portland, Ore., 14-20.  
 Sternad's Midgets, Billy Burt, mgr. (Majestic) Ft. Worth, Tex.; (Majestic) Little Rock, Ark., 15-20.

Stevens & Hollister (Pantages) Winnipeg, Can.; (Pantages) Regina 15-17.  
 Stoddard, Harry, & Band (Broadway) New York.  
 Storm, The (Orpheum) Oklahoma City, Ok.

Strain, Margaret (Pantages) San Francisco; (Pantages) Oakland 15-20.  
 Stranded (Majestic) Cedar Rapids, Ia., 11-13.  
 Strassell's Seals (Auditorium) Quebec, Can.  
 Styne, Sidney S. (Pantages) Pueblo, Col.; (Pantages) Omaha 15-20.

Sully & Houghton (Palace) Chicago; (Orpheum) St. Louis 15-20.  
 Swartz & Clifford (Palace) Milwaukee; (Palace) Chicago 15-20.  
 Sweeney, B., & Co. (Regent) Lansing, Mich., 11-13.

Syko & Co. (125th St.) New York 11-13.  
 Sylvester & Vance (Capitol) Clinton, Ind., 11-13.  
 Sylvester Family (Palace) Hartford, Conn.

Tallaferro, Edith (Orpheum) St. Louis; (Orpheum) Memphis 15-20.  
 Tango Shoes (Majestic) Dallas, Tex.; (Majestic) Houston 15-20.  
 Tangway, Eva (Pantages) St. Paul; (Pantages) Winnipeg, Can., 15-20.

Tannen, Julius (Palace) Cleveland.  
 Tangelon, Lou (Orpheum) Portland, Ore.; (Orpheum) San Francisco 15-20.  
 Thaler's (Orpheum) Pantages; Seattle; (Pantages) Vancouver, Can., 15-20.  
 Thelma (Regent) Lansing, Mich., 11-13.

Thomas Sextet (Lyric) Birmingham, Ala.  
 Thompson, Dr. (Orpheum) Salt Lake City; (Orpheum) Denver 15-20.  
 Thornton & Squires (Keith) Syracuse, N. Y.

Thornton, Jas. (Colonial) New York.  
 Thursby, Dave (Pantages) Portland, Ore.  
 Tighe, Harry (Pantages) San Francisco; (Pantages) Oakland 15-20.  
 Tilford, Lew (Loew's Palace) Brooklyn.

Tollman Revue (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 15-20.  
 Toney & Norman (Proctor) Newark, N. J.  
 Toto (Palace) Cleveland; (Temple) Detroit 15-20.  
 Tower & Darrell (Proctor) Newark, N. J., 11-13.

Tracy, Ray & Edna (Seventh St.) Minneapolis.  
 Troller & Co. (Shea) Buffalo; (Shea) Toronto 15-20.  
 Trevett, Irene (Regent) Kalamazoo, Mich., 11-13.

Vadie & Gysel (Majestic) Houston, Tex.; (Majestic) San Antonio 15-20.  
 Valentines, Aerial (Orpheum) Des Moines, Ia.; (Orpheum) St. Paul 15-20.  
 Valentine, Grace, & Co. (Princess) Montreal.  
 Vallecita's Leopards (Pantages) Spokane 15-20.  
 Vallini & Vallini (Palace) Flint, Mich., 11-13.  
 Van & Bell (Majestic) Little Rock, Ark.  
 Van Cleve & Pete (Riviera) Brooklyn 11-13.

Van Horn, Bobby (Loew's Warwick) Brooklyn.  
 Van & Schenck (Albee) Providence, R. I.  
 Vanderbits, The (Lyric) Augusta, Ga.  
 Vane, Sybil (Proctor) White Plains, N. Y., 11-13.  
 Vanity, Mlle., & Co. (23rd St.) New York 11-13.

Vardon & Perry (Pantages) Winnipeg, Can.; (Pantages) Regina 15-17.  
 Vernon, Hope (Emery) Providence, R. I.  
 Vernon (Novelty) Topeka, Kan., 11-13.  
 Verona, Countess (105th St.) Cleveland; (Keith) Indianapolis 15-20.

Visser & Co. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 15-20.  
 Vokes & Don (Pantages) Omaha; (Pantages) Kansas City 15-20.  
 Volunteers, Four (Majestic) Milwaukee.  
 Vox, Valentine (Orpheum) Champaign, Ill., 11-13.

Wabietka, Princess (Orpheum) Tulsa, Ok.  
 Waldron, Marga, & Co. (Princess) Montreal; (Temple) Rochester 15-20.  
 Waldron & Winslow (Hamilton) New York 11-13.

Walker, Buddy (Pantages) San Diego, Calif.; (Pantages) Long Beach 15-20.  
 Walsh, Reed & Walsh (Astoria) Astoria, L. I., N. Y.  
 Walters & Goad (Orpheum) Oklahoma City, Ok.

Walters & Walters (Orpheum) St. Louis; (Palace) Milwaukee 15-20.  
 Walters, Three (Bijou) Birmingham, Ala.  
 Walthall, Henry B. (Orpheum) New Orleans.  
 Walton, Bert (Pantages) St. Paul; (Pantages) Winnipeg, Can., 15-20.

Walton, Buddy (New Palace) South Bend, Ind., 11-13.  
 Ward & Dooley (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 15-20.  
 Ward & Zeller (Palace) Flint, Mich., 11-13.

Ward, Frank (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 15-20.  
 Ward, Chas., & Co. (Orpheum) Peoria, Ill., 11-13.  
 Ward, Will J. (Princess) Nashville, Tenn.

Warman & Mack (State) Buffalo.  
 Watson, Jos. K. (Temple) Rochester, N. Y.  
 Wayne & Warren (Orpheum) Los Angeles, Can.; (Keith) Philadelphia 15-20.  
 Weaver Bros. (Orpheum) Sioux City, Ia., 11-13; (Orpheum) St. Paul 15-20.

Webb, Frank & Grace (Baker) Portland, Ore.  
 Weber, Fred, & Co. (Loew) Ottawa, Can.  
 Weber Girls (Seventh St.) Minneapolis; (Orpheum) Sioux City, Ia., 15-17.  
 Weiss Troupe (Orpheum) Boston.

Welch, Mealy & Montrose (Capitol) Hartford, Conn.  
 Wellerson Sisters (Pantages) Kansas City; (Pantages) Memphis 15-20.  
 Weldons, The (Pantages) San Diego, Calif.; (Pantages) Long Beach 15-20.

Wells & Anger (State) Memphis, Tenn.  
 Wells, Virginia & West (Alhambra) New York; (Palace) New York 15-20.  
 Wells & Bages (125th St.) New York 11-13.  
 Wells & Burt (Lyric) Mobile, Ala.

Werner-Amoros Trio (Electric) St. Joseph, Mo., 11-13; (Main St.) Kansas City 15-20.  
 Weston & Elina (Pantages) Portland, Ore.  
 Weston, Wm. A., & Co. (Loew) Montreal.  
 Weston, Wagner & Knowles (Grand) Atlanta, Ga.

Whalen & McShane (Keith) Lowell, Mass.  
 Wheeler Trio (Knickerbocker) Philadelphia; (Alhambra) Philadelphia 15-20.  
 Wheeler & Potter (Strand) Washington.  
 When Love Is Young (81st St.) New York.

When We Grow Up (Bijou) Birmingham, Ala.  
 Whirlwinds, Three (Colonial) Erie, Pa.; (Keith) Toledo, O., 15-20.  
 White & Barry (Pantages) Saskatoon, Can.

White, Eddie (Polk) Wilkes-Barre, Pa.  
 Whitelaw, Arthur (Poll) Scranton, Pa.  
 Whitfield & Ireland (Palace) Flint, Mich., 11-13.  
 Whitman, Frank (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 15-20.  
 Whitney's Operatic Dolls (Auditorium) Quebec, Can.

Wilbert, Raymond (Majestic) Dallas, Tex.; (Majestic) Houston 15-20.  
 Wilcox & Bernard (Grand) Atlanta, Ga.  
 Willie Bros. (Orpheum) Champaign, Ill., 11-13.  
 Williams & Taylor (105th St.) Cleveland; (Shea) Toronto 15-20.

Williams & Wolfus (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 15-20.  
 Wilson, Lew (Loew's State) New York.  
 Wilson & McAvoy (Bijou) Birmingham, Ala.  
 Wilson, Jack (Bushwick) Brooklyn; (81st St.) New York 15-20.

Wilson & Addie (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 15-20.  
 Winnie Sisters (81st St.) New York.  
 Winnie, Dave (Majestic) Milwaukee.  
 Winona, Princess (Blou) Savannah, Ga.

Wirth, Mar. & Family (Fifth Ave.) New York 11-13.  
 Wohlman, Al (Broadway) New York; (Colonial) New York 15-20.  
 Wolfe & Ward (Grand) Centralia, Ill., 11-13.  
 Wood, Britt (Pantages) Los Angeles; (Pantages) San Diego 15-20.

Worth & Willing (Majestic) Ft. Worth, Tex.  
 Wright & Dietrich (Keith) Lowell, Mass.  
 Wright & Douglas Sisters (Lyric) Augusta, Ga.  
 Wylie & Hartman (Majestic) Ft. Worth, Tex.

Yeakle, Walter W. (Fairfax) Miami, Fla.  
 Yellerson, Four (Temple) Rochester, N. Y.; (Shea) Buffalo 15-20.  
 Yokahama Boys (Orpheum) Green Bay, Wis., 11-13.  
 Yorke & King (Columbia) Davenport, Ia., 11-13.  
 Yost & Clady (Temple) Rochester, N. Y.; (Palace) Cleveland 15-20.  
 You'd Be Surprised (Yonge St.) Toronto.  
 Young & Wheeler (Imperial) Montreal; (Keith) Portland, Me., 15-20.  
 Youth (Pantages) Denver; (Pantages) Pueblo 15-20.  
 Youth & Melody (Majestic) Bloomington, Ill., 11-13.

Zarlo, Eric (Orpheum) Los Angeles; (Orpheum) Salt Lake City 15-20.  
 Zarell, Leo, & Co. (Crescent) New Orleans.  
 Zelds Bros. (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 15-20.

Zemater & Smith (Keith) Syracuse, N. Y. Zulu & Dreis (Temple) Detroit. Zuthus (Broadway) Springfield, Mass.

SHUBERT VAUDE. UNITS

Blushing Bride: (Shubert) Cincinnati 8-13. Glimme a Thrill: (Central) New York 8-13. Hello, Everybody: (Crescent) Brooklyn 8-13. Main St. Follies: (Harlem O. H.) New York 8-13. Midnight Rounders: (Keoney) Newark, N. J. 8-13. Midnite Revels: (Belasco) Washington 8-13. Oh, What a Girl: (Majestic) Boston 8-13. Rose Girl: (Central) New York 8-13. Say It With Laughs: Open week 8-13. Spice of Life: (State) Cleveland 8-13. Twentieth Century Revue: (Chestnut St. O. H.) Philadelphia 8-13. Troubles of 1922: (Garrick) Chicago 8-13. Whirl of New York: Open week 8-13. Weber & Fields: (Princess) Toronto 8-13.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Bauer, Harold: Baltimore, Md., 19; (Town Hall) New York City 20. Barbour, Inez: (Aeolian Hall) New York 17. Calve, Mimi: San Francisco 14. Case, Harriet: (Blackstone) Chicago 14. Chicago Opera Co.: (Auditorium) Chicago Nov. 13, indef. Clemons, Mme. Clara: (Town Hall) New York City 15. Duncan, Isadora: (Carnegie Hall) New York City 13. Elsbloo Trio: (Aeolian Hall) New York City 11. Flonzley Quartet: (Aeolian Hall) New York City 16. Friedman, Ignaz: Baltimore, Md., 10; (Aeolian Hall) New York City 13. Gabelwitsch, Ossip: (Town Hall) New York City 14. Gerhardt, Elena: (Carnegie Hall) New York City 16. Helfetz, Jaacha: Montgomery, Ala., 15. Heas, Myra: Troy, N. Y., 10; New York City 11-12; Chambersburg, Pa., 13; Cumberland, Md., 15; Harrisburg, Pa., 17. Hoffman, Josef: (Carnegie Hall) New York City 13. Hutcheson, Ernest: Toronto, Can., 11; New York City 20. Irish Regiment Band: San Francisco 19-20. Levitski, Mischa: (Carnegie Hall) New York City 19. Marshall, Winifred: Columbia, O., 18. Metropolitan Opera Co.: (Metropolitan O. H.) New York Nov. 13, indef. Nash, Florence: (Little) Philadelphia 10. Nev, Elley: (Carnegie Hall) New York City 16. Paderewski, Ignaz: St. Paul, Minn., 18. Pryor's, Arthur, Band: Miami, Fla., until April 2. Russian Grand Opera Co.: (Shubert Teck) Buffalo, N. Y., 8-13; (Lyceum) Rochester 15-17. Salmond, Felix: (Aeolian Hall) New York City 16. Savi, Alberto: Montgomery, Ala., 19. Thibaud, Jacques: Baltimore, Md., 10. Thomas, John Charles: (Aeolian Hall) New York City 11.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Able's Irish Rose: (Republic) New York May 22, indef. Anna Christie, Arthur Hopkins, mgr.: (Auditorium) Baltimore 8-13; (Montauk) Brooklyn 15-20. Arliss, George, in The Green Goddess, Chas. A. Shaw, mgr.: Pittsburg 8-13; Toronto, Can.: 15-20. Awful Truth: (Henry Miller) New York Sept. 18, indef. Barrymore, Ethel, in Romeo & Juliet: (Longacre) New York Dec. 27, indef. Bat, The (Canadian Co.): Saskatoon, Can., 11-15; Moose, Jan. 15-17; Swift, Current 18; Medicine Hat 19; Lethbridge 20. Bat, The (Southern): Thomasville, Ga., 10; Bainbridge 11; Dothan, Ala., 12; Albany, Ga., 13. Better Times: (Hippodrome) New York Sept. 2, indef. Blossom Time: (Century) New York Sept. 29, indef. Blossom Time: (Lyric) Philadelphia Oct. 23, indef. Bringing Up Father, E. J. Carpenter, mgr.: (Hollig) Portland, Ore., 18-20. Bubble, The, with J. Moy Bennett: Frederick, Ok., 10; Davidson 11; Harold, Tex., 12; Parks 13; Little Rock, Ark., 15; Ft. Smith 16; Beas, Ok., 17; Paschigo 18; Afton 19. Bunch and Judy: (Globe) New York Nov. 25, indef. Burke, Billie, in Rose Briar: (Empire) New York Dec. 25, indef. Carillo, Leo, in Mike Angelo: (Morosco) New York Jan. 8, indef. Cat and the Canary: (Princess) Chicago Sept. 3, indef. Chanve-Souris: (Century Roof) New York Feb. 3, indef. Circle, The Chas. Hunt, mgr.: Wichita Falls, Tex., 10-11; Oklahoma City, Ok., 12; Tulsa 13; Wichita, Kan., 15; Emporia 16; Topeka 17. Clinging Vine, The: (Knickerbocker) New York Dec. 25, indef. Duffy Bill, with Frank Tinney: (Broad St.) Newark, N. J., 8-13. Hulcy, Thomas, Namack, mgr.: Atlantic City, N. J., 8-13; (7th) Brooklyn, N. Y., 15-20. Dunbar Musical Comedy Co.: (Lyric) Cincinnati, O., Dec. 25, indef. Egolst, The, with Leo Driehstein: (39th St.) New York Dec. 25, indef. Elsie: Louisville, Ky., 10-13. Emperor Jones, Adolph Klauer, mgr.: San Francisco 8-13; Los Angeles 15-20. Eve, with Nyra Brown, George Wintz, mgr.: Asheville, S. C., 10; Athens, Ga., 11; Greenville, S. C., 12; Anderson 13; Charlotte, N. C., 15; Salisbury 16; Winston-Salem 17; Greensboro 18; Durham 19; Fayetteville 20-21. Fashions for Men: (Belmont) New York indef. First Year, with Frank Craven, John Golden, mgr.: (Woods) Chicago Nov. 5, indef. Fool, The: (Schwyz) New York Oct. 23, indef. Foot All of Us, with William Hodce: (Studebaker) Chicago, Nov. 20, indef. Frederick, Pauline, in The Gullity One: (Adelphi) Philadelphia Dec. 25, indef.

George, Grace: (Royal Alexandra) Toronto, Can., 8-13. Gillette, William, in Sherlock Holmes: (Broad St.) Philadelphia 8-20. Glory: (Vanderbilt) New York Dec. 25, indef. God of Vengeance: (Provincetown) New York Dec. 19, indef. Greenwich Village Follies, John Sheehy, mgr.: (Shubert Northern) Chicago Nov. 26, indef. Greenwich Village Follies: (Shubert) New York Sept. 12, indef. Gringo: (Comedy) New York Dec. 12, indef. Hamlet, with John Barrymore: (Sam Harris) New York Nov. 16, indef. Hamppden, Walter, Co. Harold Entwistle, mgr.: (Boston O. H.) Boston Dec. 25, indef. Hayes, Helen, in To the Ladies: (Ford) Baltimore 8-13; (National) Washington 15-20. He Who Gets Stopped, with Richard Bennett: (Playhouse) Chicago Dec. 3, indef. Hello, Rufus, Long & Evans, owners: (Liberty) Chattanooga, Tenn., 15-20. Hepper, Dr. Wolf, Co.: (Grand O. H.) Toronto, Can., 8-13. Invisible Guest: (Majestic) Buffalo 8-13. It Is the Law: (Ritz) New York Nov. 20, indef. Johannes Kreisler, with Ben Ami: (Apollo) New York Dec. 15, indef. Johnson, Al, in Bombo: (Apollo) Chicago Sept. 29, indef. Kempy, Richard Herndon, mgr.: (Cox) Cincinnati 7-13. Kiki, with Lenore Ulric: (Belasco) New York Nov. 29, indef. Lady Christlinda, The, with Fay Bainter: (Broadhurst) New York Dec. 25, indef. Lady in Ermine, with Wida Bennett: (Ambassador) New York Oct. 2, indef. Last Warning, with Wm. Courtleigh: (Klaw) New York Oct. 24, indef. Lauder, Sir Harry: Topeka, Kan., 10; Hutchinson 11; Lawrence 12; Atchison 13; (Shubert) Kansas City, Mo., 15-17; Tulsa, Ok., 18; Oklahoma City 19; Wichita, Kan., 20. Leiber, Fritz, Co.: Tulsa, Ok., 10; Wichita, Kan., 11; Hutchinson 12; Pueblo, Col., 13; Denver 14-20. Listen to Me, Frank Fleisher, mgr.: Martinsburg, W. Va., 10; Cumberland, Md., 11; Elkins, W. Va., 12-13; Buckhannon 15; Grafton 16; Clarksburg 17; Unlontown, Pa., 18. (Maxine Elliott's) New York Nov. 7, indef. Ryan, Elsa, in The Intimate Stranger, Omaha, Neb., 8-10; Ottumwa, Ia., 11; Keokuk 12; Hannibal, Mo., 13; Dubuque, Ia., 15; Waterloo 16; Cedar Rapids 17; Iowa City 18; Burlington 19; Muscatine 20. Sally, Irene, Mary: (Casino) New York Sept. 4, indef. Scanlan, Walter, in Maytime in Erin, Geo. M. Galt, mgr.: Youngstown, O., 11-13; Fremont 14; Battle Creek, Mich., 15; South Bend, Ind., 16-17; Kalamazoo, Mich., 18; Grand Rapids 19-21. Secrets, with Margaret Lawrence: (Fulton) New York Dec. 25, indef. Seventh Heaven: (Booth) New York Oct. 30, indef. Shore Leave, with Frances Starr: (Powers) Chicago Dec. 24, indef. Shuffle Along (Geo. E. Wintz's): Clifton Forge, Va., 10; Charlottesville 11; Lynchburg 12; Petersburg 13; Richmond 15-17; Norfolk 18-20. Shuffle Along, with Miller and Lyles: (Olympic) Chicago Nov. 12, indef. Six Characters in Search of an Author: (Princess) New York Oct. 30, indef. Six Cylinder Love, Sam 11, Harris, mgr.: (Garrick) Chicago Oct. 2-Jan. 13. Skinner, Otis, Chas. Frohman, Inc., mgr.: (Grand) Cincinnati 8-13. Slout, L. Verne, Players, in His Father's Business: Seymour, Mo., 10-11; Greenfield 12; Walnut Grove 13; Morrisville 15; Buffalo 16; Pierce City 17; Rogers, Ark., 18; Little Rock, 19-20. So This Is London: (Hudson) New York Aug. 30, indef. So This Is London: (Cohan's Grand) Chicago Nov. 19, indef. Stone, Fred, in Tip-Top, Arthur J. Houghton, mgr.: Kansas City, Mo., 8-13. Tangerine, with Julia Sanderson, Dan C. Curry, mgr.: (Lyceum) Rochester, N. Y., 11-13; (Auditorium) Baltimore, Md., 15-20. Thank-U: (Cort) Chicago Aug. 27, indef. Tidings Brought to Mary: (Garrick) New York Dec. 25, indef. Torch Bearers: (Garrick) Philadelphia 8-20.

The Reader Versus the "Movie Fan"

IN his latest novel, "Command", William McFee has this to say of one of his characters: That "he patronized a book now and then by falling asleep over it." A thought-provoking observation. For, altho the author may not have had in mind its wider application, that is none the less patent to the discriminating reader. Notwithstanding the growing demand for fiction and for such serious books as Mr. Strachey's "Queen Victoria", and Mr. Wells' "Outline of History", and the appearance of various inexpensive editions of the world's classics, revealing a healthy interest in the best literature, still there remains a large class of the general public which does not seek its recreation in reading. If Mr. McFee's hero had not been at sea, he would probably never have troubled to balance a book upon his knee; he would have hid him to the nearest motion picture theater.

Indisputably, an ever-increasing majority finds its entertainment thus. The American public does not take its recreation seriously—lazily rather; it craves amusement of the most highly-charged variety and is not prone to exert itself to this end. The accepted method is to lounge in a comfortable stall before the screen, on which are unrolled scenes of violent melodrama or insipid sentimentality. It is not the intent to condemn wholesale all motion pictures, for there are outstanding exceptions to conditions here described.

The public in general, however, does not crave the educational and clean, but the harmful and sensational. Naturally the supply rather than meets the demand. And the danger of it lies in that it is all gained so easily. Not an exertion either physical or mental. Day after day there is poured into the public consciousness the vulgar picture or that with the most obvious plots, seldom a hint of originality or imagination, and the spectators come forth only at once to forget what they have seen, never with a sense of having acquired thru their own effort something formative. However, to restore these persons the quiet pleasure of sitting down at home—you dimly recall the scene, perhaps, an armchair, a lamp, slippers, a fire—and there finding recreation within the pages of a good book? It will be argued that this implies some mental contribution on the part of the reader. It does. And what desired goal can be reached in any other way?

It must be granted that more and more the motion picture producers are tending to present plots of standard books, and, altho such films are often most unsatisfactory, they do at least recall the books to the public attention and sometimes actually bring about a rereading of the original tales. If only it may be found possible to combine reading a story, as it was originally set down by its author, with seeing the same story faithfully and tastefully pictured upon the screen, there may yet be hope, that the coming generation will not be totally unacquainted with the delights of reading.—CHRISTIAN SCIENCE MONITOR.

Listening In: (Bijou) New York Dec. 4, indef. Little Nellie Kelly: (Liberty) New York Nov. 13, indef. Liza: (Daly's) New York Nov. 27, indef. Love Child: (George M. Cohan) New York Nov. 14, indef. Loyalties: (Gaiety) New York Sept. 27, indef. Masked Woman, The: (Eltinge) New York Dec. 22, indef. McIntyre & Heath, in Red Pepper: Huntington, W. Va., 10; Marietta, O., 11; Newark 12; Zanesville 13; Mansfield 15; Akron 16; Canton 17-18. Merry Widow: Fresno, Calif., 9-10; Sacramento 11-13; (Columbia) San Francisco 15-28. Merton of the Movies: (Cort) New York Nov. 13, indef. Molly, Darling: (Tremont) Boston, Mass., Jan. 8, indef. Monster, The: (Walnut St.) Philadelphia Jan. 1, indef. Moscow Art Theater: (Johnson) New York Jan. 8, indef. Music Box Revue: (Colonial) Chicago Nov. 12, indef. Music Box Revue, Sam H. Harris, mgr.: (Music Box) New York Oct. 23, indef. O'Brien, Eugene, in Steve, Geo. M. Galt's, mgr.: Columbus, O., 10; Toledo, 11-13; Sandusky 15; Elvira 16; Lima 17; Findlay 18; Ft. Wayne, Ind., 19-20. Old Soak: (Hippodrome) New York Aug. 22, indef. Orange Blossoms: (Hilthol) Chicago Dec. 31, indef. Our Nell: (Nora Bayes) New York Dec. 4, indef. Passing Show of 1922: (Shubert) Philadelphia Dec. 25-Jan. 13. Patton, W. B., Frank H. Smith, mgr.: Beards-town, Ill., 10; Taylorville 11; Carlinville 12; Hillsdale 13; Centralia 15-17. Polly Preferred, with Genevieve Tobin: (Little) New York Jan. 9, indef. R. C. R. (Frazee) New York Oct. 9, indef. Robinson, May, W. G. Sweeney, mgr.: Bakersfield, Calif., 10; Visalia 12; Coalinga 13; Fresno 15-17; Modesto 18; Santa Rosa 19; Petaluma 20.

Uncle Tom's Cabin: (Kibble's) Chas. F. Ackerman, mgr.: Champaign, Ill., 10; Decatur 11; Danville 12; Seymour, Ind., 13; Knightstown 15; Greenfield 16; Muncie 17; Dayton, O., 18-20. Uncle Tom's Cabin (Newton & Livingston's No. 11): Thos. Alton, mgr.: Auburn, N. Y., 11; Ithaca 12; Binghamton 13; Cortland 15; Norwich 16; Sidney 17; Cooperstown 18; Little Falls 19; Rome 20. Uncle Tom's Cabin (Newton & Livingston's No. 21): Thos. Alton, mgr.: E. Aurora, N. Y., 10; Batavia 11; Olean 12; Perry 13; Newark 15; Geneva 16; Lyons 17; Auburn 18; Canandaigua 19. Up She Goes: (Playhouse) New York Nov. 8, indef. Ward, David, in The Merchant of Venice: (Lyceum) New York Dec. 21, indef. Whispering Wires: (49th St.) New York Aug. 7, indef. Whiteside, Walker, in The Hind: (Tulane) New Orleans 7-13. Why Not: (Equity 48th St.) New York Dec. 25, indef. Will Shakespeare: (National) New York Jan. 1, indef. World We Live In: (44th St.) New York Oct. 31, indef. Wynn, Est, in The Perfect Fool: (Fursted) Philadelphia Jan. 8, indef. Ziegfeld Follies: (New Amsterdam) New York June 5, indef.

Bonstelle Players: (Providence O. H.) Providence, R. I., Sept. 25, indef. Boston Stock Co.: (St. James) Boston Aug. 21, indef. Brown, Louise Mureel, Players: (Heuck's) Cincinnati, O., indef. Broadway Players: Oak Park, Ill., indef. Broadway Players: (Van Currier) Schenectady, N. Y., indef. Brown's, Leon E., Players: (Bijou) Woonsocket, R. I., indef. Bryant, Marguerite, Players, Charles Kramer, mgr.: (Globe) Washington, Pa., indef. Burgess Players: (Burgess) Brooklyn, N. Y., indef. Carle-Davis Players: (Star) Pawtucket, R. I., indef. Carroll, James, Players: (Majestic) Halifax, N. S., Can., indef. Chicago Stock Co. Chas H. Roskam, mgr.: Harkensack, N. J., 8-13. Colonial Players: (Colonial) Lawrence, Mass., indef. Colonial Players: (Colonial) Pittsfield, Mass., indef. Cosmopolitan Players: Seattle, Wash., indef. Cross, Alfred, Players: (Broadway) San Diego, Calif., Nov. 18, indef. Desmond, Mae, Players: (Desmond) Philadelphia Oct. 14, indef. Drama Players: (Liberty) Oklahoma City, Ok., indef. Edwards, Mae, Players, Chas. T. Smith, bus. mgr.: Parroboro, N. S., Can., 8-13; Sussex, N. B., Can., 15-20. English, Paul, Players: (Kempner) Little Rock, Ark., Oct. 23, indef. Fales, Charles T., Comedy Company: Cocoa, Fla., indef. Fealy, Maude, Players: (Orpheum) Newark, N. J., Sept. 4, indef. Forsyth Players: (Forsyth) Atlanta, Ga., indef. Fulton Players: (Fulton) Oakland, Calif., indef. Garrick Players: (Garrick) Washington, D. C., indef. Garrick Players: (Garrick) Milwaukee, Wis., Aug. 2, indef. Glaser, Vaughan, Players: (Uptown) Toronto, Can., Aug. 19, indef. Gordinier Players, Clyde H. Gordinier, mgr.: (Waterloo) Waterloo, Ia., indef. Grand Players: (Grand) Davenport, Ia., indef. Hastings, Jane, Stock Co.: A. J. LaTelle, mgr.: (Temple) Lewistown, Pa., Dec. 25, indef. Hippodrome Players: (Hippodrome) Dallas, Tex., Sept. 4, indef. Hudson Theater Stock Co.: Union Hill, N. J., indef. Hyperion Players: New Haven, Conn., indef. Jewett, Henry, Players: (Copley) Boston, indef. Keeney Players: (Bay Ridge) Brooklyn, N. Y., indef. Kramer, Ella, Players: Williamsport, Pa., indef. LaVern, Dorothy, Stock Company: (Rialto) Sioux City, Ia., indef. Lewis-Worth Company: (Prince) Houston, Tex., Sept. 4, indef. Luttringer Players: (Empire) Salem, Mass., indef. McLaughlin, Robert, Players: (Metropolitan) Cleveland, O., indef. Manhattan Players, Paul Harris, mgr.: Tarrytown, N. Y., 8-13; Warwick 15-20. Marshall, George, Players: (New Lyceum) Baltimore, Md., indef. Metropolitan Players: Edmonton, Alta., Can., indef. Mordant, Hal, Players: (Mozart) Jamestown, N. Y., Nov. 27, indef. Morosco Stock Company: (Morosco) Los Angeles, Calif., indef. National Players: (National) Chicago, indef. Nutt, Ed C., Comedy Players: Mobile, Ala., Dec. 10, indef. Orpheum Players: (Orpheum) Reading, Pa., indef. Park, Edna, & Her Players, W. H. Brownell, mgr.: (Royal) San Antonio, Tex., Dec. 24, indef. Permanent Players: Winnipeg, Man., Can., indef. Pickett Stock Company, Clint Dodson, mgr.: Wilmington, N. C., indef. Poli Players: (Majestic) Bridgeport, Conn., indef. Poli Players: (Grand) Worcester, Mass., indef. Princess Players, A. J. Kleist, Jr., mgr.: (Holland) Pontiac, Mich., indef. Princess Players: (Princess) Wichita, Kan., Nov. 20, indef. Princess Stock Company: (Princess) Dea Moines, Ia., Aug. 20, indef. Proctor Players: Albany, N. Y., indef. Queen's, Frank C., Comedy Players: (Ivanhoe) Toledo, O., indef. Roberson, Geo. C., Tent Theater Co., Clarence Aukins, bus. mgr.: Bastrop, Tex., 8-13; Elgin 15-20. Rochester Players: (Corinthian) Rochester, N. Y., indef. Rockford Stock Co., C. M. Waddell, mgr.: Rockford, Ill., Dec. 25, indef. Saenger Players: (St. Charles) New Orleans, La., indef. Sayles, Francis, Players: New Castle, Pa., indef. Sherman Stock Company: (New Grand) Evansville, Ind., Sept. 3, indef. St. James Theater Stock Co.: Boston, indef. Toledo Stock Company: Toledo, O., indef. Tom's Comedians: Clearwater, Fla., indef. Union Square Theater Players: Pittsfield, Mass., indef. Victoria Players: Chicago, Ill., indef. Walker, Stuart, Company: (Shubert) Louisville, Ky., Nov. 14, indef. Westchester Players: Mt. Vernon, N. Y., indef. Wilkes Players: Los Angeles, Calif., indef. Wilkes-Alexander Stock Company: San Francisco, Calif., Aug. 26, indef. Wilkes Players: (Hilham) Denver, Col., indef. Wilkes Players: (Wilkes) Sacramento, Calif., Sept. 4, indef. Wilmington Players: (Garrick) Wilmington, Del., indef. Woodward Players: (Grand) Calgary, Alta., Can., indef. Woodward Players: (Majestic) Detroit Aug. 27, indef. Wynter, Charlotte, Players: (Lyceum) Pater-son, N. J., indef.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Allen Players: (New Empire) Edmonton, Ala., Can., indef. Associated Stock Players, Barney Groves, mgr.: (Empress) Vancouver, B. C., Can., indef. Auditorium Players: Malden, Mass., indef. Bainsbridge Players: (Shubert) Minneapolis, Minn., indef. Bonstelle Jesse, Stock Co.: (Shubert-Michigan) Detroit Oct. 2, indef.

TABLOIDS

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Bova's, James, Curly Heads: (Heuck's) Cincinnati, O., indef. Brinkley Girls Co., Geo. L. Myers, mgr.: (Palace) Eldorado, Kan., 8-13. Brown's Tropic Maid, Mary Brown, mgr.: Beaver Falls, Pa., 8-13.

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Clark & Loker's Musical Jollities: (Strand) Sharon, Pa., 8-13.  
 DeMar's, Chic & Jo. Stratford Revue: (Rotary Stock) Detroit, Mich.  
 Davis Dancing Doodles, Don D. Davis, mgr.: Pensacola, Fla., 8-13.  
 Downard's, Virg., Roseland Maids: (O. H.) Warren, O., 8-13.  
 Flappers of 1923, Chas. Morton, mgr.: (Orpheum) Waycross, Ga., 8-13.  
 Folly Revue, Jack Shears, mgr.: (Orpheum) Durham, N. C., 8-13.  
 Folly Town Maids, Arthur Higgins, mgr.: (Kyle) Bessemer, Tex., indef.  
 Frolander & George's Musical Comedy Co.: (Rotary Stock) Chicago, Ill.  
 Herta's Hal, His & Misses of 1923, Gus Flak, mgr.: (Lyric) Ft. Wayne, Ind., 8-10; (Crytall) Anderson, Ill., 11-13.  
 Herta's Hal, Chic Chics: (Regent) Springfield, O., 8-27.  
 Humphreys', Bert, Dancing Buddies: (Vaudette) Columbus, Ga., 8-13.  
 Hutchinson's Follies of '22: (Morgan) Henryetta, Ok., 8-13; (Yale) Okmulgee 13-20.  
 Johnson's Musical Revue: (Star) Louisville, Ky., indef.  
 Kennedy's, B. G., Kassy Kids: (Palm) Omaha, Neb., indef.  
 Lodes, Sam, Hip, Hip, Hoopay Girls: (Gem) Little Rock, Ark., indef.  
 Lord Jack (Slim) Musical Comedy Co.: (Columbia) Casper, Wyo., indef.  
 Mississippi Misses' Musical Revue, Fred J. Jenkins, mgr.: (Rialto) Indianapolis, Ind., indef.  
 Morris, Bobby, Co.: (Circle Stock) Minneapolis, Minn.  
 Morton's Kentucky Belles, Homer Meachum, mgr.: (Mark) Burlington, N. C., 8-13.  
 Pastime Revue, Alex. Saunders, mgr.: (Princess) Youngstown, O., 8-13; (Alvin) Mansfield, O., 15-20.  
 Peas & Beans Players, Myers & Oswald, mgrs.: (Folly) Brumright, Ok., 7-13; (Box) Val., 15-20.  
 Peas & Ginger Revue, George Clifford, mgr.: (Princess) Quebec, Que., Can., indef.  
 Phelps & Cobb's Jolly Jollifiers: (Star) Muncie, Ind., indef.  
 Pity's Whirl of Gayety, Chuck Connard, mgr.: (Lois) Havana, O., 8-13.  
 Walker's Starboard Whirl Bang Revue: (Cozy) Houston, Tex., Jan. 1, indef.  
 Worrell's, Charles, Virginia Belles: Anniston, Ala., 8-13.

Giggles: (Gayety) St. Louis 8-13; (Gayety) Kansas City 15-20.  
 Hello, Good Times: (Hurtig & Seamon) New York 8-13; (Tohen) Newburg, N. Y., 15-17; (Rialto) Poughkeepsie 18-20.  
 Hippy Hop: (Star & Garter) Chicago 8-13; (Empress) Chicago 15-20.  
 Keep Smiling: (Lyric) Dayton, O., 8-13; (Olympic) Cincinnati 15-20.  
 Knick Knacks: (Empire) Providence 8-13; (Casino) Boston 15-20.  
 Let's Go: (Gayety) Montreal 8-13; (Gayety) Boston 15-20.  
 Mimic World: (Casino) Boston 8-13; (Columbia) New York 15-20.  
 Marion's, Dave, Show: (Empire) Newark, N. J., 8-13; (Orpheum) Paterson, N. J., 15-20.  
 Maids of America: (Grand) Worcester, Mass., 8-13; (Miner's Bronx) New York 15-20.  
 Reeves, Al, Show: (Gayety) Kansas City 8-13; layoff 15-19; (Gayety) Omaha 20-28.  
 Rockets: (Gayety) Pittsburg 8-13; (Colonial) Cleveland 15-20.  
 R-sord Breakers: (Yorkville) New York 15-20.  
 Radio Girls: (Gayety) Omaha 8-12; (Gayety) Minneapolis 15-20.  
 Social Maids: (Miner's Bronx) New York 8-13; (Empire) Providence 15-20.  
 Sliding Billy Watson's Show: (Empire) Toledo, O., 8-13; (Lyric) Dayton, O., 15-20.  
 Step on It: (Gayety) Detroit 8-13; (Empire) Toronto 15-20.  
 Step Lively Girls: (Colonial) Utica, N. Y., 11-13; (Gayety) Montreal 15-20.  
 Tomatoes of 1923: (Casino) Brooklyn 8-13; (Casino) Philadelphia 15-20.  
 Town Scandals: (Colonial) Cleveland 8-13; (Empire) Toledo, O., 15-20.  
 Talk of the Town: (Casino) Philadelphia 8-13; (Palace) Baltimore, 15-20.  
 Watson's, Billy, Beef Trust Beauties: Open week 8-13; (Gayety) St. Louis 15-20.  
 Wine, Woman and Song: (Gayety) Minneapolis 8-13; (Gayety) Milwaukee 15-20.  
 Williams, Mollie, Show: (Gayety) Boston 8-13; (Grand) New York, 15-20.  
 Youthful Follies: (Columbia) Chicago 8-13; (Star & Garter) Chicago 15-20.

