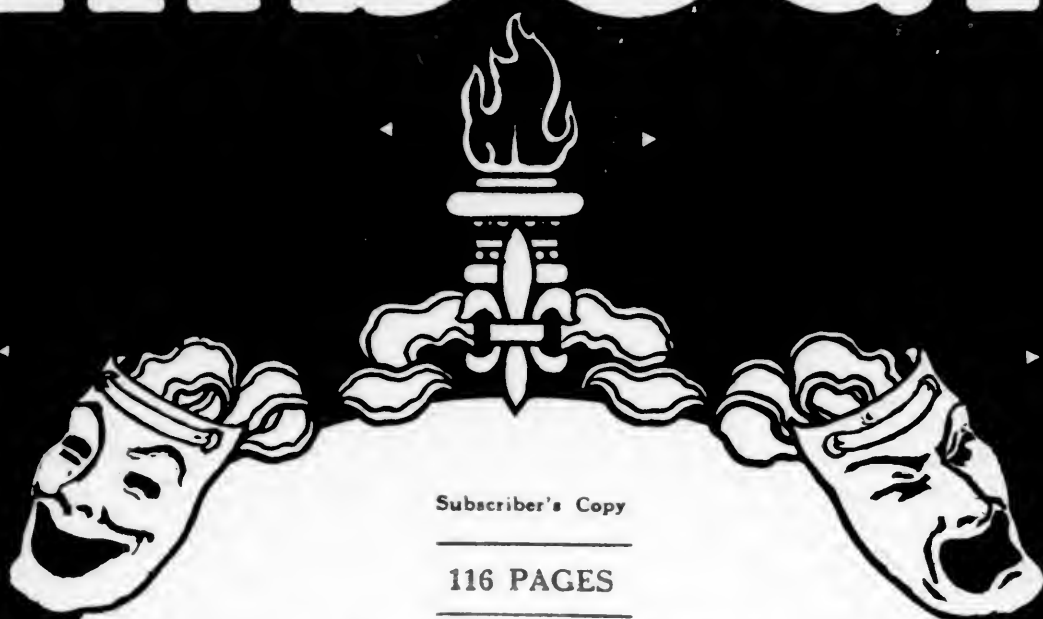


# The PRICE 15¢ Billboard



Subscriber's Copy

116 PAGES

February 10, 1923

## THE LITTLE THEATER MOVEMENT A VIVID REALITY

By EDNA E. COLLADAY

(Printed in U. S. A.)



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Theatrical Digest  
and  
Review of the Show World

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 DOZ., \$2.25. GROSS, \$24.00.

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MENTION US, PLEASE—THE BILLBOARD.

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**GOING LIKE WILDFIRE** **A REAL MONEY GETTER**  
 High Grade Premium and Trade Assortment  
 Merchandise of the Highest Quality  
 5c PER PURCH  
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 150 150  
 Assortment No. 115.  
 Assortment No. 115 is a 1,500-hole 5c board. Takes in \$75.00 and pays out \$30.75 in trade as well as one string of "La Vega" Indestructible Pearls and two enameled Combination Men's Sets, with gold inlay. Price \$9.50 each.  
 25% with all C. O. D. orders.  
 Complete catalogue and quantity prices sent free upon request.  
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 100 Assorted Novelty Toys ..... \$ 7.00  
 Jazz Kazoo Whistles, Per Dozen ..... .85  
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 Large Broadway Chicken Squawkers, Per Doz. 1.00  
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 No. 3101—4-Piece Manikure Set, in Box, Each 1.75  
 Large Fancy Pillow Toys, Assorted Design, Per Dozen ..... 12.00  
 Joke Books, 25 Styles, Assorted, Per 100 ..... 4.00  
 100 Assorted Shape Paper Hats, Per 100 ..... 6.50  
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 Pezzy, the Novelty Mechanical Ladder Toy, Each in Box ..... 1.00  
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Please send me catalog, six free lessons and full information regarding course I have marked with an X below.

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 A-1 Musicians, men and wife, would like to hear from reliable managers that want people that can deliver the goods. Have had experience in hotel and picture work. Can properly cue pictures and play them. Can furnish Violin, Piano and Clarinet, and Cello if needed, or as many men as needed. Name your price and give me a trial. Will go any place in the South. Communicate with E. F. ROBERTS, 408 Newburn Ave., Raleigh, North Carolina.

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 everybody delighted, surprised and amused. Special prices. \$1.25 per single 100. \$1.00 per 100 in lots of 500. Sample with full directions, 10c.  
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 If you want to save money on your Chocolates this season, get our quotations first.

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Manufacturers for the Salesboard Operator and Concessionaire.  
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**With RUBBER BELTS \$17.00 gross**  
 SMOOTH AND WALRUS. BLACK, BROWN, GREY. SAMPLE DOZEN, \$1.75.  
**With LEATHER BELTS \$24.00 gross**  
 GENUINE LEATHER. COBRA GRAINED, BLACK AND CORDOVAN. SAMPLE DOZEN, \$2.25.  
**\$15.00 gross—RUBBER BELTS—\$15.00 gross**  
 With Roller or Lever Buckles. Black, Brown, Grey. Smooth and Walrus. One-third deposit on orders. Balance shipped C. O. D. No less than six dozen shipped. Write for catalogue.

Samples, 25c. All Firsts. No Seconds. **PITT BELT MFG. CO., 705 Fifth Avenue, PITTSBURGH, PA.**

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**FOR MICHIGAN FAIRS AND CELEBRATIONS.** Also good Colored Act, 4 people that sing, dance and play musical instruments. Can give you 5 to 8 weeks' consecutive work. Short jumps.  
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Young man Piano Player. Must play fast rag, overtures and jazz for Med. Sales. Also play lead sheets and improvise with left hand. Must do straight in after pieces. If you deliver you have home for life. Salary sure—all you are worth. So name it. Pay your wires. I'll pay mine. Must join quick. Other useful people write.  
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Producing Comedian; must Sing. Also Tenor Singer. Chorus Girls who Lead Numbers. Join on wire.  
**JOHNSON'S MUSICAL REVIEW, Drphoum Theatre, Louisville, Ky.**

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There are more than 100 lucky numbers in every set of gum that we ship with the E-Z 5c Machine, which is made to take the place of punch boards, except it will last a lifetime. Another improvement, it requires no attention until one punches out a winning number. The machine makes 2500 net profit every time you sell a set of gum.

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 (Not Inc.)  
 185 N. Michigan Av.  
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**—WANTED FOR LOWERY BROS.' SHOW—**  
 Circus Acts of all kinds, double Traps, Man and wife Juggling that can do Wire Hand Balancing and Ladder. All must do two or more turns. Show opens early in May. Candy Stand and Mitt Joint to let. Must have their own truck. Earl Danusk, write. Also Balloons to let. State lowest salary in first letter. FOR SALE—10 ft. of Side Wall, 7 ft. high; in A-No. 1 condition. Address  
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**—WANTED, IMMEDIATELY—**  
 A-1 Straight Man with Specialties. Change for week. Must have ability and appearance and be up in mod. acts. (We could place Piano Player capable of doing straight in acts. Write or wire quick, telling all. Pay your wires. I'll pay mine. EARL H. RAMSAY, Ramsay Comedy Co., Raymond, S. D., week Feb. 5; Rockham, S. D., week Feb. 12.

## Wanted, Straight Man

for Musical Stock. Must be tall, look and dress the part, and above all, work fast and able to lead a Good Number. State lowest bid. Chas. Kemp, write. **M. E. MILLER, Alhambra Theatre, York, Pa.**

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Theatre. A first-class Movie House, or will consider one on percentage basis as Manager.  
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for immediate engagement. Any make. Play alone large library. Long experience. Expert cueing pictures. Best references.  
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Producer doing Comedy and Straight. Script Bills. Forty sets of chorus wardrobe, four sets of box sets. **BADE KELLY—Ingenue, Scritter, Chorus, Ford, Wenden Star, Chandler. Prefer stock engagement. Wire 321 Mont. Ave., Grand Rapids, Michigan.**

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**WRINKLES REMOVED, DIMPLES PLACED IN EACH CHEEK ACCURATELY.**

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 A permanent correction, whether from accident or by birth, without detention from your profession in Thirty Minutes.

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For 2 shows opening in Ohio about March 1. Comedians, Teams, Musical Acts, Performers who can get on acts right and change for at least one week. Lady or gentleman Piano Players who can be a Muzer. Lecturer for No. 2 Show. Both will be small-town four-or-five-figure shows. Be explicit in first letter. Must exactly what you do and name lowest salary.

**JOHN E. OGDEN, P. O. Box 694, Cincinnati, Ohio**

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 DATES CARDS AND HERALDS  
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 For All Classes of Attractions carried in Stock for Immediate Shipment

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**WANTED—Shows of any description. Must be an attraction. Our proposition is different than the rest. We book you free. All you pay is the committee's percentage and your transportation. Twenty weeks of real Celebrations, Homecomings and Festivals. We play nothing but cities. Can place any kind of Riding Device, except Merry-Go-Round and Ferris Wheel.**

**WANTED—A real Free act for the whole season. Must have his own rigging. Can place a few more Concessions, except Wheels.**

**WANTED—Five-Piece Colored Jazz Band. Must be able to play real jazz. Must be in clown suits and be able to do street parade. CARL WILSON, WRITE. Address all mail**

**FINN BROS.' SHOWS, Room 712, 7 Water Street, Boston, Mass. DAVE MUNN, Assistant Manager. Phone Main 1826.**

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 Viola, Clarinet, Cello, Piano, Drums. Orchestra playing first-class music, such as the "Schirmer Galaxy".  
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**THE BILLBOARD**

Published weekly at 25-27 Opera Place, Cincinnati, O.  
 SUBSCRIPTION PRICE, \$3.00 PER YEAR.  
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 This issue contains 62 per cent reading matter and 37 per cent advertising.



# The Billboard

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## BELGIANS REBEL AGAINST GERMAN ACTS

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**HAND BILLS PASSED OUT AT BRUSSELS**

**"Give Us Your Voice and Support" People Are Asked**

London, Feb. 3 (Special Cable to The Billboard).—Brussels, Liege and Antwerp have risen against German artistes and thru demonstrations have gotten them all canceled. At Brussels they have issued the following hand-bills:

"To the People—Belgian and Italian music halls are presenting to you 70 per cent of attractions Boches. During this time Belgians and French are dying of hunger thru being without work. And most of all, French and Belgians are being expelled from Berlin with cries, 'Now we've had enough.' Belgian artistes want work, so we ask your support, knowing well that you are ignorant (unfortunately) of the scandalous way Belgian artistes are treated in their own country. Give us your voice and support against those who take our bread and send us to misery."

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**APPLAUSE ABOLITION UNDER DISCUSSION**

**Many Drama League Members Favor Moscow Art Theater Custom**

New York, Feb. 5.—The abolition of applause was one of the topics discussed by the Drama League members at their meeting in the Earl Carroll Theater yesterday afternoon. It was contended that applauding in the course of a performance tends to disturb the actors, and when it is continued to such an extent that bows of acknowledgment are forced it causes the players to step out of the picture and the illusion is spoiled. This is particularly true when an actor is applauded upon his first entrance. Most of the Drama League members seemed to favor the custom of the Moscow Art Theater, which forbids applause until the final curtain. Curtain calls were also criticized as furnishing a jarring contrast, as well as delaying the action of the play. One objector, however, remarked that if applause

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**DRAMATIC PRODUCERS ARE TAKEN TO TASK**

New York, Feb. 5.—The Play Producing Society of New York outlined its aims and plans at a meeting at Delmonico's yesterday. The society was organized one year ago by Ruth Helen Davis. The scarcity of plays of real dramatic worth was commented on by Allen W. McCurdy, who acted as spokesman for Miss Davis. He said that "the theater of today is in the hands of men who have no right to lay hands on any art. The plays we go to are those which Al Woods or Lee Shubert can see without yawning, and the prices are so high that you almost choose between going to the theater or taking a trip to Europe. The trouble is that these men are supported by a million or so babbitts who come to New York to see the sights. I like jazz and the symphonies too, the 'Follies' and Barrymore's Hamlet. What I object to is that there is no place here where you can get the best in dramatic art, as you can with the opera or music." Mr. McCurdy added that the Play Producing Society wants to find plays drawn from American life, and that the society would produce at least three plays during this season.

**GERMAN OPERA CO. NEARLY STRANDED**

Baltimore, Md., Feb. 5.—The German Opera Company, which opened here last week, nearly stranded. Receipts for five productions netted two billion, fifty-two million marks, or some \$38,000. The final show was struck Saturday evening, when the musicians recruited in this country demanded payment of \$10,260. W. A. Albough, local manager, was unable to secure the money, as the banks were closed, and the night performance was in danger of being called off when John T. Jarks, local hotel owner, advanced the money necessary. He also advanced \$8,200 necessary to release the scenery from attachments placed against it since its arrival from New York. The steamship fares of the organization, \$31,000, for round trip, had not been paid, and the Shipping Board required a lien on the receipts of the performances. Baltimore's share of this was \$8,000. In addition a bond of \$57,000, twice the value of the scenery and properties and carrying responsibility for six months, was required, and assumed by Albough, who, to protect himself, held the scenery until a satisfactory arrangement was finally reached. As a result of an all-night conference the chorus was promised \$56 per capita and the principals agreed to take \$60 each until the financial affairs of the company were on a sound basis.

**A. J. SMALL LEFT LARGE ESTATE TO WIFE; SISTERS TO CONTEST WILL**

**Widow of Missing Toronto Theatrical Man Presents Twenty-Year-Old Will for Probate—Will Have To Prove That Husband Is Dead**

Toronto, Can., Feb. 5.—Ambrose J. Small, missing millionaire theatrical man, left an estate valued at \$1,057,830. It was revealed Saturday, when his will was entered for probate in Surrogate Court. The document, which was nearly twenty years old, bequeaths his entire estate, real and personal, to his wife. His sisters, it was learned, will contest the will which was written on a small sheet of note paper and dated September 5, 1903.