### (MUTUAL CIRCUIT)

Broadway Belles: (Lycum) Columbus, O., 8-13; (Band Box) Cleveland 15-20.  
 Band Box Revue: (Gayety) Louisville 8-13; (Broadway) Indianapolis 15-20.  
 Baby Bears: (Park) Utica, N. Y., 8-13; (Majestic) Albany 15-20.  
 Follies and Scandals: (Empire) Hoboken, N. J., 8-13; (Gayety) Brooklyn 15-20.  
 Georgia Peaches: (Majestic) Albany, N. Y., 8-13; (Palace) Springfield, Mass., 15-20.  
 Girls-a-la-Carte: (Empire) Cleveland 8-13; (Duquesne) Pittsburg 15-20.  
 Heads Up: (Star) Brooklyn 8-13; (Empire) Hoboken, N. J., 15-20.  
 Hello Jake Girls: (Folly) Baltimore 8-13; layoff 15-20.  
 Jazz Balloos: (Piazza) Springfield, Mass., 8-13; (Howard) Boston 15-20.  
 Jazz Time Revue: (Majestic) Wilkes-Barre, Pa., 8-13; (Majestic) Scranton, Pa., 15-20.  
 Kandy Kids: (Lyric) Newark, N. J., 8-13; (Majestic) Wilkes-Barre, Pa., 15-20.  
 Lady Thru: (Duquesne) Pittsburg 8-13; (Peoples) Cincinnati 15-20.  
 London Gaiety Girls: (Gayety) Brooklyn 8-13; (Lyric) Newark, N. J., 15-20.  
 Lld Lifters: Layoff 8-13; (Empire) Cleveland 15-20.  
 More Carlo Girls: (Blou) Philadelphia 8-13; (Folly) Baltimore 15-20.  
 Mischief Makers: (Majestic) Scranton, Pa., 8-13; (Blou) Philadelphia 15-20.  
 Playmates: (Band Box) Cleveland 8-13; (Garden) Buffalo 15-20.  
 Peacemakers: (Howard) Boston 8-13; (Park) Bridgeport, Conn., 15-20.  
 Red Mel: (Park) Bridgeport, Conn., 8-13; (Olympic) New York 15-20.  
 Pepper Pots: (Olympic) New York 8-13; (Star) Brooklyn 15-20.  
 Runaway Girls: (Peoples) Cincinnati 8-13; (Gayety) Louisville 15-20.  
 Smiles and Kisses: (Garden) Buffalo 8-13; (Park) Utica, N. Y., 15-20.  
 White, Pat, & Irish Daisies: (Broadway) Indianapolis 8-13; (Lycum) Columbus, O., 15-20.

### BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)  
 Allen's, Jean, Thibodaux, La., 8-13.  
 Alpre's: Philadelphia 8-13.  
 Besyette Quintet, Margaret Hardy, mgr.: (Hotel Fontenelle) Omaha, Neb., indef.  
 Brock's, Bernie, Orch.: (Hofbrau Club) Milwaukee, Wis., indef.  
 Cardina Synopators, R. G. Kay, mgr.: (Athletic Club) Key West, Fla., Nov. 1, indef.  
 Circle's, H. A.: (Hotel Burton) Danville, Va., indef.  
 Earle, Burt, & California Girl Orch.: (Columbia) Erie, Pa., 7-13.  
 Georgian Dance Orchestra, Alex. B. Smith, mgr.: (Oak Hall) Owen Sound, Ont., Can., Ber. 1, indef.  
 Hartigan Bros. Orch.: J. W. Hartigan, Jr., mgr.: Chicago, Ill., 8-13.  
 Hopper's Southern Synopators, H. O. Dunfee, mgr.: (Winter Garden) Charleston, W. Va., indef.  
 Jaspersen, O. H.: Binghamton, N. Y., 8-13; Troy 15-20.

Lowe's, Ben, Players: (Remy's Dansant) New York City, indef.  
 MacBride's, John A., Orchestra: (Hotel Broward) Ft. Lauderdale, Fla., Dec. 23, indef.  
 Mason-Dixon Seven Orchestra, Jim Shields, mgr.: (Walton Roof) Philadelphia Oct. 7, indef.  
 Matthews, R. D., Band: (Strand) Plainfield, N. J., until March 15.  
 McDaniel's, R. G., Harmony Super-Six Orchestra: (Palais de Dance) Norfolk, Va., Nov. 27, indef.  
 Miami Lucky Seven, O. G. Irelan mgr.: (Columbia) Muncie, Ind., 7-13; (Alamo) Louisville, Ky., 14-27.  
 Original Foot Warmers' Steamer Washington Orchestra, P. V. Kenestrick, mgr.: (Hippodrome Ball Room) Okmulgee, Ok., Nov. 16, indef.  
 Original Kentucky Six, Jos. E. Huffman, mgr.: (Gold Dragon) St. Petersburg, Fla., indef.  
 Oxley's Society Entertainers: (Mont Royal Hotel) Montreal, Can., indef.  
 Royal Italian Band, Mary A. Steese, mgr.: (Carlin's Rink) Baltimore, Md., indef.  
 Sanders, Al, Orchestra: (Seelbach Hotel) Louisville, Ky., indef.  
 Seattle Harmony Kings, A. H. Linder, bus. mgr.: (Orpheum) St. Paul, Minn., 8-13; (Orpheum) Winnipeg, Can., 15-20.  
 Turner's, J. C., Orch.: (Garden) Flint, Mich., indef.  
 Worden's, Geraldine, Maricold Orchestra, Lee Cunningham, dir.: (Hotel Ohio) Youngstown, O., indef.  
 Yellow Jack's Orch., Pete Hofner, mgr.: (Birch Club) Philadelphia, indef.

### BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)  
 Detroit Circus Committee: Binghamton, N. Y., 8-13; Troy 15-20.  
 Firemen's Bazaar: Picher, Ok., Jan. 13-21.  
 Mack Hale Amuse. Enterprise, mgrs., Box 721.  
 Great American Circus & Fair, ansps. Knights of Malta: (Motor Sq. Garden) Pittsburg, Pa., Jan. 15-20; John L. Cooper & Sam McCracken, mgrs.  
 Grotto Circus & Bazaar, Tom Terrell, mgr.: Norfolk, Va., Jan. 18-27.  
 Hazenbeck-Wallace Winter Circus: (Public Auditorium) Cleveland, O., 8-14; (Armory) Rochester, N. Y., 15-20.  
 Indoor Fair & Expo., anspses Amer. Legion: Bristol, Tenn., Jan. 29-Feb. 3. A. B. Miller, mgr.  
 Indoor Circus & Bazaar, anspses Knights of Pythias: Ionia, Mich., Jan. 17-30. J. F. Jacobs, mgr.  
 Indoor Circus, anspses Knights of Columbus: LaSalle, Ill., Jan. 22-27. H. F. Randle, gen. mgr.  
 Indoor Circus, anspses Macabees: Ottawa, Ill., Feb. 5-10. H. F. Randle, gen. mgr.  
 Indoor Circus & Bazaar, anspses Knights of Pythias: Laporte, Ind., Jan. 8-13. Fred Cole, mgr.

### MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)  
 Bell's Hawaiians: (Penn) Uniontown, Pa., 11-13; Scottdale 15-16; Mt. Pleasant 17-18; Port Marion 19-20.  
 Brazz, Geo. M., Vauverville Circus, No. 1, Dorothy Klayton, mgr.: Aberdeen, Miss., 8-13.  
 Bragg, Geo. M., Vauverville Circus, No. 2, Geo. M. Bragg, mgr.: Fitzgerald, Ga., 8-13.  
 Daniel, B. A., Magician: Athens, Ga., 11-13; Danielsville 15-16; Royston 17; Hartwell 18; Anderson, S. C., 19-20.  
 George, Magician: Richmond, Va., 8-13.  
 Hammond Hypnotic Shows: Kansas City, Mo., indef.  
 Helms, Harry, Magician: (O. H.) Sisseton, S. D., 8-13.  
 Hovey the Great, Jones & Beach, mgrs.: (Majestic) La Crosse, Wis., 8-20.  
 Mysterious Smith Co., J. M. Kelly, bus. mgr.: Hopkinsville, Ky., 8-13; Vincennes, Ind., 14-20.  
 Mystic Spencer Co., George W. Johnston, mgr.: (Wysor Grand, Muncie, Ind., 7-13; (Arterat) Franklin 15-20.  
 Nanarza Hawaiians: Webster City, Ia., 11-13; Ames 15-16; Eagle Grove 17-18.  
 Peerless Hawaiian Quartet: Shinnston, W. Va., 10-11; Monongah 12-13; (Bljoun) Clarksburg 22-27.  
 Powers, Hypnotist, Frank J. Powers, mgr.: Cairo, Ill., 11-13; season ends.  
 Relly, Mel, Vauverville & Picture Co.: Searsboro, Ia., 8-13.  
 Richard, the Wizard, J. J. Wilson, bus. mgr.: (Jefferson) Birmingham, Ala., 8-13; (Bijou) Mobile 15-17; (Strand) Gulfport, Miss., 18-20.  
 Sazer Amusement Co.: Charlotte, N. C., 11-13. Thurston, Magician, Earl E. Davis, mgr.: (Mishler) Altoona, Pa., 11-13; (Alvin) Pittsburg 15-20.  
 Turtle, Wm. C., Magician: Albany, Tex., 10-11; Eastland 12-13; Ranger 14-20.  
 Uncle Tom's Cabin (Picture), Chas. H. Bailey, bus. mgr.: Monticello, Me., 11; Burleigh 13; Chester 15; Milo 16-17.

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### NARDER'S MAJESTIC SHOWS

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### SUNSHINE EXPOSITION SHOWS

Now booking Shows, Rides and Concessions for season 1923. Opening March 24. Address H. V. ROGERS, P. O. Box 275, Bessemer, Alabama.

### CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Delmar Quality Shows: Honey Island, Tex., 8-13; Voth 15-20.  
 Hickman Amusement Co.: Live Oak, Fla., 8-13; Madison 15-20.  
 Leggett, C. R., Shows: Thibodaux, La., 8-13.  
 Mathews, M. L., Expo. Shows: Humphrey, Ark., 8-13.  
 Mitchell Amusement Co.: Milltown, Ga., 8-13; Jennings, Fla., 15-20.  
 Naffl Shows, Capt. C. W. Naffl, mgr.: Cheneyville, La., 8-13.  
 Smith Bros.' Shows: Hempbill, Tex., 8-13.  
 Voss United Shows: Oakdale, La., 8-13.

### ADDITIONAL ROUTES ON PAGE 111

### COMPLAINT LIST

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anyone interested might do well to make note of them:

EARLY, JOE, B., Concessionaire, Complainant, N. W. Allread, National Casualty Company, Columbia, S. C.  
 GAINES, ROY, colored performer. Complainant, Coy Herndon, Stage Manager, Ray Daley's "Chocolate Town" Co., Care The Billboard, Cincinnati, O.

HOOIHAN, GEORGE A., alias Geo. A. Houp-Ian, Acrobat and Contortionist, Complainant, Boots Walton, Mgr., Walton's Dainty Dandies.

### BABY HELMA NELSON ILL; WHERE ARE HER PARENTS?

On January 2 Leslie Cowney, superintendent of the Huntington Union Mission Settlement, Huntington, W. Va., requested The Billboard to advise Tom Nelson and his wife, Mrs. Thelma Nelson, that their year-old daughter, Thelma, was critically ill at the Institution named. The baby is suffering from bronchial pneumonia. The Nelsons are in some end of the show business and their friends are asked to tell them to communicate with Mr. Cowney immediately.

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 Dotie, 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.

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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.

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## UNDER THE MARQUEE

By CIRCUS SOLLY

James Kevoe will be with Kretz Bros.' Show season of 1923, doing his juggling act.

George A. Dowd will read The Billboard forever, but says he is thru following the red wagons.

Loos & Loos, who are playing indoor circus acts, write that their iron-jaw slack-wire act is a big feature.

Tom Post, knight of the brush since 1871, is still in the game and posing 'em up for the United Advertising Corporation, New Haven, Conn.

John G. Meyers writes that the Leahy Bros. who are playing the United Time, stopped off at Syracuse for a brief visit. He was glad to see the boys.

Chas. L. Smith, cornet and callopie player, now with Kibler's "Uncle Tom's Cabin" Company, will be with Bill Fowler's band on the Walter L. Main Circus this season.

Word comes to Solly that Peggy Waddell (The Girl from Paris) is now in Europe and will return to this country the latter part of February with some new wardrobe creations.

Fred Daller, clown with the Rose Killian Show, who spent the holidays with his folks in Ripley, O., was a Cincinnati Billboard caller last Wednesday en route to Alabama to rejoin the show.

Herman Poline, the famous French clown, is playing the Keith Time with Mme. Bradna's act, "Circus Beautiful". When the circus season opens he will be found with the Ringling-Barnum Circus.

Word comes from Pleasantville, N. J., that the Walter L. Main Circus, which showed there last summer for the first time, will probably again visit the city which Frank B. Rubin is boosting.

Charles Gaylor, frog gymnast, closed four weeks of indoor circus engagements December 16, filling dates at Manistigon, Cheboygan, Ludington and Detroit, Mich.

Ruby Fone informs that Mrs. Minnie Knowlton, former trouper, now living at 1250 Arapahoe street, Denver Col., is in ill health and in need of aid, also that her husband, Gen. Knowlton, is wanted and needed at home.

Bert N. Shane reports that he had a fair season playing fairs and street fairs, opening August 9 and closing December 1. He carried sixteen head of stock, which are now in quarters at Rockville, Ind.

Dr. J. W. Hartigan, Jr., will take in the Winter Circus at Motor Square Garden, Pittsburgh, January 16-20, now being arranged by the Knights of Malta, Past Commanders' Association of Allegheny County, Pa. The managers are Sam McCracken and John L. Cooper.

Andrew White, the midjet clown with the Ringling-Barnum Circus the past season, has been doing his policeman publicity stunt at Bill's stock houses in Waterbury and New Haven, Conn. He is booked for the Shriners' Circus at Syracuse, N. Y., week of January 5.

Captain W. O. Kelly, who had the big cat act on the Campbell Bros. Show last season and who is wintering in Washington, D. C., recently purchased a brand new round top, complete with seats, etc., and rumor has it that he will launch an outfit of his own early in the spring.

Mr. and Mrs. Albert Lindeman have signed with the Great Dandy Show for the coming season. Mrs. Lindeman will have charge of tickets and assist her husband at the candy stand. Mr. Lindeman will be chief electrician, as the show will have a 4-K. W. Universal make.

Ray Vaught and his clowns are now at home in Herrin, Ill. Ray is back at the Hippodrome Theater and will be there until the opening of the circus season. Vaught's Funmakers played vaudeville and dance halls around New York City. They will bring out some new clown numbers this season.

When Charles Ringling's new yacht, the Symphonia, reached the home base, Sarasota, Fla., the following were at the pier: Willie, the chief on board; Charlie Canally, Louis Charneck, Johnnie North, Amos Sperling and John Staley. John Ringling's new houseboat, the Zolophon, is expected at any time with John Mitchell and Mutt Thompson on board. Louis recently motored Amos and Staley thru

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the orange groves and a wonderful time was had. Amos is taking a trip to the Everglades and will show the boys some fine alligators and pelicans this spring.

According to Fletcher Smith the Walter L. Main Circus this year will be absolutely clean and have a program that will make them sit up and take notice. The show will have May Wirth, the fashioner, Martine Family from England, and a number of other Frank Wirth acts. The circus will appear at a number of fairs next fall.

C. L. Alderfer, owner of the Alderfer Wagon Show (ten wagons), was a Billboard, Cincinnati, visitor last Thursday on his way to Huntington, W. Va. He will spend a few days in that city and then return to the winter quarters of his show, at Hotwell, near Horse, Ia. He will reopen his show this month, playing Southern territory for a while and then heading north.

At a meeting of the executive minstrel committee of the Charleston, W. Va., Lodge of Elks, Jack Hanly was selected to handle the publicity and Captain D. L. Lattip to manage the stage for the annual Elks' Minstrel Show, which is to be staged at the New Kearse Theater, January 22 and 23. Both are well known in the circus world.

C. A. Zech, manager and owner of the side-show with the Great Keystone Show, closed his season with the show December 16 at Elizabethtown, N. C., after touring seven States and making a season of thirty-five weeks. Manager Lock, of the Keystone show, has bought Zech's entire outfit. Mr. Zech, on his way North, stopped off for a week in Reading, Pa., and had a great time on his stay there.

meeting many oldtimers, Zech will not go on the road this season, but will open a business of his own, that of manufacturing circus tents, awnings, etc. It will be known as the N. E. Tent and Awning Manufacturing Company. He has been under the white tops as a performer and manager for twenty-seven years.

Dr. Harry O. Chapman spent his seventy-sixth birthday on Christmas with his old sidekick and circus pal, Bill (Judge) Morgan, on his beautiful farm near Ravenna, O. Says Harry: "We had plenty of good eats and all kinds of drinks, put up the big show and took it down several times and talked about our experiences with the white tops."

Cy Green informs that his original portrayal of the Yankee Rube character was well received by the thousands who attended the Atlantic City Boardwalk, the big indoor attraction that was recently put on for two weeks in the Mechanics Building, Boston, Mass. Green also says that instead of being with a circus he will play parks and fairs this season.

Writes John B. Estelle: "Jasper Fulton, in the December 30 issue, affirms my 'Do You Remember' and asks me a few which, to the best of my recollection, I will endeavor to answer. The Stone & Murray Show, composed of Dennison W. Stone and Jno. H. Murray, was a slapping organization that year—1876. The best of the old school riders, trapeze artists, tumblers, horizontal bar artists and leapers were with this show. I did not see the show for two years after the season mentioned. Denny Stone branched out for himself, as did Murray. Stone's show was called D. W. Stone's Circus and Musical Brigade. I remember Walter L. Main's wagon show days, and also the Main wreck at Tyrone, Pa., May 30, 1893. I remember old Dan Rice when he was in his glory. His show was the first to use a forty-horse team on the bandwagon. I do not remember who drove, but he was some whip I'll tell the world. I also remember the old man when his glory was long passed and he tried to make a comeback, with Dan Rice's Big One-Ring Circus, Flatbush and Broadway, Brooklyn, in the summer of 1890 or 1891. Oh, what a change was there. Annie Carroll, long past her best day, had grown too stout for graceful riding, but still was not so bad. Poor Frank Morgan, tumbler, leaper and standing Roman race rider, performed a decrepit brown fello, and a young fellow whose name I forget, did a bare-back principal act exceedingly well. Miss Carroll and he rode the same horse in their acts. Two head of stock was all the show had so far as I could see. The old man tried to clown, but collapsed in the ring. I believe this was old Dan Rice's last appearance. Martin Downs I remember well, also Buck Taylor, a most handsome cowpuncher. If he had lived in the days of the movies, what a star he would be. Last I saw Buck he was with the 'Bill' show at Erastina Park, Staten Island, N. Y., season 1887. The Barnum show lost some nice ring stock in that Georgia wreck and I think Mat Flynn and Mme. Zitella, with Phil and Christie Sheridan, along with the Lorells, were doing the concert that year. I remember Frank Hyatt and his whiskers, and the old buckskin horse ahead of the 'hulls'. In the yards he was a great master of transportation with the big show in those days. Wonder if Tom Barry, clown, is dead? I saw him in Dick Turpin in his 'ride to York' aftertimes with the H. Murray Show. Wonder what has become of the old-time circus handmasters—Joe Withers with the Barnum show in 1889, Mr. Perry with the J. H. Murray show, 1877 and 1878, and James S. Robinson with the Howe & Cushing Show in the late seventies? I wonder if 'Elephant Bill' Newman, George Aratingstall and Henry Morgan, who worked the Barnum 'hulls' in the early eighties, are still living? Met George Aratingstall for the last time at Sea Beach, Coney Island, running a wire maze in 1899. I would like to see a good old revival of leaping next year and a good old-fashioned circus with the regulation dirt ring hank—the good old 42-foot ring."

**ATKINSON BUYS PONIES**

Los Angeles, Jan. 3.—Tom Atkinson, 37 of Atkinson's Dog, Pony and Monkey C. Co., recently purchased two beautiful spotted Arabian Shetland ponies from James E. Henry & Son. Atkinson bought "Maud", the kicking and bucking mule, from Wild Horse Mike Braham. Mrs. Atkinson spent Christmas with her mother in San Francisco and also to attend to some matters in the interest of the Atkinson show. It was the first time in eight years that she had seen her mother. There was a family reunion and those present were Mrs. Atkinson's sister, Lulala, the popular dancer; the Griffith Family and others. Mr. Atkinson spent the holiday in his private car, "The Detroit", and those who were entertained were W. C. Carmichael, his business manager; Prince Elmer, his press agent; Bob Muldoon, formerly of the Walter L. Main Circus, and Mr. Atkinson's father, C. S. Atkinson. All of which is according to Prince Elmer.

**WE KNOW HOW!**

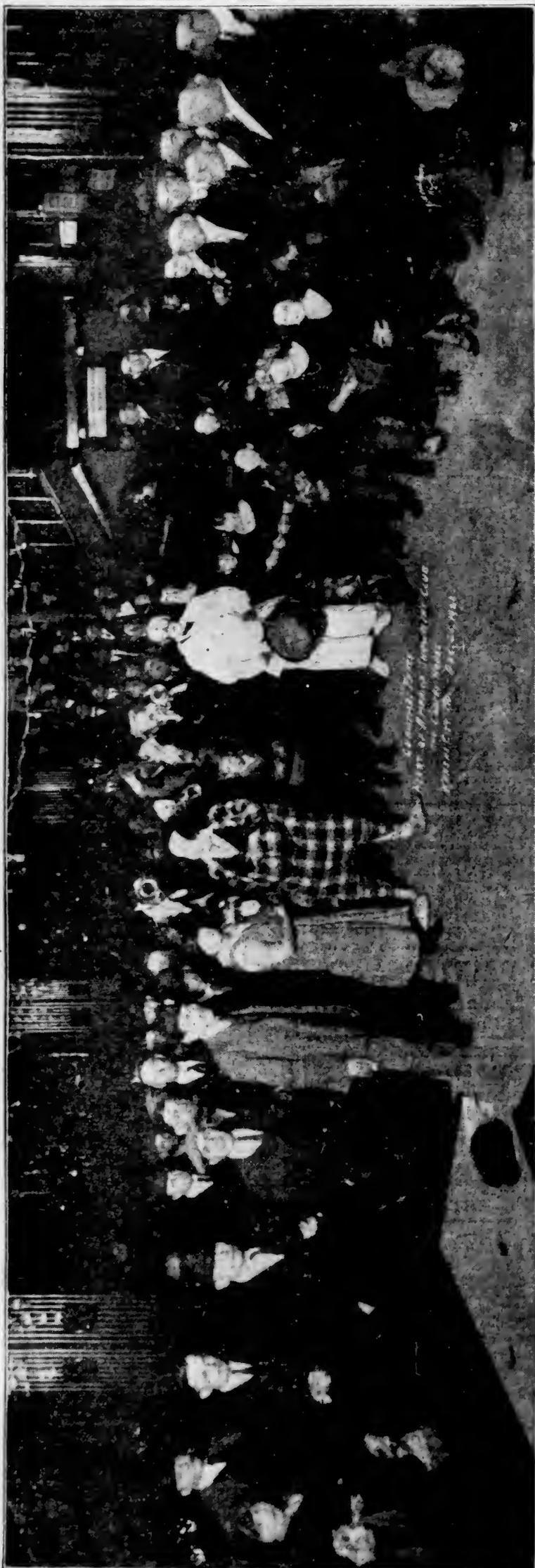
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### HOWE'S GREAT LONDON CIRCUS

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. Patzold, W. Spiegle and C. E. Surryhn, trustees; Chas. Tighe, William Flynn and G. Patzold, 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 dressing 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. Givvin has assumed charge of the wardrobe department and is assisted by Mrs. Sothia 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 thoroughbreds. 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."  
Afternoon Session  
"A Brief Review of the Past Year's Activity in Fair Co-operation", President H. B. Watkins.  
Report of secretary.  
Election of committees.  
Appointment of committees.

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. Geisler 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 there will also be 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: State .....County .....City .....  
Admission charges:  
Day: Adults .....Children .....Autos .....Grand stand.....  
Night: " ..... " ..... " ..... " .....  
Single season ticket.....Family ticket.....  
(Signed) Name .....P. 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 notice 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.

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 10 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!

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.

The dates of the annual meeting of the Louisiana Association of Agricultural and Live Stock Fairs has not yet been fixed, Eugene Jastrowski, secretary of the Louisiana Department of Agriculture and Immigration, advises, but the meeting probably will be held in March or April.

Fair men, particularly those of the South, will be sorry to see John H. Mock, of Albany, Ga. leave the fair field. Mr. Mock has taken a prominent part in the development of Georgia fairs, both as secretary-manager of the Albany-South Georgia Fair and as president of the Association of Georgia Fairs, and the good wishes of the fair men go with him in his new work as secretary of the Fort Myers (Fla.) Chamber of Commerce.

There is no better time than the present to consider equipping the fair grounds with rest-rooms, children's playgrounds and other "service" features that will insure an enjoyable day to everybody who visits the fair.

And there's no time more opportune to plan some good hard roads thru the fair grounds. They're one of the best investments a fair board can make.

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. Let 'em know you've got something worth coming to see and they'll come.

Col. Ed R. Salter, "Johnny J. Jones' Hired Boy", sends out a novel 1923 greeting card from Orlando, Fla., "where the sunshine is manufactured", in which prose, poetry and philosophy are pleasingly blended. We don't

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. Ed R. Jr. joins his doughty dad in season's greetings.

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. Knell, Carthage, Mo., and others.

Out of the many world's fair plans in course of preparation there should come at least one that will be carried thru to completion.

Clean fairs will be the rule this year. The idea that the other kind is demanded by the public has been cast into the limbo of false beliefs, never to be resurrected.

In addition to the speakers already announced for the first day's session of the annual convention of the New York State Association of County Agricultural Societies, January 18, at Albany, N. Y., there will be the following:

Dr. Earl Bates, of Cornell University, will outline a plan for parents at fairs; W. J. Vanderbilt, of the Rain Department of the Hartford Fire Insurance Company, will speak on Rain Insurance, and considerable time will be given to discussions. The morning session will be given over to the transaction of regular business and election of officers. The dinner at night will be preceded by a half-hour reception.

The Western Canada Fairs Association annual meeting at Calgary, Alta., January 23 and 24, will be held in the Palliser Hotel, members of the "A" Circuit convening on the morning of January 23 and the "B" Circuit January 24.

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. The second day was cloudy and threatening and kept many away, but the balance of the week was fine and the next three days the weather man was good to us."

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:

Unfortunately many of our costly fair plants are idle excepting during the actual periods of fairs. This is especially true of the district and county fair.

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. We have heard much during recent years of the farm boy and girl leaving the farm and becoming city dwellers.

During the world-war period, when there was intensive manufacture of airplanes of war, farm boys and girls were attracted to the city, during the winters especially. And what was their experience there?

They got in touch with the Y. M. C. A. and the Y. W. C. A. and other social organizations, and enjoyed the advantages of gymnasiums, athletic competitions, baths, reading rooms and so on until when spring came, and the time arrived for them to return to their farm homes, the conveniences they had enjoyed all winter in many instances held them in the cities.

If these same farm boys and girls had been provided with gymnasiums, reading rooms, athletic competitions, bathing facilities and so on in their own communities, the chances are they would have returned home. But many of them looked back home and remembered the dull, hard days on the farm, with little in a social way to heckon their back.

If each county and district fair ground in this broad land were a community center, equipped with a community building, would it stand to reason that much of the problem of keeping the farm boy and girl at home would fade?

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, but how organizations can be perfected for their realization.

Every secretary of a county or district fair should send for one of these bulletins and get busy right away.

Some fairs here and there have already done this, and so successfully has this department worked out that it is only a question of a few years when hundreds of up-to-date county and district fairs will be community centers.

Build on a Definite Plan

Many fair 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.

Every county or district fair should carefully study and develop a permanent improvement plan, then stick to this plan in adding improvements. Not sufficient attention has been paid to this project. In fact, a long felt want exists for a fair planning bureau as a feature of each State organization of fairs, and of the International Association of Fairs and Expositions.

Information on fair planning should be gathered from the best sources and made available to all who seek it. 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.

Occasionally architects and landscape artists have tried it, but soon they have dropped the work, perhaps because of lack of patronage. Fairs themselves should encourage this work, for it means better plants, intelligently arranged, and, most important, the intelligent expenditure of moneys spent each year for permanent improvements.

Many fair grounds are in no way adorned with trees, shrubbery or flowers, simply being spruced up a little before each fair, and their hideous aspects partly covered during each fair by bunting and flags.

The up-to-date fair should be resplendent in the fresh paint, well-kept streets, shade trees, foliage and flowers. The cost is very little. For \$1,000 each fair grounds may carry out a quite substantial tree-planting scheme, which in a few years will greatly add to the inviting appearance of the grounds.

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.

The importance of the well kept, inviting fair grounds cannot be too thoroughly impressed, for a large percentage of fair patrons are keen observers and in part form their estimate of the fair and its management from what they observe of the fair plant.

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. Minnesota has just completed a cattle pavilion at a cost of \$150,000, and the Ontario National Exhibition, at Toronto, has just completed a stock-judging pavilion at a cost of \$1,500,000!

Smaller fairs everywhere are following the lead of the larger fairs, until it seems almost imperative that something should be done to establish a bureau for dissemination of information concerning construction of fair plants.

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

# PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES  
WITH ITEMS OF INTEREST TO MUSICIANS

## FAIRYLAND

### New Park for Kansas City

**Sam Benjamin, Veteran Amusement Manager, Is Directing Affairs of \$600,000 Company**

Work on Fairyland, the new amusement park for Kansas City, Mo., was to start last week. It is planned to open the resort about Decoration Day.

The Fairyland Amusement Company, it is understood, will be incorporated under the laws of Missouri with a capitalization of \$600,000. Sam Benjamin, who managed Electric Park, Kansas City, for sixteen years, and was manager of Fairmount Park in the same city for the past seven years, is in charge of affairs for Fairyland and is reported to have the backing of some fifty-three local representative business men.

John H. Miller, of the Eastern firm of Miller & Baker, which will construct the park, was in Kansas City December 21 and classed the location as ideal. The site includes eighty acres at 75th and Prospect, the highest point in the southeast portion of Jackson County, on which a long-time lease has been secured. The location is six blocks from Swope Park, Kansas City's principal playground, and said to be the third largest municipal park in this country. The mainly traveled boulevards of the city pass the site and the Prospect Avenue street car line will be extended three squares to the gates of Fairyland.

Half of the property affords excellent accommodations for picnic, which will be made a feature of the resort. About twenty-five acres will be reserved as parking space for automobiles. The rides and concessions will be located in such a manner that noises will not interfere with the peace and quiet of residents.

Mr. Benjamin announces that he contracted for numerous rides, games and concessions while attending the N. A. A. P. convention in Chicago last month and will add other features and ideas with a view to making Fairyland one of the most up-to-date parks in the country. Temporary offices have been established for the new enterprise at 115 East Tenth street, in Kansas City.

### WORK GETS UNDER WAY ON NEW WASHINGTON (PA.) PARK

Prominent Local Business Men Are Back of \$250,000 Company—Resort To Open in May

Washington, Pa., Jan. 5.—As a result of a recent deal by which a company of prominent local business men secures title to sixty acres of the Allison farm at Allison stop on the interurban trolley line, this town is assured of having an up-to-date amusement park by next summer.

The consideration for the transfer of title is approximately \$30,000. The property has been purchased by the Wamehoca Beach Park Company, which has already made application for a charter. The company will have a capitalization of \$250,000 and \$100,000 of the stock will be offered for sale here.

The site lies to the left of the trolley line just beyond Meadowlands and is an admirable location for such an enterprise, being on the trolley line, also on the Pittsburg-Washington pike and near to the railway. Work on the park will begin immediately, Borough Engineer David C. Morrow being busy at present making the survey.

One of the first improvements will be the construction of an artificial lake which, when completed, will be larger than Chambers Dam. This will be used for boats and canoes. In addition a modern sanitary bathing beach about ten acres in area will be constructed. This work will be under the supervision of Mr. Morrow.

A dancing pavilion to accommodate 1,000

couples will be constructed and ultimately a summer theater for legitimate shows and moving pictures will be erected.

In addition there will be the usual amusement park features such as roller coaster, merry-go-rounds and the like. The company also contemplates the erection of a number of summer cottages on the site.

It will be the aim of the promoters to make Wamehoca Beach Park second to none in this end of the State as an amusement enterprise and it will be maintained as a strictly first-class resort in every respect. According to present plans it is hoped to have the park opened by Decoration Day, the some of the contemplated equipment will not be completed by that time.

### SATISFACTORY BUSINESS AT HABANA PARK, CUBA

Twenty Cents Is Prevailing Price for Rides and Shows—Limited Space Causes Crowding

Havana, Cuba, Dec. 28.—Billy Bozzell, representative of the Johnny J. Jones interests at

Habana Park, told The Billboard representative that business at the resort, which opened recently for the winter season, is satisfactory. He praises the public for being orderly and also for showing its appreciation of certain entertainment features with vigorous applause. The shows and concessions are lined close together and the noise from one greatly interferes with another. This is on account of the limited space of the park.

The two Kellys have their athletic show near the San Jose entrance and are drawing good crowds. Carrie Kelly is trying to arrange a match with a local girl boxer.

Harry Howard and Hazel Eamer are furnishing exciting rides in the Motordrome, which is doing big business. On Christmas night this attraction drew \$300.

Louis J. Beck was released from quarantine, and his snake show is proving popular.

Frank F. Cornell, manager of the Al Noda variety shows, has not been able to open on account of the limited space of the theater. However, the place is being enlarged and is to open December 30 with "Scandals of 1923". The company includes Al Noda, Four Similella Sisters, Olive de Coventry, Zella Duzmar, Buster Snyder, June Palmer, Marie Dalton, Lyola Southern and James Kennedy.

On January 13 a benefit for the Spanish Red

Cross Society will be held at Habana Park. The gate admission will be raised from ten to forty cents and the entire amount given to the special fund. Various shows and concessions also will donate a percentage of their receipts. Louis J. Beck having volunteered to give half of his gross.

Twenty centavos is the prevailing price for rides and shows. A few attractions, including the rajubow tunnel, started out with a higher scale, but soon came down. At twenty cents most of the shows are keeping well filled.

The business has to be carried on between 9:30 and 11:30 p.m. As many as 20,000 people visit the park at one time.

Ed F. Carruthers of the United Fairs Booking Association, of Chicago, visited here this week, as did Mr. Curtis of Rose & Curtis, well-known New York agents.



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Manufacturers of SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 40-FT. PORTABLE CAROUSSELLES, 50 FT. AND 60-FT. PARK MACHINES.

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I would entertain purchase of complete RIDE PRINTS and full WORKING DRAWINGS on royalty basis.

No hunches need apply. Best price, delivery and fullest particulars in first letter to GRAHAM PHILLIPS, care Luna Park, St. Kilda, Melbourne, Victoria, Australia.

## S. ASCH

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Designer and Builder of the NIAGARA FALLS 12-foot and Decorations for Madison Square Garden Pool. Keep me in mind for the 1923 season.

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FOR PARKS, CARNIVALS AND SHOWS

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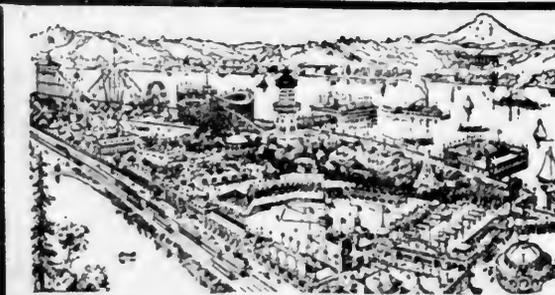
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LOOK! NOTICE! LOOK!

A NEW PARK WILL BE BUILT NEAR A CITY NEAR THE CENTRAL PART OF OHIO

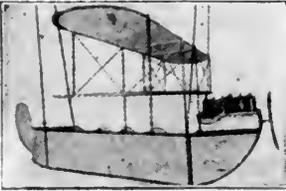
This site has long been in demand for park purposes, but has not been available until this year. Contains over 100 acres, including a lake for bathing, boating and fishing; swell picnic grove with plenty of good drinking water. Has a big population to draw from, with interurban and city street cars, 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.

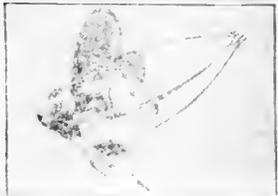
CONCESSIONS—Photo Gallery, Candy, Dolls, Blankets, High Striker, Ball Games, Taffy Candy, etc. Only one of each and only a limited number rented. Write what you have, and may be we can place you. NO strong joints, only ones willing to work fair and square.

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H. F. MAYNES' New Caterpillar \$28,323.83 in 9 weeks The World's Greatest Rides Have Beaten All Except the Biggest Coasters JOHN A. FISHER'S Joyplane—Butterfly



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 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 thruout 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 ingenue roles for Century Comedies, with Buddie Messinger'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 Eagles 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 altho 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

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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 WATTS, 20-inch lens, adjustable to any angle. Never been uncrated. \$20.00 each. Have number BRANDT COIN PAYING MACHINES, Standard size used in theatres and banks. Never been uncrated. Cost \$90.00 each. These machines are the latest type. Make us an offer. WALKER AMUSEMENT CO., Alliance Bank Bldg., Rochester, New York.

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 denizens 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. Tho 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 duri 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. McClellan, 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-time. It sure was fine to eat Missouri candy, Missouri nuts and smoke 'em. Louis-made 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 Doc 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.

**IMPORTANT FEATURES BEING ADDED TO GLEN ECHO PARK**

**Corps of Mechanics Now Busy at Leading Capital City Resort, Which Will Open in May**

Washington, D. C., Jan. 5.—A corps of mechanics at Glen Echo Park, for years the leading summer amusement resort near the nation's capital, have started to put in what Park Superintendent Frank M. Finlon terms "the finishing touches on the improvements ordered by General Manager Leonard B. Schloss. The most important feature that will be evidenced during the coming summer is a twenty-five-car plant of "Lasso Brothers' new device, the Skooter, while the funhouse is being practically rebuilt to accommodate some of the latest attractions from the Dayton funhouse and riding device firm. The building for the Skooter is practically complete and an inspection this week shows that it is of handsome design and seemingly of an entirely new idea in construction, particularly the roof which far exceeds the nationally famous roof designed by Superintendent Finlon for the attractive carousel building erected by him two years ago.

Glen Echo plans to open early in May, as usual, and in addition to the improvements mentioned two dips have been added to the derby racer and new features installed in the old mill. The two latter attractions are the only concessions in the park and are owned by the E. J. Lauterbach interests, operators of Lakeside Park, Dayton, O., and various concessions of large caliber throughout the country.

Your correspondent, unable to ascertain particulars regarding the proposed new amusement park for this city, announced in the local papers as under way in Virginia, near here, and notice of which appeared in the December 30 issue of The Billboard, asked Mr. Schloss if he or his interests were connected with the proposition. Mr. Schloss stated that he knew nothing of the plans of the promoters other than that what he read in the newspapers regarding the new park and that his interests were only centered in going forward with Glen Echo Park to the end that his reputation as a strictly up-to-the-minute resort would be maintained to the fullest. That another large park near Washington would be profitable, Mr. Schloss was noncommittal, but did state to your correspondent that "competition is the life of trade and like any commercial enterprise success could come to most any enterprise of distinctiveness and merit," and that as a member of the National Association of Amusement Parks, whose aim among other things is to help the other fellow, he extended the hand of managerial goodfellowship to those who may be interested in the proposed new amusement venture and wished for the sponsors the best of luck in their most ambitious undertaking.

**PROPOSED PARK PROMOTERS HELD BY WASHINGTON POLICE**

**Jay Warner, W. H. Dilger and Others Being Investigated in Connection With Lawless Acts**

Jay Warner and William H. Dilger, who were named as promoters of a reported new amusement park venture near Washington, D. C., and word of which appeared in these columns two weeks ago, were being held by the police in the capital city last week on charges of robberies, holdups and other lawless activities that recently caused a reign of terror in South Washington.

Warner and Dilger were taken into custody at Jackson City, Va., December 30, with James A. Watson, 23, of South Washington; Earl E. Eckert, 21, of Fort Myer, Va.; Arthur M. Denton, 21, of Bristol, Tenn.; and Mabel, aged 21 years, wife of Dilger, who named Durham, N. C., as her home. Warner claims Kalamazoo, Mich., as his home and gave his age as 33 years. Dilger is 42 years old.

On December 29 Warner was sentenced to one year in the State Penitentiary at Richmond, Va., by Judge Samuel G. Brent, of Clarendon, Va., for the shooting of Jesse J. Malone, professionally known as Prof. Francis D. Audrey, at the White House View Beach last October. Warner appealed the case and was released on \$1,500 bond. The authorities claim that Warner also is known as Jay Warren and Jay Dudding.

Warner, according to the police, drew a revolver and threatened them when they entered the Virginia settlement in search of the suspects. He was arrested only after the police had drawn their firearms. Some of the group were arrested in shacks and others in a houseboat moored on the south shore of the Potomac River.