The estate includes \$100 in jewelry; a mortgage for \$250,000, given by the Trans-Canada Theaters, Ltd.; \$5,000 in mortgage on part of lot 42, plan 150, city of Toronto, dated October 20, 1913; \$105,482 in Dominion bonds, \$703,908 in six bank accounts, office furniture in the Grand Opera House, \$250; a roadster, \$3,000, and realty valued at \$20,000.

Accompanying Mrs. Small's petition to the Surrogate is an affidavit in which

she declares her belief that her husband came to his death around the second day of December, 1919. Mrs. Small will have to prove that her husband is dead before papers of administration on the estate are granted. The sisters of the missing theatrical

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**GREAT TIME HAD AT "TACKY" PARTY**

Kansas City, Mo., Feb. 3.—The Ladies' Auxiliary of the Heart of America Showman's Club fairly outdid itself last night at its annual "tacky" party and dance in the ball room of the Coates House. Just the right kind of "peppy" music, a smooth floor and the rollicking costumes of the participants all did their part in making the evening the splendid success it was. Also the grab bag, containing whistles, horns and noisemakers and all kinds of "souvenirs" and amusing articles, and the "assessment room" but added to the enjoyment of the affair, and one would have had to be a "confirmed grouch" not to have entered into the fun and good time, laughter and showfolk friendliness.

The tickets of admission were 50c each, and a chance on the grab bag was 10c. The "lines" were from 50c for being "all dressed" up to 10c for

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**ORPHEUM CIRCUIT GETS ENGLEWOOD**

**Leases Chicago Theater for Five Years—Planning Two New Houses, Reports Say**

Chicago, Feb. 5.—The Englewood Theater, Sixty-third and South Halsted streets, was leased last week thru the Lincoln-Orpheum Company to the Orpheum Circuit for a period of five years, beginning February 11. The three-a-day policy will prevail under the new management. The house will be booked from New York, with the local office filling in smaller acts. The admission price will be 75 cents on week days and \$1 on Sundays. Six acts are to be booked weekly, with a Pathe film comedy and Aesop's Fables.

The leasing of the Englewood, a thoroughly modern theater, marks a policy of expansion on the part of the Orpheum Circuit in Chicago. With the closing of this deal comes the report that the Orpheum Circuit has secured a Loop site and will build a theater to take the place of the Palace, now used by the Orpheum for Keith acts and

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**BIG FOUR CIRCUIT TO WORTHAM SHOWS?**

Chicago, Feb. 5.—It was rumored in Chicago today that at the meeting of the Northwest Iowa Association of Fairs, in Sioux City last week, the contract for the Big Four Circuit was given to Messrs. Beckmann, Gerety and Robinson, for the Wortham World's Best Shows. If true, this will make the eighth consecutive season that Wortham Shows have played the Iowa State Fair. Also, if true that the contract has been so awarded, it means a sincere tribute to the sound business ability and sterling character of the

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Last Week's Issue of The Billboard Contained 1,180 Classified Ads, Totaling 5,900 Lines, and 696 Display Ads, Totaling 23,149 Lines; 1,876 Ads, Occupying 20,049 Lines in All

The Edition of This Issue of The Billboard Is 71,360

## NEW MILEAGE BOOKS ARE OF LITTLE BENEFIT TO ACTORS

### Managers' and Actors' Organizations To Renew Fight To Obtain Special Rates for Traveling Theatrical Companies

**N**EW YORK, Feb. 3.—The restoring this week, by order of the Interstate Commerce Commission, of railroad mileage books good for 2,500 miles of travel at a reduction of twenty per cent of the regular rates hardly benefits the theatrical business at all, and managers' and actors' organizations are preparing to renew the fight to obtain special rates for touring theatrical companies.

The order of the Interstate Commerce Commission was obtained through the efforts of the National Council of Traveling Salesmen Associations, which has been campaigning for reduced railroad rates for traveling men for the past two years.

The mileage books, which must be issued by March 15, are to be interchangeable on all railroads in the country. The twenty per cent reduction will bring the cost per mile, where it is 3½ cents per mile on most roads, down to 2 4/5 cents. In the Far West, where railroads charge 4 cents per mile, the reduced rate will be 3 1/5 cents a mile.

The International Theatrical Association, an organization of managers formed two years ago, has been trying to obtain lower railroad rates for theatrical companies for over a year, and the success which crowned the efforts of the traveling salesmen is spurring the I. T. A. to renewed efforts. An exhaustive brief on the great necessity of such a reduction was prepared and presented to the Railroad Executives' Association last year, and also to the Interstate Commerce Commission, but no definite action upon it materialized.

The council of the Actors' Equity Association is now at work upon a plan calling for reduction in railroad rates for theatrical companies, which it expects to submit to the Interstate Commerce Commission as soon as it is completed.

The high cost of transportation is one of the important contributing causes to serious decrease in touring shows, managers state. Before the war sent railroad rates up managers could purchase mileage at reduced rates in 1,000-mile books. These books could be used for any number of persons. The new mileage books are non-transferable, a separate book being required for each person.

A heavy outlay of cash would be required for theatrical managers to take advantage of the new mileage book order. A book, costing \$70, would have to be purchased for each member of a traveling company. Managers operating big musical companies would be forced to lay out from \$2,000 to \$3,500 at one time.

The great cost of transportation is strikingly instanced by the case of one musical comedy company now touring with 42 people. Jumps are so long, with stands few and far between in the one-night-stand territory, that it costs the management of this company on the average \$850 weekly to travel. The show will play at least 30 weeks before it closes, meaning a total expenditure of over \$25,000 for transportation on the season.

Such heavy traveling costs cut down the chance of profits and touring managers are gradually cutting down their operations. Because of this the entire profession is suffering, and the country's small towns and cities are being denied dramatic entertainment.

The new mileage books may be of some benefit to vaudeville artists, but only to those who are sure of long routes which will necessitate them traveling 2,500 miles in one year. With vaudeville in its present condition, with bookings uncertain and at best few and far between, not many artists will be able to take advantage of the twenty per cent reduction in fares.

#### NEW PLAY PRESENTED BY PHOENIX SOCIETY

London, Feb. 3 (Special Cable to The Billboard).—Last Sunday and Monday the Phoenix Society presented "This Pity She's a Whore", by John Ford, another incest play without thematic significance, but containing excellent parts. Harold Scott, Barbara Gott and Michael Sherbrooke contributed brilliant studies of varied Elizabethan psychological types. Ion Swinley and Mona MacGill, principals, were almost flawless in their poetic conceptions of the brother and sister lovers.

It is announced that the Phoenix Society is now paying its way, George Dornie having settled arrears of \$300 due on the permanent settings used for all revivals.