**SWING FOR MUNICIPAL PARK**

Birmingham, Ala., Jan. 5.—Following ratification by the City Commission this week of a contract for an airplane swing at East Lake Park, Commissioner William L. Harrison announced that he was closing, as rapidly as possible, contracts for 1923 concessions at the municipally owned resort. Bids for refreshment booths are now being received.

Improvements on the ground are being held up, Commissioner Harrison announced, until all concessions for amusements, attractions and refreshments are let. "It is necessary that we know," he said, "what is going to be on the ground before we can proceed."

Contract for the aero swing was closed last week with the J. W. Ely Company. Construction for the riding device will cost about \$10,000 and will be paid by the amusement company. The city will furnish electric current, tickets and a cashier and is to receive 30 per cent of the profits.

**Cook House Burners and Griddles**

Ham-burger Trunks, Jumbo Burners, Tanks, Pumps, Griddles and everything for the Cook House.



For complete catalogues and prices write the Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

**THE ARGUS TICKET CO.**  
PRINTERS OF AMUSEMENT TICKETS



354 N. ASHLAND AVE. CHICAGO, ILL.

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**FOOTBALL TICKETS CARNIVAL**

DIAGRAM AND ADVANCE SALE RACKS

BEST FOR THE LEAST MONEY    QUICKEST DELIVERY    CORRECTNESS GUARANTEED



Over Fifty Years of Exclusive Carrousell Building (Established 1867)

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The annual election of officers and directors of both the Heart of America Showmen's Club and its Ladies' Auxiliary will be held the evening of January 12 in the club rooms of each organization in the Coates House. This promises to be both a lively and interesting time, as there are two tickets in the field in each club.

Wm. F. Floto, press representative during 1922 of Wortham's World's Greatest Shows and the advance season in the same capacity for the enlarged Morris & Castle Shows, is seen in Kansas City quite frequently. He and Mrs. Floto are wintering in Leavenworth, Kan., and he has been busy with several indoor events.

George Robinson and Fred Beckman passed thru Kansas City just before Christmas. Mr. Robinson en route to Chicago on business and Mr. Beckman to spend Christmas at his home in Okaloosa, Ia.

Thad W. Rodecker, former general agent for the Great Patterson Shows, and Mrs. Rodecker are spending the winter in Kansas City.

"Doc" Hall arrived here December 27, intending to spend the winter here, after a jaunt thru Kansas last fall with the Hall-Parish Stock Company, which he said would continue into Oklahoma under another name.

Louis Isler, of the Isler Greater Shows, was a visitor December 25, coming here especially to attend the big Christmas Tree party and celebration given by the Heart of America Showmen's Club.

Harry Noyes, general agent, is in town.

Mr. and Mrs. J. J. (Doc) Wilson paid us a visit a few days after Christmas. Mr. Wilson was in advance of Richards, the wizard, and said he had him booked here for two weeks in March at the Grand Theater. They went East from here.

Jack Benson, of the Knickerbocker Players, informs that the show, after a very successful season, closed for the winter just before Christmas. Jack will remain here until spring with his wife and son.

Mike Wharton and his wife, Helen, of Chapman's Highlanders, playing at the Main Street, the Junior Orpheum House here, were callers during the engagement.

Wm. Bartell, fire eater and devotee of pencils, cigarettes, etc., and his manager, Eddie Freeman, who had a candy stand last season on the Sells-Floto Circus, were callers December 28. Mr. Bartell was an added attraction at the Gayoso Theater, a downtown motion picture house.

Earnest Robbins and wife, Iona Day, arrived here January 1, driving thru in their automobile from Amarillo, Tex., their last date, and left January 2, to commence an engagement with Remond & Zornstrom, at Biloxi, Miss., starting their car here.

Ethel Bennett, of Chicago, of the booking exchange bearing her name, was a visitor here the last of December, calling at the booking offices and the Actura Equity local headquarters.

Thornton and Berkly arrived here the first of the year from Los Angeles to respond to a call from Ed. P. Felt's booking exchange, joining today Wilson's Players at Chanute, Kan., January 6.

Roy K. Chapman, of Chapman's Highlanders, at the Main Street Theater, week of December 24, was a caller. This is Mr. Chapman's first visit to Kansas City in ten years. He was out of the show business for five years, during which time he was with the Canadian forces in the world war and later in the American army.

We acknowledge receipt of belated Christmas and New Year cards from Founce and Founce, staying here for the present; John and Mabel Cassidy of the Hotel Dyer, this city; Harry and Emily Lindsey, of Leigh and Lindsey, Mr. and Mrs. Frank Bennett, Peggy and Jim Harvey, of Great Bend, Kan., and Charles Barnes.

Ella Bitner and daughter, Happy, came in December 28, from Amarillo, Tex., on their way to join the Gordiner Players in stock at Waterloo, Iowa.

Bill Doherty and wife, Trivie Masken, have closed with the Laurence Show at Galveston, Tex., and have gone to Miami, Fla., for a visit.

Mr. and Mrs. W. H. Rennington and daughter are staying at the Gladstone Hotel here until spring when they intend to resume road work.

When we visited the office of Mrs. Kathryn Swan Hammond, artist-actress representative, just after Christmas, it looked as if a regular "love" was being held, there were so many showfolk there. It was impossible to get all their names, but here are a few artists and managers booking thru Mrs. Hammond's office: Al and Lela Bridge, of the Garden Theater here; Mr. and Mrs. Thos. A. Merrill, Mr. and Mrs. Ted North, Mr. and Mrs. Jimmie Trainor, Billie Buchanan, Mr. and Mrs. Harley Sadler.

(Continued on page 83)

**ACTS WANTED**

What have you in the line of a big Sensational Act? Write, giving details of act, with rates expected, to

**OREST DEVANY, Manager, Dreamland Park, Newark, N. J.**

**TUDOR'S GREETINGS**  
Harry E. Tudor, manager of Thompson Park, Rockaway Beach, N. Y., has sent his friends a season's greetings card that is a novelty. There is a picture showing Harry as he is today, seated in a chair and looking over his left shoulder at a little boy entering the room with a drum. The boy is a replica of Harry when he was five years old. Under the picture are the words, "Looking back a little," with the dates 1922 and 1882.

**PAXTANG PARK IN NEW HANDS**  
Harrisburg, Pa., Jan. 5.—Paxtang Park, local amusement resort, operated the past twenty-eight years by the Harrisburg Railway Company, will be conducted by Tom E. Kerstetter, of Newark, N. J., this summer. The traction company's lease expires April 1. The Rutherford estate owns the property and has leased it to Mr. Kerstetter, who, it is understood, will add several new attractions.

**CONEY ISLANDERS NOW BUSY**

**Days of Seven Months' Vacation a Thing of the Past—Boardwalk Revolutionizing Resort**

**I**N DAYS of old the average Coney Islander at the season's end all but forgot there was such a place as Coney Island. Mid-September saw him boarding up his place for the winter, arranging for travel checks and procuring passage for the tropics or the continent. Improvements to his place of business were "nothing in his life." Those were the happy days—five months of work and seven months of play! Of course, a handful stayed at home to attend to business.

Times have changed however. And a little group of men are responsible for that change—for making Coney Island's business men stay at home and stay at work. Borough President Edward Riegelmann is, perhaps, more responsible for this change of affairs than any other individual. His foresight and dynamic force, the little did they realize it, have robbed the Coney Islander of his free-and-easy winters. They are gone—forever!

Riegelmann's Boardwalk is the thing that has made the change. Today a stroll along that completed portion of the new ocean promenade will bear out this statement. All along the upland side of the Boardwalk there is activity.

Even the city is getting in readiness for increased summer business. It has added a big wing to the Municipal Baths which will be ready for use as soon as the warm weather sets in. The new building is for the exclusive use of women and girls.

Edward Mooney has plans executed for a complete new structure. It is of the Spanish type of architecture and reminds one of one of those Californian retreats that one sees so often in booklets used to rivet attention on the beauties of that far Western State. William C. Melch has been at work for three months on the Giant Coaster Baths. He has "hid-in" to the Boardwalk. In a year or so Mr. Melch plans to erect a fireproof structure.

Feltman Bros. are arranging to completely change the character of their waterfront business. A modern pavilion will be built facing the new promenade, and therein will be conducted a cafe similar to that which they have operated with such success on their Surf avenue front. Even a carousel has been purchased. It will be set in place facing the ocean. Below the cafe or pavilion a large bathhouse establishment is being planned.

William J. Ward, president of the Bank of Coney Island and owner of Ward's Baths, foot of Jonas' walk, is already proceeding with his improvements. Sylvester P. Murphy is doing the contracting work. Mr. Ward, declares Mr. Murphy, will have the finest structure of its kind on Coney Island. There won't be a timber in the whole building. It is to be the last thing in fireproof construction. When Mr. Murphy has finished Mr. Ward's work, which will be some time next year, Coney Island will have a modern fireproof hotel.

John Rose, proprietor of the Ocean Baths, has a gang of men at work on his property. When finished his buildings will abut the Boardwalk. William Billhuz, a contracting builder, has a score of carpenters and masons at work on Cox's Baths. Mr. Cox, or rather Alderman Cox, has arranged for extensive alterations. The owners of Stauch's, it is understood, plan sweeping changes on their newly acquired property early next autumn.

Clinton O'Neill, general manager of the Red Devil Baths, is wearing blue jeans these days. He is directing a gang of workmen on the shore-front property owned by his firm, which will make extensive changes between now and the opening of the season. Steeplechase Park, not to be outdone by other property owners on the Island, has a corps of fifty mechanics at work on the shore-front. A new entrance is to be erected facing the Boardwalk, and it is understood from reliable sources that there is a possibility of having ready for Coney's visitor, who would stop overnight or the week-end, the first modern fireproof hotel. Thomas McGown, general manager of the park, is directing the work of the various improvements that are now being made. Edward P. Tilyon, son of the late George C. Tilyon, founder of the park, is quietly working out extensive plans for the enlargement of the amusement center that bears his surname.

And so it goes all along the line of the Boardwalk. Practically every property owner is on the job. This time improvements cannot be camouflaged. They've got to be made so that they will endure. From Mooney's to West Thirty-seventh street (Sea Gate) there is activity.

Don't forget either that Coney's realtors are busy. Riegelmann has given them something to talk about. Coney Island property owners are at last giving them something to lease. And they are, to their credit, making the most of their opportunity.—CONEY ISLAND TIMES.

MUNCIE MAN HEADS INDIANA FAIR ASSN.

(Continued from page 79)

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.

L. E. Green, of Muncie, was elected president of the association, succeeding M. R. Purjance, of Huntington. George W. Hepler, of South Bend, who presided in the absence of Mr. Purjance, was elected first vice-president; L. C. Brown, of Kendallville, was elected second vice-president, and Ed C. Landgrebe, of Huntington, and H. C. VanWay, of Shelbyville, were re-elected secretary and treasurer, respectively.

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, saying that he had had them from the little to the big and that they were of no value to the fair. He suggested that the fair managers look into the prospects of securing a chautauqua entertainment to replace the carnival.

A representative of the Booneville Fair also took a rap at the carnivals, saying that they were of no value to him, and recommended that a big colored minstrel show be secured to take the place of the carnival, this bringing a roar of laughter from the rest of the delegates.

At the meeting in the Statehouse, January 3, to elect new members to the Board of Agriculture, Governor McCray addressed the body and dwelt particularly upon the bad condition of the buildings on the State Fair grounds, especially the stock barns and stables. He said that he would recommend that the 1923 legislature do something to improve and build up the State Fair and the grounds.

Mayor Lew Shank, of Indianapolis, then addressed the gathering. He said that the legislature should pay no attention to the State Fair grounds but should do something to help and build up the county fairs, that he took his rise out of a certain fair and it got lost in the weeds on the ground. Lew said that the county fair grounds should be made the community center and some sort of a program be put on during the whole year. Lew was strong for the county fair or the fairs out in the "sticks" as he referred to them. The mayor got a big hand.

The newly constituted Indiana board of agriculture elected Harry M. Mohler, of Shelbyville, president. It elected E. W. Pichardt, of Huntington, vice-president; re-elected I. Newt Brown secretary and treasurer of the board, and Forrest Neal superintendent of buildings and grounds. Thomas Grant, of Lowell, is the retiring president, and S. W. Taylor, of Booneville, the retiring vice-president. Brown and Neal are officers of the board and not members.

The election was participated in by forty-two fair associations, twenty-seven breeders' associations, sixteen board members and two other organizations.

Greater support from the general assembly for the Indiana State Fair was urged in speeches made by Governor McCray, Mayor Shank, William H. Settle, president of the Indiana State Federation of Farmers' Associations, and Thomas Grant, president of the board of agriculture.

Financial Statement

A statement of the board's financial affairs submitted by I. Newt Brown, secretary, and William E. Jones, treasurer, summarized is as follows:

Receipts of the 1922 fair, \$212,684.68; disbursements of fair, \$207,438.78; profit of fair, \$5,245.90. Total receipts for the year, \$411,949.47; total disbursements for year, \$411,448.40; difference, \$501.07; outstanding checks, \$1,027.18; balance December 30, \$1,228.25. Total valuation of property and buildings, \$2,182,408.68.

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 Barners, Horace E. Walker, Ed and Iola Ward, Betty and Ruby Runley, 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. Loris Gilmes, Mr. and Mrs. Tony Riehl, Mr. and Mrs. Cleve Terhune, Trevor Bland, Fannie Fern and daughter, Harry Damber 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. We extend hearty congratulations on this latest arrival to join the Loew Shows and the proud parents.

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 Diller, 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.

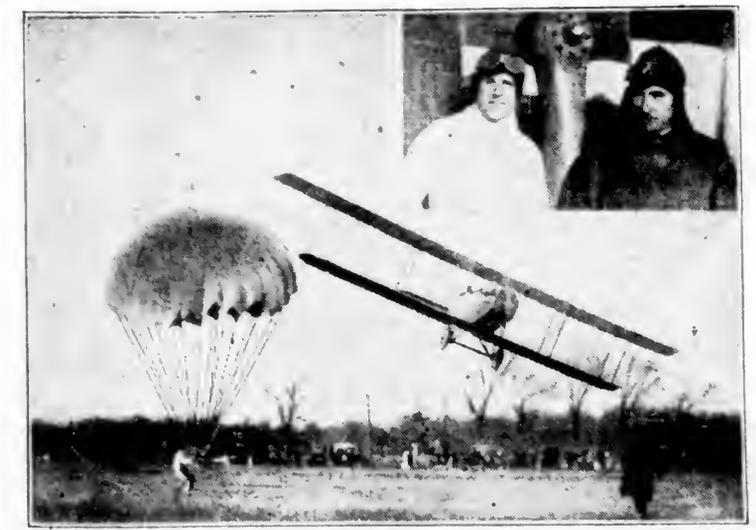
PARK MANAGER FOR Foreign Country Wanted
A prominent New York theatrical firm owning a large park concession in Java is looking for a thoroughly experienced and reliable man to take complete charge and operate same. Party must be thoroughly conversant with handling foreigners, particularly Javanese natives. Prefer one who has operated similar concessions in Southern States; ability to speak Dutch desirable, altho not entirely necessary. Permanent position with splendid opportunities for right party. Unless you can give unqualified references do not answer. Write fully. (Box) 100, Billboard, N. Y. C.

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.
Dodgeum or Whip, Balloon Races, Carousels, Ferris Wheels, Penny Arcade, Aldrome, Shoot-the-Chutes, FOR SALE—Soft Drink Cakes, Popcorn, Candy, Shooting Gallery, etc. (50,000 people). Only park in Little Rock. Street car service. Hard surface road just completed. Forty acres. Swimming Pool, Dance Hall, Base Ball Grounds, Theater. Free gate. Car site eleven-year lease. WANTED—Specialty Acts, Traveling Orchestra. Address: F. W. FOOSHE, Pres., P. O. Box 1611, St. Louis, Mo.

MAINE FAIRS MEETING
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.
The dozen big fairs that make up the Maine, New Hampshire & Brockton Fair Circuit will have representatives at this meeting.
ADA (O.) FAIR OFFICERS
Ada, O., Jan. 4.—At a meeting last week the fair association elected W. H. Powell, president; Thomas Deringer, vice-president; Harry J. Soussley, secretary and treasurer, and Halpu Ash, director.
Have you looked thru the Letter List?

EXHIBITIONAL AVIATION
BALLOON ASCENSIONS AND PARACHUTE DROPS
almost froze. He estimates that he was driving at the rate of 100 miles in a temperature that was fifteen degrees below zero and this was intensified at the speed he was going. After he had flown about twenty-five miles, however, he seemed to get accustomed to it and did not have to come down, but he discovered that he was almost frozen when he reached Fulton.

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. Mauldin has just returned from Memphis, Mo., where he instructed Leo R. Briggs, Ford dealer, and two of his assistants in the art of flying. Briggs will purchase a machine in the spring and use it in his business. He is believed to be the first Missourian to purchase an airplane for that purpose. Mauldin says he will visit Mexico City, Tampico and Chihuahua. He will be accompanied by Phillips, his mechanic, who is at present in Memphis. Mauldin had a rather unusual experience when he returned from Memphis to Fulton in zero weather and FLIES 216 MILES AN HOUR
On December 31 Saïd Lecoïnte, 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. The program, as announced by Thomas H. Canfield, secretary-general manager of the Minnesota State Fair, is an excellent one.

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. Election of officers and directors of the Federation will follow. Present officers are: John A. Stoneburg, Cambridge, president; Charles E. Serline, Mora, vice-president; R. F. Hall, Minneapolis, secretary, and Wm. Malfgren, St. Peter, treasurer.

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.

INCREASED RECEIPTS
Of Canton (O.) Fair Attributed to Earlier Dates

Canton, O., Jan. 6.—Officers of the Stark County Agricultural Society were re-elected at the annual meeting of the board of directors. The officers are as follows: President, J. E. Finefrank; secretary, C. A. Fromm; vice-president, Grant Shrop; treasurer, W. G. Taylor; assistant treasurer, Carl Shicker.

The annual report showed receipts for the 1922 fair of more than \$10,000 above those of 1921. The gate receipts increased from \$23,247.00 in 1921 to \$29,907.55 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 Fromm largely to the fact that the fair this year was held three weeks earlier than previous years.

NEW "SEC." IS LIVE WIRE

Sandusky, O., Jan. 5.—George D. Beatty, elected secretary of the Erie County Agricultural Society, succeeding C. B. Rule, of Milan, declares he will bend every effort to make future Erie County fairs successful from a financial point of view.

"And with this object in view I already am at work," said Beatty, discussing his plans for the future.

Altho this year's county fair was well patronized the society since has had to borrow approximately \$2,500 to meet the demands of creditors.

The new secretary is prominent as a showman and is said to have brought to this country the first band of Isorotes that ever left the Philippines for exhibition purposes. Since he quit the show business he has been engaged in farming near Bloomington, O.

Albert Schow was retained in presidency of the society. W. P. Schell was elected treasurer, succeeding Bert Root, of Milan.

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 Latlip, 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 "Votstead" 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 32 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 graft 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, no matter what branch, and admire and respect the ability, integrity and personality of those with whom I am not personally acquainted; but if you cannot find something in this column to interest and amuse you, then you need to be reading the other columns or "Want Ads" in this issue.

On April 13, 1903, in Newport News, Va., opened the Layton Slightly Midway Carnival and Fireworks Company. The late W. S. Layton was owner and manager, assisted in the management by Mrs. Layton. Bert Hoss was general agent and Manning H. Metz was promoter. Mabel Paige, "The Idol of the South", was playing in popular-price stock at the theater in Newport News at the time. More about the Layton show in a later issue.

I had the pleasure of renewing acquaintance with Joe Marantette on December 27 at the O'Henry Hotel in Greensboro, N. C. Joe is Atlanta manager of the Goldwyn agency and one of the pioneers of the motion picture industry. He tells me that when he went to Chicago in 1905 there were only three operators in the city—the late William Henry Swanson, another operator and himself. While the motion picture industry has grown to an enormous extent, Joe has kept pace with it and looks just about as young and spry as he did when he operated a picture machine on the Layton show twenty years ago.

When I ran a "Peekem Store" I would close up every time I saw a man in a uniform. I remember distinctly of closing up on one occasion when a new band boy joined in his 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 expecting to win any money. He told me that graft and grift both originated in Mexico.

The Christmas mail brought me a lovely card from T. A. Wolfe, owner and manager of T. A. Wolfe's Superior Shows. It is a combination business and personal card. Original in idea and a beauty in makeup.

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—flat stands with bicycle wheels out in the mid-way so the customers can get all around you? While they are no fairer than the upright wheels they look so to the public. Besides the exclusive on candy Jimmie had the Katzenjammer Kastle that season and made money. But then he is and has always been a hustler.

Lou T. King, who had the doll rack and high striker and managed Merle Kinsey's Ferris wheel on the Coney Island United Shows in 1907, was seen operating the park merry-go-round last fall at the Harvest Festival in Durham, N. C.

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. "Kid" is married now and makes his home in Birmingham, Ala.

I was private secretary to the late W. S. (Billy) Layton in 1903, when William Judkina 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", when the Zeldman & Polle Shows closed at Goldsboro, N. C., in November. Such consideration of one's feelings is indeed commendable in Mr. Fingerhut and will doubtless be emulated by other leaders in the future.

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? A right costly lesson in experience, but no doubt a very effective one.

I hate to say this, but here she goes: Did you ever see a "Negress" or a "squaw" doing the hoochie 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. The Lockwood Company was in all probability the first carnival company to attempt to carry a portable electric light plant. Its plant consisted of a thrashing machine engine and an old dynamo that Mr. Lockwood resurrected around his box factory in Birmingham, Ala. The personnel of the executive department of the Lockwood Company was: Henry W. Lockwood, manager; William Judkina Hewitt, general representative, and F. L. Griffen, secretary and treasurer. The writer made Rome, Ga., in advance of this organization. Joe (Parson) During remembers something about Rome, as

### 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. Specify color wanted. Retail for \$3.00.

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. Elaborate fitted tray, with lock and key. Brass hinges. Retail for \$3.00.

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. 2—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
  - No. 42—PLUME LAMP DOLL (as illustrated) ..... 250.00 per 100
  - SEPARATE PLUMES (as per cut, real electric lighted) ..... 40.00 per 100
  - OUR NEW FLAPPED PLUMES (as per cut, real and Shade complete) ..... 50.00 per 100
- All the above Plume Dresses and Shades come in a variety of ten different colors.
- Try Our New Hair Gown Dolls. Special. \$25.00 per 100.
- UKELES. 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 griffiness carnival looks like. No reflections on the previous efforts of some of the managers to keep their shows up to the "purity" standard. You have done well and your efforts are just beginning to reap their just reward.

If any of you shows need a good attorney and could enlist the services of Bennett E. Nooe, of Rockingham, N. C., I believe you would make a good stroke. Mr. Nooe 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 do not know whether he would consider a proposition of this kind, as he is at present general manager of a construction company. I just give you this as a tip.

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. He is greatly missed in carnival circles.

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 "meegs".

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"?

What has become of James E. (Jimmy) Finnegan and his "Ten Brothers' Show"? Right

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. Now come across with your views. They will be fully aired in the columns of The Billboard.

Trace I. Mebane, who played in Prof. Crouse's band with the Layton Carnival Company in 1903, is a popular clerk in the Vanstory 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. Percy is a valuable member of the motion picture industry and is the president of the Howard-Wells Amusement Company, of Wilmington, N. C.

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. I have in mind a young preacher who served as a chaplain overseas who would fill the bill on any show fine if he could be induced to give up his church.

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. Oh, never mind about the "ducks" tomorrow is Saturday and if it don't rain I am going to knock 'em dead. We ought to leave this burg heeled good. I expect to clean up at least a century tomorrow. (It rained the next day and the kind-hearted manager stalled them over to the next stand.)

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.

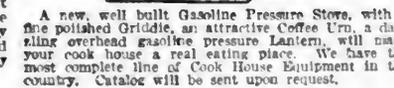
I have gotten many a laugh watching John B. (Jack) Cullen, of colored minstrel fame, parading his Negro players around the lot hally-hoing. Jack would get in front and the players would follow behind. It was sure funny. Chris M. Smith, of the Smith Greater Shows, remembers the interest Jack would create with his "comedy parade". Do you march them around the "midway" now, Jack?

I would like to hear from Joe Oppice, Merle Kinsey, 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

HOT BOX STOVE—Griddles, All Sizes.  
Write for Prices.  
2-Burner, \$21.50.  
3-Burner, \$33.00.



A new, well built Gasoline Pressure Stove, with a fine polished Griddle, an attractive Coffee Urn, a dazzling overhead gasoline pressure Lantern, will make your cook house a real eating place. We have the most complete line of Cook House Equipment in the country. Catalog will be sent upon request.

WAXHAM LIGHT CO. NEW YORK.  
Dept. 15, 550 West 42d Street.

GAME OF SKILL—LEAP THE GAP. Boys, get the latest game out. Something you can run on at any midway. Big profits. Protected from infringement. Write for circular. CHAS. MAUSCH, 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, Maize, Ohio.

# Puritan Cincinnati Chocolates

It's Better to have Puritan than to have wished you had

Express charges allowed up to \$1.50 per cwt. Write for Catalogue.

The Puritan Chocolate Co., Cincinnati, O.

## Removal Notice



**S. BOWER**  
has moved his  
**BUDDHA SUPPLIES**  
**HOROSCOPES**  
**FUTURE PHOTOS**

to the  
**Bower Bldg., 430 W. 16th St., New York**

Make a memo. of new address. Orders to the old one will be delayed. Full info. of complete line for 4c in stamps.

## AGENTS!



Exclusive territory now being sought for Little Giant Lift and Force Pumps; only thing of its kind; it has free field wherever there's plumbing; removes all stoppage in pipes, clogs, plumber's bills; prevents vicious gases, crows, and it's strong; can afford it; anyone can operate it; as present in business world as among homes; selling at top speed; 50,000 already in use. I can grant you absolute monopoly and fix you for life if you are the right man. Address

**J. E. KENNEDY,**  
30 E. Forty-Second St., Suite 224, New York City.

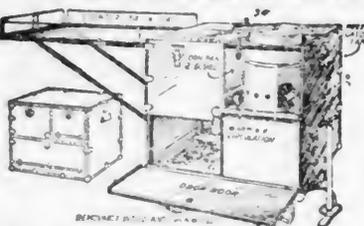


## Armadillo Baskets

are Rapid Sellers wherever shown!

We are the originators of **ARMADILLO BASKETS** made from the shells of these little animals, highly polished and lined with silk, making ideal work baskets. Let us tell you more about them. **APELT ARMADILLO CO., Comfort, Tex.**

## Talco Kettle Corn Popper



Built in a powerfully constructed and handsomely decorated trunk which makes it ideal for Road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, popcorn, which always out-sells any other brand. It's a real year-round profit. Write for full information. **TALBOT MFG. CO.,** 1215-17 Chestnut Street, St. Louis, Mo.



**FUTURE PHOTOS—New**  
**HOROSCOPES**  
Magic Wand and Buddha Papers  
Send four cents for samples.  
**JOS. LEDOUX,**  
100 Wilson Ave., Brooklyn, N. Y.

**FOR SALE**  
Your complete Show 1 Merry 2-Round, 1 Ell Light Plant. All in excellent condition. Price very cheap. Address A. B. M. P. P. Co., Cincinnati, O.

**MR. SHOWMAN!**  
We have your needs in PULLMAN CARS. Submit your requirements. We can give you what you want. **W. E. STEWART** 713 Swarth Building, Kansas City, Mo. Phone, Delaware 1718.

# CARNIVAL CARAVANS

Conducted by ALI BABA

Current comment—Profit by the past!  
Did the "fire" burn your fingers? Douse the "fire"!  
Even if a man's "down" he's not exactly "out"—look at the ath. show "comers".  
What's the duty of an owner-manager? What's the limit of his executive enforcements?  
Now is the time to "tune up" for next season's "for" rides, to keep them from being destructive "accidents"!  
Could Cook-House Fat produce a Ferris Wheel Red? Sure! Why not? Provided "Red" liked "Fat's" sample of cooking and "jined out"!  
A New Year's card reports J. C. Bartlett again hibernating in Chicago, this winter. By the way, that fellow seems silent about 1923—where is, J. C.?  
dandy business with his Hell's Kitchen at the Garfield County Fair, Enid, Ok., last fall, with the S. W. Brundage Shows. That fellow always gets a "bad location"! Don't you, Colonel?  
The success of a well-known automobile manufacturer is said to have partly resulted from "teamwork"—which asset springs from careful consideration of conscientious employees. Several showmen have attained greatness aided by "teamwork".  
Captain John M. Shooley is a man of few words, but when he talks he is always unmistakable in his meaning. He is on record as stating: "I approve the cleanup."  
That's all; but, coming from him, that is enough.  
A "caravan" from Oklahoma City, Ok., informed that Leo Blondin, the well-known showman, is operating the Palace Theater there, with tabloids and pictures, and doing a nice business. With the John Francis Shows

## AFTER DARK IN CHINATOWN—CARNIVAL FIGHTS BOOZE

By R. W. BOROUGH

(In THE LOS ANGELES RECORD, December 30, 1922)  
THE night gloom of the Plaza has vanished. Across the street in front of a hither-to brooding, mysterious Chinatown sounds of revelry arise. Thousands of glittering globes lifted high pour their electric brilliance upon a squealing merry-go-round, an imposing Ferris wheel, a score of aquat tents set evenly along a sawdust pike, and the laughter of a dense-packed, eddying crowd.  
Little Chinese flappers there are, with shining bobbed hair and gorgeous sashes, roseate and dainty as a miniature. With them their escorts, Americanized Orientals, with the latest approved American haircut and the final word in American store clothes.  
Mexican girls, with rosy cheeks and lips, some in pink frocks and some in black skirts and silk waists and drooping, long-feathered hats. And on the heads of their escorts the big sombreros.  
Old women in glowing shawls. Here and there a Russian girl in stiff vesture and delicate laces. Modish young Jewesses.  
And all intermingling in a new-found mob joy of the carnival!  
There are plenty of empty benches under the Plaza trees. The curbstone orators are speaking to shifting, dwindling, uneasy audiences.  
Ah, there's a carnival devil for you! He stands haughtily under his sombrero and rides the merry-go-round platform backward! There's courage! The merry-go-round drags to a pause. The horses lose their fair riders and their scolding caballeros.  
Meet the carnival devil. . . . Perhaps he's a "Lillom" of Spanish extraction, a boastful fellow with the ladies. . . . He's been with merry-go-rounds all his life, he tells you, but his sleepy eyes are as void of flare as a drab disrag. How should he know how far he's traveled in a circle?  
In the Ferris wheel they hold hands high over the city! There's a new ecstasy for Chinese and Mexican lovers!  
Games of skill and chance, played for dolls and holiday geese and turkeys, invite the drifters. In a side-show there's the "littiest" woman.  
Bing! Take the sledge and make the bell ring—three tries for 10 cents. "China boy not very strong—no play. Mexican boy he hit 'um," explains an Oriental sage, asked why the stant-eyed yonks pass indolently by.  
But the carnival ballet dancers, where are they—the naughty Salomes of lurid charms! There's no ballet on the pike.  
We sit down on a box with C. H. Alton, proprietor, and he tells us about it. Round-faced, smooth-shaven, pink-skinned, Kansas-born, he looks like an efficient village drygoods store proprietor as he expounds the gospel of "cleanliness". He neither drinks, smokes nor swears!  
"I've been in this business seventeen years," he says, "and I've never had a ballet. The girls are a drawback in a small town. The first night the young fellows are drawn by their painted cheeks and bobbed locks. Before you know it they are making dates with one another. And the whole town knows it. Your show's got a black eye right there. The decent people stay away."  
"When I go into a town they're suspicious at first, but when they find out I give them a clean show and plenty for their money—five minutes on the merry-go-round for 5 cents and ten minutes on the Ferris wheel for 10 cents—everybody comes."  
There was further discussion of the troublesome ballet girls and of the salaries that the business would have had to pay them. Then this:  
"Say, do you know what my carnival's done here! It's cut the drunkenness around the plaza to near nothing. They don't sit morosely on the park benches now until they just got to have a drink of vino. No sir, they come over here to the bright lights and the crowd."  
And here was the final precedent-shattering blow:  
"I'm splitting on the carnival proceeds with the Anshy-Stard Congregational Church, 336 Cornwell street. I've been here five days and I've made 'em more than \$1,000. . . ."  
And Alton rises to greet a delegate from the "brethren". The white lights twinkle. Wage on, oh, carnival, your merry war on Hell!

Victor D. Levitt started the New Year and a trip back to Portland, Ore., coincidentally. He looked as natural and as much at home on Broadway as ever.  
"Well I'll be squash darn," says a Bedouin. "I just about forgot that little Edna Murphy once played in the S. W. Brundage band. Edna tooted a cornet and tooted it well, so All hears."  
Shades of Pongo: Fo' the lan' sake, they all jus' stan' and look at the bannast! Shuh cheap! Shuh is! An' it makes no difference if it do rain, we all got them devilish passes jus' the same! Yes!r! we shuh do!  
One of the Eastern Budo-Ins "caravans" it thusly: "We hear that H. E. Smith came back from the Coast, singing 'It's a Long Way to Tipperary', etc. Well, H. E., California is a long way west—but let us in on the date."  
Report has it that over 100 citizens people and as many carnival folks are wintering in Buffalo, N. Y. Among the latter are "Bill" Holbeid representative of the World of Wirth Shows, also Babe Hunter, of cook-house fame.  
Joseph Galler, widely known in carnival circles, took a lease on the Millin Theater, Corcoran, Va., which he reports opened Christmas Eve with excellent attendance. He also opened a dandy poolroom in connection with the theater.  
With a bad location, C. W. Pickell did a

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Wheels are built in four sizes. ALL MODELS ARE ENTIRELY INTERCHANGEABLE, differing only in size and carrying capacity. There is a model particularly suited to the needs of every Ride Man. Let us tell you about it.

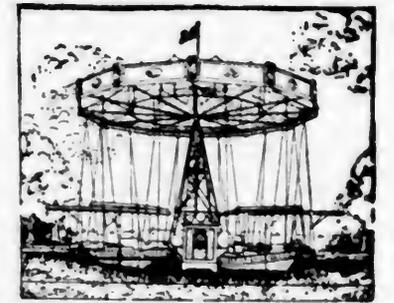
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PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere. High Strikers. Portable Swings. Write for Catalog.  
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NORTH TONAWANDA, N. Y., U. S. A.

## THE AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. **SMITH & SMITH,** Springfield, Erie Co., N. Y.

# NOVELTIES

- 100 Assorted Novelty Toys . . . . . \$ 7.00
- Jazz Kazoo Whistles, Per Dozen . . . . . .85
- Jazz Song Whistles, Each in Box, Dozen . . . . . 2.00
- Large Broadway Chicken Squawkers, Per Doz. 1.00
- Brilliant Eye Fur Novelty, Per Dozen . . . . . .80
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- 11-Inch Dops, Per Dozen . . . . . 2.75
- No. 123—Fancy Rubber Picture Balls, Per Doz. . . . . .75
- No. 374—Poker Rack, 200 Chips and Cards, Each . 3.50
- No. 3401—4-Place Manicure Set, in Box, Each. . . . . .75
- Large Fancy Pillow Tops, Assorted Designs, Per Dozen . . . . . 12.00
- Joke Books, 25 Sayings, Assorted, Per 100 . . . . . 4.00
- 100 Assorted Shape Paper Hats, Per 100 . . . . . 6.50
- 100 Assorted Noise Makers, Per 100 . . . . . 6.50
- Nurely Stockings, Per Dozen . . . . . 2.00
- Peaky, the Novelty Mechanical Ladder Toy, Each in Box, Each . . . . . 1.00
- No. 185/2—Teddy Bear, 9-In. Red Cost, Voice, Joint Arms and Limbs, Per Dozen . . . . . 4.50
- Four Voice Dogs, Each in Box, Dozen . . . . . 1.25

CATALOGUE FREE. NO FREE SAMPLES.  
TERMS: Half Deposit. No personal checks accepted.  
All Goods sold F. O. B. Cleveland.

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## BLOW BALL RACE

The lowest priced, flashiest group skill game yet. Parks, Portable for Carnivals. Painted Nov. 7, 1922. E. E. BEHR, Mfr., 4015 Pabst, Milwaukee, Wis.

## GIVEAWAY CANDY

\$1.00 Per 1,000  
\$2.75 per Carton 250.  
One-half cash with order.  
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Box 380, FT. WAYNE, IND.

WONDERFUL ATTRACTION ANY PLACE—Lord's Prayer engraved on a pinhead. Most marvelous piece of engraving in the known world. Pin, Microscope, Tripod and Descriptive Sheet, all complete. \$40.  
**W. M. SHAW,** Victoria, Missouri.



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SOMETHING NEW IN OUTDOOR AMUSEMENTS

LOOK

DREAMLAND ATTRACTIONS

LISTEN

A real live organization, backed by brains, money and experience. WANT FEW GRIND STORES such as Ball Games, Hoop-La, High Striker, Cook House and Juice, Pop Corn, Peanuts, etc. Will sell exclusive. CAN USE reliable Agents on Wheels and Grind Stores. Those that know us write. Good investment to all. JOHN E. WALLACE, Secretary and Treasurer; IRVING UDOWITZ, General Manager, Offices, Fourth Floor, 307 Sixth Ave., New York City. Phone, Waikias 40113.

CARNIVAL CARAVANS

(Continued from page 87)

months, and with his "twin" he gets "em. "Slim's" father, H. E. Massena, who is also well known among outdoor showfolk, has been a policeman there for several years.

Yesir, there are some outdoor show press agents not satisfied with living the "simple life" in winter, but keep busy. Among these is Wm. F. (Bill) Rice, who is to deal out publicity the coming season for the greatly enlarged Morris & Castle Shows. "Bill" is to indulge in a little diversion from his usual winter activities this winter and was to leave Kansas City last week for Tulsa, Ok., to handle some athletic events, the first to take place January 15, with occasional trips back to K. C.

Joe Palmer, who last season had the Athletic Show with Clark's Blue Ribbon Shows and (later) with Zaidman & Poffie, and who with his wife (Ada) has been spending a couple of weeks with home folks in Newport, Ky., was a recent visitor to The Billboard. Joe is adept with the gloves and it was thought probable that he would again be seen in one of the rings of the Queen City, where he has numerous friends. He advised last week, however, that he expected to leave soon for some point in North Carolina to prepare for the coming season.

Mrs. James A. (Dad) Straley, whose husband (a well-known general agent of the Middle West) passed away a year ago and who still operates her confectionery and novelty store at 730 East McMillan street, Cincinnati, received the sad news early last week that her mother, Mrs. Amanda Groff, almost 82 years of age, had passed away at her home in Hagerstown, Md. The death of Mrs. Groff was after but a few days' illness and was unexpected, and because of this Mrs. Straley could not make the trip to Hagerstown in time for the funeral.

How 'bout this: An individual attraction owner wrote a certain manager relative to engagement for 1923. The answer he received disgusted him and it was forwarded to All with request that mention be made of it. The "meat" of the answer gave rates of booking for the several attractions with, right in the center of the letter, the following: "We can also use good-looking girls." The attraction owner concluded with his letter to All with this: "Was indeed glad he gave me facts before I got 'stung,' as I carry my wife and daughter with me."

E. K. Smith is to take over and operate the Smith Greater Shows the coming season. "Pop" is to retire and Chris has other amusement interests. This family combination has been in the caravan field for many years; in fact, that's the oldest title remaining annually on the road and still going. If all recalls correctly, on the spur of the moment, it is next to K. G. Barkoot's (Smith's Greater Shows were organized in either 1900 or 1901). That it will remain in the fold there is no doubt, but the question arises, will Chris be satisfied with circus, and will "Pop" be content carnivals inactive?