### Lubliner and Trintz's \$2,000,000 House

Chicago, Feb. 3.—Lubliner & Trintz, who own seventeen movie houses, are planning a new cinema palace, to cost \$2,000,000, at Belmont and Lincoln avenues. The house will seat more than 4,000, and both interior and exterior will be architectural gems. No other details have been given out.

#### SHIPMAN SUED FOR \$50,000

New York, Feb. 4.—Samuel Shipman, playwright, is being sued for \$50,000 by Stephen G. Clow, editor of "Broadway Brewster". Clow claims that he supplied Shipman with the title for "East Is West" and says Shipman failed to reward him for this service after promising to give him a share of the profits of the play. This share amounts to \$50,000, according to Clow.

## CONEY ISLAND MAY GET GIGANTIC PIER

Would Be Largest of Its Kind in World, Costing About \$3,824,000

New York, Feb. 5.—Park Commissioner John N. Harman, of Brooklyn, will ask the Board of Estimate at its meeting on Friday for the appropriation of \$1,000,000 to be made at once for the purpose of erecting at the foot of Ocean Parkway, Coney Island, the substructure of a recreation pier to be the largest in the world. Mayor Hylan is said to favor the project and the commissioner expects that his request will be met with favorable action by the board and work can be started in early spring. The plan is for the pier to be more than a quarter of a mile long and four hundred feet wide, giving floor space of about one million, five hundred thousand square feet. Engineers estimate that the total cost will be about \$3,824,000, of which the one million asked for now will be the substructure. It is expected that revenue enough can be obtained from the pier to pay for its construction in time. There will be parking space for one thousand automobiles and provision for concerts, dancing, roller skating and sports of all kinds. It is believed that ten per cent of the city's investment would be realized yearly by the sale of concessions.

### "YOU'D BE SURPRISED" IS GETTING THE MONEY

London, Feb. 3 (Special Cable to The Billboard).—Despite the fact that "You'd Be Surprised", at Covent Garden, has received a terrible panning from the majority of the critics, Sir Oswald Stoll states that receipts are considerably in advance of those from "The Bing Boys" and that the show has never looked like a failure.

It must be admitted that the box-office returns have confounded the critics, and Mr. Stoll is naturally and justifiably annoyed that the vast amount of money involved, not forgetting the employment of acres of people, should have been jeopardized by scribes who hadn't a cent at stake.

### "IF WINTER COMES"

London, Feb. 3 (Special Cable to The Billboard).—The "winter of our discontent" came all right Wednesday, when "If Winter Comes" began an engagement at the St. James Theater. As the book had an enormous sale audiences may last, despite lack of construction and dramatic interest in the play, which is full of weak optimism and characterless triteness. An outstanding performance was given by Traver Venna as Twining. Owen Nares was wasted as Mark Sabre. Indeed, everybody was wasted as Barbara Hoffe was ineffective and unattractive as Lady Tybar.

### "YOUNG IDEA" AT THE SAVOY

London, Feb. 3 (Special Cable to The Billboard).—On Thursday Robert Courtneidge began his tenancy of the Savoy Theater with "The Young Idea", which proved to be so young it escaped The Billboard correspondent. Herbert Marshall gave an enjoyable performance as the father. Ann Trevor was deliciously humorous as the daughter. The author, too, was excellent as the son. Leslie Banks contributed an admirable portrait of the fox-hunting lover, and Kate Cutler was just "so-so" in an inadequate part.

### POLLOCK BACK IN "LIGHTNIN"

New York, Feb. 5.—Percy Pollock has entirely recovered from his recent illness and will resume playing the role of Lightning' Bill Jones in "Lightnin'" in Boston today.

Mr. Pollock, who took the late Frank Bacon's place in "Lightnin'", was compelled to stop playing about three weeks ago on account of sickness. He took a trip to the South to recuperate and is now completely recovered. During the absence his part was played by John O'Hara.

### SPANISH COMPANY IN N. O.

New Orleans, Feb. 2.—A Spanish company from Mexico City, appearing at the Union Italian Theater, this week, will leave Monday night for New York to fill a month's engagement. The organization, under the management of Senor F. Diaz, includes Sra. Berta Solorzano, Samuel Rojas, F. Diaz de Leon, Armando Arriola, Manuel Rolg and Dolores Garcia. The theater has been crowded nightly with Spanish residents.

Mme. Sarah Bernhardt has accepted a part in Rostand's new play, "The Sphinx", which will be produced shortly.

### UNIQUE HONORS FOR ACTOR



George Arliss plants a tree in the street named for him in Cleveland, O., in the presence of Mrs. Arliss and friends.

—Photo, Wide World Photos.

### NOTED ENGLISH ACTRESS HERE

New York, Feb. 3.—Maggie Albanesi, a noted English actress who has been playing in the London productions of "East of Suez" and "A Bill of Divorcement", arrived here last evening aboard the Mauretania on a visit. Others connected with the stage to arrive on the Mauretania were Mrs. Herschel Henderson, wife of the pianist, who is touring in vaudeville in England, and Janet Colette, formerly of the Ziegfeld "Follies". They are both here for a short vacation.

### J. E. KELLERD TO PLAY IN NEW "JEKYLL AND HYDE"

New York, Feb. 5.—John E. Kellerd, who played leading roles in New York for twenty years up to 1911, announces that arrangements have been made for his appearance within a few weeks on Broadway in a new dramatization of "The Strange Case of Dr. Jekyll and Mr. Hyde". Freda Brindley was Mrs. Kellerd, will portray the leading female role.

### FORMER ACTOR NOW DEAN OF ALBANY CATHEDRAL

Albany, N. Y., Feb. 3.—The Rev. Father Charles Carter of New Haven, a member of the First Stage Company up to four years ago, was yesterday appointed dean of All Saints' Episcopal Cathedral here.

Upon his retirement from the stage he became a member of Christ Church, New Haven. Two years ago he produced a play in the church dealing with the evils of divorce.

### THEATER FAVORED IN SUIT

#### Virginia Court Renders Verdict of \$400 Against Producer for Canceling Show

Richmond, Va., Feb. 2.—The Virginia Supreme Court of Appeals has just handed down a decision in the case of Roland H. Hammer, manager and lessee of the Academy of Music, Lynchburg, against the Artists' Producers Association of New York, sustaining the verdict rendered in the Law and Equity Court of Richmond.

The jury in the lower court awarded Hammer \$400 damages. The suit is of widespread interest in theatrical hereabouts, as it establishes the State law applying to such cases. Hammer sued because "The Broadway Whirl", which was booked for his theater February 21, 1921, failed to appear. The manager of the road company canceled the Lynchburg date by telegraph, and gave no reason therefor. Hammer demanded compensation from the Artists' Producers Association, whose contract he held. His demand was ignored. It was alleged by the defense that the local manager was subjected to no unusual expense on account of the cancellation, as he had been given ample time in advance of the date to book another attraction.