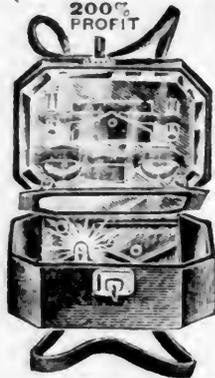
In answer to remarks made to several managers regarding the tardiness of their shows in sending in "writeups" for publication, even though it was a "tough season", invariably the statements were: "Well, business was generally so 'rotten' we haven't had money to tell or words to that effect. For the love of reason, with from 100 to 200 persons with the company, and the many weekly happenings—nothing to tell except how much money the caravans are making or losing? Show people want to read of each other, especially their friends and acquaintances—not just the shows' progress."

Capt. Sidney Hinman, for many years a showman, with his Life-Saving Rings and water exhibitions, and who the past two or three seasons has entertained with his water-walking and comfort suit in the ocean off Coney Island, N. Y., writes All that this winter he is again giving two shows in the water every Sunday, despite varying temperatures, near Steeplechase Pier. Capt. Hinman says, "I'm strong for the clean-up," and adds: "I quit the carnival business five years ago, on account of strong joints and dirty girl shows with many of them, but will return as soon as the general public can better respect the profession as a whole."

Henry Curtin, concessionaire with the Greater Sheesley Shows the past ten years, indeed from Marianna, Fla., that he had the experience of closing seasons with four shows within six weeks—Sheesley, at Milwaukee; Great White Way, at Chicago; Oliver, St. Louis, and Miller Bros., at Pensacola, and Christmas was with the Little-John Shows in Florida. He was operating ham and roaster wheel and corn teams and reported doing fairly well. After the holidays he intended returning to Pensacola for the balance of the winter and have the Mrs. come from Chicago, where she was visiting her mother. Henry will start next season early, at the Mardi Gras Celebration, Pensacola. Says his assistant, Chas. (Talcum Powder) Carter, is a hard worker and for their mutual interests.

Two things, neglected, are quite noticeable. One is that many show people are not corresponding with homefolks and another that many homefolks have overlooked the fact that the weekly (yes, every week) Letter List and the Mail Forwarding Department of this publication is published and conducted gratis for the accommodation of letter writers when addresses are not known. During last week no less than fifty such requests as "Where is my brother this winter?", "Please help me find"—this or that relative, "I haven't heard from so-and-so—for several weeks, please tell him or her to write," etc., were received at the Cincinnati and branch offices. Of course, sickness, misfortune, etc., are exceptions—but too much publicity in the news columns, even

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BUY DIRECT FROM THE MANUFACTURER.

LATEST IMPROVED, ELECTRIC-LIGHTED VANITY CASES

With the Latest Improved Switch. Not a Push-Button. Made of Genuine Leather, in Black, Brown or Grey, Keystone or Square shape. Beautifully gold lined. Has all the necessary fittings, coin purse and beveled mirror. The kind that retails for \$6.00.

REDUCED PRICE, \$22.50 Doz.

Sample, prepaid, \$2.25.

OCTAGON SHAPE, ELECTRIC-LIGHTED VANITY CASES

Large size, with elaborate fitted tray. High-grade gold polished fittings. Beautifully gold lined, with brass lock and key. The kind that retails for \$15.00.

REDUCED PRICE, \$48.00 Doz.

Sample, prepaid, \$4.50.

All cases carefully inspected before leaving our factory. Highest grade of workmanship guaranteed. All orders shipped same day as received. One-fourth deposit balance C. O. D. ACT QUICK. DON'T LOSE THIS MONEY-MAKING OPPORTUNITY. SEND YOUR ORDER AT ONCE.

R. RUTENBERG MFG. CO., 160 North Wells Street, CHICAGO

Metropolitan Shows Want for 1923 Season

Capable Man to take charge of Athletic Show, have complete outfit; Ten-in-One with their own outfit, or will furnish outfit to responsible parties; People for Platform Shows, Fat People, Midgets or any entertaining features suitable for Platform or one Pit Show; Dog-and-Pony Show that can give a real entertaining show with some quick, snappy acts.

Concessions are all open now, and would consider giving exclusives to responsible concessionaires or will sell entire concession privilege to an experienced concessionaire who is able financially and commercially to handle the proposition. Have for sale one 70-foot Pullman Sleeper and one 60-foot Box Car, both in first-class condition, and will sacrifice for a cash sale. Write or wire

A. M. NASSER, Greenville, S. C.

ZEBBIE FISHER'S NEW INDESTRUCTIBLE WHEEL

GUARANTEED 5 YEARS Any Combination Price \$40.00

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ELECTRIC TORCHIER LAMPS

Carnival, Bazaar, Premium Men, Agents get in on the latest craze. Beautify every home. Wonderful premium TORCHIER LAMPS, from 9 inches to 25 inches high, ten assorted designs and sizes. Finished in high-grade style. Polychrome finish, hand burnished and sprayed, real mica chimneys. A hard composition base and top, wired complete with 6 ft. of cord, plug and socket, ready for use. Prices from \$1.10 to \$1.95 each, in dozen lots. Sample Torchier, 20 inches high, hand burnished, ready for use, \$1.40.

CHUMUN ART CO., 908-910 W. North Ave., CHICAGO, ILL.

Concessions Wanted

PAGEANT OF PROGRESS AND COLORED INDUSTRIAL EXPOSITION, auspices Colored K. of P. Maryland Jurisdiction, 4th Regiment Armory, Baltimore, Md., Full Week, February 12-17, 1923, 8,000 hustling members, Parade, Live Attractions, Bands, Auto Contest, 12,000 tickets already sold, excursions from all over State. Largest function of its kind ever put on in Baltimore. A gold mine for demonstrations. GEO. W. SMITH, Pythian Castle, 932 McCullish St., Baltimore, Maryland. Banner, Contest and Programme Men wanted.

WANTED—FOR SEASON 1923—WANTED M. L. MATHEWS' EXPOSITION SHOWS KUMPIREY, ARK., January 8 to 13. CAN PLACE good Cook House, Will give X on eats and drinks, Grind Stores, \$15.00 flat. Wheels all open except Dolls \$20.00 flat. CAN PLACE any good Grind Show or Five-in-One 70-30. CAN PLACE Ferris Wheel for spring opening. Show will be out all winter in Arkansas, then will positively play Kentucky and West Virginia coal fields. All wires and mail to M. L. MATHEWS, CAN 'S2 good live Act and 6-piece Colored Band. No '49 or girl shows or lucky boys. WANT Agent for Ball Game, 50-50.

MINER'S MODEL EXPO. SHOWS Now Booking Clean Shows and Clean Concessions No grift or girl shows of any kind wanted on this outfit. All Stock Wheels and Cook House open. Season opens last week in April, 1923. Address all mail to R. H. MINER, 161 Chamber St., Phillipsburg, N. J.

W. J. TORRENS UNITED SHOWS Reorganization Progressing—Manager To Undergo Operation

Toledo, O., Jan. 2.—Manager W. J. Torrens is progressing nicely with the reorganization of his W. J. Torrens United Shows and many of his old friends have signed up for the coming season.

Among his attractions Mr. Torrens will have one of the best minstrel shows with any traveling organization, and he states that he will tolerate no show that cannot conscientiously cater to ladies and children, as well as men. He is arranging for all new canvases.

Mr. Torrens will leave shortly for Hot Springs, Ark., to take treatment and undergo an operation so that he will be in good physical condition to attend to the taking complete charge of his shows before opening time. The writer will leave Toledo in a few days, with motor trucks and plenty of help, to build several new show fronts at winter quarters. H. S. Kirk, formerly associated with this organization, now head of the H. S. Kirk United Shows, stopped off in Toledo recently, while en route southward, and paid Mr. Torrens a visit at his hotel.—THOMAS GENTNER (for the Show).

TIDINGS FROM "BILL" RICE, WHO IS NOW ON WORLD TOUR

W. H. (Bill) Rice—who in the carnival world doesn't know him—has been heard from by The Billboard. At the time of writing (December 24) he was on board the Siberian Maru, but the letter was mailed at Honolulu Christmas morning.

"Sure wish you were on his trip with me," "Bill" writes the Editor. "Will spend tomorrow (Christmas) in Honolulu, then stop at Yokohama and Tokyo, Japan; Port Arthur, Siberia; Shanghai, Hong Kong, China, and Manila, P. I.

"Have four sweet contracts at \$10,000 each, plus transportation and five per cent of the gate—Manila, Hong Kong, Shanghai and Singapore. Besides the Water Show I am taking the complete dramatic tent outfit formerly owned by George F. Dorman and myself and the Monkey Race Track. They pay the transportation on the outfits to Manila and give me \$2,000 for the use of them ten days in Manila. After that I will rent or sell them. I also have the Shrine Circus promotion in Manila for April. After that I will go where I can find any money."

"The Grotto Circus that I promoted under canvases in Los Angeles, Calif., December 8 to 10, was the biggest thing of its kind ever in Los Angeles. I promoted this show and played it all in thirty-one days. On top of that we netted better than \$10,000. Money was still coming in for tickets when I left on the 15th, so it should run more. It rained every day but the 8th. What the show would have made with good weather no one knows. However, it was very satisfactory to my committee, which got 50 per cent of it, and established my reputation in Los Angeles for all time. The newspapers treated me great."

Mr. Rice with his Water Circus and Swim-Easy Review left Los Angeles December 18 and sailed from San Francisco the following day. His first engagement will be at the Philippine Exposition, Manila, P. I., starting February 3. The personnel consists of Helen V. Osborne, champion lady high diver and spring-board trick and fancy diver; Ivy Crosthwaite, trick and acrobatic spring-board diver; Evelyn Burnett, acrobatic spring-board diver; Marcopete Williams, high and trick diver; Grace McIntyre, King Neptune's Singing Mermaid; Edna Morgan, diving beauty; Lillian C. Wolfe, fancy swimmer and high diver (directress of the Water Circus); Jack Payne, high diver doing a somersault from a ladder said to be 104 feet high; Rennie Renfro, acrobatic water clown, and his marvelous clown diving dog Bingo; B. H. McIntyre, announcer, and his troupe of diving and swimming monkeys; Wm. Harriott, master of properties; Prince and Princess, high-diving Russian wolf hounds. The costumes and wardrobe have been furnished by the Meyers Mfg. Co., of Los Angeles.

Mr. Rice accompanied his letter with a postcard picture of the Siberia Maru, with a lead pencil notation on it and an arrow pointing to a room in the rear. The notation reads: "Here is the bar." Incidentally, in the list of "Notable passengers on board" "Bill's" name leads off.

Mr. Rice must have been quite an entertainer on board, as witness the following letter which he received from "All Passengers":

"S. S. Siberia Maru, "Dec. 24, 1922, 9 a.m.

"Honorable Warren H. Rice, "The Famous Showman,

"Dear Sir—All Over the World,

"Noted Sir—it gives us great pleasure to tell you that the captain of this ship, as well as all the passengers, would like to see you conduct Morning Service in the Social Hall at 10:30 o'clock. You may select your own theme, but would suggest that it be on BEVERAGES. Hoping to see you at service, and thanking you in advance, we beg to remain,

"Very truly yours,

"(Signed) ALL PASSENGERS."

SMALL SHOWS CAN GREATLY AID THE ISSUE

No small amount of comment has been passed, mostly verbally (pro and con), regarding the willingness of small show owners and managers to aid the cause of presenting with carnivals nothing but clean entertainment for public patronage. Numerous heads of smaller shows have written The Billboard regarding this, and expressed their views and intentions; in fact, the quantity in this regard has been so great that it would hardly be consistent or logical to reproduce all the statements in the regular headed-article columns.

It is a fact that the majority of the present stellar organizations were once very small ones, and the "minnows" of today may grow into increasing, profit-producing "whales" during the seasons to come (which is a mild way of saying that statements on the future should be duly considered and progressiveness noted).

However, partly coincidental with the above is the following letter of recent date from Robert T. Richards, manager of the R. T. Richards & Bros. Shows, from Manitowish, Wis.: "Just a few lines from the R. T. Richards & Bros. Shows: We went into winter quarters on the Luxemburg, Wis., fair grounds, having played Wisconsin territory only this year and had a fair season. This is a motorized show and we will add two more trucks to our 'truck fleet.' We have two shows, one ride—a merry-go-round—and ten concessions. "Now, on the grift question: I think that old 'Bilbyboy' is doing great work. We carry no so-called 'girl shows' or grift, and I hope the day is already here when showfolks can decidedly command respect from the lay people. Feel that this show can always go back and play return dates. And I say: Save the clean, legitimate concessions!"

BLESSINGER IN CHICAGO

Chicago, Jan. 3.—E. G. Blessinger, general agent, last year with the A. H. Miller Greater Shows, was a Chicago visitor this week. He was on his way to his home in Muncie, Ind. Mr. Blessinger informed that he had not signed up as yet for next season.



**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 SALESBOARD**  
 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



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 Third Ave.  
 NEW YORK

**2 BIG SELLERS**



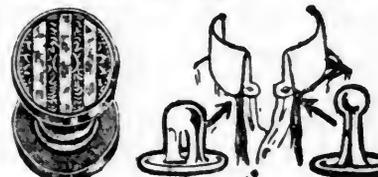
**BB—Ladies' Small Wrist Watch.** Fine 10-jewel imported movement, bridge model, in solid metal Platinoid finish case. Complete with silk ribbon and box. Each..... **\$3.95**



**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, 1 1/2 in. Each..... \$2.50**  
 No. 11840-B. Length, 2 1/2 inches. **2.75**  
 Each.....  
 One-Third Deposit with Order, Balance C. O. D. Parcel Post.

Have you seen our new catalogue? It is free to dealers only. Illustrating Watches, Clocks, Jewelry, Silverware, Phonographs, Concession Goods, Auction and Premium Goods.  
**JOSEPH HAGN COMPANY**  
 The House of Service,  
 Dept. B. 223-225 W. Madison St., Chicago, Ill.

**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**  
 Per Gross Sets.....  
 No. B. 590—BILL FOLDERS. **12.00**  
 Per Gross.....  
 No. B. 593—BILL FOLDERS. All leather. Per Gross..... **36.00**  
**MURST'S GYROSCOPE TOPS.** **1.50**  
 Per Gross, \$16.50; per Dozen.....  
 No. B. 305—JUMPING FUR MONKEYS. **.65**  
 Per Gross, \$7.50; per Dozen.....  
 No. B. B. 901—RUBBER BELTS. **16.50**  
 Per Dozen, \$1.50; per Gross.....  
 B. 173—SCISSORS TOYS. **2.75**  
 Per Gross.....  
 B. 165—ROAMING MICE. **3.50**  
 Per Gross.....

We carry large stocks Slum Jewelry, Watches, Clocks, Silverware, Novelties, Notions, Needle Packages, etc., Carnival Dolls, Paddle Wheels, Serial Tickets, etc. No goods C. O. D. without deposit. Catalog free.

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**NOTION CO.**  
 822-824 No. 8th St., ST. LOUIS, MO.

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 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.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

**TANGO DANCERS**  
 Per 100, \$2.10  
 Tin Arms and Legs. N 9234 Interesting wooden figures, with bushy fur heads and loosely jointed tin arms and legs. When manipulated performs in a life-like manner in imitation of prize dancers or dancers.  
 Per 100, \$2.10  
 Per 1,000, \$20.00

**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 car-  
 ton..... **\$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 5. 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 Honesdale (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.

**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 polished and brass-lined, for \$3.50. Get samples and pick out the combination best suited for your purpose.  
**LACKAWANNA CUTLERY COMPANY, LTD.**  
 NICHOLSON, PENNSYLVANIA

**LOU D. LYNN** GENERAL AGENT **AT LIBERTY**  
 Season 1923—My Record

HAMPTON'S GREAT EMPIRE SHOWS, 4 Years. KEHOE & DAVIS SHOWS, 1 Year.  
 MOSS BROS.' SHOWS, 2 Years. GEO. L. DOBYNS SHOWS, 1922.  
 JOE H. THONEY GREAT EXCELSIOR SHOWS, 5 Years.

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.

# RUBIN & CHERRY SHOWS, Inc.

CAN PLACE FOR SEASON 1923 ALL KINDS OF LEGITIMATE CONCESSIONS. ALL STOCK AND MERCHANDISE WHEELS OPEN. TALKERS AND GRINDERS WANTED.

All the above address James C. Simpson, General Manager, Rubin & Cherry Shows, Inc.

## HAVE FOR SALE THE FOLLOWING SHOW PROPERTY

- 1—Private Car—Steel Vestibule Ends, 6-Wheel Trucks. Furnished ready for use. Has Kitchen, Range, Dining Room, Parlor, Bath Room, 3 Bed Rooms and Drawing Room End.
- 1—State Room Car—9 State Rooms, Steel Vestibule Ends. Both these cars will pass all M. C. B. inspections. Will sell these two cars cheap for cash. To responsible parties 50% cash. Balance in notes payable during the show season.
- 1—16 Foot Office Wagon Fully Equipped. Price \$300.00 cash. Excellent Bargain.
- 6—60 Foot Wooden Flat Cars—In A1 condition. Price \$750.00 each.

Address Rubin Gruberg, Rubin & Cherry Shows, Inc., Savannah, Georgia

### CANADIAN-AMERICAN SHOWS

Preparing for Coming Season at Toronto Winter Quarters

Toronto, Can., Jan. 3.—The winter quarters of the Canadian-American Greater Shows, located on Baffin street at the rear entrance of the Canadian National Exhibition grounds, is a busy place these days, workmen being engaged in the building of massive wagon show-fronts and other paraphernalia coincident to the organization's tour and exhibiting during the current year.

All the shows will be of uniform appearance this year and many of the concessionaires will have beautiful panel fronts for their places of business. Mr. Neiss' idea of all wagons and flat cars, with the exception of two sleeping cars and coaches, will make a commendatory appearance both for the train en route and the midway. It will be a fifteen-car show.

The shows will open on or about April 2. Mr. Neiss' riding device will surpass all previous years and entertainment galore is the intention as pertains to the "joy zone". The offices have been enlarged, an extra compartment having been secured in the Yonge Street Arcade Building, thus providing the showfolks a rest and talk room. Among the additions to the caravan will be the Sunny South colored minstrel attraction, with beautiful uniforms and costumes and a brass jazz band. The Hawaiian Village will be provided with special scenery and the stage will be a thing of beauty.

The office staff is being kept busy with correspondence. Mr. Neiss has already secured four very promising celebration dates in Canada, and the season will run about thirty weeks. Dan Daly, formerly of the Hazenbeck-Wallace Circus, will be trainer, George Kowale, electrician, Mr. Benston will be secretary-treasurer, and the writer publicity and banner man. Will Simpson will be "locater", Harry Denam second agent and Maurice Neiss assistant manager. Other members of the executive staff will be announced later. Archie Jobin will manage the carousel, John Ellis the Ferris wheel and Billy Stafford the whip.—JIM DASSY (for the show).

### HANSON'S MIDWAY SHOWS

Hornell, N. Y., Jan. 4.—The management of Hanson's Midway Shows is preparing for the 1923 tour, and the executives have decided that the season for this organization will open early in April with a newly constructed line of attractions.

According to present plans, the lineup will include four shows—Five-in-One, Athletic Show, Vaudeville Show and Dog and Pony Show; three rides—merry-go-round, Ferris wheel and Venetian swings, and about twenty concessions.—N. J. LAWLESS (for the show).

### MORRIS & CASTLE SHOWS

By Addition of Wortham's World's Greatest Attractions and Equipment and Improvements, Far-Reaching Efforts Planned for 1923

Altho 1923 is still in its "swaddling clothes" show history has been in the making since the old year passed away, and, like the sturdiest of infants, the Morris & Castle Shows' organization is rapidly growing into the full bloom of manhood, and long before the first ballyhoo takes place this infant prodigy will be a wonder of the carnival world.

It is a rarity and an exception to see a show leap from comparative obscurity to the foremost ranks, but those who are behind the Morris & Castle Shows are of the class who were awake and ready when opportunity knocked at their door and with a friendly smile beckoned to them to follow. The show, which was prac-

### DeKREKO BROS.' SHOWS

Notes From New Orleans Winter Quarters

New Orleans, Jan. 4.—Workmen are busy in all parts of the two-story winter quarters of DeKreko Bros.' Shows.

Gus Wagner's "Old Curiosity Shoppe" has been about completed and it will require a sixty-foot front.

Walter Japp is overhauling all his wagons and has purchased more animals and cages for the pit show.

On New Year's Day all four of the DeKreko brothers—Jean, Kay, Hossep and Ben—worked in the shops in order to be "constructively active on the first day of the new year" (and "Cholly, By Golly" had to finish the jobs).

Visitors to winter quarters are numerous, as many showfolks are in town, and several attractions and concessions have been added to the roster. The writer is too busy building his show to say "howdy" to all of the callers.

### JOHNNY J. JONES' EXPOSITION

Well-Known Showfolk Arrive at Winter Quarters

Orlando, Fla., Jan. 4.—The first week of the new year ushered into the winter quarters of Johnny J. Jones' Exposition here numerous persons well known in the outdoor amusement world. The first to arrive were Mr. and Mrs. John Randolph Murray, and the genial "Jack" started immediate work on renovating and "innovating" the dining car. Also a new and up-to-date Penny Arcade, O. E. Hager next appeared with his strange animal aggregation and a contingent of weird beasts and reptiles which forms a monster jungland entertainment.

Lew Dufour, proprietor of the Lew Dufour Shows, spent four days here and at the same time Mr. and Mrs. John Wallace, William Wyatt and Mrs. Frances Ferrari were guests of Johnny J. Jones. At their departure who should drop in but C. W. Parker, of Leavenworth, Kan., who is famed the country over for the manufacture of riding devices, trick houses and other outdoor amusement paraphernalia. He was greatly impressed with the monster winter quarters of the Johnny J. Jones Exposition, and the immense volume of work being accomplished in the full-fledged sawmill, blacksmith and electric shops and scenic studio, which are fully manned by experts, and he expressed himself to the writer that never in his experience had he witnessed such a scene at any winter quarters he had ever visited. Mr. Parker's stay was limited on account of very pressing business engagements at Tampa, Miami and Cuba.

As Mr. Parker departed H. E. Lucas, manager of the Knoxville, Tennessee, Fair and Park Association, made his appearance. Mr. Lucas intends to remain here about sixty days, and has leased a furnished apartment and expects his family to arrive next week. With Mr. Lucas came Edward Madigan, who spent the holidays at his home, Bridgeport, Conn.

Well, it's a good-by to the old-fashioned "cook-house" on the Johnny J. Jones Exposition and enter "Murphy's Pure Food Cafe", and indeed "Fire-side" has spent much money on the construction of a real novelty. It will be large, having space for twenty-four tables, each seating six persons. No more lunch counter appliances or paper napkins, but linen tablecloths and napkins and every accessory appertaining to a first-class cafe.

Everything around the winter quarters is now on the bustle, as the early season Johnny J. Jones Exposition will leave Orlando January 14 to open at the Largo (Fla.) County Fair on the following day. An only fifteen cars comprise this train many of the force now at work at winter quarters will remain here getting ready the material that will augment into the big Exposition when it migrates North next April.

Mr. and Mrs. Lyman Dunn (May Belle Mack) spent the holidays with friends at Safety Harbor. Mrs. Johnny J. Jones has gone to Tampa to visit her sister, Mrs. Joseph Fishman. She was accompanied by "THE BOSS" Johnny Jenkins Jones, Jr.—ED R. SALTER ("Johnny J. Jones' Hired Boy").

Z. & P. HAVE NIFTY ANNOUNCEMENT BOOKLET

A copy of the season's announcement booklet of the Zeidman & Pollie Exposition Shows, wintering at Nitro, W. Va., was received last week by The Billboard, and to say that it is a carefully composed and gotten-up affair is but mildly commenting on it from a general standpoint. It is a 16-page, 7x8-inch booklet, which includes a very pretty front and back cover. Announcement is made on the front page that "Henry Pollie presents for 1923 the Newer and Greater Zeidman & Pollie Exposition Shows and Trained Wild Animal Circus Combined," and that it will mark the organization's twelfth annual tour. Numerous cuts depict various attractions, including the show's collection of riding devices, etc.; there is also a "pish-talk" letter from the management, and reproductions of testimonial letters from civic officials, as well as fair associations and heads of auspices under which the show has exhibited.

STAR HOST AT NEW YEAR'S PARTY

Leo Star, bandmaster with the Seigrist & Sibson Shows last season, was host at a very entertaining party given at his winter quarters in Hannibal, Mo., New Year's Eve. At 1:30 a. m. Mrs. Star served supper, and for two solid hours all one could hear was "Eh?" "You remember that time?" etc. Those present were: Mr. and Mrs. Harry Coplin, Mr. and Mrs. Eddie Elliott, Nellie Poole, Doc C. E. Hall, Charles Warner, Mr. and Mrs. Leo Star, Star, Jr. and little Myrtle Dorotha Coplin.

In 1919 this party all tramped together on the Patterson & Kline Shows, and only by fate or good fortune did they all happen New Year's to get in the same town at the same time.

## FROM INDIA

### Comes a Testimonial for The Billboard

Mr. M. J. Ratnam, business manager for KARLEKAR'S GRAND CIRCUS, writes a most interesting letter, in which he says: "I have the great pleasure to inform you that your journal, The Billboard, is the most useful and valuable paper for the Show World. Yours faithfully, M. J. RATNAM, No. 19 Nambuliyar St., Sowcarpet P. O., G. T. Madras, India.

There is no substitute for The Billboard. Wherever there are showfolks and shows, there also is The Billboard. Have you sent in your subscription?

THE BILLBOARD PUBLISHING COMPANY, Cincinnati, Ohio:

Please enter my order for subscription for.....months, for which I enclose \$.....

Name .....

Address .....

City ....., State.....

One Year, \$3.00. Six Months, \$1.75. Three Months, \$1.00.

tically born over night, so to speak, gives every indication of following in the footsteps and along the lines and plans as laid down by the late C. A. Wortham, one of the greatest geniuses the show world ever knew.

This season the Morris & Castle Shows will be just the same as the Wortham World's Greatest Shows would have been had the beloved "Little Giant" remained among mortals. Those who were identified with Wortham, those who had much to do with his success and those who furnished the greater portion of his stellar attractions are now with the Morris & Castle Shows, and it means the continuation of the Wortham organization and the Wortham principles under the banner of Milton Morris and Johnny Castle, than whom there are none better suited to take up the life work and task of the late Clarence Wortham, with whom they had long been closely identified in business enterprises.

The Morris & Castle Shows are contending for the largest and choicest fair dates in the United States and Canada, and from present indications they will be awarded a goodly share when the distribution is complete. The writer feels that this organization, as a whole, is second to none in the world, and that it can supply the most desirable and cleanest midway attractions ever offered patrons. New features, new fronts, new ideas and new equipment are now in the building, in the winter quarters in the fair grounds at Shreveport, La., and neither money nor labor is being spared to make this "the wonder show of 1923"—one that will set a precedent in establishing a reputation its first season in "biggest company"—W. F. FLOTO (Press Representative).

"Aunt Lou" Blitz attended the Showmen's League New Year watch and had a wonderful time, but was bedfast the next two days.

but some of the DeKrekos are on hand to do the courtesies at all times.—LOUIS GRASSER (for the Show).

### R. C. OLA SHOWS

Manager Lawrence S. Rappaport, of the R. C. Ola Shows, is making extensive plans and formulating and putting into effect new ideas for the organization's initial season this year.

Things are beginning to hum at winter quarters. Carpenters are busy and four wagons are already completed and all the paraphernalia is being whipped into A-1 shape. Martin Levy, who will later assume the position of secretary for the caravan, is a busy man these days, supervising all the work being done in the way of construction and painting. The management states that one word, "cleanliness", will explain the operating policy of the show, as no shows or concessions with a taint of "off-color" will be tolerated. Manager Rappaport already has several spots booked.—MRS. L. S. RAPPAPORT (for the show).

### NADEL & SHIMMEL MOVE

New York, Jan. 4.—Nadel & Shimmel, the well-known novelty house, which for twenty years has been located at 132 Park Row, this city, moved on January 1 to larger and more commodious quarters at 39 Union Square, in the heart of the toy and novelty district of New York City.

This concern has for many years specialized in catering to the streetman, concessionaire and other kindred interests of the show business. With enlarged facilities it will carry a larger and more complete line of new novelties. It expects shortly to make an announcement to the trade of its activities for the coming season.

## Four Shows FOR SALE

### Ten, Fifteen, Twenty-Five and Thirty-Car Show

Half real value, with reasonable deposit and seven per cent of gross business to apply on purchase price, with small minimum. Four years to pay in. Don't write unless you mean business.

C. W. PARKER LEAVENWORTH, KANSAS

# AFTER THE FIRE COMES THE REAL SHOW

## J. F. MURPHY SHOWS

### WISH TO ANNOUNCE THE OPENING OF THE GREATEST 30-CAR SHOW IN AMERICA

#### NORFOLK, VA., MARCH 31, 1923.

**WANTED—AMERICA'S BEST SHOWS AND SHOWMEN**

Nothing too big. Absolutely new outfits and wagon fronts furnished all shows, no exceptions. Nothing but wagon fronts will be carried. America's foremost concessions will find more opportunity, more protection and more money here than ever before. All concessions open except Cook House, Silver and Aluminum. Wagons for all concessions. Absolutely nothing gillied. Will buy for spot cash all kinds of show equipment. Prompt action necessary. All above address **J. F. MURPHY, General Manager.** Wanted—Four Special Event Advance Promoters. Address **HARRY E. BONNELL, Manager of Advance Promotions.** Want four more real Free Acts, one High Wire Act, Troupe of Japs, doing usual Jap. work; also High Dive and other Spectacular Acts. Fair Secretaries and Committees desiring the best, address **TOM TERRILL, Director of Advance.** Mr. Terrill will be at Charleston, W. Va., January 12th; Richmond, Va., January 15th and 16th; Albany, N. Y., January 19th. Anyone wishing to transact any business with the **J. F. Murphy Shows** may do so with Mr. Terrill. All contracts will be fulfilled. **New Winter Quarters** are now ready, **Maple Avenue, Norfolk, Va.** Contracted equipment, ship in any time. Thanks for good wishes of friends.

**J. F. MURPHY SHOWS. J. F. Murphy, Manager.**

### BILLBOARD CALLERS

(NEW YORK OFFICE)

Rubin Gruberg and James C. Simpson, of the Ruba & Cherry Shows. Just before leaving for points south.

Joe D. Grauer (Rubber Neck Joe). Just before his departure for points in California. Says he will be at there about nine months.

Morris H. Laska, well-known general agent.

Eddie Madigan, of the Johnny J. Jones Exposition. He was up New England way for the holidays.

Low Graham, manager side show department of Ringling Barnum Circus.

Fred C. Murray, of the Theatre-Duffield Fireworks Company, New York Branch.

Joe E. Orr, of the Pneumatic Calliope Company, Newark, N. J.

Louis G. King, is working on a promotion with W. J. Hanley. Their efforts may result in a big announcement soon.

Mrs. Sidney Wire, Charles Robbins, Lola Austin, Kerney P. Sweeney.

J. L. Kaufman, of the Dodgem Corporation, accompanied by Harry W. Burnett, of Crystal Beach, Ontario.

George C. Davis, vaudeville monologist.

Luide Anderson, aquatic performer. Plays vaudeville and outdoor events.

Max Gould, concessionaire. Back from Santo Domingo. He says the Bernstein carnival was a failure and what the papers had to say about it was good and pretty.

John J. Kelly, concessionaire.

Charles S. Karn, of K. R. Brothers. Will have the platform attractions on the C. A. Wortham Shows, under the management of Fred Beckman, opening in San Antonio, Tex., in April.

Captain Powers, ventriloquist, magician and illusionist. In from Indianapolis, Ind. Has been playing opera houses in the Hoosier State for some time past. Said he made a little money up to a few weeks before the holiday period.

General Pisano, sharpshooter, of vaudeville. Resting a while in New York.

Gay Weidner, of Weidner and Laline, playing vaudeville in and around New York.

Joe Drum, press representative Selwyn's theatrical attractions, New York.

W. H. Godfrey, New York representative Bonte Bros. Candy Company, Chicago. Back from the White City, where he went to attend the annual staff meeting of that firm, and, incidentally, to look in on the circus and billposters' meetings.

Miss Levitt, brother of Victor D. Levitt, accompanied by Mrs. Levitt. Just before leaving for Portland, Ore. They played independent dates the past year with concessions, mostly in Canada.

Wallis H. Webber, stage manager National Water Garden, New York.

Estela Kern. Said she had a great time in Europe. Was accompanied by Mary Margaret McBride of the New York Evening Mail.

Emet J. Walters. Has resigned as manager of the Yorkville Theater, New York. It played stock until a few weeks ago. Is now playing burlesque.

W. C. Fleming. In from Buffalo and the inauguration of Governor Al Smith, at Albany, N. Y.

Arthur Lee, the showman. Has sold out his holdings in Atlantic City, N. J., and will for the present make his headquarters in New York.

Samuel Mitnick, former theatrical journalist.

Affredo Swartz, the high wire artist, accompanied by Mrs. Swartz, manager of the act.

Harry Wagner and Hyman Wagner, of Sheepshead Bay, N. Y. Managers and directors of the Steeple Side Shows and other Coney Island (N. Y.) activities.

Jack Frost, the whistleman, late of the Haddock Wallace Circus. Working in New York. Hopes to return to the circus the coming season.

Tony Nava, bandmaster James M. Benson Shows. Home in New York.

Arthur Hill, the well-known showman. Just after attending the funeral of William F. Herol, the well-known organizer of vaudeville artists.

M. J. Lamb, owner and manager American Exposition Shows. In from Ellenville, N. Y. He bought Charles Coburn's Wildip ride, in which Morris B. Long was interested.

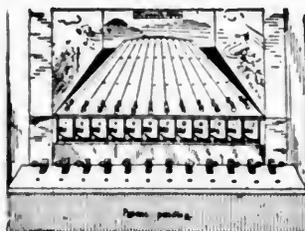
Daniel Farnsworth, who presents a "leap-of-death" sensational act thru fire and flames, going to Europe soon.

Paul Hibel. Is promoting indoor circuses in connection with I. J. Polack. In from the opening of the K. of P. Circus at Huntington, Vt., which he reported most successful on New Year's Day. The event is in charge of P. Percy Morency.

Matthew J. Riley, of the Matthew J. Riley Shows. Will make his plans for the coming season very soon.

Sam J. Banks, the writer. In from Boston for a few days. He is on a tour. Says he will give out some real news soon.

### THE CONY RACE



The game of no secrets. Players' own skill with ball is plainly visible. All parts of machine are neat and attractive. Have you seen the game? If so, you already know how wonderful it is; how people are wild about it; just the thing people wanted. So it is known as the king of all games. For next year there are to be still further improvements toward satisfying the people; more and more to its maximum perfection. Come and see the game and buy direct from me or through my agents.

**M. HIGUCHI, Manufacturer and Inventor.**

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LINE UP FOR 1923 WITH SOMETHING DIFFERENT

Electric Lighted Vanity Boxes or Canteens get the money. We furnish you the best salesboard assortments at \$4.00, \$12.00 and \$60.00. Money back if not satisfied.

Our prices for Vanities with lights are:

Patent.....	\$16.50 Doz.
Assorted Leathers.....	17.50 "
Large Octagon.....	47.50 "

**M. W. A. Co., 160 North Wells Street, CHICAGO**

### NOTICE!!! SAM E. SPENCER SHOWS (Tenth Season)

NOW BOOKING SHOWS AND CONCESSIONS 1923.

WANT Manager for Allan Heschell Two-Abreast Carousel. WILL BOOK WHIP and BABY SEAPLANE. TRAYER MAKE ON Soft basis. WANT BOG AND PONY WILD WEST SHOW and a good BILD SHOW. COLLYNS WHITE CONCESSIONS SOLD—BIG POLLS. PASTER DOLLS. CIGARETTE SHOOTING GALLERY. DEVIL'S HOWLING ALLEY. HAM, Bacon, Blankets, COOK HOUSE, JUICE, Umbrella, Throwing Ball GAMES. ALL OTHER CONCESSIONS OPEN. CAN USE Free ACT and 10-Piece Band. WANT Second MAN. Will finance try clean SHOW. Address SAM E. SPENCER, Brookville, Pa. (Summerville Phone.) P. S.—Concessioners living at Columbus, O., call BEN CHAPPELL, 38 E. Poplar Ave., Columbus.

J. H. Barry, owner and manager Campbell Bros. Circus, accompanied by Walter Allen, a circus aerialist, of Cincinnati, who is working in his combination animal act, which is playing vaudeville.

J. J. McCarthy, the park amusement man. Says the Habana (Cuba) Park is doing a good front-gate business and that Evans & Gordon are making wonderful strides in placing their Freak Animal Shows in Eastern parks.

Callers at J. A. Jackson's desk: Louis Schoder, the colored promoter and advance agent, Maharajah, the mystic; just back from Bridgeport; James White, of the team of White and Playbros; F. C. Payne, director of the Harvey Mintrels Band; Tony Longston, of the Chicago Defender, the widest-known theatrical writer of the race; Carl and James Rickman, a pair of music writing brothers from Chicago; Donald Farnsworth, a promoter; Chas. Johnson, one of the famous Johnson Brothers; Bosta Hope, the first performer to double-play the Lincoln and the Lafayette theaters in New York; Miss Campbell, one of the fifty choristers in "How Come"; Edith Dogan, of Jersey City; S. P. Saxton, a colored promoter who has a big idea for lodges to get the money and spread joy for their members; D. E. Hanlon, producing director for Robert Levy. He is assembling a Negro dramatic cast; H. D. Collins, business manager, who has just retired from the Wintz "Shrille Along" show; John H. Echols, a lyric tenor, who, with his wife, is interested in Lyceum work. She is a soprano, Copeland and Harbour, a vaudeville team of distinction. John Rucker, of the team of Rucker and Sid.

### BAN MAY BE LIFTED

City Commission of Springfield, O., Considering Matter With "Board of Censorship" Provision

Springfield, O., Jan. 5.—Removal of the ban against carnivals, which was established by city ordinance some weeks ago; organization of a board of censorship which would pass on all carnivals before they would be permitted to give a public showing in the city, and an in-

crease in the carnival license fee, which is now \$30 a week, loomed as a probability today, following the appearance of W. W. Mau, of Dayton, before the City Commission, as representative of a number of carnival operators voicing a plea for a repeal of the ordinance.

Mr. Mau told the commission that the men he represented had banded together to eliminate all objectionable features, and promised that only strictly clean and moral shows would be sent to the city. Mayor J. E. Furry suggested that before the ordinance would be repealed it would be necessary to establish a board of censorship which would pass on carnivals. Mr. Mau answered that the carnival men would welcome such a board. He also suggested an increase in the license fees for shows.

Mr. Mau said: "The carnival is the poor man's amusement, but under the existing city ordinance it is prohibited from coming to the city, while there is no ban on circuses and other traveling entertainments."

No action was taken on the matter at last night's meeting, but a canvas of the City Commissioners today revealed that they were inclined to view the proposition in a favorable light.

The tentative plan provides that the carnivals shall take all the risk of being able to pass the censorship board's approval. Inclusive of permitting the board to view all concessions to see that the gambling edict is not violated. Any violation of morals by any concession during the production in the city would make the carnival liable for immediate halting of the performances. They would be required to submit a list descriptive of all shows and concessions to the city manager at the time application was made for license. It is understood that the license fee will be raised to \$50 a week.

### NAME MISPELLED

In the advertisement of the Chumnn Art Company, last issue, the name was misspelled "Schuman". This firm is specializing on a practically new idea in lamps, and has taken increased factory and office space on West North avenue, Chicago.

### FLIES 216 MILES AN HOUR

(Continued from page 33)

224.05 miles an hour in four beats. The test was timed by representatives of the Federation Aeronautique Internationale. It is said the International Aero Club soon will render a decision on the time of General Mitchell.

### TAYLOR HAS GROUND JOB

Vin. Taylor, the Australian who has had more diversified experience with aircraft than many other airmen, he being a certificated aviator and experienced dirigible pilot, as well as pilot of gas balloons, also an operator of hot-air balloons, and parachutist from aircraft, bridges and buildings, has recently returned from New Westminster, B. C., Can., to his headquarters at Long Beach, Calif.