### BILLIE BURKE TO LONDON

New York, Feb. 4.—Billie Burke will play "Bon Brar" in London this spring, according to Samuel P. Kingston, general manager for Ziegfeld. Kingston will sail for London next week to make arrangements.



# COMPOSERS SEEK PAYMENT FOR BROADCASTED MUSIC

## Will Ask Secretary of Commerce To Protect Owners of Copyrighted Music—Set Fees To Be Asked of Radio Companies

NEW YORK, Feb. 5.—Payment for the broadcasting of copyrighted music by radio companies will be put up to the Secretary of Commerce by the Society of American Composers, authorizing publishers, as soon as the White bill, which places entire control of radio in the hands of this Federal department, becomes a law. The White bill passed the House of Representatives last week, and is now before the Senate. Approval by the Senate and President Harding is confidently expected before the end of the present congressional session.

The Society of Composers, Authors and Publishers has been trying for over a year to get the broadcasting stations to pay for the use of copyrighted music, but thus far has been unsuccessful. Over a week ago tentative licenses, asking yearly fees of from \$1,000 to \$2,000, were sent to a hundred stations, but as yet none of these has been accepted. J. O. Rosenthal, head of the society, stated this week that the passing of the White bill will put the control of radio right up to the Secretary of Commerce, and that he would be asked to hand down a ruling clarifying the situation.

Mr. Rosenthal stated to a Billboard reporter that the copyright law protects the copyright owner, and that the society will ask the Secretary of Commerce to see that the law is lived up to by broadcasting companies and also to set the fees which each station shall pay for the privilege of using copyrighted music.

The radio business, it was pointed out by Mr. Rosenthal, has grown to amazing proportions in less than two years, and its continued prosperity depends upon the program broadcast to owners of receiving sets. Musical numbers form the greater part of such programs, and popular music, of which copyright ownership belongs almost wholly to members of the society, is mostly used. Recalling the wrongs wrought upon the sale of sheet music that has been made by the phonograph and radio manufacturing companies, and forecasting that the same thing may come to pass, Mr. Rosenthal has to a large extent thru the expansion of the radio industry, the song writers and music publishers are seeking to protect themselves by demanding pay for the use of their creations. "The society is not asking for anything unreasonable," said Mr. Rosenthal. "All we want is remuneration for the use of our songs. No one would think of performing a play or selling a book belonging to someone else without paying for the privilege. Yet the radio companies are doing this very thing with our music, which is our livelihood, even though it is protected by copyright."

The entire production of "Why Not?" the latest play now running at the Forty-Eighth Street Theater, was broadcasted by radio from the Hammer station in Newark today. The station transmitted the performance, lasting one hour and forty minutes, to thousands of homes. The entire company traveling to Newark for that purpose.

### MAY ROBSON'S "TOUGH" SHOW

May Robson, now touring the West with "Mother's Millions", regards one of her recent performances at the Auditorium in Oakland, Calif., as the most difficult ever played by her. The experience is narrated in her own words.

"The theater in Oakland is separated from a hill in which boxing bouts are staged by what seems a paper mache wall. My present vehicle, which is primarily a comedy, has its moments of pathos.

"Imagine me pleading with my son, speaking in tenderest accents and holding my arms out to him, expecting the audience to dissolve in tears, and from the other side comes: 'Hang him on the beam! Soak him in the snow! Soak him! Soak him! Kill him!' Can you think of playing against such odds?"

### OPERA HOUSE SOLD

Lafayetteburg, Ind., Feb. 5.—The Liedertafel Singing Society has sold the Liberty Opera House to Joseph E. Bruner for \$23,500. Mr. Bruner will have the opera house remodeled, and it will be operated as a motion picture theater, under the management of Will A. Taylor.

### BOOKED AT TRIANON

Chicago, Feb. 5.—The Isham Jones Orchestra has been booked for six consecutive weeks in the Trianon dance palace on the South Side, beginning February 21. The booking was handled by Jensen.

### DECISION RESERVED IN "SMOOTH AS SILK" CASE

New York, Feb. 2.—Justice John Ford, of the Supreme Court, has reserved decision on the question whether he or a jury should determine the merits of the suits brought by George F. Miller and William H. Wellman against Harry H. Frazee.

Altho the suits are brought separately by Abraham Greenberg, counsel for both plaintiffs, they recite identical causes of action. The allegations are that in April, 1921, Willard Mack, in conjunction with Wellman and Frazee, executed a contract with Frazee for the production of the play, "Smooth as Silk", which, it is alleged, had a long and profitable run. It is charged that, with the exception of three weeks, Frazee has failed to send Mack statements of box-office receipts and has retained 25 per cent of the profits from Mack and has refused Mack's demand for an accounting. Mack assigned his claim to Miller.

Wellman comes into the action because he owned the rights to the play and was also to get 25 per cent of the profits, and, like Mack, he declares Frazee has failed to make good. There was a stipulation in the contract for the motion picture rights to the play, and, in the event of such production, 50 per cent of the profits were to be divided between Frazee and Wellman.

### THREE PLAYS IN OFFING

Chicago, Feb. 1.—Looking down ahead somewhat, "The World We Live In", said by the critics to be the most striking dramatic novelty since Rostand's "Chanticleer", is headed for the Auditorium, where it is said it will open following the approaching four weeks' engagement of the Russian Grand Opera Company.

"Whispering Wire" is listed to follow Grace George's "To Love", in the Playhouse, which will continue four weeks.

"Blossom Time", an operetta, is scheduled for the Garrick for the summer, opening its engagement late in April or early in May, after vaudeville closes in that house.

### DRAMA LEAGUE LUNCHEON

New York, Feb. 2.—The second Drama League luncheon of the season was held at the Hotel Astor Thursday afternoon, February 1.

Seated at the speakers' table with John Emerson, president of Equity; Frank Gilmore, executive secretary of Equity; Walter Pritchard Eaton and Augustus Thomas were the following guests of honor:

Jane Grey, Tom Powers, Margaret Mower, Warburton Gamage, Norma Mitchell, Cecil Yapp, Marguerite Churchill, Raymond Gulon, Mrs. Shelly Hull and Jesse Lynch Williams.

Mr. Gilmore, among other things, spoke of Equity's proposed yearly drama festival, during which one-act plays would be presented to show what was being done for the native drama, as well as the works of foreign playwrights, including Shakespearean plays, so that the drama of all periods and countries would be touched upon.

Mr. Thomas eulogized the Equity Players and touched briefly on the subject of the national theater, which has as one of its aims the release of current New York plays for production by amateurs simultaneously with New York presentations.

### PRESS AGENT IS CHARGED WITH ASSAULT AND BATTERY

Boston, Feb. 5.—Howard C. Potter, press agent for Mary Garden, of the Chicago Opera Company, has been served with a summons to appear in Municipal Court here in connection with charges preferred against him by Catherine Donovan, local newspaper reporter, charging assault and battery.

Miss Donovan alleges that the assault was committed while she was trying to witness Emile Coue giving Miss Garden instructions in his auto-suggestion theory at the Copley Plaza Hotel last Thursday. She says she was forbidden by Potter to enter Miss Garden's room.

Some witnesses say that as someone was leaving the room Miss Donovan stepped inside. As she was making her way into Miss Garden's presence it is claimed Potter saw her and after taking her by the arm escorted her to the door and invited her to leave.

The objection to Miss Donovan's presence is said to have been due to something she had written about Miss Garden that was displeasing to the singer.

### "THE WILL OF THE PEOPLE"

Chicago, Jan. 21.—Several visiting artists now playing with Loop companies took part in the initial showing of Mrs. Arthur Aldis' new play, "The Will of the People", which was given in the Studebaker Theater Monday afternoon. Among the professionals in the production were Minna Phillips, Eric Dressler, Casey Ripple and Reginald Carrington, of "So This Is London" Company; William MacCauley, of the "Cat and the Canary" Company, and George Thorpe, of "The Wheel of Life". The minor roles were taken by well-known society amateurs who have appeared in the little theaters in and around Chicago.

### BLIND VISIT PLAYS

Chicago, Feb. 2.—Frank Craven played in "The First Year" in the Woods Theater this week to fifty persons from the Home for the Blind. Three theater parties for the blind have been given in Cohan's Grand since "So This Is London" has been the tenant.

# BROADWAY AND BYWAYS

By WILLIAM JUDKINS HEWITT

"Consolidation of all theatrical interests" is a great big story. The move is the inevitable result, tending to the standardization of the stage, if truly that be the objective and not to degrade either the art or those personalities of the stage upon which "art" is so dependent for its full exemplification in living parts.

There is undoubtedly need on the part of the producers for more economical plans of operation. These should be effected in the grand scope of expansion, for expansion is the line and cry of his business, and yet, in the opinion of this writer, the theatrical industry is a long way off from being classed as "big business".

If it be true that New York sets the standard and New York's standard is to be accepted throughout the length and breadth of this country, then let the productions take flight and traverse the remotest parts of our land. Have the stamp of its standard recognized in all the playhouses on every main street from coast to coast and gulf to gulf as the original New York production and cast, in fact and not in press-agent fiction, as heretofore and now prevailing everywhere with the exception of a few of the metropolitan centers.

What the stage has to offer either in entertainment or of educational value must be put within the reach of all—not a few—if it would

function fully as a national institution as now proclaimed by popular consent in some sections, and emanating from the lips of those who have taken the mantles as overlords, it must

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### RUBY ROSS—NOTICE

Nelda Chisanski, of 1113 Indiana avenue, Sheboygan, Wis., writes under date of January 25 that her mother, who is also the mother of Ruby Ross, actress, has passed on. Our informant does not believe her sister has been apprised of their mother's demise and requests that she (Miss Ross) communicate with her as soon as possible at the above address.

### TRANS-CONTINENTAL TOUR FOR LIEUT. SOUSA

Lieut. Com. John Philip Sousa, the famous bandmaster, practically has completed arrangements for his next annual tour, a trans-continental trip, which will begin late in July and which will occupy him and his band for a period of eight months.

During the season Mr. Sousa will conduct 350 concerts, given in 150 to 200 cities and towns. The tour will be the thirty-first of his career and the fourteenth that has taken him from Coast to Coast.

# FUTILE ATTEMPT TO ROB THEATER

## Burglars Frightened Away After Beating Night Watchman

New York, Feb. 5.—Three bandits attempting to burglarize the safe containing receipts for two days' performances at Miner's Theater X, 149th street and Melrose avenue, the Bronx, early today, beat a night watchman, George Parker, into unconsciousness. The burglars were frightened away by men who heard Parker's moans, however, and did not succeed in opening the safe.

Parker, who is 55 years old and lives at 401 East 156th street, was beaten and tied to a seat in the second balcony of the theater. The burglars then set about opening the safe. Parker's moans were heard by men cleaning the theater, who called a special officer. The bandits escaped thru a door leading to the fire escape after firing several shots at their pursuers. They dropped from the second-story landing of the escape and made off in a motor car which was standing in the street. Their tools were found alongside the safe. Parker was taken to the Lincoln Hospital, where it was said he may have a fractured skull.

### BLUMENTHAL INTERESTS

#### Will Operate Roosevelt Theater in West Hoboken

Jersey City, N. J., Feb. 5.—By a vote of 1,260 to 48 the stockholders of the Roosevelt Theater Corporation decided, Saturday, to turn over the operation of the Roosevelt Theater in West Hoboken to the Roosevelt Operating Corporation, a subsidiary of the Blumenthal interests, of which Marcus Loew is a stockholder.

The transfer is not made to the Loew interests, but is a transfer of the Blumenthal lease to a corporation organized by Blumenthal and in which Loew holds a heavy interest.

This action was opposed by counsel for some of the stockholders on the ground that it placed no limit upon expenses; also that the proposal entailed an increase of salary for Manager Greenwood A. Robinson, and an increase in overhead costs.

It was also charged that the operating company would have control of the hooking of pictures and vaudeville and could charge whatever it pleased from receipts. It was also reported that more attractive offers had been received, but that these offers had been turned down, altho they would have meant more financially to stockholders.

### MANY AMERICAN COMPANIES FOR LONDON

New York, Feb. 3.—The Six-Cylinder Love' Company, headed by Ernest Truex and June Walker, will sail for London some time in May to begin an engagement over there under the direction of Charles B. Cochran. This company was to have made its English debut earlier in the season, but bookings in Boston will hold them up until late spring. Sam H. Harris is associated with Mr. Cochran in this venture, and will also present Jeanne Euzels in "Rain" in London, when that star and play have completed their American run.

Mr. Cochran says he is further planning to do a series of Eugene O'Neill plays in the early summer, starting with "The Emperor Jones", in which Charles Gilpin will play his original role. Mr. Hopkins will be associated with Mr. Cochran in the production of "Anna Christie" and "The Hairy Ape". A new Dunsany play, "Mr. Faithful", is also on his list for presentation, and it may be done here after it has completed a run in London.

### OPERA HOUSE MANAGER DIES

Morgantown, W. Va., Feb. 5.—H. A. Christy, who for many years was manager of the Grand Opera House here, died this afternoon following a brief illness. Funeral services will be held in Morgantown Wednesday afternoon, February 7.

### DAVENPORT RESUMES ACTING

New York, Feb. 5.—Eulor Davenport resumed the presentation of "The Earl's Revenge" at the Bramhall Playhouse tonight. During a performance last week Mr. Davenport's knee gave way three times, necessitating the temporary closing of the play until the injured knee cap returned to its normal condition.

### DILLINGHAM IN FLORIDA

New York, Feb. 5.—Charles B. Dillingham, New York producer, left today for Palm Beach, Fla., to join the theatrical colony there for a few weeks' rest. Mrs. Dillingham is already there. Dillingham will not make any new productions for the balance of the season, it is reported.