The exhibition at New Westminster, B. C., where he made five ascents and parachute drops on five successive days from his balloons, was a great success financially and otherwise. Vin. Taylor says that among the most prized of his Christmas presents was a year's subscription to The Billboard, presented and ordered for him by R. W. Adams, proprietor of "The Dodgem" at Long Beach, where he has been employed, when not on aerial engagements, as "The Man With the Voice" at the entrance.

The fact that "The Dodgem" at Long Beach is now on towards its third season and attracting multitudes of merry-makers, with long lines of pleasure seekers waiting their turn to enter, shows its popularity.

### SPEED BOATS TO RACE

New Orleans, Jan. 3.—Racing hydroplanes by the score are expected to arrive in this city about February 1 preparatory to the races to be held on Lake Pontchartrain February 15 to 18 inclusive, the occasion being the midwinter speed boat carnival. Col. Crawford H. Ellis has the matter in charge for the Southern Yacht Club.

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

### Candy Floss Machines

POSITIVELY THE BEST MADE.



Gasoline or Gas Heated. Hand Power Machine. \$150.00. Universal Electric Motor Power Machine. \$150.00. Combination Hand and Electric Power Machine. \$200.00.

ALL ELECTRIC. Both heat and power. Universal motor, \$200.00.

Terms: \$50.00 with order, balance C. O. D. \$200.00.

Talbot Mfg. Co., 1213-17 Chestnut St., St. Louis, Mo.

## C. E. Taylor Co.

245 West 55th Street  
NEW YORK

Write for  
**BEADED BAG FOLDER**

### WANTED TO BUY EVANS VENETIAN SWINGS

Must be good condition, and cheap for cash. S. C. Billboard, New York.

### MASKS

Per Gross, \$2.85; Dozen, 30c. Wax Noses, Nostrils, Animal Masks, Caps, Hats, Ask Free Catalog. KLIPPERT, 48 Cooper Square, New York.

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25c PLACE NO STOCK WITH OUR NEW PATENTED VEST POCKET SALESBOARDS

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AGENTS' PROFIT—From One-Third to One-Half of What the Board Takes In. AGENTS PLACE NO STOCK, as Board has beautiful LITHOGRAPH PICTURE of whatever prize agent shows customer—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, \$4.50 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 \$3.50 each. NEW PRICE, \$4.00 EACH, OR \$48.00 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 can 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 Impalement Howards Addison, N. Y., Jan. 3, 1923. Editor The Billboard—In answer to the letter of the Impalement Howards 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 staircases. (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, B. 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 just 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 listed 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 column 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 concessionaires 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 illogical. 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's 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 elements that so local business over contends with in front of 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 is 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.

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. Hamm—Eddie Silbon having sold all interests to Mr. Sedlmayr and Mr. Hamm, 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. Hamm, 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.

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, Freaks, Midways 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—Four-room 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, Wholesale Concession Agents.

**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. The act comprises two ladies and two men, explains Flath, and offers Russian and Egyptian dancing, in appropriate costumes, and trick and fancy skating and sensational spins. Change of costume is made for each of the seven numbers presented nightly, a point which Flath brings out in further praise of the act. He concludes: "Miss Kress performs the most sensational double spin known to the skating world, that of hanging on Mr. Miller's neck by one foot while he spins at a terrific speed. Her head and arms are just above the floor."

**ADELAIDE D'VORAK STILL ACTIVE**

Adelaide D'Vorak, champion lady 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. "I have been very much in the ring," she states, "and this season has been one of my most successful. I recently finished my fifth engagement at Towanda, Pa., and also exhibited in Dover, N. J.; Danville, Pa., and am filling this (Christmas) week at Vandergrift, Pa. Very shortly I am to appear in Erie, Moenssen and New Kensington, Pa." Miss D'Vorak explains that she is greatly interested in commercial art and interior decorating and will begin a four years' course of study on the subjects at a school in Cleveland, O., either this month or next fall. "I may become a starving artist," jests Adelaide, "but anyone who has been in the skating game should be a success in the 'starving' part of it."

**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. Roland Clon, world champion speed skater, was official starter. Honors were divided between the entrants from the Judd and Luna rinks, the match being the second of a series of three.

Al Kish defeated Wm. Flake, of Fort Worth, Tex., and representing Judd's Rink, in the one-mile city championship race. Time, 3:05. Robert Gresham, of Judd's Rink, was beaten by Leo Cultrona in the one-mile State championship race. Time, 3:02.

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. P. Cover, contributor of this information.

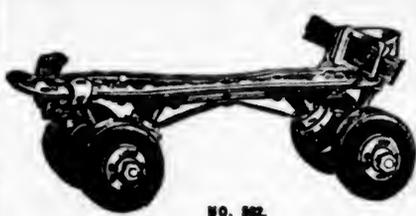
**LIVELY RACES AT CINCY RINK**

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 Cook 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 Carelfero won the one-mile event staged January 4. December 30 a six-minute team race was held. Five two-men teams were entered, and, after an exciting scramble for two miles, Reusing and May emerged the winners, defeating the fast combination of Heas and Cook. Patrons of the rink were given a chance to see "Cap" Sefterino, Cincinnati'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 Sefterino, 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. She has shown remarkably well in "Sweethearts" and "The Red Mill". Her husband also is located in Cincinnati. The Burgers will present their skating act at fair dates again this fall.

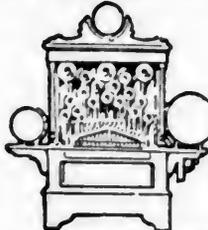


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Loud yet tuneful popular music available. Sizes for every rink. Installations throughout the United States.

**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. The Guild had the assistance of Katherine Bacon, Reinold Werrenrath, Daniel Gregory Mason and Albert Marsh. The first public performance was given to Louis Gruenberg's "First Sonata for Violin and Piano", with the composer at the piano and Albert Stoessel as the violinist. The composition is in three parts and at the first hearing the second part proved the most interesting, but one should give it a second hearing before passing judgment. "The Russians", a cycle of songs by Daniel Gregory Mason, with the composer playing the accompaniment, was sung by Reinold Werrenrath with his usual excellent diction and artistry. Particularly interesting in this group was the song, "A Concertina Player", also the one entitled "A Prophet". Katherine Bacon presented Chas. Griffes' "Sonata for Piano", which contained much that deserves merit, altho at times it was too long drawn out. The program was brought to a close with the presentation of Chas. Martin Loeffler's "Two Rhapsodies for Oboe, Viola and Piano", played by Albert Marsh, Sander Harmati and Harold Morris. These proved to be two descriptive compositions which at times had much beauty, but at others did not hold one's interest.

The second subscription concert is announced for Wednesday evening, February 7, for which the assisting soloists will be Edna Stoessel, Eva Gauthier, E. Robert Schmitz and the Letz Quartet. Good work is being accomplished by the Guild and the second concert will be awaited with interest.

**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. Rapid progress was made and before the close of last season concerts were given in Philadelphia, Chester, Swarthmore and other cities of Pennsylvania, with John Barclay, Florence Haemie, John Richardson, Jessie Phillips-Yarnell and Cecile deLorvath as soloists. During Christmas week the Women's Orchestra played a week's engagement at Keith's Theater in Philadelphia and the success of these performances was so pronounced that it was necessary to make an announcement that additional encores could not be granted.

**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. The president of the club is Mrs. F. J. McNeale.

**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. Thru the local management of Selby C. Oppenheimer, the Irish Regiment Band will give two performances, on the 19th and 21st of January, and Hilda Lashanska will sing on January 29 in the Matinee Musicale series at the St. Francis Hotel. San Francisco will have its first opportunity to hear the noted bass, Feodor Chaliapin, and the date of his appearance has been announced as February 11. Mr. Oppenheimer will also bring to San Francisco Josef Hofmann, having completed arrangements for two concerts by this noted pianist, on February 11 and 18, and for the fourth concert in the Colbert Concert Course William Wade Hinshaw's production of Mozart's opera comique, "Così fan Tutte", will be presented on March 2, with Irene Williams, American soprano, in the leading role. On March 8 a single concert is announced by Mr. Oppenheimer by the great pianist, Paderevski. This will be given in the Civic Auditorium.

**"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. Miss Garden will celebrate her return Wednesday night, January 10, in "The Love of Three Kings", and in the cast will also be Crimi, Baklanoff and Lazzari. "Martha" will be given for the first time in many years in Chicago on Thursday, and on Friday night "Tosca", with Mary Garden in the title role, will be presented for the first time this season. Galli-Curci will have her farewell appearance of the season Saturday afternoon in "La Traviata", with Schipa, Rimini, Duffere in the cast. Saturday night will occur the premiere of "Snow Bird", a one-act opera, and "Pagliacci" will also be presented. Mary McCormic and Charles Marshall will appear in both operas with Polacco conducting the premiere performance and Cimini the latter opera.

**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. Miss DeMarco opened her season in Montana and will fulfill engagements in the Southern States until March 1 and then take up a tour of New England which will occupy her time for two months. Several re-engagements have already been booked for her.

**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. A resolution to this effect was proposed by Mrs. J. J. Carter, president of the Hollywood Community Chorus, and adopted unanimously. The president of the Playground Association appointed a Ways and Means Committee and work will be started immediately to make this second Music Week an event long to be remembered. Among the speakers at this meeting was Alexander Stewart, Pacific Coast musical organizer for Community Service.

**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". Two noted opera artists, Luella Meilus and Joseph Schwarz, will appear in the leading roles. Mme. Meilus is well known in operatic and concert circles and Joseph Schwarz but recently closed an engagement with the Chicago Civic Opera Company.

**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.

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**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. Miss Lindenbaum's program will include a Chopin group, selections by Liszt, Schumann, Blumenfeld, Glasounoff and others.

The Ukrainian National Chorus, with its fifty picked voices, is to make its third appearance in Chicago at the Auditorium Theater on February 4. The chorus, directed by Alexander Koshetz, is now appearing in Mexico City and will begin in tour of the coast cities, reaching the Middle West the early part of February.

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. This was the first of four lectures given under the auspices of the Women's Division of the National Civic Federation.

"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 Staton, Grant Sinclair, Felix Volner, Armand Fairfield and G. P. McGregor. The High School Symphony Orchestra, conducted by Prof. Russell, will be turned over to the association.

**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. The date of the second concert has been changed to February 17, and the third and last program will be given March 2.

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"La Princess Grande", Imported French Indestructible Pearl, No. B. B. 6540—2 1/2 inches long. Solid Gold Clasp. Beautiful Oriental Color and Lustre, complete with attractive Plush Case. **\$2.35**

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## PIPES

by GASOLINE BILL BAKER.

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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. Gilman, 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.

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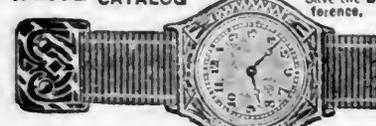
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Same style Watch as above, with 15 Jewels and 25-Year Case \$8.75.

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AMERICAN JEWELRY CO., 26 Arcade, Cincinnati, O.

## 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 1/4-Kt. Egyptian imitation diamond. It's a winner.

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.

No. 82918. Solid sterling silver—hard engraved open back setting—set with best quality Egyptian im. diamond—looks like a million dollars.

1 ONLY .....\$0.55  
1/2 DOZ. .... 3.00  
1 DOZ. .... 5.50

1 ONLY .....\$0.50  
1/2 DOZ. .... 3.25  
1 DOZ. .... 5.70

1 ONLY .....\$0.85  
1/2 DOZ. .... 4.75  
1 DOZ. .... 9.00

Sample of this Cameo Brooch FREE with our Sample Ring Offer.

### 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.

T. KOBAYASHI & CO., 311 River St., Chicago, Ill.

### HEAVIEST STOCK UNBREAKABLE "AMBERLITE" COMBS FINEST QUALITY

TRADE MARK



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.

PRICES	QUANTITY	GROSS
59130—Fine Combs, 3 1/2 x 1 1/2	.....	\$13.80
59150—Fine Combs, 3 1/2 x 2 1/2	.....	24.00
58314—Dressing Comb, 7 1/2 x 1 1/2	.....	15.00
58312—Dressing Comb, 7 1/2 x 1 1/2	.....	21.00
58313—Dressing Comb, 7 1/2 x 1 1/2	.....	21.00
58630—Barber Comb, 6 1/2 x 1 1/2	.....	13.80
58216—Pocket Comb, 4 1/2 x 1 1/2	.....	8.80
Leather-etc. Slides, Metal Rivets	.....	1.50

### 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

RUBBER KEY CASES, First Quality, \$16.00 Per Gross

SILK FIBER KNIT 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.

### YOU CAN MAKE MONEY WITH THESE GOODS

Nail Files, Per Gross.....\$1.75, \$2.00, \$2.50

Curt Plaster, Per Gross.....1.50

Safety, large size, Per Gr., 1.25

Safety, small size, Per Gr., 1.35

Needle Boxes, Per Gross.....7.00

P. O. B. New York. Deposit required on C. O. D. orders.

CHAS. UFERT 133 W. 15th Street, NEW YORK.

### 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.

KELLEY, THE SPECIALTY KING - 21 and 23 Ann St., New York City

### 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, 10c. Circular free.

UNITED CEMENT CO., 332-334 Plymouth, Chicago.

### NEW SHOE POLISH DEMONSTRATORS--STREETMEN

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.

S. ENGLISH CO., 158 East 84th Street, New York, N. Y.

### GO INTO BUSINESS For Yourself

Establish and operate a New Business 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!

W. MULLYER BAGSDALE, Drawer 42 EAST ORANGE, N. J.

### PAPER MEN

Farm Paper and Auto-Tractor Paper. Liberal Terms. Clr. Mar., R. 306 Merchant's Bank Bldg., Indiana, Pa.

### 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  
1118-1120 South Halsted Street, CHICAGO, ILLINOIS

### REDUCED PRICES ON TONIC

Oil, Salts, Soap and Creams. BEACH'S WONDER REMEDY CO., Columbia, South Carolina.

DAISY THE WONDER NEEDLE

BETTER THAN EVER

NU-ART BEST FRENCH KNOT NEEDLE EVER MADE



DAISY WONDER NEEDLE is another big seller. Women buy it on sight. Perfect point and gauge. Prices to Agents: Sample, 30c; \$1.25 per Dozen, \$10.00 per 100, \$50.00 per 500.

NU-ART NEEDLE makes any stitch. Stibred like a piece of costly jewelry. Works on any material. Prices to Agents: Sample, 50c; \$2.40 per Dozen, \$20.00 per 100, \$28.00 per Gross.

MOLTER-REINHARD COMPANY,

366 West Monroe Street, CHICAGO, ILLINOIS



AGENTS 500% PROFIT

Gold and Silver Sign Letters

For store fronts, office windows and glass signs of all kinds. No experience necessary. Anyone can put them on and make money right from the start.

\$75.00 to \$200.00 a Week!

You can sell to nearby trade or travel all over the country. There is a big demand for window lettering in every town. Send for free samples and particulars.

Liberal Offer to General Agents METALLIC LETTER CO.

439 North Clark St. CHICAGO, ILL.

services were held from the James Riley home December 25, with interment in a Celina cemetery.

O. H. Smett is out of the game for the winter, being in the taxi business in Baltimore, Md.—altho he says he cannot boast of his profits. He writes, in part: "Christmas trade was a little dull around these diggings, all around. Capt. Moore and Dr. Solon worked at Hanover and Baltimore streets, and I anxiously awaited some 'humpty-dumties' which were not delivered. However, I finally got a little transference out on the market. Will make up stock for spring, when Bill Shannon and I will work Northeast with white shoe cleaner and trans. by Brady of corn dope fame, in town and paid me a visit. He was in Maine all summer and reports having had good business. I see in Pipes that Friend Larry Bernstein will soon be headed back to Baltimore, from Indianapolis."

After closing a very successful Christmas season in Dallas and Fort Worth (Tex.) department stores with pens and tops, Mr. and Mrs. J. W. Haskell and Mr. and Mrs. B. H. Browne and Master Bobbie Browne left Dallas Christmas Eve by auto for White Rock Lake, where they camped for the night and spent Christmas Day hunting. They returned to the Dallas apartments of the Brownes with seven-teen wild ducks and enjoyed a fine spread on the "dnekieta", with all trimmings, also a dandy tree laden with toys for Master Bobbie and presents for all. The Haskells and Brownes were to leave Dallas early last week on an extended motor trip to Florida, to make a few fairs and then locate at Miami, where they have negotiated some privileges for the balance of the season.

Jack DeVere pipes from Picher, Ok., that having recently closed for the season, he has a dance orchestra there for the winter. He adds: "Dr. J. G. Segar is now in Kansas City to purchase a big dramatic top for us No. 2 show. Next season he will have one of the largest med. shows on the road, carrying nineteen people, including band and orchestra. While it is not confirmed, rumor has it here that he is forming a partnership with Billie Jameson, the old-time medicine man—which would bring together two very successful personages. I will remain as stage manager and producer, making my fifth season with Dr. Segar. I have met several streetmen here and all seemed to be doing well, as the mining districts in this section are now better than before known, and the weather has been, on the whole, beautiful."

William Franquer has not been heard from in many moons. He shoots from St. Augustine, Fla.: "For weeks I have been reading in The Billboard of the requests for all shows and pitchmen to clean up and be square with the public. Dr. Hammond, of the Hammond Medicine Co., and wife are here, taking life easy, and intend 'loafing' and fishing in Florida all winter. Now, Dr. Hammond is one of the medicine men whom jam-workers should go miles to see and learn how to do business on the 'square'. I have known Dr. Hammond for thirty-five years—we worked together from 1888 to 1896 all over the country. He has never closed a town, but has opened many, and best of all, he has something to show for his efforts—a beautiful home in Cleveland, O., and money on hand. I have been out of the game for about ten years, now being in the clothing business. However, I am always interested in the welfare of the profession."

Regarding the "lives" of: Birds, full of song and involuntary spirit re- viving. Dogs, yelp and growls, but faithfulness. Pigs, grab for everything in sight—without pants of conscience. Sheep, credited with being symbols of innocence —nature given. Rats and snakes, among the most despised of things. Wagons, pioneer safe and sure. Trains, quite an advancement over the "old way" of travel. Automobiles, plenty of joy-rides, gas and—some sorrow. Airplanes, more speed advancement, but mostly Adventure. Mules, many hard pulls, along with kicks and stubbornness. (But cin'ell wants to be a mule—these days of "rapid progressiveness"?)

Home Johnson pipes from San Angelo, Tex.: "The Madam and I, and brothers, Jesse E. Johnson and Arthur J., are doing well in this part of Texas. The Missus had two good weeks with art needles and gyroscope tops, and Jesse and Arthur splitting time, while I have been handing out invisible note pads to the business men. Tell the boys that Lamesa, Tex., was out on the plains, is a wonderful town for some of their useful articles. I worked there three weeks and met some good road men at that place, including Harry Connelly and wife with pens and pencils, and Mr. and Mrs. McCoy with transformers and needles. We are here in San Angelo now, and will be working out of here when weather permits. Doc Baker, the Lone Star Medicine Man with his big red truck, is here. He has a new 'partner'—a big baby boy. Doc's monkey (Bessie), with the gold and diamond in its teeth, looks as 'wealthy' as ever. I want to say that Baker has no trouble in handing out med., as he works clean. Tell George Tackett, Harry Connelly and Slim Mingeau to shoot pipes."

From down Texas way: Streetmen have not been enjoying "paths of roses" of late in some sections of the Lone Star State. It seems that

AGENTS \$2.00

THIS IS A Gold Mine at 2.00 A Throw ONLY 20 BOXES A DAY MEANS \$20 DAILY PROFIT



NIFTY NINE, IN DISPLAY CASE Each article full drug store size. Retail value \$3.75; you sell for \$2.00, with over \$1.00 profit for you. Think of it. Costs you only 80c to 90c, according to quality. The array of the toilet goods that always appeals to lady's heart will dazzle her eye and when you state the low price of only \$2.00 for these 9 articles, the money is yours, even if she has to borrow or beg it. Act Now! Sells like hot cakes—men and women are coughing \$10 to \$20 a day—a baby could sell "Nifty Nine". 30 other big sellers. Don't delay a minute. Each day's delay means big money lost to you. SPECIAL OFFER TO BILLBOARD READERS: 10 Box a Nifty Nine, with Display Case free, for \$8.50, \$11.50 for less than one-half day's work. Sample outfit, including Display Case, will be sent postpaid for \$2.00. Write for full details. Hurry! Hurry! Act NOW.

E. M. Davis Products Company, Dept. 9321, CHICAGO.

SAME SUPERIOR QUALITY



No. 87—GENUINE FINE BLACK LEATHER 7-in-1 Billbook. Smooth finish. Not to be compared with others for less money. Stamped "GUARANTEED GENUINE LEATHER". Wrapped individually. Sample, 35c. \$2.00 PER DOZEN, \$20.00 PER GROSS. With Outside Snap Fastener, DOZ. \$2.15; G.R., \$21.50. One-third deposit with order, balance C. O. D.

BREDEL & CO., 317 W. Madison St., Chicago, Ill.

Agents \$6 a Day

New cook stove burner for cooking, heating, baking. Burns (gas-oil) kerosene or distillate. Takes place of coal or wood. Fits any cooking stove or range. Easy to install. Absolutely safe.

FULLY GUARANTEED Regulate by valve; burns just like gas. Steady uniform heat. Simple, safe, clean. Nothing to get out of order. Our agents having wonderful success. Work spare time. Jennings Mfg. Co., Burner 333 Dayton, Ohio

or full time. Big money each day. Write for agency.

YOU SHOULD EARN \$65 A WEEK OUR WAY

Some make \$15 daily and \$15 a week besides. Why not you? Everybody wants our Beautiful New 7-piece Set of Solid Aluminum Handle Cutlery with \$1.50 premium FREE. Matches silverware. Full or spare time. No capital. We deliver. Pay daily. Write. NEW ERA MFG. CO., 883 Madison Street, Dept. 550 Chicago, Ill.

WIN FREE AUTO & WEEKLY CASH BONUS

Crew Managers!

Responsible men as crew managers in every city to sell THE BELLINGER—new ANTI-KIT KLINZ journal. Streetmen magazine workers. This is hottest shot in field today. THE BELLINGER, 12 Union Square, New York.

AGENTS "TAKE ME HOME PACKAGE"

contains merchandise valued at \$3.00 and sells handily at a bargain price, \$1.50. Send for sample package today and prices in quantity lots. NEW YORK STATE TRADING GOODS CO., 53 East Houston Street, New York.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

Subscription Men---Your Opportunity!

Increase your sales and profits with our new business booster. One Cleveland newspaper sold over 20,000 subscriptions with it in Cleveland alone in less than three months. Women fascinated the minute you flash sample—they have never seen anything like it before. A real subscription getter. Be the first in your territory to use it and get the business. Send \$1.00 for samples and particulars. No other investment. NATIONAL, 200 Superior Bldg., Cleveland, Ohio.

Balloons DIRECT FROM THE MANUFACTURER. We Specialize in Advertising Balloons. Your name and ad printed on a 70 Assorted Colored Balloons, and shipped the same day order is received. \$21.00 per thousand. 90 Heavy Transparent Pure Gum 5 different colors. 15 different pictures printed on both sides. Gross \$ 4.50 70 Heavy, with 15 different pictures. Gross 2.50 350 Monster Gas Balloons. Gross 10.00 70 Heavy Parrot. Gross 3.75 125 Assort. Gross 3.60 Large Monster Squawkers. Gross 7.50 70 Squawkers. Gross 4.00 Sausage Squawkers. Gross 3.50 Mallory Sticks, select stock. Gross .35 Catalog free. 25c with order, balance C. O. D. YALE RUBBER CO. 15 E. 17th Street. NEW YORK CITY.

PEN LOT WORKERS! Here is a flashy cheap pen. Each in an attractive box, complete with filler. Made of vulcanized rubber, with gilt point. Per Dozen, 75c. Per Gross, \$8.50. Three-in-One Gilt Pencils. The famous "Symbol" clutch style. Dozen, 80c. Gross, \$9.50. BILL BOOKS—4-fold combination Bill and Note Books. Dark red leatherette covered. Per Dozen, 45c. Per Gross, \$5.25. Extra Leads for "Symbol" Clutch Pencils, 5 leads to metal tube. Dozen Tubes, 40c. 25% deposit required with all C. O. D. orders. ED. HAHN, "He Treats You Right" 222 W. Madison Street, CHICAGO, ILL.

STREETMEN—AGENTS YOU CAN MAKE BIG MONEY selling the 2-in-1 Necessary Tool on a money-back guarantee. Very easily demonstrated. It puts a keen edge on knives, etc., opens any bottle with metal cap. Dozens of street men and agents make \$100.00 to \$200.00 a week. 300% TO 400% PROFIT TO YOU. Costs \$9.75 for one or more gross; \$3.00 for half gross; \$1.50 per dozen. F. O. B. Detroit. Sample, 25c, prepaid. Will refund your money on all in-roads. Money-back guarantee with each one. Weigh 8 lbs. per gross, ready for shipment. We ship day order is received. Please send 25% on all C. O. D. orders. SEND YOUR ORDER IN AT ONCE. THE NECESSARY TOOL CO., 721 Lincoln Building, DETROIT, MICH.

HOW TO PAINT Signs and Sho-Cards MEN! Learn the Sign and Sho' Card business. Become independent. Easy to learn. Pays big money. Our remarkable book gives complete instructions. STOREKEEPERS: This book will quickly teach you to how make your own signs. CONTENTS: Alphabets, Colors, HOW TO MIX PAINTS, Show Cards, Window Signs, Banners, Board and Wall Signs Ready Made Letters, Gliding, Commercial Art and Tricks of the Trade. Contains 100 alphabets and designs. Bound in flexible imitation leather, gold edges. \$2, postpaid for C. O. D. OGILVIE INSTITUTE, 57 Rose St., Dept. 10, New York.

AGENTS WANTED Watch and Key Chain Holder. Is made to slip on one-inch belt. A key chain a man is using can be fastened to it. Sample in gold plate, 25c. \$1.50 Dozen, \$8.00 a Gross. In silver plate, sample, 15c. \$1.00 a Doz., \$6.00 a Gross. JOHN LOMAN MFG. CO., Bex 341, Bristol, Conn.

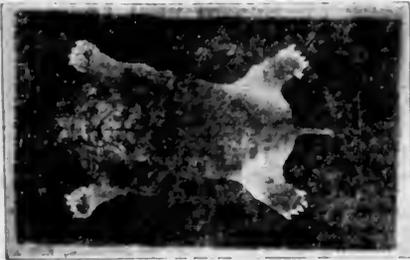
EVANS' RACE TRACK A Real Winner Every Time Permitted Where Wheels are Barred. Write for description and price. FULL LINE OF SUPPLIES FOR Bazaars, Indoor Circuses, Etc. Send for our 96-page Catalog of NEW AND MONEY-MAKING IDEAS. IT'S FREE! H. C. EVANS & COMPANY, 1528 W. Adams St., CHICAGO.

Looking for Work? We are looking for men to introduce our complete line of high-grade household specialties. Must be willing to work and ambitious to make money. \$5 to \$8 a day not unusual. Write for plan. STUART & CO., 510 Union St., Newark, New York.

STREET-PITCH - HOUSE-TO-HOUSE MEN Money-Back Proposition \$1.00 hourly guaranteed. Day's business in pocket. Money instantly refunded if you can not sell them. Returnable sample and information, 25c. The Heady Co., 209 N. Los Angeles St., Los Angeles, Cal.

DAY "I SAW IT IN THE BILLBOARD."

(Continued on page 96)



AGENTS, CONCESSION MEN OR SALESBOARD OPERATORS

Attractive articles that are different. Lion and Tiger Bugs and Scarfs. Size 21x10. Made from cotton felt. Sample, \$1.35. Dozen, \$12.50 per Dozen. Wool felt. Sample, \$1.75. Per Dozen, \$18.00. Heavy felt, for rug purpose. Sample, \$2.00. Dozen, \$24.00. Extra heavy felt. Sample, \$2.25. Dozen, \$24.00. OAK LEAF Design Table Scarf, biggest thing in our line. Must be seen to be appreciated. Size 18x18. Cotton felt. \$12.50 per Dozen. Sample, \$1.25. Wool felt. Sample, \$2.75. Dozen, \$30.00. Size 18x60. Wool felt. Sample, \$3.25. Dozen, \$36.00. Send for circulars of other big selling items. All goods sent postpaid when cash accompanies order.



BRADFORD & CO., INC., St. Joseph, Michigan.

"I have averaged \$7000 Per Year for Three Years—Have Made Over \$90 PROFIT in One Day"

That is the statement of Frank DePries, one of our live-wire representatives. Keeton of Mississippi made \$252 on his first sale. Vickers of Alabama made \$118 in one week. Conant quit a \$6,000 job to come with us.



DEPRIES

AGENTS WANTED

We need more men like these, because the demand for our Super Fyr-Fyter is growing by leaps and bounds. Sell to garages, stores, factories, schools, homes, hotels, auto owners. Approved by the Underwriters. If you are willing to work and ambitious to make some real money, get our plan. You need no experience, as we train you without cost for the work. No great capital required. Good territory going fast. Better write us at once.

THE FYR-FYTER COMPANY

1710 Fyr-Fyter Bldg., Dayton, Ohio.

Ford Auto FREE!

We have a plan whereby our active workers can get a Ford without cost, in addition to their big cash earnings. Get the plan—quick!



CHINESE BASKETS

Assortment of 55 Baskets at \$16.00. Shipping weight, 23 lbs. Sachet Basket, trimmed with Tasseles, \$19.00 per 100. Nests of 5, 5 Tasseles, 5 Rings, at \$2.20 per Nest. Nests of 5, 7 Tasseles, 7 Rings, at \$2.85 per Nest. Packed 5 Nests of above Baskets in package. Shipping weight, only 16 lbs. Prices for goods F. O. B. San Francisco. One-half of amount deposit required on each order, balance C. O. D., no matter who you are. Delivery in any quantity to be made within the same hour as order received. AMERICAN-CHINESE SALES CO., 817 Sacramento Street, San Francisco, Calif.

PIPES

(Continued from page 95)

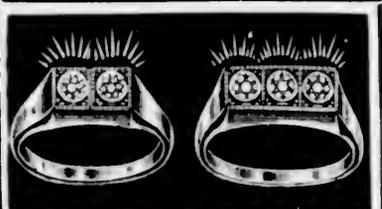
nearly all the towns large enough to day-pitch in are closed and very few have available lots. There are about twenty-five medicine men, according to reports, trying to work Texas now. Drs. Holt and Smith, Gaskin and Marshall, Doc Howard and wife, and Drs. Jack Lightball and Crutchfield were all "ganged" up at McKinney, to work a "first Monday"—and Holt and Crutchfield nearly "hit" over it. Clifton and Macy, with a colored show, were at Palestine recently. Burke and Marshall (Tom) are at Galveston, and Dr. Haas at San Antonio. The following medicine men and actor-doctors are reported laying off in Fort Worth and Dallas: Fred Gassaway, Gaskin, Holt, Tom Smith, Lightball, Crutchfield, Frank Gargill, Barney Cason and Hunter Gassaway. Weather has been mild and all hands are looking forward to about March 1, when the most of them intend opening on the lots with night shows. Drs. Ward, Mainard, Morton, Fields, Goodwin, Wilson, and McKee are all out yet working. Dr. Lloyd Long spent Christmas in Oklahoma City, and Dr. Clever Carroll is spending the winter at San Antonio.

Here's one for some of the "enthusiasts" (practically throught the country) who have had so much to say (editorially and otherwise) in newspapers, knocking street salesmen in general and calling them "fakers", "grafters" and other destructive appellations, quite presumably to lower their vocation in the eyes of the public, to think over: A chap named Wiseman was recently demonstrating and selling a certain brand of nifty fountain pens in a Mississippi city, and at the small price of 50 cents. An influential local merchant—office supplies, books, news and novelties—"happened" to pass Wiseman, according to the report, and noted that the fountain pens the pitchman was selling were identically the same he was retailing in his store at \$2. (Some difference in price, eh?) After about two hours' work Wiseman was arrested for "blocking traffic"; later released on bond, but not to work any more there. (Wonder if this instance would be syndicated and sent out broadcast as an editorial, as was done some time ago with a directly opposite impression?) A coincidence was that another pitchman, selling razor paste and corn cure, was working on the same corner, entertaining the natives with "tricks", etc., and was unmolested. How cum?

"Appropos the constructive efforts of The Billboard toward the elimination of fair ground 'bitter', it is not amiss to note that there may be a change of viewpoint of the fair secretary as pertains to the subscription solicitor. There is some room for a general self-analysis among that type of the fraternity which has thought of but the present. Doubtless a higher standard of soliciting method will be insisted on by fair officials in 1923, and within a year later I predict the abolition by them of premium or other extraneous inducements in connection with subscription soliciting on fair grounds, and, unless a radical change of 'approach' is used by the type who don't look ahead, 'roaming' privileges will probably be banished and solicitors be confined strictly within allotted booth spaces. If the several thousand members of the leaf fraternity who depend solely on 'mass' events to secure the results will take stock and determine that 1923 will mean a year of clean methods, they will have an opportunity to do a lot toward establishing the reputation now so badly needed, and which, thru the actions of some, has been almost placed in the same category as grafting earnings. The foregoing in response to a number of letters from the boys, asking for an expression of my opinion."—DIAMOND DICK ROSE.

Some New York City "critics" seem possessed of the idea that pitchmen combinedly speaking, are of a somewhat illiterate, "hobohob" caliber (probably judged by the few corner jumpers and cup dodgers they have seen or come in personal contact with). Before making themselves too ridiculous with their comment, or inference, in public print they should enlighten themselves as to facts. If opportunists afforded them (the "all wise" critics) but a little travel and conversation throught the country, their findings (if mentally absorbable) would doubtless prove surprising—as well as better fit them to write more intelligently. They would find many remarkably learned—lettered, cultured, fully polished (socially and morally)—representatives of the pitchmen—a street salesmen's profession, and, incidentally, an unlimited number of them who suffer intense feelings of "nauseation" when their vocation and themselves as individuals are held up to ridicule by a few softheaded, the egotistical, "small business" which about covers the latter field of accomplishments, except (rarely) display of ignorance regarding their subject in trying to appear as "humorists" to the layman, and in the expense of many pitchmen, who can give them "cards and spades" and win at almost any worthy task—excluding "high-low" attention.

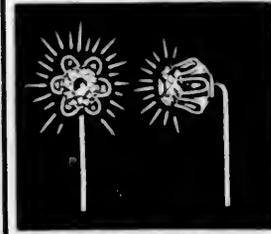
Now and then one reads after one or more of these fact-literate writers, who (not for mere humor, but seriously) attempt to minimize, from a socially popular standpoint, "the old medicine shows". Some, ignorantly, go so far as to intimate that this form of entertainment has "passed". Fact is that more than a hundred of them (some with large casts and doing into states) are right now "tramping" and in all parts of the United States and Canada. "Gasoline Bill" has often wondered, during late years, as to what ex-



No. 338.

STERLING SILVER FINISH FLASHING WHITE STONES

Per Doz. \$1.00 Per Gross \$10.00



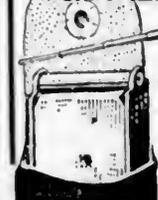
GOLD OR PLATINUM FINISH SCARF PINS

No. 2300—Set with 1/4-Kt. Lavico White Sbas. Per Doz. 60c Per Gross \$6.00

Our New Circular No. 200 contains many values like these. Have you a copy? Free for the asking.

S. B. LAVICK & CO., Inc. 411-415 So. Wells St., CHICAGO, ILL.

MIDGET COLLAPSIBLE GARMENT HANGER



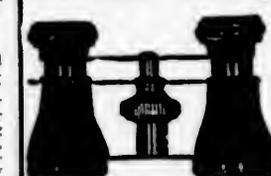
A SALES SENSATION

Our representatives are just coming in with this sturdy convenient hanger—the smallest clothes hanger in the world. Some are selling at the rate of a dozen or more an hour. There's nothing like it on the market. Everybody wants a number of them. You'll make 100%.

Hangers are well made and beautifully finished. Put up in attractive, genuine leather cases, in a variety of colors and sizes, from one to six. CONCESSIONAIRES AND WHEELMEN. Use this item as an intermediate in your wheels of games. The many different colored leather cases and the various sizes in which the hangers are packed—one, two, three, four and six in a case—make a direct interesting and attractive item. They decorate and beautify the wheels. Sample sent, insured, for 35c. Money refunded if sample returned.

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most some of the "clown" writers are really informed regarding medicine shows and their entertainers, past and present. Do they realize that the ranks of theatrical celebrities, especially vaudeville, musical comedy, etc., are actually "alive" with former medicine show entertainers? No, all of them didn't graduate into popularity of the "big-time" vaude and other theatrical fans "years ago"—the writer can recall one team, in particular, that sprung from the old platform med. show, in Arkansas, to the "big circuit" (including the Palace, New York) of this country and England, and received flattering offers from Paris—during the past three years. (Let's not name the team just yet—let the "wisecrackers" do some guessing.) Just for the novelty of the thing, as well as information to some people, "Bill" will come a time in the not-far-distant future compile a list of "way-up" vaudeville artists—including headliners—who first "made good" with medicine shows, and, by the way, some who made exceptionally good in vaudeville, only to return to the med. platforms—from choice.

**INDORSE DARR-GRAY COMPANY**

(Continued from page 20)  
 skits were presented in addition to the play every night by capable artists. The company's return here next March will be awaited with much interest. This company has one of the best bands and orchestras ever assembled under canvas and their overtures and "request" selections met with hearty encouragements. The entire company is composed of ladies and gentlemen, and during their stay in the city made many friends who will welcome their return in the spring.

**MANHATTAN PLAYERS STAY THREE DAYS IN KINGSTON**

Kingston, N. Y., Jan. 4.—The Manhattan Players filled a three days' engagement at the Kingston Opera House this week, opening New Year's night in "Girl of My Heart". The play gave Dick Ward and his associates a good opportunity for the display of their talent. Tuesday matinee Sol Smith Russell's "Peaceful Valley" was presented "by request", and Tuesday evening "Branded" was given. Miss Wilmer had the leading role in the Oliver D. Bailey melodrama. The Players offered "Gossip", a rural comedy, whose setting is in this locality, Wednesday afternoon and night. Paul Hillis is manager of the Manhattan Players. There were vaudeville interludes New Year's night, a children's carnival at the Wednesday matinee and an amateur contest following the performance Wednesday night.

**LIKED GRANDI BROTHERS**

"The Grandi Brothers' Stock Company, which played here all last week, left Sunday for Bucklin, where it is showing this week," said a newspaper of Pratt, Tex., recently. "In passing we will say that this is one of the best show companies in every respect that has ever been in Pratt. The two Grandi brothers and their wives and their whole company are ladies and gentlemen of the highest class, and the shows that they put on here were unusual in that there was not a suggestive nor unclean act or word. They played to capacity houses each of the six nights they were here and very likely this is the first company that has ever played to capacity houses six nights in Pratt. All of which goes to show that the people want clean amusement and entertainment, and that the company will suc-



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Have best location in Chicago. If you make good appearance, can demonstrate and good closer, you can earn some real money. Address **GEORGE STACEY, 371 W. Madison St., Chicago, Illinois.**

ceed as long as its entertainment is clean. Pratt will give Grandi Brothers a mighty hearty welcome when they return next year if they bring the same class of talent they had here last week."

This is one of the many unsolicited writings that Grandi Brothers are getting in the towns they play.

**STOCK CHATTER**

(Continued from page 27)

out success, was in fine form and furnished many smiles and some hearty laughs as he conceded his worries to the audience. Emily Smiley, in her confession scene with John Winthrop, the master of the house, made a strong appeal and it touched a sympathetic chord in the hearts of all, so splendidly was it delivered. Gordon Mitchell made the role of Butler stand out, and Edward Latimer fitted in and out a necessary part to the denouement. Lydia Earle, as the matron, created many a laugh with her womanly ways; she knew who's who around a house, and Dick Mack, as the humbled one, handled a small part with evident sincerity. George Secord was a cleric and intoned and blessed with dignity, confident in the benefit to come. Miss Smiley at critical moments held the play together and again showed how invaluable she is to the organization. John Winthrop also was convincing. Miss Smiley's gowns were very attractive in spite of their simplicity. In the final search for the guilty one the turn and the twist the finale takes is quite enthralling and fully up to the standard of the best mystery plays. The British music played by the orchestra was very popular."

**ALLEN PLAYERS ARE WELL ADAPTED TO MUSICAL COMEDY**

Edmonton, Alta., Can., Jan. 2.—The Allen Players covered themselves with glory in last week's presentation of "Madame Sherry". It is very doubtful whether there are many dramatic stocks which are so well adapted to handle musical comedy. The ability of Verna Felton to put over any kind of song or dance is unique among dramatic actors. The fine soprano of Marguerite Klein, in her second week with the company, and her graceful dancing were another surprise for Allen patrons. All the ladies of the company are capable of handling the music allotted them. The men are not so strong in that respect but Allen Strickfaden, as Edward Sherry, and Alvin Baisl, as Theophilus Sherry, gave corking performances and got away with their songs and dances in good style. Marvel Phillips, as Pepita; Mrs. Allen, as Catherine, and Taylor Bennett, as Philippe, were top notch. Mrs. Allen's performance was rich in comedy and the applause with which the audience broke in on the sextet and dance in the second act was undoubtedly intended for her. The settings were first-class and business fine.

**EGGENA WANTS SPEEDY TRIAL**

Albany, N. Y., Jan. 2.—Ferdinand F. Eggena, husband of Minna Gombel, stock actress, who has been sued for annulment of his marriage to her last July at Atlanta, Ga., and who is now in the Albany County Jail under indictment for grand larceny, has written Governor Nathan L. Miller, asking him to obtain a speedy trial so that he can be free to defend the action of his wife in the courts. In his letter Eggena protested his innocence and declared his right to a prompt trial. Governor Miller, answering his communication, stated he has no power to hasten his trial, if he was so inclined. The County Court, in which the indictment will be tried, is now in recess and the next term will open February 5. As Eggena has been in jail for six weeks already, unable to give bail, it is probable that he will be tried early in February.

**CHRISTMAS IN PONTIAC BRINGS JOY TO WAIFS**

Chicago, Jan. 4.—The Princess Players, Pontiac, Mich., gave a celebration to the poor children of the city Christmas day. Marjorie Garrett, leading lady of the stock company, started her plans weeks previous to look after all of the poor children in the city when Christmas arrived. Her friends came to the front and aided her in promoting the big undertaking. On Sunday afternoon, after the matinee, a huge Christmas tree, brilliantly lighted and decorated, was placed on the stage.

Bob Burton, director, acted as Santa Claus with much effect. Nearly 400 hungry waifs were present and took it all in with wonderment. Each of the children received an outfit of warm clothing, a toy and a bag of good things to eat.

Miss Garrett also invited all of the show people in town to a midnight feast after the night performance and every resident and wandering performer in the city was handed a gift from the tree. The celebration lasted until late and was a happy occasion.

**ALEXIS LUCE A HIT IN "WELCOME, STRANGER"**

Edmonton, Alta., Can., Jan. 3.—Alexis B. Luce gave a great performance in the part of Isador Solomon in "Welcome Stranger", last week's offering of the Metropolitan Players. Jane Aubrey, as Mary Clark, did another beautiful bit of work. Griff Barnette was Clem Kemia and showed his patrons that he can play something besides comedy. His acting is natural and convincing. Irene Daley was a sweet Essie Solomon. Tom Sullivan, as Gideon Tyler, and Cliff Dunstan, as Ned Tyler, were excellent. Norman Wendell, as Ichabod Whitson, had his first opportunity since joining the company to show what he can do, and gave a first-class performance. Margaret Robinson and Pete Butlers handled the small parts of Mrs. Trimble and Bije Warner nicely. While the whole production showed evidence of Mr. Barnette's excellent direction, the first act grouping and characterizations call for particularly favorable comment. Business big.

**LEADING LADY POPULAR**

Rockford, Ill., Jan. 3.—The successful comedy-drama, "Three Wise Fools", is the offering of the Rockford Players this week at the Rockford Theater. Miss Day is taking the part of Helen Menken. This new leading lady is fast winning a place in the hearts of local theatergoers. This stock company promises to grow in popularity as the season advances.

**THOSE WHO GO AHEAD**

Chicago, Jan. 4.—Up in the office of James Winsfield, in the City Hall Square Building, where one always goes to find out about the movements of agents and one-nighters, and other information about dramatic and other shows, the following information was gleaned this week:

The Winninger Players showed to steady S. R. O. in Racine, Wis., all of Christmas week. Wallie Decker, ahead of the Fiske O'Hara Company, was in the city and reported a good business in the Davis Theater, Milwaukee, the week of January 1. Two weeks of one-night stands will be played on the way to the St. Louis engagement.

The "Up in the Clouds" Company played to two weeks' capacity in Illinois and Missouri, lately, averaging a gross of \$2,000 a night.

Frank Miller, ahead of the Billy King Company, is in the city, awaiting further orders. George Leffer, representing the Henry B. Harrie Estate, of New York, is in Chicago in

the interest of "The Warning", to open at the Blackstone Theater February 5.

Dick Lambert, ahead of Mrs. Fiske's company, is here. Mrs. Fiske will reach the Cort Theater for her first engagement in that particular playhouse some time in February, the exact date not having been set. The play bears the odd cognomen of "The Dice of the Gods". The production is under the management of H. H. Frazee and in the meantime is playing dates in cities tributary to Chicago.

Jack Lacy, ahead of "Take It From Me", is in Chicago. The show will play in Milwaukee the week of January 14, then take to one-night stands in Illinois and Wisconsin.

George Dumel and Myrtle Vail are playing "The Red Widow" thru Wisconsin.

Ed Garretson, ahead of Primrose & Ketterling's "Why Wives Go Wrong" Company, was in town last week, owing to the temporary closing of the company.

Frank Flesher, owner of the big "Listen to Me" Company, after spending a week in Chicago on business, has gone East to rejoin the company, which is reported to be doing splendidly.

**BRADY BREAKS RIB IN AUTOMOBILE ACCIDENT**  
 New York, Jan. 6.—William A. Brady, theatrical manager, is confined to his home on account of a broken rib sustained in a motor accident Thursday. He was on his way to address a meeting of the Garment Workers' Union when his chauffeur, to avoid collision with another car, ran into a tree.

Brady's son and his press representative were with him but were not injured. Brady gamely continued on his way to the meeting after the accident and addressed the audience while sitting in a chair. Later when examined by physicians the broken rib was discovered and Brady was ordered to stay at home for several days.

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 \$3.35 Dozen. Sample, 50c.  
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 Chance to get a 7-Jewel watch you can be proud of—a perfect timekeeper. Fitted in an UP-TO-DATE, VERY THIN and BEAUTIFUL case. Stamped and GUARANTEED by the factory. **7-JEWEL—real antiseptic among watches. AGENTS WANTED.** Order sample today. Pay on arrival \$4.85, no more. 10-day written guarantee. **ELGIN SUPPLY CO.,** Dept. 104, 3926 N. Kimball Ave., Chicago, Ill.

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 Only \$27.50. A Boston customer wrote Jan. 3d, 1921: "The Simplex can't be beat for three times the money. I am well pleased." **Send \$2.75 cash.**  
 M. O. Registered Order, or "Try me with a C. O. D." Rush your order right along. We thank you.  
**WARD PUB. CO.,** Tilton, New Hampshire.

# Circus and Carnival News

## GEORGIA AMUSEMENT TAX

### Circuses Will Be Charged \$500 a Day

The State tax on amusements in Georgia for 1923 is as follows: Amusement parks, \$250; book agents or canvassers, \$5; cane racks, \$50; carnivals (each tent or enclosure where admission is charged), \$25; circus (each day), \$500; dog and pony shows, \$50; fortune tellers, \$250; fortune tellers (transit), \$25; grand opera concerts, \$1,000; transient entertainers, \$25; leg-riding, \$25; merry-go-round, \$50; motion pictures (supp. houses), \$100; moving picture houses (per month), \$12.50; opera houses (per month), \$12.50; palmistry, \$200; peddlers of medicines, \$50; peddlers of soaps, \$25; photographers (non-resident), \$10; shooting galleries, \$50; side-shows, \$50; skating rinks, \$50; street carnivals (each tent for each week or fractional part), \$25; theaters (per month), \$12.50; vaudeville houses (per month), \$12.50.

## E. H. JONES' SHOWS

### In Quarters at Algiers, La.—Will Open Middle of March

Roy Leonhart, who was with the Cole Bros. Circus this season, called at The Billboard, Cincinnati, last Wednesday, and informed us that E. H. Jones' two shows, Cole Bros. and Wheeler Bros., are in winter quarters at Algiers, La., making preparations to open about the middle of March. Leonhart was on his way to his home in Warren, Pa., for a visit, following which he will again join one of Mr. Jones' shows. Mr. Jones' animals have been working at a number of indoor shows in and around New Orleans, and will be at the Shriners' Circus at Galveston, Tex., February 3 to 10. Leonhart works with August Kanerva in putting on clown numbers and doing headbalancing and comedy acrobatic stunts.

## LUCKY BILL SHOW PROPERTY

### Sold by Honest Bill to A. B. Campbell

Lancaster, Mo., Jan. 5.—Honest Bill arrived here New Year's Day, bringing with him a force of trainers and mechanics, and the preparatory work for the coming season is now on in earnest.

Honest Bill has sold the Lucky Bill Show property to A. B. Campbell, who, in conjunction with his brother, will operate it under the title of Campbell Bros.' World's Greatest Shows. It is the intention of Campbell Bros. to make it one of the finest equipped overland shows on the road. A number of new wagons will be added to those already acquired and an excellent program is being arranged. One of the features will be an Osage Indian band in native costume.

Col. W. P. Hall claims that his winter quarters (leased to Honest Bill) are the busiest they have been since the days of his own show many years ago. A new ring has been added to the big barn to accommodate the new acts now being worked out. Honest Bill is well pleased with the way D. F. Masten, who has charge of winter quarters, keeps things going. All of which is according to J. H. Blair.

## CIRCUS FLASHES

### By A TRAIL BLAZER

Vernon Reaver, last season contracting agent for the Sparks Circus, will be the general agent for the Fred Buchanan Circus, which will go out of Grainger, Ia.

It is rumored that Jess Adkins is signing a program in Chicago for the Patterson Show that will be a credit to a 30-car show.

Everyone agrees that Ed Brannan will take the Patterson Show East, and that his main headquarters will be around Philadelphia.

A contender for big show honors, and the fact is it will be a real big show, is the new Sparks Circus that Chas. Sparks is missing at Macon, Ga.

The King Bros. will go out on three cars and use the title of Cooper Bros.

There will be less grift in evidence around the circuses next season than ever before in the history of the business. Two or three will still stick to the old grift tradition that a show cannot live without the "shells", but the wise ones know that the day is past.

Circus agents are about as scarce as water on the Sahara Desert, it is said.

D. C. Hawn and Harry Hunt are cleaning

up with their "Jig" show. It is reported that they will launch a five-car circus next season, and that Laurence LeDoux will be interested with them and act in the capacity of general agent.

It is said that Elmer Jones will launch a 20-car circus, using the title of Cole Bros., and that L. C. Gillette will be the general agent.

W. J. Conway and Al Butler will again blaze the trail ahead of the Big Show.

Lots get higher every year.

## LOS ANGELES NOTES

Writing from Los Angeles, December 31, Tom S. Plank, says: "The Jackie Coogan picture made and Tom Atkinson and Mike Braham have moved into their new winter quarters at 725 Grandview street. They have fixed up two rings to retain stock. Atkinson expects to take to the road as a one-car circus, to be known as the Great Western Dog and Pony Circus, in about six weeks. Chas. Fulton, formerly of the Al G. Barnes and Hows shows, left last week for the Christy Bros.' winter quarters. Hank Potts has been with the Thos. H. Ince Company for two weeks on the desert, making a picture. Mr. and Mrs. Foley, of the Foley & Burk Shows, are at the Continental Hotel. Said that their dog and pony circus went to Honolulu (where they left for the Hawaiian city were Bill Rice's Water Circus Company, Milt Runkle and his war show, and Henry Forkendorf and his little Tom show, formerly with the Howe Circus. Austin King, clown with the Sells-Floto Circus last season, arrived here from the North, where he was putting on indoor circuses. Fat Alton's A. B. C. Carnival is playing the streets in Chinatown and having a fair play. The show will close New Year's night and go into winter quarters. Dick Wayne is playing Los Angeles with his out-law Mummy. Dick says it has been a good season for him. Martha Florine, late of the Barnes Circus, who broke her collar bone while making a parade for the Jackie Coogan picture, is well on the road to recovery. It is rumored that Mike Braham will be with the Sells-Floto Circus this season with a company of eighteen cowboys and cowgirls. Alfred Wolff, of the Barnes Show, and Cotton Appleby, of the Sells-Floto Show, have opened a grocery well." Culver City, Calif., and are doing well."

## MACON (GA.) LICENSE TAX

The license and tax ordinance of Macon, Ga., for 1923, passed January 2, require the following payments such that affect the show business: Advertising schemes and devices, \$50; billposter or distributor, meaning those who post, distribute, or tack up bills or advertising matter of any kind, not to be prorated, \$100; circus, with or without parade, per day, \$500; circus parade, if performance is given outside of city, \$500; circus (ten cents admission), \$50; clairvoyant, fortune teller, palmist, etc., \$300; jewelry, from street stands, to include gold wire workers, etc., no license to be issued for less than \$50; dealer in rubber balloons, no license to be prorated, \$10; skating rink, no prorate, \$50; theater ticket broker, meaning persons who purchase theater tickets and sell them at advanced prices, no license to be prorated, \$150; vaudeville and shows of a similar character, \$100.

## I. A. B. P. & B., LOCAL NO. 5

St. Louis, Jan. 3.—C. G. Moore and Dan Grady of Local No. 1, Chicago, are in the city for a few days. Joe Conroy has returned from Kansas City after a week's stay there. Tom Hazan, a member of the National Alliance, is wintering here. He was on the brigade of the Barnes Circus. Charles Slattery, veteran agent and circus billposter, is in the city.—BEN F. MILLER.

## NEW BIG STEEPLE SIDE-SHOW

Coney Island, N. Y., Jan. 6.—H. and H. Wagner will start work soon on the newer and greater Big Steeple Side-show located on the Bowery at this place. They plan many innovations for this class of entertainment and are looking forward to a big season, which opens the latter part of April. The Wagner Brothers are confident the boardwalk will result in the remaking of Coney Island and will attract a better class of patronage to its amusements.

## CIRCUS NOTES

F. J. Kuba, the well-known candy butcher and cook with circuses, and of late manager of the Log Cabin Restaurant, Mt. Vernon, O., is now with the Lyric Theater (a movie house) as publicity man. Kuba says he will either be with a circus as candy butcher or back on the "Tom" show he was with last summer. Spider Green and George Oram, side-show manager, are in Mt. Vernon.

Dave Contre, of the old team Contre and Gillette, comedy acrobats, is at home in Wabash, Ind., after a lengthy visit in Florida.

Heinrich Hagenbeck, Lorenz Hagenbeck and Frits Wegner, of the famous wild animal and circus firm, sent greetings for Christmas and New Year to American showmen from The Hague, Holland.

Fred Bradna—you blow the whistle.

It was heard on Broadway last week that there is to be a circus on the road, this season under the title of "Equity Circus". One hundred per cent circus, we suppose.

It doesn't seem like a real circus unless there are plenty of acts in the air.

The Cardenas, aerolists, are expected to prove a sensation with the Walter L. Main Circus. They will.

Let the circus world hear from Fred Gollmar, Charles Gollmar, Henry B. Gentry and Frank Gentry.

Ollie Webb is in charge of the working forces at Madison Square Garden—so says Lew Graham.

Sign and return your contracts and be prompt about it. Get ready for the call.

G. W. Christy is credited by many circus men as being one of the real comers that will, in time, have to be reckoned with as one of the contenders for circus laurels.

What are you going to have in your concerts and how much are you going to charge to remain and see and hear it?

## EDITORIAL COMMENT

(Continued from page 52)

Taylor's "Eleanore", the Shakespearean lyric, "It Was a Lover and His Lass", set to music by Thomas Morley (1557-1603), and Balfe's "Come Into the Garden, Maud". Let it be said at once that Mr. Coates, the hero of 100 performances of "The Dream of Gerontius", had his big audience silent in a few seconds. When finally the "tabs" fell he was recalled again and again before they were allowed to go up again for the next turn.

A little high-brow stuff would help American bills very greatly.

Chauncey Depew recently observed, among other things: "We do not appreciate as we should the men and women who make us forget while amusing us."

We wonder who he had in mind—not Mr. Albee, surely?

Arnold W. Rosenthal declares that the first dramatic critic was the snake in the Garden of Eden—and he hissed at the first genuinely dramatic situation on record.

Roy K. Moulton, in a recent issue of The New York Mail, observed: "Five years ago people thought radio was impossible. Today they know it is."

## KIRCHEN FLOWER BASKETS



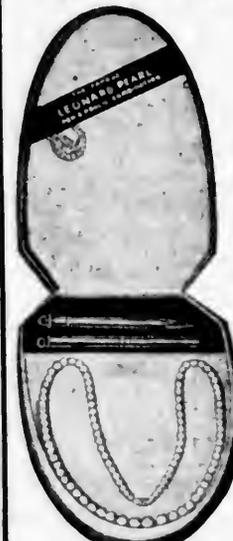
KIRCHEN FLOWER BASKETS. Filled With Beautiful Artificial Flowers. Make the Flash that Brings in the Cash.

SPECIAL OFFER NO. 11 consists of 20 BASKETS for \$25.00. All 22 inches high. FILLED with gorgeous natural looking artificial flowers, 10 Rose Baskets and 10 Assorted Flowers. The greatest flash you ever saw for the money. Each basket is positively filled with flowers arranged by our experts. Come packed in individual box. Baskets are made of reed, beautifully colored gold bronze. FREE with this offer, 1 gross Assorted Colored Candles, 25% off all orders, balance C. O. D.

Each Basket Positively Filled with Flowers.

222 West Madison Street, Chicago, Ill.

## WORLD'S FAMOUS LEONARDO LADIES' PEARL AND PEN AND PENCIL SET



SPECIAL PRICE \$3.50 PER SET

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\$3.50

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## THE MITCHELL AMUSEMENT CO.

has been in Florida for fifteen winters. We are going back again. We have room for four or five clean Concessions, either Wheels or Grand Stoves. We carry a small outfit and play small towns, but will guarantee you all winter's work in spots where conditions are good. Address GEO. W. LA MANCE, Milltown, Ga., Jan. 8 to 13; Jennings, Fla., 15 to 20.

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100 5c Mint Vending Machines, 100 Target Practice Penny Machines, A-1 condition. Will sell all or part. Price low. Write. PURITAN SALES CO., 1505 Calhoun Street, Ft. Wayne, Ind.

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THE

# SMITH GREATER SHOWS

Will open the season the latter part of March under the direction of E. K. Smith.

## Now Booking Shows and Concessions

Winter Quarters: Camp Wadsworth, Spartanburg, S. C.

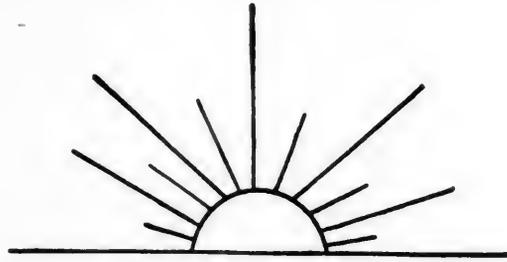
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Long engagement. Salary no object if you can make good.

**C. M. Gillespie, 222 Pike, Long Beach, California.**

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.



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**GREATER SHEESLEY SHOWS**

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- ☞ 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 Mack, 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. Spabing, 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—w/jyz. 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)

# BRILLIANT AFFAIR

## Was First Annual Ball of Pacific Coast Showmen's Association—Five Hundred Showfolk in Attendance, and All Enjoyed Themselves to the Fullest Extent

With ideal weather conditions and the entire membership of the Pacific Coast Showmen's Association at fever heat, the first annual ball of the association was held in the Ivory Room of the Alexander Hotel in Los Angeles. Wednesday evening, December 27, this historic ballroom never held a more brilliant gathering than that of the showmen on this occasion. After weeks of preparation and excitement there was an attendance of 500 to enjoy the event of the winter months. Not one in this vast throng had night but the greatest prize for the extraordinary time spent.

Altho the tickets read that the festivities would start promptly at 9 o'clock, the reception committee found itself directing the attendance as early as 8 o'clock. At exactly 9 o'clock Hale Deway and his orchestra of nine pieces entered amid applause. For this is one of the most popular orchestras in Southern California. At the hour set John Miller of Salt Lake City—the same John Miller that directed the first dance of the Showmen's Association—looked for his partner Mrs. Will J. Farley and, gliding out upon the floor, all followed to the strains of waltz music, and the first dance of the Pacific Coast Showmen's Association was on.

The first number of the entertainment which was interspersed between the dances was an Italian solo by Enrico Martinelli. Possessed of a wonderful voice, he was compelled to answer to two encores. At the next intermission Sam C. Haller, president of the association, delivered an address of welcome to the guests which was applauded by all. The next entertainment number consisted of a solo by Harry Hume, of the Irving Berlin Song Studios, and being popular, it was a great hit. Mr. Hume possesses a rich baritone voice. After another dance of two Bobby Lewis, from the Low State Theater, came bounding into the hall and, mounting himself upon the piano, he sang several numbers that went over big. Mr. Hume canceled a date that would have increased the size of his purse just to give his service to the showmen of California, and they were glad that he did, as it was greatly appreciated. After another period of dancing Geo. Donovan, who was the official announcer of the night, introduced Hale Kane and his troupe of Hawaiian musicians. They came in from Long Beach, Calif., just to have their part of the festivities, and the sweet strains of their steel-stringed instruments caught on and many could be heard humming to the swaying melodies of the island of the Pacific. This was more greatly impressed upon the members, for at the very time some twenty-five of their number were visiting Honolulu on their way to Manila, and for this reason could not be present. The next intermission was for the appearance of "The Four Harmonic Boys", who came over from Pan-tages Theater for a part of the program. This quartet, consisting of George Carmon, Billy Stout, Bart Berry and Ernie Johnson, thrilled the guests for ten minutes and left the platform under protest of the assemblage.

Early in the evening a character of the grand march is next on the program, but owing to the theaters not closing until 11 o'clock Floor Manager John Miller decided that it would be put on after they all got in the hall, so it was staged at 11:30 and over 400 participated. President Sam C. Haller and Mrs. George Hines led the vast multitude. The local press in notices of the affair had announced that Fritz Brunette, Fox Film star, and Jack Dempsey, the world champion, would lead the grand march, but it was found at the last minute that Mr. Dempsey could not make the occasion. Miss Brunette, clad in silver and blue gown, was a picture to behold and, as the official program could not be carried out, asked to be just allowed to enjoy the festivities as a guest. After the finish of the grand march, which embarrassed John Miller in the amount of congratulations he received, he brought the march down the center of the hall twenty-four abreast and then stopped it all in front of the camera waiting to get the last snap of this spectacle.

At the finish of the picture the Louis Twins, Virginia and Maxine, gave dance numbers, a la Isadora Duncan and received great applause for their work. More dancing and then George Donovan announced the secretary Will J. Farley, and, instead of making a lengthy speech, introduced to the assemblage Miss Brunette, who was then in one of the balconies, and she responded by showing all that she was fully enjoying the festivities. At this moment a balloon dance was put on and every one had one, and enough were let loose to literally cover the ceiling of the hall. More merriment than this novelty created was never witnessed in the West. The popping of the balloons exploding and the laughter of those participating in the game was sure a happy ending to a fast-closing year. These balloons were presented to the members by Harry Sussman, a member of the association.

The next number of the program was the feature of the evening—some fancy dancing by The Jewels, who were loaned for the occasion by Ernest Pickering. Dancing on and down the entire hall, they thrilled all with their numbers. It was surely a feature and of exceptional beauty. At 2 a.m. the orchestra played "Home, Sweet Home" and no one in the hall was willing to go. Long after the musicians had gone many stood, listening among each other until the honk of the auto horns told them that it was Thursday morning and daybreak was approaching.

Among the guests present, those that could be recalled were as follows: Mr. and Mrs. T. Carlton, Mr. and Mrs. George Diehl, Thomas L. Dunham, Irving Fogel, Mr. and Mrs. T. P. Ambrose, Joseph Delany, Miss Peggy Parker, William E. Farley, Mr. and Mrs. Frank W. Babcock, Mrs. D. P. Carlton, Roy Dickinson, Norman Salter, L. Salter, Delbert H. Mr. and Mrs. Norman Chue, Edna Amber, Mr. and Mrs. D. R. Rubin, Mr. and Mrs. Lewis Glassman, E. Parker, Neffie Parkerson, George Stone, Mrs. D. G. Hall,

Mrs. Nick Copeland, Mrs. W. Farmer, Mr. and Mrs. John Miller, A. M. Gollas, Mr. and Mrs. D. W. Callahan, Mr. and Mrs. Kinz C. Keene, Gladys Lee Nossacar, Mr. and Mrs. J. Sky Clark, Mr. and Mrs. Francis Patrick Shanley, Dora Wilburn, J. Ryan, Clara Carupeth, Miss G. Brown, Miss M. Conley, Miss L. Brown, Lucile Clare, Miss M. Ruzland, Andy Tauru, Mack Kritner, Ted DuBois, Ralph McKenny, Miss D. Adams, Mr. and Mrs. E. E. Randall, Arthur W. Hubbard, V. A. Harper, Mr. and Mrs. Lloyd Shilder, Mr. and Mrs. Homer Gillespie, Charles Hillware, John S. Berger, Albert Hoidt, William Thomas, Mr. and Mrs. Edward Jewell, Mrs. L. F. Bonville, H. J. Hochrath, D. P. Oughlin, Mr. and Mrs. Will J. Farley, Mrs. Ralph McKinney, Mr. and Mrs. H. W. Fowzer, Mr. and Mrs. Louis Lee, W. W. Troutman, Mrs. Mabel Thomas, Mr. and Mrs. Charles Keeran, May Shippee, Charles Halsey, W. A. (Snake) King, Mr. and Mrs. Barney Goldberg, Francis Goldberg, Lena

Mr. and Mrs. J. L. (Judge) Karnes, Mr. and Mrs. Seapruise, J. N. McNaughton, Harry Sussman, Jack Cook, Laurence A. DeBarr, Earl Solomon, Frank Cline, B. Greenwald, M. Parsons, Ruth Davidson, Sam Boswitt, P. E. Roder, Irene Joutes, Mr. and Mrs. L. C. Zeleno, George Carmon, Billy Stout, Bart Berry, Ernie Johnson, Betty Rush, Walter McGinley, J. C. Goodwin, Frank Flynn, Richard Ferris, Samuel Maloney, Mr. and Mrs. Edward Mozart, Mr. and Mrs. Geo. Middleton, Lois Cummins, Col. Fred Cummins, Harvey Pickens, Arthur Fletcher, A. G. Miller, Roy Miller, Mr. and Mrs. Walter VanHorn, Thelma Seaton, Peggy Colby, H. W. Green, J. T. Free, Mrs. Betty Stubbs, D. Peterson, Ruth Darby, Rud. Harrison, Robt. Harlow, Geo. Brechin, Erma Stone, Miss Eschenheimer, Miss A. Dunham, Wilbur Mack, Joe Keaton, Mrs. R. Smith, Mae McCrea, W. J. Attnip, Mrs. A. Adamson, Robert Ince, Mrs. Cora Anderson, F. Forest, P. Smith, Fred Klass, K. O. Brown, Peto Sussie, Mrs. Mabel Murray, Thomas Thornton, Mr. and Mrs. M. F. Weaver, I. S. Horns, Harold Hammond, Harold Brochten, Mr. and Mrs. Timothy Mack, Roland Patterson, H. Hammond Beall, Mr. and Mrs. Victor Henning, Sidney St. Claire, Gladys Phillips, Helen S. Clarke, Harry X. Clarke, Mr. and Mrs. Thomas Wilde, Mr. and Mrs. John Backman, Mr. and Mrs. Herman Aarons, Jules Vernon, Mayme McHenry, Mr. and Mrs. Bert Tack, Frederick Waldron, W. H. Weidmann, Ralph G. Stephens, Mr. and Mrs. Harold Spencer, Mr. and Mrs. Walter Milborne, Harry M. Bosworth, Irving Poinck, Kathryn Pannock, Mr. and Mrs. Stanley Warde Hart, Ira H. Brooks, Myrtle H. Brooks, Sunshine LuVelle, Harold LuVelle, L. C. Chapman, Mr. and Mrs. Chas. H. O'nn, Richard M. Bell, Mr. and Mrs. Walter Vansuzig, Annabelle R. Em-

Sam C. Haller stayed until everyone else had gone and smiled all the way thru the evening.

John Miller, W. A. (Snake) King, Chas. Keeran, Chas. Chrysler, Will J. Farley, Jimmy Aarons, Edward Brown and Geo. Donovan were the only ones in attendance that were present at the first Showmen's League ball, and all declared that it surpassed that event 100 per cent.

Mr. and Mrs. George Middleton, who once were famous in a chain of theaters, were present and stated that it was the grandest assemblage they had ever attended.

Mr. and Mrs. Edw. Mozart went back twenty-five years and danced every dance together.

The hostesses were Mrs. John Miller, Mrs. Will J. Farley, Mrs. George Hines, Mrs. Chas. Keeran and Mrs. Chas. Farmer. No one was allowed to even look lonesome while they were on the floor.

At 11:30 about sixty came in at once; these were the entire bills at the Orpheum, Hill Street, Burbank and Pantages theaters. They were given a great welcome.

The secretary received several telegrams from the East wishing the association success on its first ball, and we just want to add that it was the biggest thing on the Coast.

As one lady put it: "The showmen look awful nice when they are cleaned up." Food for thought.

Francis Patrick Shanley and Frank W. Babcock both run theatrical hotels and both had their bald pates shining bright as the moon outside.

The punch was a la circus—red—and had the real flavor; most all partook of it. It was furnished by Walter McGinley. No, there were no headaches.

Being California, the streets for six blocks square were lined with automobiles, and it was a pretty sight, and a society event attracting much attention.

Altho the event was informal, fifty per cent of those there were either in full dress or in Tuxedo. The gowns of the ladies were for the most part elaborate and the color scheme as a consequence was as a rainbow in effect.

Mr. and Mrs. King C. Keene were among the last to leave. They were on the floor every minute. Mrs. Keene's gown was most exquisite.

Edward and Mrs. Brown showed the attendance that they knew what a good time meant, and Mrs. Brown also let them all see what a pretty dancer she is.

Mrs. Will J. Farley did not miss a dance during the evening and her card still has promises to fill when "Home, Sweet Home" was played.

Mr. and Mrs. Curtis Ireland and Mr. and Mrs. Wm. Ramsden were among those who helped all to enjoy themselves.

It will take one of the studios to house the next ball, as room was at times almost at a premium.

Mr. and Mrs. L. C. Zeleno came down from Frisco to be present and both state that it was worth coming all the way from New York to see.

John S. Berger stated that it was almost as gigantic as his Pageant of Progress, and he was willing to bet that it was the greatest social event in Los Angeles.—WILL J. FARLEY.

### RANDOM RAMBLES

(Continued from page 100)

musicians: Sign your contracts and return them promptly just like real business people.

Angelo Mummolo—Who gets your band this season?

Flirting band boys have caused lots of trouble to some managers.

Ben Stalker (Buckskin Hen)—Where are you and the Wild West of the old days?

Best regards to Irving and Bruce Kempf. What is the new show?

Ever see a vaudeville show under canvas with a carnival? Ain't they funny things?

THERE IS REALLY MUCH TO LOOK FORWARD TO FOR SEASON 1923.

NOW IS THE TIME FOR EVERYONE TO GET BUSY.

### THE TRAVELING CIRCUS OF INDIA



This traveling street circus is a national institution of India. The street jugglers and artists move from corner to corner and erect their trapezes. The weird music begins and children and passersby stop to watch the artists. The cashier of the circus passes among the on-lookers for the collection, and, when a sum approximating a dollar is collected, the artists are given the word to start their show. The performance never starts, however, until after the collection is made.

Lasky, Albert Karno, Anna B. Cook, A. Trahan Cook, Clara Fletcher, Mr. and Mrs. J. M. Sampson, Mr. and Mrs. Bob Cavanaugh, Miss N. McIntyre, M. R. Slee, Hughie H. Roman, C. E. Schreiner, Katherine Voehneur, Harry Martinelli, Frank Martinelli, Chas. Soderberg, Mr. and Mrs. Harry Hancock, Charles Wolf, H. Hackney, Margaret Martin, George Donovan, Frank Coulson, E. C. Wisler, Delia Bell, Fritale Brunette, Charlotte McNamara, Jas. J. McNamara, Jane Grogan, Joseph Hewitt, Mr. and Mrs. Ned Dryfus, George Renuis, Imogene Renuis, Ruth Renuis, Francis J. Simmons, Mr. and Mrs. G. F. Garcia, Naomi Churchouse, Mr. and Mrs. W. L. Levitt, Mr. and Mrs. Al. Hagen, Al. Hoaglin, Mr. and Mrs. Edward Brown, G. R. Moffet, Thomas Mayrich, Mr. and Mrs. Clifton Kelley, Mr. and Mrs. Larry Judge, Mr. and Mrs. A. Corenson, Mr. and Mrs. Chas. Farmer, Sam P. Haller, Mr. and Mrs. E. E. Garner, Nick Pascale, Melbourne W. Farley, Geo. W. W. Meyers, Mr. and Mrs. Joseph Edwards, Henry I. Massie, Frank R. McMahon, Mary Martin, J. Jacobson, Charles Chrysler, Mr. and Mrs. George H. Hines, Fred P. Sargent, David A. Francis, P. E. Avonshire, Wm. A. Francis, Miss Ehrhardt, Mrs. J. Saxer, Melvin Sholmer, Mr. and Mrs. J. W. Phillips, Mr. and Mrs. Col. William Ramsden, Mr. and Mrs. Curtis Ireland, Claude Bonifit, Jack Miller, O. B. Thomas, Martha Margolies, Mr. and Mrs. Geo. Rieky, Miss E. Koloff, V. H. Hazler, Harry Polworth, Dr. T. Ruler, Mr. and Mrs. Jerome Haffner, Mr. and Mrs. T. Chofner, Mr. and Mrs. McMillon, Mrs. Arthur Hockwald, Alma Prister, Raymond Phelps, Mrs. Irene Kimball, Mme. Gloria Mayne,

erson, Harry W. Emerson, Mr. and Mrs. Frederick Russell, Samuel G. Davis, Arthur B. Morrison, Harriet M. Howard, William T. Howard, T. P. Osborne, Clara B. Comstock, David P. Comstock, Peggy O. Pennington, Peter V. Canfield.

This is the first ball of the Pacific Coast Showmen's Association and if any names are missing the oversight is due to the rush and not getting them listed, but the 500 who attended not only enjoyed themselves to the fullest extent, but their aid has made it possible for the sick fund to be ready at all times to take care of the needy as they approach. A brilliant affair and a positive success in every way, and an event that will make the next gathering of these showmen one of larger proportions and a Los Angeles event of importance.

### NOTES

When Mrs. John Miller congratulated her husband upon his management of the floor there was a twinkle in his eye that seemed to say it is much better and happier coming from you.

Tom Ambrose, whose name in society is T. P. Ambrose, said that after he scattered loose the ligaments in his leg he was ready for every dance.

Jane Grogan, who just finished with Warner Bros. in "Little Heroes of the Streets" and now on location with Selznick Studios, was a distinguished visitor and a guest of J. J. McNamara.

## AGENTS

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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.

Chairman Edward P. Neumann, of the banquet and ball committee, reported that the big undertaking was most satisfactorily under way and that everything was working with clock-like precision.

Mr. Neumann, a past master at organizing and conducting mammoth banquets and balls, said the entire outlook this year is splendid.

President Edward R. Carruthers, looking out over the largest meeting the league has had on the new season, promoted sociability by calling on several members, absent for some time, to address the gathering.

GRUBERGS AND SIMPSON IN NEW YORK CITY

New York, Jan. 6.—Mr. and Mrs. Rubin Gruberg arrived in this city some two weeks ago and opened headquarters for the Rubin & Cherry Shows in the Woodstock Hotel.

James C. Simpson, general manager of the shows, arrived early this week from San Antonio, Tex., and other points to which he had journeyed recently from Savannah, Ga., to look attractions to augment the organization.

Mr. Simpson in the office of The Billboard last Wednesday stated: "While on my trip to Texas I booked Jack Haden for the position of secretary and treasurer, Frank Lawrence and Mabel Smith Haden to handle the Water Show, 'Cyclones' Harry Baker, late of the Will C. Jones Motorhome, to manage that attraction, and Charles E. Jameson to direct the band and all music.

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.

Incidentally, Mrs. Lyons had an ad in a recent issue, offering for sale some chorus wardrobe, scenery, etc., and in which the word skirts was inadvertently printed "shirts".

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.

The policy of this new show will be to present only such amusements as will attract high-class patronage, and many showmen and concessionaires who are known for ability and square dealing will be identified with this new twenty-car organization.

Felix Blei will be the general agent and Maurice B. Lagg the general manager. Offices have been secured in the Itomax Building, 243 West 47th street, New York, N. Y.

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.

Some of the theater managers have been making a concerted effort to ban carnivals thru Eastern Canada. Attempts have been made to have various city and town councils proclaim a ban against the traveling shows.

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.

A number of city and town councilors who have been approached by those agitating the anti-carnival legislation have refused to vote for the ban. Others are on the fence.

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, altho the engagements will be billed on the order of "bazaars".

Mr. Kyle further advises that Joe Welsh, formerly with the Keystone Bazaar Company, has been engaged to do his free act and that Ed and Cory Griffith will take charge of the magic and illusion show, which will include musical and novelty acts.

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.

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GN. 915—Brownia 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.

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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

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 jazzner" 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, Noble 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 and their prices. Includes categories like Photograph Cigarette Cases, Photo Cigarette Cases, Ejector Cigarette Cases, Pencil with Dice, Gilt Propelling Pencils, etc.

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Want shows of all kinds. Will furnish outfits. All concessions open. **FOR SALE**—Show and Concession Tents, Banners, Circus Seats, Wheels, Buckets; all bargains. Address **K. F. KETCHUM, Gloversville, N. Y.**

## ST. LOUIS

**ALLEN H. CENTER**  
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2046 Railway Exch. Bldg. Olive Street  
Between Sixth and Seventh

The Municipal Theater Association opened its chorus training school last Thursday with a class of 420 students at the Hermitage Hall. Membership to the training school is limited only to St. Louisans. The school will hold classes twice a week on Monday and Thursday evenings. Final examinations will take place May 15 when active rehearsals for next summer's operas will begin. The 1923 opera season will open Monday night, May 28, and will continue for ten weeks. The St. Louis Municipal Opera Training School is the first to be operated in conjunction with light opera organizations in the United States, and has proved very valuable. Wm. A. Larson is in charge of the school.

Charles Baker, representative of the San Carlo Opera Company, whose engagement opens at the Odeon Sunday, January 14, announced that "Salome", which was scheduled for Friday evening, the 19th, will not be included in the repertoire, but that "La Traviata" will be given instead, because the score for "Salome" did not arrive from Europe. Josephine Lucchese will have the role of Violet in "La Traviata".

Van H. Brooks, local magician, signed up with Mystic Spencer to open January 7. The show will play week stands.

Nat Narder, of the Nat Narder Shows, was a Billboard caller last week. Mr. Narder has just returned from a business trip to Pittsburgh and Cleveland. His show will open in Dublin, Ga., March 12.