## INDEPENDENT MANAGERS SEE RETURN OF OLD CONDITIONS

In Combine of Shubert and Erlanger Interests—Means Most of Leading Theaters in Hands of One Group, They Say

**N**EW YORK, Feb. 5.—The joint booking policy of the Shubert and Erlanger offices, which, as announced last year, would benefit the theatrical business by eliminating harmful competition between shows playing outside of New York City, has not materialized except in one case. The announcement was nothing more than propaganda, camouflaging the real intention to put the control of the theaters in the United States into the hands of one group, in the opinion of independent managers.

The Shubert-Erlanger theater interests are soon to be joined in a \$50,000,000 corporation, according to information made public several weeks ago, and the small managers are now waking up to the fact that they will be up against conditions which were in existence during the old syndicate booking days, when they were forced to do practically all of their bookings thru one office.

When the first knowledge of the Shubert-Erlanger deal was obtained early in 1921 Lee Shubert and A. L. Erlanger declared that it was merely for the purpose of eliminating competition between shows playing in cities where each booked theaters. It was stated that bookings would be so arranged that two musical shows, for instance, would not be competing in one city when there was not business enough for more than one. In such cases, it was asserted, dramatic attractions and musical shows would be booked so that the competition would be reduced.

These statements have not materialized in fact, managers say, excepting in New Orleans. There the Shuberts have the St. Charles Theater and Erlanger has the Tulane. The road attractions booked by both offices now play the Tulane, and the St. Charles houses a stock company.

Elsewhere, however, musical shows are bucking musical shows just as they have always done. In Philadelphia last week five musical shows competed for business, and only two dramatic attractions were playing. The week before there was but one dramatic offering, with six musical shows. The same condition has existed most of the present season in Boston.

These conditions have led independent managers to believe that the Shubert-Erlanger declaration last year that they were out to aid every producer, and not only themselves, was only camouflage to cover up the real purpose—to form a booking combine which would practically control the legitimate theatrical business.

### ACTRESS CELEBRATES HALF CENTURY MARK ON STAGE

**N**ew York, Feb. 3.—Jennie Weathersby, now appearing as Aunt Louise in "Up She Goes", William A. Brady's musical comedy at the Playhouse, celebrated her fiftieth anniversary on the stage Thursday. She received many congratulations and tokens of esteem from all of her friends. Miss Weathersby made her first appearance when she was fifteen with Sir Charles Wyndham in "The Great Divorce Case" at the Criterion Theater, London, in 1872. She appeared with Francis Wilson in "Ermoline" at the Casino Theater in the '80s and was considered by the producers as their mascot of success. She has appeared in every revival of "Ermoline" and Francis Wilson claims he would not put on that piece unless Miss Weathersby was in it.

### TO REBUILD COHAN'S GRAND

**N**ew York, Feb. 5.—George M. Cohan is leaving for Chicago this week to start plans for rebuilding of the Grand Theater there. The walls of the house will be left standing, but the interior will be entirely reconstructed. Work is expected to begin in early summer.

### DECOURVILLE AFTER MATERIAL

**N**ew York, Feb. 5.—Albert DeCourville, London producer, arrived here last week. He will make no productions here, but is in search of material for presentation on the other side. He is said to have a new backer and to be about to engage anew in theatrical production.

### KILBOURNE GORDON'S NEW PLAY

**N**ew York, Feb. 4.—Kilbourne Gordon has written a play, called "Open All Night", with Willard Robertson, which will be produced in the spring by George Marshall. It will have a tryout in stock next week at the Lyceum, Baltimore.

### HAL SHERMAN, DEFENDANT

**N**ew York, Feb. 3.—Ike N. Weber, theatrical agent, brought suit this week against Hal Sherman, who is appearing in the "Music Box Revue", for \$500 alleged to be owing according to contract. Weber, who is represented by the law firm of Kandler & Goldstein, of 1540 Broadway, claims that Sherman was under contract to work under his exclusive management. He alleges that the actor accepted the Music Box engagement without his permission and has paid him no commission. The suit was brought in the Third District Municipal Court.

### PAT CAMPBELL HURT

**C**hicago, Feb. 1.—Pat Campbell, known to the theater from Coast to Coast, and now attached to the Woodlawn Theater and Trianon Ballroom, on the South Side, is in the Illinois Central Hospital, recovering from an injury to his hip, suffered in an automobile accident. Mrs. Campbell, known to the stage as Mildred Booth, is nursing her husband.

### BELLE DeMONDE



Belle DeMonde, who with James Kelso has just finished a tour of Keith Southern Time, has been on the stage, in vaudeville most of the time, since her eighth year. The act, entitled "Papa's Secretary", was written by Mr. Kelso, and is a refreshing novelty. Miss DeMonde and her partner are contracted for a tour of the Orpheum Circuit.

### CLAIMS RECLUSE'S PROPERTY

**N**ew York, Feb. 5.—John M. Hunter, of Astoria, L. I., who is in charge of the stage settings for the "Music Box Revue", made claim in the Orphans' Court here last week to \$5,500 worth of personal property left by Mrs. Susie Wentworth, a recluse who died at her home in Elizabeth, N. J., April, 1922, Hunter claiming that he had married the deceased November 7, 1907, at The Little Church Around the Corner.

According to Hunter the marriage was secret but he produced a photographic copy of the marriage certificate as recorded at the church and declared that he could not produce New York City records because in 1907 no license was required for a marriage in New York.

Hunter's attorney, Peter A. Peterson, of Brooklyn, was given until Feb. 23 to produce further proof in the form of a certificate from the church testifying that the ceremony was performed.

### SPECULATOR CONVICTED

**N**ew York, Feb. 5.—Reuben Weller, a ticket speculator of 1599 Broadway, was convicted of violating the State ticket speculating law last week under a decision rendered by Justice Moses Herman, A. E. Vorhees and Thomas J. Nolan in the Court of Special Sessions.

Weller's bail of \$100 fixed in the Magistrate's Court was continued and February 16 fixed for sentence after investigating by a probation officer.

Weller was arrested last October for a test case after detectives had bought two tickets, paying \$4 for them, the tickets being for the Palace Theater. It is claimed that Weller had not put up bonds required under section 162 of the General Business law and had no license to resell the tickets.

### HOUSTON'S NEWEST THEATER

**The Majestic, \$1,000,000 House, Opened—Built by Interstate Amusement Company**

**H**ouston, Tex., Feb. 3.—The \$1,000,000 Majestic Theater at Rush and Travis streets was opened Monday night to a large and enthusiastic audience, including the many notables of both professional and civic life that usually attend such ceremonies. Speeches by city officials, officers of the Interstate Amusement Co., which erected the Majestic, and others were a part of the program. Karl Hobbitzelle, president of the Interstate, was tendered an ovation.

The building is six stories high, in Italian style, with lobbies and foyers in harmony with the general exterior scheme. Lighting equipment is of the very latest. The stage is of ample dimensions to accommodate the large road shows, while the seating capacity is the greatest of any theater in Houston. John Eberson was the architect.