The following acts took part in a Christmas party given by the Bell Telephone Co. in the Chamber of Commerce Building, December 22: Bobby Henshaw, "The Merry Mimic", from the Grand Opera House; Jack Osterman, melodist, Grand Opera House; Johnnie Adams, popular St. Louis singer; Baby and Tommy Payne, also from the Grand Opera House.

Lewia H. Williamson, popular St. Louis singer, gave a recital at the Wednesday Club, January 5, accompanied by his sister Eunice, Frank M. Miller, pianist, and Hunter Jones, pianist. Mr. Williamson left January 8 for a recital tour thru the North and Northwest which will terminate in New York City about February 1.

T. R. Swanner, of the John Robinson Circus, will winter in St. Louis.

The Advertising Club of St. Louis is organizing the Advertising Club Choral, which will be composed of about fifty members. The club will train soloists, duets, quartets, quintets, sextets, etc., under the leadership of J. H. Hahn, and will give concerts several times a year.

F. B. Littlefield paid a visit to St. Louis and was a Billboard caller. Mr. Littlefield is touring the country with "Illinois Troops Under Fire", a motion picture.

Virginia Anno, chanteuse with "Echoes From Broadway", which closed in New York recently, is back in St. Louis, which is her home.

Amie Guth Punchon, well-known St. Louis contralto, was the soloist at last Sunday's "Top" concert at the Odeon.

Traner and Howle have a new "nut" dialog act and are now appearing with success in local theaters. They are booked by George Bentley.

Joe Erber has opened a branch office of the Western Vaudeville Managers' Association in the Arcade Building and has notified the artists thru bulletins in theater dressing rooms.

The Alamac held a gay but orderly party last Thursday night in the cafe. Members of three burlesque shows were present. After the dancing an impromptu show was given. Al Thomas, Irish dancer, opened. Joe Smith was master of ceremonies. Every Tuesday night is amateur night at the Alamac.

The Nialto Theater, a Junior Orpheum house on Grand avenue, has discontinued matinees, except on Saturday and Sunday. Motion pictures have been added at night—Pathé, Topics and Valies.

Pottrwith Technoff, Russian pianist, who has appeared on various concert tours in Europe and in vaudeville in this country, has joined Bonatella's "Carnival of Venice", now playing Junior Orpheum time.

### SPARKS CIRCUS BRIEFS

Macon, Ga., Jan. 6.—Walter Gulce and his bar act, The Three Walters, of the Sparks Circus, spent a recent Sunday in Macon, en route to Atlanta, where they are appearing on the Loew Time until the opening of the circus season. Walter and Pinkie Hollis are to produce the big riding numbers with the Sparks show again the coming season.

Louie Reed, head of the Sparks menagerie department, returned to Macon after spending the holidays up North, and Louie says this was not all he spent either.

The Kohan Japs, for the past two seasons on the Sparks Circus, are on the Keith Time and are appearing this week at the Palace in Cincinnati.

The Hole Wagon Works of Cincinnati are at work on a bunch of new cages for the Sparks

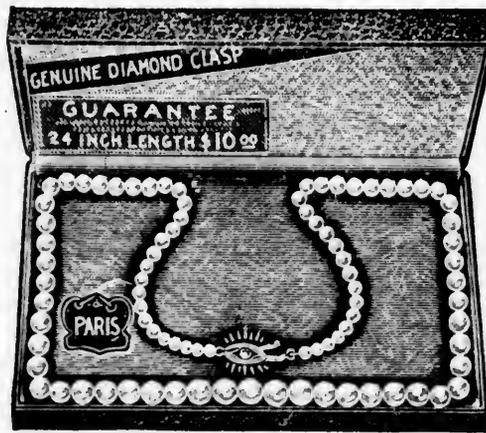
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THOMAS MANNING, 2867 West 23rd St., Coney Island, Brooklyn, N. Y.

Circus that are said to be very elaborate in design and trimmings.

Just as soon as the Beckwith lions were stored away properly in the Sparks winter quarters their trainer, Steve Batty, started to work on a four-leopard act that promises to be a great act. He is a product of the late Frank Hostenok and knows animals from the ground up.

In addition to the big annual Christmas dinner this, Sparks presented the boys at the quarters with a fine pool table and has also had a shower bath installed in the sleeping quarters.

Charles Henry, steward of the Sparks Circus, is back in Macon after spending the holidays at his home in Bridgeport.

Allen Hauser, equestrian director of the Sparks Circus, promises something new in

trained animal acts the coming season, and from all indications this circus will have plenty of them.

### MILBURN'S NEW CATALOG

The Alexander Milburn Company, 1416 W. Baltimore street, Baltimore, Md., has gotten out a new miniature catalog of twenty-four pages, covering the Milburn line of welding and cutting equipment, ranging from the smallest torch to a large compressing plant, which it will be glad to supply to Billboard readers on request.

New York, Jan. 6.—Charles R. Stratton, owner and manager of the Lorman-Robinson Shows, was in town today on business from his home in Newark, N. J. He plans to remain East until some time in February, when he will go to Atlanta, Ga., to get his organization in shape for the opening of the season there about March 1.

## SAN FRANCISCO

**STUART B. DUNBAR**  
209 Pantages Theater Bldg.

A. Beero, well-known concession man, who has been at the Veterans' Exposition that closed here December 30, after having enjoyed two days of fair attendance, which, according to Mr. Beero, would have been much better attended had it received the proper cooperation by the organizations. Mr. Beero also added that Manila is going to be "some territory" in the near future.

Claude Sweeten, popular musical director, formerly at the Salt Air amusement resort at Salt Lake City, where he led the orchestra for several seasons, is now directing the orchestra at the Golden Gate (Junior Orpheum) Theater here and is making a tremendous hit with his up-to-date and popular selections. Mr. Sweeten is featured by the management.

Bob Watt, well-known theatrical author and secretary of the Amusement Men's Association of Atlantic City, was a frequent visitor to The Billboard office while sojourning in this city. He departed several days ago for Los Angeles, where he will spend a short vacation and will then depart for his home city.

The San Francisco Stock Exchange staged its annual show at headquarters New Year's Eve and ushered in the new year in a blaze of glory. Acts and entertainment were furnished by the various cabarets and theaters in the city and a most enjoyable evening was had by all. The show came to a close in the wee morning hours. Refreshments were served throughout the evening.

Kolb and Dill, the popular comedians, opened with "Now and Then" at the Curran Theater in this city last week and went over in their usual big style. Their new play shows them at their best and the way the audience roared with laughter at their funny sayings proved that they are as popular as ever.

John Wharry Lewis' excellent accompaniments and concert programs at the Imperic have been causing quite a bit of comment among local theatergoers. He is a violinist of attainment, sound in technique and a sympathetic conductor. His orchestra is noticeably small.

"I am all for the little orchestra," said Lewis at The Billboard office recently. "A large one is unwieldy in the movie theater pit, for it is so difficult for fifty or sixty players to follow accurately the feeling and innumerable moods upon the screen. It can be done, after a fashion, but the tempo is jerky, and the accompaniment gets ragged and full of abrupt stops.

A piano, violin and cello are a complete musical unit," he continued. "Kreutzer, Casalis and Hoffman could evoke heavenly music with it. Add a cornet and trombone to the ensemble, and the result would be disastrous. A cornet can drown out ten violins. I am strong for the small orchestra. I have found the result so satisfactory that I would not exchange my orchestra of twelve for any group of twenty-five that I have seen."

Marionet shows are the latest co-ed fad at the University of California. College girls have renounced "Rudy" Valentino and Wally Reid for the puppets of the "Funch and Judy" shows.

Laura Wickam, distinguished art student, helped make the puppets. They are mostly stuffed rags, painted with oil.

The girls put up a show at the Gardey Studio at Piedmont, and it made such a hit that more will follow.

The college will have a course in marionettes next semester. Prof. M. Dondo will teach the art. Dondo is from Columbia University.

Verna Mersereau, cousin of Violet Mersereau, celebrated screen star, who appeared in "Decease" at the Alcazar last week, is frequently mistaken for her famous relative. Due to the similarity of names and a general family resemblance the two actresses have often been mixed in the public mind.

Word reaching friends of Madame Ernestine Schumann-Heink is to the effect that she will pay San Francisco and other Pacific Coast cities a visit the latter part of January. She has so far recovered from her recent sickness that she is now able to make the trip.

Mrs. Rupert Hughes, wife of the well-known novelist and playwright, Rupert Hughes, arrived in the city from China last week. Mrs. Hughes has been in the Orient for the past four months, where she attended the wedding of the "Little Emperor".

### FROM PATTERSON QUARTERS

Paola, Kan., Jan. 6.—Work on the circus equipment of the Patterson Show is progressing very nicely and practically all the parade wagons are now thru the wagon shop. The shops are in charge of that veteran master mechanic, William Harris, now in his twentieth year with the Patterson Shows. Work in the paint shop is well under way, this work being in charge of Mart Goodwin, the circus painter-artist. Mart is turning out some parade wagons that will make some flash on the streets the coming spring.

The ring barn is a scene of great activity these days, and several new acts are being broken in. The Patterson Circus this spring will have one of the best menage numbers with any circus. Harry McFarland is in charge of the ring barn and he promises some novel domestic animal acts.

Ed Strannan, general agent and traffic manager, is now making his headquarters in Paola, and is a daily visitor at the winter quarters. Joe Secant, boss elephant man, is breaking his charges for some stunts the coming season. Harry Carling is taking care of the cat animals during the winter, and is some busy man. Ed Ilrner is running the cookhouse, and

(Continued on page 107)

# TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

### JOHN AGEE AGAIN ENGAGED

Will Produce Features for Shrine Circus at Minneapolis

Minneapolis, Minn., Jan. 4.—John R. Agee, the prominent circus equestrian director, was in Minneapolis last week and concluded an arrangement with Zubrah Temple to stage another indoor circus for that organization this winter.

The engagement will run a week, beginning February 5. Mr. Agee will provide an elaborate list of attractions, including professional equestrians, aerial and acrobatic artists and clown and animal acts which travel in summer with the big circus organizations. The National Guard Armory will be transformed into a regular circus setup for this occasion, with a full-sized circus ring as its central feature. Shrine members and inner musical organizations of Zubrah will cooperate in costumes that will lend a highly picturesque and festive air to the event.

Last year's Shrine Circus, with the attractions furnished by Mr. Agee, proved a tremendous success. This year, as last, the proceeds will be for the support of various Shrine projects, including the hospital for crippled children.

### COLORED K. OF P. MEMBERS GIVING SHOW AT BALTIMORE

Baltimore, Md., Jan. 5.—The Uniform Department, Knights of Pythias, Maryland jurisdiction, will hold the first big colored exposition, and under the caption of "Pageant of Progress", ever held in Baltimore February 12-17, the 4th Reg. Armory having been engaged for the occasion.

The Mason and Dixon Military Band has been engaged for parades each day, as well as give concerts each evening, and the Southern Colored Orchestra will play for the free attractions and dancing. Fifty industrial and commercial display booths will be erected and about fifty colored people will be included in the amusement features. It is estimated that there are over 200,000 colored people in Maryland and Washington, D. C., and railroad excursions are now being arranged for their convenience to the show, and with about 8,000 hustling members and a committee of over 200, including some of the most prominent colored people in Maryland and the District of Columbia, a big success for the exposition is looked forward to. Tickets for the advance sales have been out for but a few days and the total sold already runs up into the thousands.—GEORGE W. SMITH (Secretary).

### CLAIMS ERRONEOUS REPORTS

James H. White wrote from Saco, Me., that doubtless an erroneous report had been furnished The Billboard to the effect that a "J. E. Dow Bazaar and County Fair" Company had made arrangements for dates in Freeman's Hall, Portsmouth, N. H., December 25-30, and Armory Hall at Dover, N. H., January 1-6. A part of Mr. White's letter follows:

"The writer left Portland, Me., Monday afternoon, December 25, by train for Dover, and from there to Portsmouth, where I arrived at night and, being a stranger in town, inquired for the location of the hall. I was informed that no 'bazaar' had been booked there. However, I visited the hall and found a roller rink in operation, under the management of a Mr. McHenry, of Salisbury Beach, Mass., who has a lease on the hall for the winter. I found the owner's representative, who has charge of the hall, and he told me he had never heard of Dow nor had any one made application to hold such an affair on or in his property, and further inquiries as to other locations received the same results. The last fair held in Portsmouth by the Moose was in their own hall."

### BLACK CAT CARNIVAL

Shrine at Eveleth, Minn., Busy With Annual Festivities

Eveleth, Minn., Jan. 4.—Bethlehem Shrine, thru its committees and with the aid of enthusiastic members and moral supporters, is making final arrangements on its extensive plans for the holding of its annual Black Cat Carnival at the Masonic Temple January 12.

Decorations are to be elaborate and there will be entertainment galore, inclusive of music, acts, sales booths and dancing.

### ARRANGEMENTS MOVING RAPIDLY

For Mid-Winter Mardi Gras at Fostoria, O.

Fostoria, O., Jan. 4.—Plans and arrangements are moving along rapidly for the Mid-Winter Mardi Gras Week, to be held here in the Willis Knight Warehouse, in the heart of the business district, week of February 3, under a subdivision of the Spanish War Veterans and Ladies' Auxiliary, and honorary auspices of the American Legion, G. A. R. and other lodges and merchants and manufacturers of Fostoria.

From the reports of committees nearly all persons in and around Fostoria are boosting the event and a remarkable success is anticipated. Numerous prizes will be given away, the capital prize representing a retail investment of \$1,500. Contests of various nature are already commanding intense interest. On the entertainment program there will be high-class acts, music, dancing, etc. Two nights will be designated for lodges and Saturday afternoon will be devoted to children. The services of professional decorators have been engaged and from the sketches submitted and accepted the decorations, inside the building and for a full square on the street, will present a grand array of lights, pennants, set-piece shields and national and lodge colors. The executive staff includes A. E. McLean, chairman and secretary; W. R. McParland, publicity and contests; W. D. Andes, treasurer, and E. E. Hartlive, attractions and concessions.

### FINE PROGRAM ARRANGED

For Murga Grotto Circus in Armory at Galesburg, Ill.

Galesburg, Ill., Jan. 5.—Murga Grotto Circus, in the Armory here, will open January 22 and continue five days. H. N. Shaffer, who is managing the show, is arranging a fine program and has contracted for the Five Flying Fishers, Patterson's Elephants, Smith's Comedy Animal Circus, Six Tip Tops, Lester, Bell and Griffin, Gunpowder, Pallone Trio and Crandall's Brazilian Circus. George Morrison's Chicago orchestra will play for the dancing and two automobiles will be awarded as prizes.

### DATE SET FOR AUTO SHOW

Auburn, N. Y., Jan. 6.—February 26 has been set as the date for the opening of the fifteenth annual Automobile Show of the Syracuse Automobile Dealers' Association to be held at the State Armory, in Jefferson street. The exhibition will continue thru March 3 and will be one of the most complete and up to date of its kind held in Central New York.

Everything now points to Syracuse having the only show of this kind in Central New York this season. Auburn, Ithaca and Cortland automobile dealers are said to be still uncertain as to what they will do. A small show was held in this city last February.

### PLANNING WINTER CARNIVAL

Mt. Greogor, N. Y., Jan. 3.—Tentative plans are being made for a Winter Carnival, which will probably be held at the Sanatorium here during the month of February. Ray D. Julian, chairman of the entertainment committee, hopes to make the event an annual one. A greater share of the attractions will be presented in the auditorium.

### CONVEY RETURNS TO CHICAGO

Chicago, Jan. 4.—Thomas P. Convey is back from his Eastern tour with his "Atlantic City Boardwalk". He reported an excellent business and said that the Boston engagement was especially profitable.

### COMMENDABLE PROGRAM

At Indoor Circus Staged in Centerville, Ia.

Centerville, Ia., Jan. 4.—The Indoor Circus given in the armory here last week, sponsored by Company G, contained an excellent program of entertainment and amusements. Patronage started on Monday night with a fair-sized crowd, which heralded the merit of the acts, etc., presented. Business increased the remainder of the week. Besides the acts there were concessions of various nature. The 16th Inf. Orchestra furnished the music for the occasion, including the acts and dancing. For the circus proper the following acts were given: Dad Lark, aerial rings; Bob and Nora Hodge, in clown antics; Grace Willbur, lady juggler and baton spinner; Nora Hodge, swinging ladder act; Military Pony Drill; "Jargo", the clown "graff"; Grace Brown, with her high school horse, Prince; the Aerial Whitlocks, double trapeze; Canine Prodiges, a beautiful dog act number; the Hodge Trio, rings and revolving ladder.

### LOCAL BUSINESS MEN INTERESTED IN SHOW

Lima, O., Jan. 5.—Practically every merchant and manufacturer in the city is behind the Pageant of Progress and Mardi Gras Festival which will be held here the week of February 3. It will combine an auto show, manufacturers, merchants, farm products and handicraft ex-

hibits and an entertainment carnival. It will be held in the large tabernacle used in a recent evangelistic campaign. It is announced that space sold to the exhibitors will pay all the costs and that the admission fees will be turned over to pay the debt of the social service bureau.

### DEADWOOD AUTO AND ACCESSORIES SHOW

Deadwood, S. D., Jan. 5.—The Eleventh Annual Black Hills Automobile Show, under the auspices of the Deadwood Business Club, will be held at the Auditorium here February 20 to 24.

This year's showing will include both automobiles and auto accessories. Exhibition space will be assigned on the Auditorium grounds for the showing of trucks, tractors and road machinery.

### SECURE AKRON ARMORY

For Staging Eagles' Indoor Circus

Akron, O., Jan. 3.—It is announced that Knisely and McGinnis, well-known local promoters, have closed negotiations for the Akron Armory and will stage an Indoor Circus about the middle of February, for the Eagles' Lodge, of Akron. The show is to be on a much larger scale than the two local promoters have been offering in a number of smaller Ohio cities.

## OUTDOOR CELEBRATIONS

### CINCINNATI FALL FESTIVAL IS NOW ASSURED BIG EVENT

Resurrected Festive Affair Will Be Extensive in Scope and Presentation

The much-talked-of resurrection of the Cincinnati Fall Festival, which has not been held since 1906, is this year to become a reality. This decision was definitely arrived at and tentative plans arranged at a meeting of the Cincinnati Fall Festival Association at the Chamber of Commerce January 5. The meeting was presided over by James E. Riley, president of the Chamber and secretary of the Fall Festival Committee. Plans were prepared by Walter P. Sayers, a member of the committee, and these were adopted by the executive body. The date set is from August 25 to September 8, and the location is but a few blocks from the business district center.

The site will be the Central Parkway (the old canal), from Vine to Fourteenth street, including the old City Hospital site, Washington Park, Music Hall and the wings and auditorium of that structure, and the auditorium of the College of Music. Exhibition buildings will be constructed along both sides of the Parkway, and a guarantors' pledge fund of \$200,000 will be raised among Cincinnati merchants and business men to indemnify the Fall Festival Association against loss.

Superb electrical illuminations and ornamentation of the Jewel and flood light types will be among the features of the display in Washington Park.

An electric colonnade will be arranged along the parkway and, on Twelfth street, from Central avenue to Race; Elm, from Court to Fourteenth, on Central avenue, from Court to Fourteenth, and from Court and Race to Fourteenth. The main entrance will be beautified with a handsome jeweled arch at Vine and Central Parkway, and other entrances will be at Music

Hall, Central Parkway and Elm and Twelfth and Central avenue.

On the old City Hospital lot will be a large grand stand for a hippodrome, at which there will be athletic contests, fire spectacles, exhibitions of farm products and live stock and various other high-class forms of entertainment. There will be no objectionable feature as to ballroom, carnival shows, etc., according to W. C. Culkins, secretary of the organization.

Three pageants will be held during the festival. The first is to be a night pageant given by the Order of Halleluic on August 24, a floral parade the afternoon of September 8 and an industrial parade on a date to be set.

Numerous band stands will be erected along the vents of the subway on Central Parkway, and the plentitude of music will be one of the striking features of the festival.

At the elbow of the old canal at Plum street and Parkway a building will be erected for a day nursery for small children.

In the wings of Music Hall and in the other adjacent buildings will be held exhibits of Cincinnati products of all kinds, in addition to exhibits of art, needlework, domestic science, the public schools and other salient features of the life of the city.

The co-operation of the neighboring cities of the Cincinnati district will be solicited, and the Festival will be made an event of Greater Cincinnati. Special days will be set aside for the Kentucky cities, for Cincinnati, for President Harding and for the State of Ohio.

During the Festival two style shows will be given, one for the retail and the other for the wholesale trade. Prizes will be given for the largest delegation of visitors from the most distant city, within 50 miles, within 100 miles, etc., and for other events to be designated by the Festival Association.

### WILL REPEAT AUTO SHOW

Mitchell, S. D., Jan. 5.—The Automobile Show established here last spring will be repeated this year, according to a decision of the Mitchell Automobile Dealers' Association at a recent meeting, the dates for the forthcoming event having been set for April 19-21. It will again be held in the beautiful Corn Palace. A meeting of the M. A. D. A. is to be held some time this month, at which time association officers for a year will be elected and plans will be formulated for the Automobile Show.

### MAYOR ISSUES PROCLAMATION

Urging Co-Operation in Winter Carnival

Manchester, N. H., Jan. 3.—Mayor George Trudel recently issued a proclamation formally announcing January 12 and 13 as the days for the holding of the First Annual Winter Carnival here. The proclamation urges all citizens to enter enthusiastically into the spirit of the event.

### FIREMEN MAKE EARLY START FOR CONVENTION

Auburn, N. Y., Jan. 4.—Plans were started for the State Convention of New York State Permanent Firemen's Association next September by the firemen of the Auburn department at their meeting last night. They are bound to make the convention a success.

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

## Wanted For Athletic Show

High-class Boxers and Wrestlers. Also Performers for Plantation Show. Concessions of all kinds wanted. No exclusives and no graft. Can use Cornet Player for Plant. Show. Will book any clean and up-to-date Show. Will stay out all winter. Will Play Daytona, Fla., next week. Three big Celebrations to follow. Auspices American Legion. Lake Worth, Fort Lauderdale and the best spots on the East Coast to follow. Address all mail to D. W. STANSELL, New Smyrna, Fla. J. L. Duncan wants Ball Game Workers.

### THE FIVE FLYING FISHERS

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**SMITH FIGHTS CENSORSHIP AS HAYS UNTANGLES SNARL**

(Continued from page 11)  
 offices have been moved to 729 Seventh avenue, New York.

Master Keaton is to make five-reelers from now on, according to the Joseph M. Schenck offices.

"The Town That Forgot God", the Fox special which has concluded ten weeks in Broadway, has been announced for general release.

George D. Baker is doing the continuity for "The Eastest Way", in which Theda Bara will star for the Selznick outfit.

Dick Thorpe is supervising production for C. C. Burr's Mastodon Company.

Charles Logne will produce on his own in Hollywood, he announces.—JED FISKE.

**"THE MARION SHOW"**

(Continued from page 34)

ward Davis, characterizing the Spirit of Shakespeare, to prolong the show.

Scene 2 was a transparent back drop for a miniature elevated stage to introduce "Vanity" in the persons of the Misses Gray, Moreland, Friel, Johnson, Sweet and Bennett, in poses appropos.

Scene 2 was a roof top flush with the footlights for a cat ballet by the Misses Elliott, Taylor, Mann, Johnson, M. Karr, Ludescher, Rimkis, Dean, Wilder, Kellogg, Kelsey, Carter, S. Karr and Roswell; and a decidedly pretty picture they made in their snow-white fleece costumes as cats.

Scene 4 was the Diving Girl, Scene 5 was Thomas and Maria.

Scene 6 was Chariton, Chase, Billy Purl and company in a funny comedy bit, with Purl as an evening-dressed candy butcher in the orchestra aisle interrupting the show on the stage, and in an ankle-squeezing bit on stage with one of the females.

Scene 7 was a floral garden set for Lillia, Elliott, a slender brunet toe dancer, in a dance in a springtime, in accompaniment with various principals and choristers characterizing a variety of roses, including several girls in expensive crinolines, all of which made a very pretty stage picture.

Scene 8 was a silken drape for Rene Rene, a short, chunky blond soubrette-comedienne, and Florence Florence, a petite brunet ingenue, in a singing, dancing and talking specialty that indicated something out of the ordinary later in the show.

Scene 9 was a trolley car, with Purl, as the motorman, seeking a conductor, who came on in the person of Dave Marion, with his original characterization of "Snuffy the Cabman", to an ovation from the audience, who sat up and bellowed their heads off in laughter at the Marion patented hair-lip, stuttering, convulsive explosions of apparent anger, and never have we seen him do it better or get so much laughter and applause.

In the trolley-car bit of burlesquing Walter J. McManus, a typical stage tramp with a funny vacant stare, came into his own as a comic, and Olga Gray, an attractive brunet, as the woman insulted. At the finale Dave pulled a pathetic play on one of the feminine principals that was a classic in sentimental emotionalism, and got a big hand for it.

Scene 10 was a silken drape for Billy Purl to put over a corking good parody in song, which was followed by Comic McManus in a recitation of a burlesque, and the rehearsal of a double role—that of a small boy and a drunken man—for a riot of laughter and applause.

A new version of "She won't take it" gave ample opportunity to Comic McManus and Mae Marvin, an exceptionally attractive brunet ingenue-prima, to work the finish for a roar of laughter.

Scene 11 was a scene of splendor for a song on Arabia by Gordon Bennett, and there are few singers in burlesque who can equal him in vocalism or masculine modesty of manner for one of his remarkable ability.

Scenes 12 and 13 were supplemental of the Arabian scene, and the costumes worn were a revelation of gorgeousness seldom seen by patrons of burlesque. Mary Lee, a well-formed toe dancer, came to the front in a graceful Grecian dance that had no semblance whatsoever to the so-called classic dances of the self-termed Orientalists.

Scene 14 was a drop for Mae Marvin to qualify as a vocalist of versatility, for she ran the gamut of sentimental ballads and blues, with a quick change from one to the other, and fully merited the repeated encores given her several numbers.

Scene 15 was a typical New York City tenement house pictorial drop for "Snuffy" and Comedienne Rene Rene, as his fiancée, to lead the gang in razzing Edward Davis, the uniformed cop, and their manner of doing it was a burlesque par excellence.

In this scene Gordon opened with a song written by Marion, entitled "Mary Ryan", and

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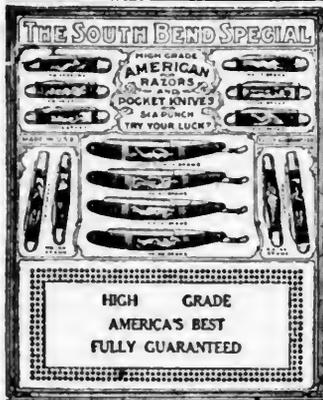
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It's a classic in East Side lore, and the way that Bennett put it over, accompanied by Miss Florence, could have held up the show indefinitely, and made a fitting finale to one of the best first parts we have reviewed in burlesque.

**PART TWO**

Scene 1 was a reproduction of Napoleon's Court, with Edward Davis, as Napoleon, receiving the homage of his people, who were costumed apropos, and another revelation it proved for burlesque.

Scene 2 was a black mirrored drop for a dialog between Marion and McManus relative to training lions.

Scene 3 was a typical lion's den, with Capt. Fred Delmar and his two man-eating lions, who were ragged by Delmar's flinging of real red beef into their wide-open mouths and commanding them not to eat, and, strange as it may appear, they did not, so great was the mastery of Delmar over his animals. In this scene Delmar proved his real acting ability as a straight in feeding lines to Marion and McManus, from which they made sufficient comedy to keep the audience as highly amused as Bobby Clark ever did with his lion act.

Scene 4 was a drop for a bridal party, with Rene and Florence as the bride and groom.

Scene 5 was a waterfront set for Mae Marvin, a would-be suicide, who gets her wish in a burlesque manner by being thrown overboard, which proved a novel finish to a real bit of burlesquing.

Miss Marvin's singing of "Old Pal" was another holdup of show that could have been indefinite.

Comic McManus and Ray Kelsey put over an East-Side dance in a decidedly clever manner.

Scene 6 was another revelation, for all the masculine appeared out of character in evening dress attire, and Marion's defense of the critics was a masterpiece of English phraseology.

**COMMENT**

The call for something new in burlesque has been answered by Dave Marion, who purchased the entire equipment of the former Ziegfeld "Follies of 1921" and supplemented it with additional lighting effects, which includes four floodlights at the footlights that make the various scenes stand out distinctly.

The material runs the gamut from the sublime to the ridiculous, and, in the hands of his able players, leaves nothing to be desired, be they patrons of the art in theatricals

or of laugh-evoking comedy in burlesque, for Marion, with excellent showmanship, has given his show plenty of both.

A show that is a credit to any stage, Broadway or burlesque, especially the latter, considering that there are only two real burlesquers—Marion and Marvin—that we can recall seeing in other burlesque shows.

Marion, on Columbia Corner, in ordinary street attire, pulling on a black briar pipe and giving vent to his usual blatant burlesque, is a revelation in Marion, the orator of classic English, in full evening dress, worn as only the descendants of Irish kings, to the manor born can wear it, and Marion does it to perfection.—NELSE.

**"FOLLIES AND SCANDALS"**

(Continued from page 34)

juvenile straight men, prolonged the show and brought on Bonnie Lloyd, the ever-smiling soubrette of pep and personality, for an opening song and dance number, in which her acrobatic cartwheels and splits were very much in evidence.

Ernie Mack, a tall, slender, wise-cracking boob, and Billy Tanner, a short-statured Dutch with a light facial makeup of painted mustache, were the comics, and they made an excellent start in dialog that went over for laughs.

Rose Bell, a dainty blond singing ingenue, does a shoulder shimmy that was perfection personified, but her vocalism was rather weak. Straight Lloyd staged "She won't take it" for Comic Tanner with the feminine principals.

Jesse Rice, prettier in face, more slender in form and far sweeter in voice than ever, made a captivating appearance in a costly and attractive evening gown that harmonized well with her auburn hair. Her singing was equal to many Broadway primas, who may envy the kind gifts that nature bestowed upon her.

Straight Lloyd, off stage, blew the horn for Comic Mack's reading of the book to Soubret Lloyd until she broke into a descriptive song that was well applauded.

Comic Tanner staged a pick-out number for the choristers, and a blond beauty who stood out distinctively in the line handed him a fall that sent him sprawling all over the stage to the delight of the audience.

Scene 2 was a pictorial drop for Soubret Lloyd and Ingenue Bell, as a sister singing team, to be interrupted by stage-carpenter-

hammering Comic Mack, who was fired from the stage and reappeared in the orchestra aisle for an encounter with uniformed Cop Kolb, and their acting of the bit was realism personified and brought forth a riot of applause.

Scene 3 was a picturesque Oriental set for Prima Rece in a Chinese number that was a classic in vocalism. The costuming of Prima Rece and her accompanying choristers was most apropos.

Straight Lloyd and Comics Mack and Tanner, accompanying the Misses Rece, Lloyd and Bell, as a sextet, with selections from "Floradora", harmonized well.

Ingenue Bell's vamping the comics for money led up to her reappearance in a "Carmen" number that was well staged, but her voice was not sufficiently voluble to carry thru the house.

Comic Mack, in a specialty, talked, sang, saxophoned, made a bluff at clarinetting, and put over a hard-shoe dance that was extraordinary, and the audience rewarded him accordingly with much applause.

Prima Rece, in a song number, stopped the show, and when a prima can do that at the Star on Monday she is going strong.

Comic Mack, characterizing a "wop", undressed Comic Tanner in a funny manner, and Soubret Lloyd manhandled Tanner in a meet-the-lady bit, with Juvenile Kolb as the typical tough guy who copped the lady by cave-man methods.

**PART TWO**

Scene 1 was a cabaret set for Ingenue Bell, in a flower-girl song to Straight Lloyd's accompaniment. He followed with a singing and dancing specialty that went over well.

Ingenue Bell, in a song number, brought on a trio of dancing girls, including the blonde, who again stood out as a dancer above the average.

Comic Tanner and Ingenue Bell started the whisky-down-with-it bit for laughter and applause by the antics of Tanner and his gallon jug.

Comic Mack, at table with Soubret Lloyd, worked the fizz from bottle for a big laugh.

Straight Lloyd, in song, "I Want a Girl", introduced the girls in individual lines, and, for the most part, they went over, and again the blonde came to the front as a singer.

Prima Rece reappeared in a clinging ingenue gown that made her a picture of sweet girlish simplicity for a wedding march number for the entry of Comic Mack, in ludicrous feminine attire, as the bride, and Comic Tanner as the groom.

Scene 2 was a drop for Comic Tanner and Soubret Lloyd, in a talking specialty, followed by Soubret Lloyd in song for numerous encores.

Scene 3 was a pictorial stage-door theater drop for Ingenue Bell, in song, and the choristers, in parade, to the clowning of Comic Tanner.

A stage rehearsal, with Soubret Lloyd as the leading lady, Comic Mack as the leading man and Comic Tanner as the squalling baby, was a fast and funny bit of burlesquing, put over in a clean and clever manner for applause.

Soubret Lloyd, with a modelesque number, gave the boys a flash of her perfect form in a union suit of white that had to be repeated many times ere they would let her off.

**COMMENT**

Scenery picturesque and far above the average on the circuit in costliness and attractiveness, and the same is applicable to the gowning and costuming.

The company talented and well cast in their respective roles, and their working of old-time bits with a somewhat different twist was pleasing to the Monday matinee audience.

Having noted the distinctive personality of the blonde, her later dancing, and still later singing, we couldn't understand why she should be among the choristers, and we questioned Messrs. Peck and Kolb, who happened to be reviewing the show at the matinee, and they informed us that she was Emily Nice and that they were even then considering her for the ingenue role. We are confident that by the time that this appears in print she will make it, or Peck and Kolb are not the showmen that we have conceded them to be in the past. "Nuf ced".—NELSE.

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# DEATHS

## In the Profession

**BALFE**—Luke H., 53, well known in the amusement business in Western Indiana, died recently at his home in La Fayette, Ind. Mr. Balfe entered the amusement field as a director of the Columbia Moving and Amusement Association, which promoted roller-polo games in La Fayette. Later he was one of the organizers of the Family Vaudeville Theater and was interested in theater and picture enterprises in both La Fayette and Fort Wayne. His widow, four sisters and one brother survive.

**BOLGER**—Paul J., 27, of the vaudeville team known as the Bolger Brothers, banjoists, died at his home, 9 Twenty-fourth street, Lumburst, L. I., December 27.

**BUTLER**—Mrs. Rose Mary, 59, widow of the late James J. Butler, died January 3, in St. Louis, leaving Edward L. Butler, her son, the sole heir to a vast estate. When James J. Butler died, in 1917, he left considerably over a million dollars in real estate and theatrical properties. The son has also engaged in one theatrical venture, "Elohes of Broadway," a Shubert Unit show, which closed recently.

**CHARGING THUNDER**—A former associate of Chiefs Gull and Sitting Bull and a member of the hostile bands of Sioux Indians that made bloody history in Dakota Territory in the early days, died at Fort Yates, N. D., last week after a long illness. One of his most memorable exploits is said to have occurred in 1867, when he singlehandedly killed fifteen soldiers in an attack upon Bemis, Mont., and drove off thirty head of Government mules.

**COOPER**—Margaret, the foremost pianist of Great Britain, died in London December 27 of heart failure.

**CRULLIS**—Charles R., 55, who made his stage debut at the age of four and who had appeared in A. H. Woods' production in vaudeville for several years and in his own companies, died in New York City January 2, after a lingering illness. Mr. Crullis was born in Boston and his parents were well known on the stage. He retired from the stage about six years ago and became postmaster of Copaque, L. I. His widow, formerly Catharine Linyard, known years ago as a light opera singer; a daughter and two sisters, Edith Crullis and Mrs. Ina Crullis Gleason, both known in the profession, survive. Funeral services were held at the Campbell Funeral Church, New York, January 4.

**D'AUBIGNE**—Lloyd, professor of singing, known to the American colony in Paris, died last month at Sevres, France.

**DAY**—George W., an outdoor showman for about thirty-five years, died at his home in Harrisburg, Pa., December 27. During his career Mr. Day had tramped with many organizations, including the Allen W. Reed, William Todd, Hagenbeck-Wallace, Pawnee Bill's Wild West, G. W. Christy and other shows. His widow, residing at 1224 Bartine street, Harrisburg, survives.

**FOSSETT**—"Sir" Robert, well-known English circus man, died January 2, at the age of 71.

**GALE**—Mrs. Frances C., actress and writer, known professionally as Franklin Gale, died suddenly in her apartment in the St. Paul Hotel, New York, January 1. Mrs. Gale, who was well known on the stage, made her last appearance about five years ago with Ethel Barrymore in "The Spendthrift." She was also author of a number of short stories. Her husband was Capt. Frank Gale, of the Ninth Infantry, who died several years ago. Surviving are a son, Frank A. Gale, writer, and a daughter, Gwendolyn Gale, on the stage.

**GILPEN**—Ed. S., died of brain fever at the hospital in Deming, N. M., December 21. He was buried December 26. A sister, Mrs. W. C. Thornton, and an aged mother, Mrs. James Gilpen, survive.

**GROFF**—Mrs. Amanda, mother of Mrs. James A. Straley, who was formerly with various outdoor amusement organizations and who is at present in business in Cincinnati, died at the home of her son, Joseph A. Groff, 3 Moller avenue, Hagerstown, Md., December 28. Death followed a six-day illness of pneumonia. Besides Mrs. Straley and the son she resided with, Mrs. Groff is survived by four daughters and two sons. Funeral services were held in Manor Church, Hagerstown, followed by interment in the cemetery adjoining the church.

**HERNANDEZ**—George F., an actor for nearly forty years, and who had been identified with both stage and screen, died at his home in Glendale, a suburb of Los Angeles, two weeks ago. He was 59 years old. His widow, known on the stage as Anna Dodge, survives.

**HUBBARD**—Thomas, prominent musician and teacher of music, dropped dead at his home in Ft. Worth, Tex., December 27. Mr. Hubbard did much to develop community, church and operatic singing in Fort Worth.

**HUNTER**—Harrison, accomplished American actor, who, two years ago, at the Morocco Theater, New York, created the title role in "The Pit," died in Boston the morning of January 2, following an operation for hernia. Shortly before his death he had been appearing in "The Pit" at the Wilbur Theater, Boston. Mr. Hunter was about fifty years old and had enjoyed a successful career as an actor. Some years ago he appeared with E. H. Sothern, in "Roméo and Juliet," playing the part of Mercutio in commendable fashion. He played the detective in Octavius Roy Cohen's "The Crimson Ailbill," produced by George Broadhurst. During the last few years of his career Mr. Hunter made a specialty of detective roles similar to the one he was appearing in at the time of his death. Mr. Hunter was an active member of the Actors' Equity. During the early days of the strike he led the Equity delegation, then appearing in "The Crimson Ailbill," in support of his brother actors in their walkout. William L. Thorne has been assigned the deceased's part in "The Pit."

**HUTCHINSON**—Robert N., well known dramatic character, died December 28, in Pittsburgh, of pneumonia. His widow and four sisters survive. The remains were shipped to Atlanta, Ga., and interred in a cemetery in that city.

**JEE**—Josephine, old-time comedienne, died in London, England, December 28, at the age of 78. She was the mother-in-law of George Hoolwater and grandmother of Jimmy Nervo.

**KAGMOTO**—Tomasa, for many years chauffeur for the late Harry Kellar, the dean of magicians, died suddenly December 13, in Los Angeles, following a paralytic stroke. Kagmoto, a

Japanese, thru his long association with Kellar, was known to many of his employer's professional friends. His remains were cremated. Surviving are his mother and other relatives in Japan.

**LE GAL**—Jehan, French actor, died recently at Salem, Haut Rhin, France, after a long illness.

**LEWIS**—Stanley Huntley, about fifty years old, a picturesque figure in the outdoor show world, died in the General Hospital, Pittsburgh, Pa., December 10, following a short illness of pneumonia. Mr. Lewis was at one time a press agent. His home was in Ocean, N. Y. During the World War Captain Lewis, as he was known, was attached to the recruiting staff of the Marine Corps. He toured the country in his capacity as recruiting officer in a large automobile. After the war he conducted street advertising campaigns for various New York theaters. He was an active member of Post 92, Veterans of Foreign Wars. A son, residing in Bradford, Pa., and his parents, Dr. and Mrs. S. E. Lewis, who are spending the winter at Palm Beach, Fla., survive.

**LOOMIS**—Mrs. Mary, widow of Dnean D. Loomis and mother of Frederick D. Loomis, well-known stage director, in Brooklyn, N. Y., January 3, of pneumonia, at the age of 73. Interment was made in Kensico Cemetery.

**McGILL**—Frances, secretary of the Allied Amusements of California, died at the Florence Ward Hospital, San Francisco, December 18, after a brief illness. She was a native of Portsmouth, N. H.

**MASON**—H., 70, widely-known magician, died at his home in Colorado during the second week in December. Mr. Mason is credited with having originated many of the tricks used by the late Harry Kellar, Herrmann the Great and others. He was Alexander the Great's professional companion during many years of travel and work on the stage. He spent his youth in Indiana. In compliance with his own request, his remains were cremated in Denver. He is survived by his widow.

Ran was 42 years old and was well known thruout the Central States as president of the Birmingham local of the Musicians' Union. He was also a Shriner and an Elk. His body was shipped to Cincinnati, where he formerly lived, and buried in a cemetery in that city. His widow and one son survive.

IN LOVING MEMORY OF OUR WIFE AND MOTHER,  
**MRS. REUBEN RAY**  
Died December 29, 1922.  
Not only a showwoman, but a noble wife and a real mother.  
**REUBEN RAY AND BUSTER.**

**RAY**—Mrs. Reuben, 23, wife of the owner of "Reuben Ray's Night at the Circus," died at Sausalito, Calif., December 29. Mrs. Ray was born in Providence, R. I., and was married in Boston, in 1916. She died following an operation. Mr. Ray is well known in the outdoor show world.

**RILEY**—Porter Stout, 53, widely-known street salesman of jewelry and novelties, was found dead in a cottage at Edgewater Park, Celina, O., recently. At the age of two Mr. Riley was left an orphan, and was raised by Mr. and Mrs. James Riley, of Celina. He leaves a son, at present in Indianapolis. His wife died several years ago.

**ROSATI**—Julia, French critic on the staff of The Echo de Paris, died last month.

**RUSSELL**—Mrs. Alice A., 60, widow of the famous actor, Sol Smith Russell, died New Year's Day, at Camden, S. C., where for the past fourteen years she had made her winter home. Mrs. Russell's death was sudden and was caused by heart failure. Mrs. Russell had never been an actress. Her father was William T. Adams, author of many juvenile books written under the pen name of Oliver Optic. She was married to the famous actor in 1876. He died in Washington, D. C., in 1902, following a breakdown in health while on a tour. Her remains were shipped to Washington, arriving there January 3, and following funeral services were interred in Rock Creek Cemetery beside the grave of her husband.

# "DICK" BESWICK

LAST week there passed out of this life one of the foremost leapers in the circus world in his day—William R. Beswick.

Known among his friends as just plain "Dick", Mr. Beswick's aerial leap over the backs of a string of elephants won him wide fame. He traveled with such shows as Ringling Bros., Barnum & Bailey and Yankee Robinson.

The deceased was 80 years old. He was an early Nebraska homesteader, having moved to that State fifty-one years ago, following service in the Civil War. He was in his teens when he yielded to the lure of the white tops. He and his brother did acrobatic stunts in their backyard in their native village of Newark, O., and passing show trains contributed to his itching to get into the game. He left the circus to fight in the Civil War, but went back afterwards, quitting the sawdust ring finally about forty years ago.

Mr. Beswick's first wife died in 1900, and he was married in Omaha, Neb., in 1903, to Marjorie Luchow, of Council Bluffs, Ia. He died December 31, at Norfolk, Neb., and the body was shipped to Council Bluffs, where burial took place January 3, in Walnut Hill Cemetery.

**MOODY**—R. P., theatrical photographer, died December 30 in the French Hospital, New York City, after several months' illness. He was born in Auburn, Ky., where the body was laid to rest. Deceased is survived by his widow and one daughter.

**MONROE**—Albert Leo, 51, for three years a clown with the Hagenbeck-Wallace Circus, died at the American Hospital, Chicago, December 28, of bronchial pneumonia. The funeral was held December 30, interment following in Irving Park Cemetery, Chicago. A son, Bert J. Monroe, and three grandchildren survive.

**MOORE**—William M., 42, stage manager of the Majestic Theater, Paterson, N. J., died of heart failure at his home, 422 Melrose avenue, Paterson, January 2. Mr. Moore had been at the Majestic Theater for the past ten years and during his lifetime had been associated with most of the Paterson theaters. He was a member of the I. A. T. S. E. and M. P. M. O., local Union No. 44, and also of the T. M. A. He was a prominent member of the Knights of Columbus. Surviving are his widow, three brothers, Detective George T. Moore, of the Paterson Police Department; John, also of Paterson, and Thomas, stage manager of the Playhouse Theater, Passaic, N. J.; four daughters, his parents and three sisters. Funeral services were held January 5, at St. Bonaventura's R. C. Church, followed by interment in Holy Sepulchre Cemetery, Paterson.

**MOREAU**—Henri, 71, French playwright and author of "Madame Sans Gene", died December 28 in Paris.

**NEUMANN**—Blumenchen, well-known oldtime actor, died at Leipzig, Germany, recently at the age of 87. The deceased was the first actor to travel with a German road show consisting of males only.

**NEWMAN**—Frank, actor, was killed in a motor accident December 29, in Kansas City, where he had been making his headquarters. The remains were sent to Chicago.

**PERKINS**—Jean "Dare-Devil", Los Angeles picture actor, when attempting to leap from an airplane to a speeding train at Riverside, Calif., late last month, suffered fatal injuries and died in a hospital in Riverside December 29.

**PRACHT**—Mrs. Julie Wittman, widow of the late August Pracht and mother of Harold Pracht, baritone soloist of San Francisco, died recently in that city and was laid to rest in Cypress Lawn Cemetery there.

**RAU**—Edward G., trap-drummer for the past ten seasons at Kelli's Lyceum Theater, Birmingham, Ala., died at the Baptist Hospital, that city, January 3, of kidney trouble. Mr.

**SCHAEFFER**—Mrs. Florence, mother of Alice Bradford, of the vaudeville team of Miller and Bradford, died December 13.

**SCHLUETER**—Edward H., Rockaway hotel man and known there as the "Major of Broad Channel", died January 3 in the Rockaway Beach Hospital. He had been a resident of Brooklyn since childhood, and was in the hotel business at Rockaway for the last twenty years.

**SHEA**—"Jack", cafe owner of Bridgeport, Conn., beloved by thousands in the theatrical and sporting world, died in that city December 29 at the age of 62. He counted among his warm friends nearly all of the most prominent men of the amusement world. His wife and two daughters survive.

**SNOWDEN**—Lewis Young, 84, colored, musician and well-known resident of Knox County, O., died of pneumonia January 4. He was last of a family of fourteen children, none of whom are said to have ever married. The deceased, with several of his brothers, traveled thruout Knox and adjoining counties, furnishing music for dances and entertainments. The way in which they interpreted the appealing songs of Foster had made them greatly popular with the older residents of their section. Funeral services were held from Snowden's late residence January 6.

**STANHOPE**—Joseph, 48, widely-known actor, died in St. Louis January 7. Mr. Stanhope had been with stock companies for many years. At the time of his death he was playing with the Woodward Stock Company, at the Garrick Theater, St. Louis. He was born in Bromley, Ky. His widow, Florence Leslie Stanhope, survives.

**STEVENS**—Edwin, 62, whose professional career included appearances in light opera, dramatic and screen productions, and covered a period of more than forty years, died in Los Angeles January 2. Mr. Stevens, in the early days of his career, was a comedian and baritone. He won fame in numerous light operas of the time. One of his earliest successes was made in "Ermeline," in 1889, as Ravennus. Later he starred in "Wanz" and "The Mikado." Turning to the dramatic stage, he contrived many notable character portrayals, among which were Malvolio in "Twelfth Night," and Sir Peter, in "The School for Scandal." Perhaps his greatest achievement was the interpretation of the title role of Molnar's "The Devil," which he played in the Henry W. Savage production. Some ten years ago Mr. Stevens appeared in vaudeville in a musical and dramatic sketch with Ida Nicole, Tina Marshall, on the Keith Circuit. During recent years he had been appearing in pictures.

**SWIFT**—Peter A., who had been appearing with the John Hymer vaudeville act, died suddenly January 2 in Sacramento, Calif.

**THORP**—William—last season with the Walter La Msa Circus, died of heart failure at his home, No. 70 Mulberry street, Yonkers, N. Y. Mr. Thorp had been a trouper for a number of years and was formerly with the Hioda Royal Circus. He was 37 years old and was the son of Robert and May Thorp. He was a member of the Musicians' Union and of the Odd Fellows.

**WALLICK**—Mrs. J. P., mother of Frank G. Wallick, died at Cabot, Ark., December 28. Mr. Wallick at one time owned and operated a musical company that bore his name.

**WESTON**—The mother of Edna Weston died December 9 in Berkeley, Calif.

**WRENCH**—Isaac, a member of the band of the Remington Typewriter Co., died at Hiram, N. Y., recently.

**ZECKWER**—Richard, 73, organist, pianist, and for more than half a century one of the most prominent music teachers in Philadelphia, died of heart disease at his home, 106 N. Twenty-fourth street, that city. Mr. Zeckwer was born in Stedol, Prussia, and received his musical education at the University of Leipzig. Since after his arrival in this country he founded an institution now known as the Zeckwer Music Conservatory of Music. Three daughters, whose funeral services were held December 2 at St. James' Church and interment was in St. Louis Cemetery, Philadelphia.

# MARRIAGES

## In the Profession

**CAHTWRIGHT-GIBSON**—Mrs. Beatrice Benjamin Gibson, former wife of Preston Gibson, the playwright, is reported to have been married in Paris December 26 to Captain Charles Audrey Cartwright, of the Royal Navy. This makes her third marriage.

**HOOKER-FEATHERSTONE**—Ivy Featherstone, the English revue actress, and Howard Elliot Hooker, an amusement director, are reported to have just been married in London.

**CHATFIELD-GAMILL**—Henry Summers Chatfield, president of the Union County (N. J.) Park Commission, and Angela Gamill, of the Equity Players, Inc. of New York City, were married in the Church of the Sacred Heart, Elizabeth, N. J., January 6. The bride recently appeared in support of Jane Cowd in "Maniacs." Her parents reside in Elizabeth. Mr. Chatfield is a manufacturer with offices in Cedar street, New York.

**CHINN-CONNELL**—Norman Chinn, of Virginia, and Daisy Connell, of Syracuse, N. Y., were married recently. The bride is a well-known vocalist.

**DECKER-BURNS**—Frank W. Decker, clown and eccentric juggler with the Barnes Circus last season and now playing in vaudeville on the Bert Levy Time, and Rosa D. Burns, were married at San Diego, Calif., December 4.

**GARDELLE-CARDELLE**—It has just become known that Carlton Gardelle, well-known sculptor, and his adopted daughter, Yvonne Cardelle, motion picture actress, model and danseuse, were married in Las Vegas, N. M., last August.

**HUNTINGTON-ARMSTRONG**—Sydney G. Huntington and Arline Armstrong, leading woman of The Masque, of Troy, N. Y., well-known Little Theater group, were married recently. The bride made her professional debut with the Proctor Players in "The Man Who Came Back" at Harmanus Blescker Hall, Albany, last November.

**KING-ISAAC'S**—Herman King, brother of Will King, and musical director for the latter, was married in San Francisco January 2 to Hazel Isaacs, sister of the wife of Will King.

**LEUNG-LEE**—Artie Lemng, formerly of the "Spices of 1922" but now playing at the Lorraine Roof in Philadelphia, was married, December 19, to Dixie Lee, a dress, of New York.

**McGEE**—Harold McGee, stage manager of "Gringo", now playing at the Comedy Theater, New York, was married last week to a Sphenodactyl (N. Y.) kind.

**NOREL-MAGGI**—John Norel and Hazel ("Mickey") Magg, both with the "Main Street Follies", a Shubert Unit show, were married December 19 in Boston.

**ORLOFF-BARRY**—Mme. Margarita Barry, dancer and dramatic reader, of San Francisco, was married recently to Prince Orloff, of Hungary, according to reports which were contradicted last week upon Mme. Barry's return from Mexico.

**"FAT WEE"**—"FAT EMMA"—A dwarf, aged 41, 2 feet tall and weighing 42 pounds, was married in London last week to a fat lady, 22 years old and weighing 322 pounds.

**REGIS-BICE**—Charles Regis, well-known clown, for many years with the John Robinson Circus, and Octavia Bice, of Huntington, W. Va., were married at Huntington New Year's Day. They left for Mr. Regis' home in Lincoln, Neb., immediately following the ceremony.

**REYN-MAGGI**—Harry Reueh and Stella Maggi, the latter of vaudeville fame, were married near Butler, Ill., September 25. They kept their marriage secret until January 4.

**SANTLEY WEST**—Lester Santley, manager of the band and orchestra department of a New York music house, was married, December 22, to Agnes West, non-professional. The wedding was kept secret until the return of the couple from a honeymoon in Atlantic City.

**STIRK-SOUTHERNE**—Chit Stirk, of Newport and Stirk, and Betty Southerne, the dancer with "Dance Dreams", a vaudeville act, were married December 27 at the Little Church Around the Corner, New York City.

**TORTORELLO-READLES**—James Tortorello, tuba player with the Paul Seckel Orchestra, playing at the Monte Carlo, New York, and Helen A. Readles, of New York, were married January 7. The groom is 19-year-old known as Joe Torto.

**VAN HILL-BISCOILL**—Robert L. B Van Hill, familiarly known as "Big Striker Slim", and Dorothy Pauline Biscoill, were married at the Municipal Building, New York City, January 2. The groom was with the Greater United Shows last season and is now lecturing with the Luna Sightseeing Co. of New York.

**WOLNSTEIN-RICHARDSON**—Genevieve Wolnstein, hand-dance actress, who did a musical act with Alice Farrell, was married in New York recently to Samuel Wolnstein, a non-professional.

**WRIGHT-MURPHY**—Elmer Wright, general business man and stage manager of Pete Pate's "Saucy Steppers" Company, in stock at the Lyceum Theater, Memphis, Tenn., and Lillian Murphy, comedienne with the same company, were married in Memphis December 18.

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

(Continued from page 5) 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 Joseph A. Perko String Band, whose headquarters is at Fifth street and Glenwood avenue, was next in line. 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

(Continued from page 5) that 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

(Continued from page 5) 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

(Continued from page 5) 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

(Continued from page 5) 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

(Continued from page 103) 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"

(Continued from page 10) 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. She started in the theatrical business in her native San Francisco.

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.





LETTER LIST

(Continued from page 109)

- Hammon, Ernest and Grace Hoyt, Ber F.
Hammond, Fay
Hammond, Geo
Hammer, Edward
Hancock, Harry
Haley, R. J.
Hannaford, Geo
Hanson, W. F.
Hanson, Gustav
Hastings, Fred
Happ, Wm. A.
Happer, Bill
Harbin, G. W.
Harridge, Bill
Harridge, C. R. J.
Harrington, C. R.
Harrise, Harry
Harkins, Larry
Harrill, O. H.
Harrill, N. Leslie
Harrist, Jack
Harrington, Jas. J.
Harper, Leonard
Harrill, Jack
Harrill, James
Harris, Al
Harris, Victor
Harris, Joe E.
Harris, Meier
Harris, Chas.
Harrison, James
Harrison, R. Barber
Harrison, Robert
Harrison, I. Z.
Harrison, Huber H.
Hart, Carl
Hartman, Owen
Hartwell, Geo. W.
Hartwell, Geo. W.
Hartwell, Elmer
Hastings, Doc
Hatch, Al G.
Hathaway Co.
Hauch, Tommie
Haun, Eddie
Hawkins, Frank
Hawkins, Ralph
Hawley, Chas.
Hawthorne, Jack
Hawthorne, Dave
Hayden & Hayden
Hayden, Thomas
Hayden James
Hayes, Harry
Hayes, Ed
Hayes, Albert
Hayes, Wm. T.
Hayes, Harry
Hayter, Fred
Healdy, Fred
Healy, Mike
Heath, Claude
Hedges, Harry R.
Hedrick, Arthur O.
Hedrick, Jack
Hedrick, H. G.
Helm, C. A.
Hellenath, Johnnie
Helson, Bob
Helson, Ralph
Henderson, E. W.
Henderson, R. W.
Hendley, John
Hendricks, Al
Henry, J. J.
Henry, Prof. C. A.
Henry, E. F.
Herbert, Bert
Herbert, J. J.
Herbert, J. C.
Herbert, Harry J.
Herbert, Bud
Herbert, Young
Herzog, Chas.
Hesse, Joe
Heth, H. H.
Hewitt, Eddie
Hewitt, Joe
Hewitt, John
Hewitt, Jess
Hewitt, John
Hick, Mrs. Howard
Hicks, Clarence
Hicks, Joe M.
Hicks, Jimmy
Hilton, Mr.
Hilt, Reginald
Hilt, Frank
Hilt, Hugh
Hilch, Hugh
Hilch, Human Fish
Hilth, J. W.
Hilth, E. L.
Hill, Floyd
Hill, Edward
Hill, Roy
Hill, Roy
Hillman, Arthur J.
Hillman, R. E.
Hilman, Ralph W.
Hirsch, Mr.
Hobart, Russell
Hochstetler, Lawrence
Hodges, Jimmy
Hoffman, Wm. P.
Hofrichter, Wm.
Hogan, Ed
Hohert, Stanley M.
Holcomb, E. L.
Hohler, Ed
Holland, M.
Holland, Joe
Holler, Dor
Hollers, Mr. & Mrs.
Hollinger, Sam
Hollingshead, P. R.
Hollis, Chas.
Holl, Jack
Holt, Frank M.
Holtcamp, Jack
Holtz, Frank M.
Homer, J. C.
Homestead, C.
Hood, Filmore
Hooenese, Island
Hooper, Frank
Horn, Slim
Horniman, E. F.
Horniman, W. M.
Horn, Charles
Howard, Lew
Howard & White
Howard, J. A.
Hows, Ed
Howe, Clyde



C. J. SEDLMAYR

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**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 grift. 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, although 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.

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 Andrus, 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 Hanford, now playing the feminine lead opposite Leo Dittichstein 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 Hanford 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 altho 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-

cast, and now includes in Carillo's support, Wanda Lyon, Grant Stewart, Dorothy Mackaye, Robert Strange, Byron Reasly, Gerald Oliver Smith and Adrian H. Rosley.

"The Blackmalters", 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. Farnan.

"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, Hallett Thompson, Charles N. Lawrence, Edward Poland, Clyde Hunnewell, Robert Thorne and E. Frederick Beane.

News 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.

### "SHORE ACRES"

Given Dull and Dreary Performance by Broadway Players

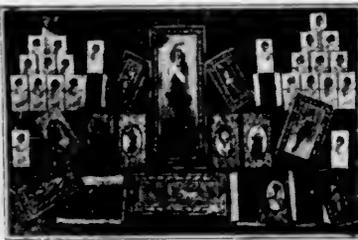
Schenectady, N. Y., Jan. 2.—"Shore Acres" as the Christmas week offering of the Broadway Players has its points of strength we suppose and has its points of weakness we know. The success of "Shavings", produced recently by the Broadway Players, undoubtedly encouraged them to try another of the same kind. 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 sou'-wester 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.

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# NEW TURNS and RETURNS

(Continued from page 18)

...if it were eliminated in the better courses.

"You're Cured" sent Miss Gibney over very well. For the first encore she removed the coat and was seen to be attired in a quite low-cut, short gown of black and iridescent spangles. The gallery behaved very badly, starting to kid and make osculatory sounds that were very much out of place. Professional to a degree, Miss Gibney ignored the disturbance, which lasted but a short time.

"In the Gloom" preceded "I'm a Mean Job", a jazz number, concluding with a dance. This was responsible for a second encore, a hitting, clever number, "Down the Dixie Highway", which in its tunefulness suited Miss Gibney admirably. She sold it very well to strong applause.

Marion Gibney has oodles of personality, pretty teeth, dimples, knows how to make up, and is very professional. Were she to make a few slight changes, she would have a big time act. We suggest she eliminate the time act. We suggest she eliminate the "Mean Job" number and use "Dixie Highway" instead, getting another number for an encore. The black dress could be improved upon. It is rather low and much too short for one of Miss Gibney's indefinite lower proportions, especially so as she thinks it necessary to show considerable. One can't have everything and one should hide any deficiencies rather than parade them. Eliminating the remark about adenoids and one or two others, with a careful consideration of the knickerbocker joke, might place Miss Gibney among the featured two-day artistes on the big time.

## MOLLIE FULLER AND COMPANY

In "TWILIGHT"  
Staged and Produced by Blanche Merrill  
CAST  
Mollie Fuller ..... Mollie Fuller  
Mrs. Upanatem ..... Harriet Marlow  
Bert Savoy ..... Edward Graham  
Gowns by Gilbert Clark  
Time—Present  
Place—Somewhere in the Mountains

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

The most impressive thing in the new act by Blanche Merrill was the set. A doric boarding house with a porch thru which one looked to the background, boxes of geraniums and other appurtenances gave the impression of solidity and the atmosphere of a dramatic production rather than the usual makeshift seen on the vaudeville stage.

Apparently the only reason for calling the offering "Twilight" was the fact that near the end of the act the dimmers were suddenly remembered.

Any attempt at writing a criticism of the act from a standpoint of kindness or sympathetic feeling for Miss Fuller would result disastrously, as it would not be an honest opinion of the writer. He hastens to add, however, that Miss Fuller, in all that she had to do, did it exceptionally well, without taking into consideration the fact of her blindness, which was not apparent from the front. Edward Graham, as Bert Savoy, and Harriet Marlow as Mrs. Upanatem, were very satisfactory with the exception that Miss Marlow TRIED to be funny in the travesty Spanish dance. Of course she had to labor under the difficulty that the lyric of the song previously sung was not essentially funny.

Blanche Merrill has written some good things for vaudeville, including some very clever lyrics for a number of headliners, but this act of "Twilight", despite the fact that it will no doubt be booked by the Keith people and carried for the season, is not up to the former standard.

The attempt at spiciness in the line, "They say that Eva Tanguay was married to Jack Norworth", with the reply, "Well, who wasn't?", is in very bad taste, especially so as Blanche Merrill helped to build her reputation and made a great deal of her money writing for Miss Tanguay.

Staging a comeback for Miss Fuller should have been no great task for a writer of the undeniable cleverness of Miss Merrill, without having had recourse to the oft-repeated mawkish sentimentality with which the offering "Twilight" was liberally studded. The mention of the names Harrigan and Hart, Billy Mack, Gaby Desira, Vernon Castle, Fred Halliday, Pete Rutley, Charles Ross, Dave Montgomery, Joseph Hart and "dear" Frank Bacon, all of whom have passed away, with the wait for the hand followed by "The fairest star of all the evening star, dear, dear Lillian Russell", and another wait for a hand, is not a clever piece of writing. It could have been done by any amateur. The frequent repetitions of Broadway remembers you and Broadway remembers me, etc., etc., grew tiresome.

There was one poem about Broadway that was a rehash of much that has been recited and sung of the thoroughfare and concluding with the line, "God's finest street", certainly embraces a lot of territory.

Wonder if that Bert Savoy impersonation, including the use of some of his material, was done with Savoy's permission? The costume of pink velvet, silver encrusted lace and fur was very pretty and effective.

Miss Merrill cued a Cue at the finish with "Every day in every way, I'm getting better and better". For Miss Fuller's sake, we hope so.

Undeniably the purpose and intent behind Miss Merrill's action in starting the New Year with a worthy motive in giving Mollie Fuller a chance was a good one. We understand that Miss Merrill accepts no royalties, but she might have given Miss Fuller her best effort, which she does not seem to have done. She might have given the oldtimer a chance to make good on her ability alone instead of the palpable and obvious appeal for sympathy to an audience the bulk of whom do not remember the old team, and even if they did—today when the acts are "getting better and better", "in every way", why cloud over the brilliancy of the future with gloomy reminiscences of the past?

Someone should notify the person who endeavored to wake up the sleepy electrician to the light cue, that a hand and arm projected beyond the wing right and waved up and down several times, is within the line of vision of an audience from almost every angle. It made one doubt the efficacy of the subsequently expressed Conelism, at least insofar as the guardian of the switchboard was concerned.

## GRAZER AND LAWLOR

Reviewed Thursday afternoon, January 4, at Fox's City Theater, New York. Style—Dancing. Setting—Special in three. Time—Fourteen minutes.

Grazer and Lawlor have an act that is essentially CLASS and big time. The girl is very pretty, with a splendid form and exceptionally symmetrical legs which she certainly knows how to utilize in graceful fashion when executing various forms of the art of Terpsichore. The man has also a splendid physique and as classy a pair of legs in white tights as has been seen since the days Henry E. Dixey was wont to disport in "Adonis".

Drapes of black velvet with panels of pink satin and gold provided a beautiful, quiet and artistic background for a baby-grand piano, upon which was a beautiful throw, and a very artistic, small, cylindrical, lighted lamp with ornamented parchment shade.

Man discovered at piano where he sings an introductory verse, after which the shapely miss, in costume of short ruffled pink, a rosette at the waistline right of blue and lavender, pink tights, pink slippers and pink trunks, sings "Three O'clock in the Morning". The two waltz gracefully during the singing and subsequently.

The man sings another short explanatory verse, does an Irish jig, Scotch dance, and a

huck and wing to the music of "I'm a Yankee Doodle Dandy".

The long-on-beauty-and-personality girl returns in a costume of ruffled black and spangles with orange-colored flower waistline right, an artistic touque and wristlet, and sings a special number. The lyric is relative to the fact that she wants to sing but can't, altho her voice did not sound at all bad, being decidedly pleasant in its quality. The lyric furthermore said that she was a "pony", altho we thought the young girl larger than pony size and more "medium". Singing that she would show a dance that Wayburn taught her, a number of graceful, snappy and clever steps was executed with ease, including good kicks, to a hand that was well deserved.

The man, in white tights, a naval coat and cap of white and gold braid, made a resplendent figure as he did toe-dancing while spinning a small baton. Followed some back kicks and in-step-toe work that was the recipient of decidedly commendatory approbation.

Girl returned in white tights and costume of white and gold. Good high kicks over her head preceded a double dance with her partner to the music of Sousa's "Stars and Stripes Forever", sending the act over very strong.

The offering as it stands would make good in any spot on any hill, the girl a decided acquisition and the man capable of holding his own. We might make the slightest of suggestions that the girl see to it that her tights do not wrinkle, as this was noted on two occasions.

## JUDSON COLE

Reviewed Thursday afternoon, January 4, at Fox's City Theater, New York. Style—Magic. Setting—One. Time—Fourteen minutes.

Judson Cole is a neat-appearing fellow who, in Tuxedo, goes about his feats with non-chalance, assurance and wise patter. With cards he does the waterfall shuffle and the production of cards at the finger tips as cleverly as ever seen by the writer.

The Spirit Hand atop a Thayer board follows, Cole getting a lot out of this trick, the latter part of which he works in the audience. His remarks are funny despite the orchestral accompaniment of "All Over Nothing At All".

Cole says it takes an awful lot of nerve to do an act like he is doing and we agree with him on the egg and flag expose with which he concludes his offering. It is unnecessary, hurts others who may want to do the trick and lets the audience in on the simplicity of the deception, which is fatal. Why expose it? Just as much can be accomplished with the change to the real egg, broken at the finish, without disclosing the modus operandi of the fore part of the experiment. Cole exposes palming, which is also unnecessary. During the course of his remarks he says the magic union will get after him. It should and get after him good—and QUICKLY. That it gained him nothing was evinced by the fact that Cole did not get over any too well at the finish.

Judson Cole has the makings of a much better act and were he to eliminate all expos-

ing, get a stronger finish and cut down the running time on the spirit hand, introducing a few more experiments, he might find his position advanced on the better bills around the East.

## BETH CHALIS AND COMPANY

Reviewed Thursday afternoon, January 4, at Fox's City Theater, New York. Style—Singing. Setting—One. Time—Seventeen minutes.

Beth Chaliss is a neat appearing miss attractively gowned and with considerable latent ability which, if developed along the right lines, would place her in the better houses. She has a sort of nasal plaintiveness that is strongly remindful of Irene Franklin at times, and were a better routine of numbers used, together with one or two kid songs, Miss Chaliss would find her offering considerably improved.

Dressed in a handsome gown of lace, blue velvet and roses, and wearing a lace collar, Miss Chaliss, assisted by a pianist, sings a special introductory number. It was noticed that she pronounced gown, "gaown" and the man sang idea, "idier". Later in "Sweetheart, Sweetheart, Sweetheart", she sang way, "waaay" in a nasal fashion. This habit of stressing vowels produces an unpleasant effect and should be corrected.

"I'm Mighty Sweet on My Sweetie and He's Mighty Sweet on Me" followed and did a flop. A kid number with a poor lyric that was punchless, did not get much either. "For Those Things That I Did When I Was a Kid They Called Me Tomboy" could be replaced to advantage or have another lyric written to the music. "Wabash Blues", by Miss Chaliss, while the pianist made a lot of noise with a screechy clarinet, killed whatever other chance the act might have had at a good hand for the finish.

An encore taken without encouragement disclosed the best thing Miss Chaliss had to offer, that of a ragged boy after the fashion of Briggs, the cartoonist, and a special number, "When a Feller Needs a Friend", written around the cartoon idea so ably depicted in the press. In bare legs with ragged pants and cap, Miss Chaliss, altho a little stocky, made this character live, and introduced a considerable amount of pathos and acting at the finish. This drew the best hand in the act and deserved it. The man recited an additional chorus which took a humorous turn and let the team off nicely to good applause.

The encore number is the legitimate finale of the turn and should be used for that in place of the noisy "Wabash Blues" now employed. Another number for an encore could be arranged with something for the man to do while Miss Chaliss is making a change. Needs a couple of punchy numbers in the forepart and Miss Chaliss will have an act that is in line for the better houses, if not the big time.

## TOWER AND DARREL

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

Eleven wasted minutes by a very skinny woman who makes fun of her shape and laughs at her own attempts at comedy, and a man who does little else than stand for the woman's banter and several rough slaps in the face.

The act is lacking in material, personality, entertainment value, polish, refinement and is a very poor attempt to even an audience of the calibre that usually attends houses in the neighborhood of Fourteenth street.

The woman, in a dress of white and green, with sport shoes of white and black, white stockings, long, white bloomers and touselled red hair, the man in suit of white, with small straw hat, red tie, red flower in left lapel, use for their first number "Tuck Me to Sleep in My Old Turkey Home", an awkward dance preceding the singing of the last line of the chorus.

The woman then does a short monolog in which such comedy as "There isn't much of me, but what there is I'm sure of" dominated. "I Love a Boy and He Loves Me" preceded references to "Elmer" as Rodolph Valentino, for about the steenth time that afternoon for a like allusion. Several slaps in the face were followed by "the best way to make men's pants last is to make the coat and vest first, got a lamp on Sunday, can't light it till Saturday night to get the wick in and this is the fourth man I've had this season, I killed the other three". A woman in the audience laughed and the female member of the team said to the woman: "I'll bet you wish you had your old man here." At the query of "Anybody want to take Elmer's place?" someone in the audience said loudly and in a decisive manner, "NO!" To this the woman in the act replied: "I don't blame you!" They sang "What's the Use of Having a Job?".

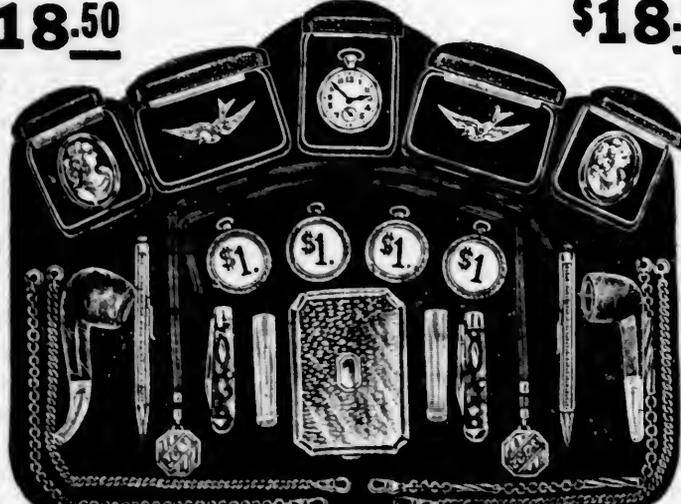
The team jockeyed and stalled for applause at the finish, which was not forthcoming.

Denno and Rochelle, at the Richmond Hotel, Richmond, Va., and Claudia Preston, Alvia Baker and Press and Sheldon, at the Moulin Rouge Cafe, Chicago, were placed by Harry Walker last week.

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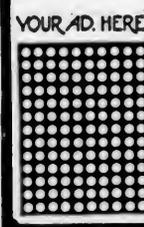
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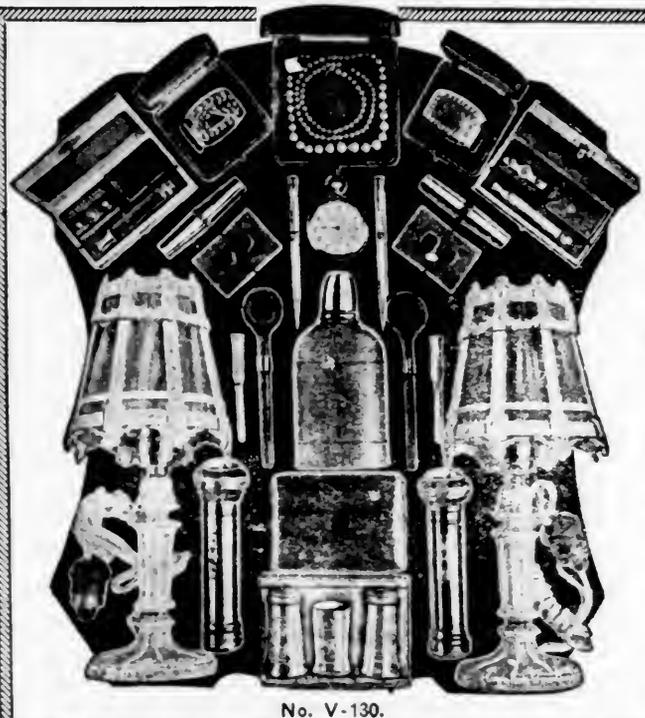
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**\$9.80** WITHOUT SALESBOARDS, DOZ. Free Circular—Quantity Prices.  
**BIG HIT IN SALESBOARDS**  
ALL PRIZES SHOWN IN COLORS ON EACH BOARD.

600-Hole Board, 8 Pillows	\$ 8.00
800-Hole Board, 12 Pillows	11.50
1000-Hole Board, 12 Pillows	12.50
1500-Hole Board, 16 Pillows	15.00
1500-Hole Board, 21 Prizes, 10 Pillows, 36 Pennants, 24 Dolls, 1 Leather Pillow for last punch.	20.00

**LOOK—POCKET PULL CARO—LOOK.**  
With Genuine Leather Pillow, 50 Pulls. Brings \$4.00. **\$2.25**  
BUY DIRECT FROM MANUFACTURER.  
We ship same day order is received. For quick action wire money with order. 25% deposit required, balance C. O. D.  
See our DOUBLE AMOUNT PRIZE BOARDS, with Leather Pillow for last punch.

**WESTERN ART LEATHER CO., P. O. Box 484, Taber Opera Building, Denver, Colorado.**

**LUCILE PEARLS**

**\$1.50 each**  
You Can Make  
**300% PROFIT**

COMPLETE IN CASE, 24 IN. LONG, STERLING CLASP, \$1.50

Half-million Lucile Necklaces are being imported for the year 1923. Every string matched perfectly and guaranteed indestructible. Large users, get busy quick and get on the band wagon at once. Send for sample with cash or money order for \$1.50. We have another number for \$1.00 in Box. This is a slaughter. Cash only considered.

**LUCILE PEARL CO., 1 West 36th St., New York**

**\$\$ EARN REAL MONEY \$\$**  
Selling Goodyear Men's Gas Mask

**RAINCOATS**

Made of bombazine, rubberized to a pure Indian rubber. Every coat has our Goodyear Label. In dozen or gross lots **\$1.90 EACH**  
20% on deposit, balance C. O. D.  
Sample sent upon receipt of \$2.00.  
Send Money Order or Certified Check.  
AGENTS WANTED. (Write for Price Lists.)

**Goodyear COMPANY INC.**  
529 Broadway, NEW YORK

**Sales Cards and Boards**

Immediate shipment in all sizes at very low prices. Special Sizes and Styles to order.

**PREMIUM CATALOGS PRINTED TO YOUR ORDER**  
**U. S. PRINTING & NOVELTY CO.**  
105-97 Chrystie Street, (Telephone, Drydock 3929) NEW YORK CITY

# "SMILES AN' KISSES"

(The Fastest Selling 25-Cent Package of Candy the World Has Ever Known!)

# "FAMOUS FROZEN SWEETS"

(The Fastest Selling 10-Cent Package of Candy the World Has Ever Known!)

**BOTH THE TEN-CENT AND THE TWENTY-FIVE-CENT NOVELTY PACKAGE WERE ORIGINATED BY THE UNIVERSAL THEATRES CONCESSION CO.**

This concern, both by virtue of its power in its chosen field and the necessity of protecting the enormous investments made necessary by its ever present desire to give **QUALITY** and **SERVICE** to the Showman and Concessionaire, has but a few words to say to those individuals who in their efforts to emulate the products of the Universal Theatres Concession Co. have overlooked one great and important factor.

**"THE CONSUMING PUBLIC MUST BE SERVED"!**

**"THAT WHICH CANNOT WITHSTAND THE SEARCHING EYE OF PUBLIC OPINION MUST SOON TOTTER AND FALL"!**

The novelty package business is in its ascendancy. Whether or not it will fulfill its potential possibilities is entirely dependent upon the mentality peculiar to the individuals comprising the managements of the various concerns manufacturing novelty candy packages.

If these individuals can but see the light!

If it is possible for them in their individual fields, however small, to realize the importance of giving the greatest possible value to the Showman and Concessionaire and thru them to the Consuming Public, then our ceaseless propaganda **TOWARDS THAT END WILL BEAR FRUIT.**

The alternative has been pictured many times before in actual realization. Many a wonderful opportunity has been leveled in the dust because the promoters thereof have overlooked the most potent factor in any business success.

That,

"Small profits for years lead to great fortunes; great profits for weeks very seldom."

## "FAMOUS FROZEN SWEETS"

**\$45.00 PER THOUSAND PACKAGES**

PACKED IN CARTONS OF 250 PACKAGES EACH AND SHIPPED IN ANY MULTIPLE OF THAT AMOUNT.

**\$10.00 DEPOSIT REQUESTED ON EACH THOUSAND ORDERED.**

## "SMILES AN' KISSES"

**\$120.00 PER THOUSAND PACKAGES**

PACKED IN CARTONS OF 100 PACKAGES EACH AND SHIPPED IN ANY MULTIPLE OF THAT AMOUNT.

**\$20.00 DEPOSIT REQUESTED ON EACH THOUSAND ORDERED.**

**DON'T WRITE—WIRE!**

# UNIVERSAL THEATRES CONCESSION COMPANY

**26 and 28 North Franklin St.**

CANADIAN FACTORY:  
314 Notre Dame West, MONTREAL, CANADA.

**CHICAGO, ILL.**

1027 Gates Avenue,

EASTERN OFFICES:  
BROOKLYN, N. Y.