The opening program consisted of Swift and Kelly, Keno Keys and Melrose, Houston Ray, Whiting and Burt, Mary Gaultier's Ponies and Henry B. Walthall (in person), in the sketch, "The Unknown". The Majestic will follow a policy of Interstate Circuit acts.

### ISADORA DUNCAN GOES

**BACK TO RUSSIA**

**N**ew York, Feb. 4.—Isadora Duncan, classic dancer, sailed for Russia yesterday with her husband, Serge Eschne, vowing that she would never return to this country. She claimed she had been unjustly treated here on her recent tour by newspapers and would stay in Russia henceforth.

## Broadway Attractions Continue Prosperous

Are Receiving Strong Popular Support—Real Hits Drawing Near Capacity

**N**ew York, Feb. 5.—Broadway's legitimate attractions are continuing their prosperous runs. Of the 51 shows now running, the majority are receiving strong popular support, with the real hits playing almost to capacity right along. There are twenty shows, however, using the cut-rate ticket brokerage to help them along.

"R. U. R.", the Theater Guild attraction at the Frazee Theater, which has been doing well since it opened four months ago, is facing a business slump now, and entered the cut-rate lista last week.

Estimated receipts for the week ending February 3 are: "Able's Irish Rose", at the Republic, \$13,000; "Better Times", the Hippodrome, \$52,000; "Chauve-Souris", Century Roof, \$16,000; "Dagmar", Selwyn, \$9,000; "Extra", Longacre, \$5,500; Ziegfeld "Follies", New Amsterdam, \$35,500; "Greenwich Village Follies", Shubert, \$25,000; "Glory", Vanderbilt, \$10,500; "Give and Take", Forty-Ninth Street, \$11,500; "Hamlet", Sam. H. Harris, \$21,000; "It Is the Law", Nora Bayes, \$7,000; "Jitta's Atonement", Comedy, \$6,000; "Johannes Kreisler", Apollo, \$15,000; "Kiki", Belasco, \$14,200; "Lady in Ermine", Century, \$17,000; "Lady Butterflies", Globe, \$18,000; "Last Warning", Klaw, \$11,000; "Listening In", Bijou, \$5,750; "Little Nellie Kelly", Liberty, \$22,000; "Liza", Daly's, \$6,000; "Loyalties", Gaiety, \$13,000; "Merchant of Venice", Lyceum, \$18,500; "Merton of the Movies", Cort, \$15,500; "Mike Angelo", Morosco, \$5,000; "Moscow Art Theater", Jolson's, \$30,000; "Music Box Revue", Music Box, \$28,000; "Passions for Men", Belmont, \$6,000; "Ptain", Maxine Elliot, \$15,000; "Romeo and Juliet", Miller's, \$11,000; "Rose Briar", Empire, \$11,000; "R. U. R.", Frazee, \$8,750; "Sally, Irene and Mary", Casino, \$12,500; "Secrets", Fulton, \$13,500; "Seventh Heaven", Booth, \$13,500; "Six Characters in Search of an Author", Princess, \$1,200; "So This Is London", Hudson, \$16,500; "The Square Peg", Lunch and Judy, \$4,000; "The Clinging Vine", Knickerbocker, \$18,000; "The Pool", Times Square, \$19,000; "The Gingham Girl", Earl Carroll, \$16,500; "The Egotist", Thirty-Ninth Street, \$7,000; "The Humming Bird", Blitz, \$6,000; "The Old Soak", Plymouth, \$13,500; "The Love Child", Cohan, \$10,000; "The Masked Woman", Eltinge, \$11,000; "The World We Live In", Forty-Fourth Street, \$10,000; "Up She Goes", Playhouse, \$10,000; "Whispering Wires", Broadhurst, \$5,500; "Will Shakespeare", National, \$7,500; "The Dancing Girl", Winter Garden, \$20,000; "Why Not", Equity, Forty-Eighth Street Theater, \$8,000.

### FRENCH ACTRESS INDIGNANT

**N**ew York, Feb. 3.—Oecile Sorel, French actress, is indignant, it was learned here today, because of fines to which she was subjected, having been imposed by the Comedie Francaise in Paris, for having overstayed the limited permission given her to visit the United States.

The amount of the fines is 100 francs a day, to which the French comedienne objects because she regards herself as having been a sort of unofficial missionary to America. "I'm not the actress," she says, "who takes abroad the finest plays of her country also a diplomatist!"

It is understood that the reason for the delay in sailing was, upon learning that Georges Clemenceau, the veteran French statesman who was touring America, had booked passage, Oecile Sorel thought it would be nice to return with him.

### FRANK BACON ESTATE \$10,000

**S**an Jose, Calif., Feb. 1.—The will of Frank Bacon, famous actor and late star of "Lightnin'", has been entered for probate here in Judge P. S. Garsbey's Court. Mrs. Jennie Bacon, the widow, is named as executrix of the estate, which is valued at \$10,000.

### TWO NEW PLAYWRIGHTS

**N**ew York, Feb. 5.—Among the plays to be produced soon by the Threshold Players is "The Golden Thrill", a one-act satire on the aestheticism of literature and the drama, by Maurice Abel Boer, author of "Songs of Manhattan" and other poetic works. Another is "The Invisible Light", a dramatic playlet in one act, by Sophie Resnick.

Both authors are members of the Playwrights' Club, the organization that is doing so much to help and encourage American playwriting talent, and these are its first efforts to receive stage presentation.



# ONE-NIGHTERS PILING UP SOME OPULENT BANK ROLLS

## James Wingfield Sees Healthy Signs in Advancing Patronage of Shows on Road

Chicago, Feb. 5.—It's good to own any one of several attractions playing one-night stands nowadays. James Wingfield, who books about all of the one-night stands in the West, has a file of interesting box-office statements. For instance, "Thank-U", since ending its long tenancy in the Cort Theater, has been a riot on the road. It is selling out practically all along the line. Bloomington, Ill., paid \$2,100 to see the show one day this week; Decatur, Ill., handed out \$2,650, and Tuesday night, Wednesday afternoon and night in Peoria, Ill., showed up \$4,200. Springfield, Ill., is sold out for tonight and matinee and night show tomorrow, and the takings will probably run to \$4,000.

Mr. Wingfield told The Billboard that both road companies of "Lightnin'" are taking in something like \$3,500 a day each. "Take It From Me" did \$1,800 in Dixon, Ill., Tuesday night. "Bringing Up Father" is breaking all previous records. "Mutt and Jeff" took in \$6,100 in the Lyceum Theater, Pittsburg, recently. The "Greenwich Village Follies" played to \$1,300 in Jacksonville, Ill., and \$1,650 in Springfield, Ill., the latter date being Tuesday night. The Raymond Hitchcock

show will reach this territory during this and next month. "The Circle" is selling out everywhere, with its five stars, Wilton Lackaye, Henry Dixey, Norman Hackett, Charlotte Walker and Amelia Bingham.

### VOSBURGH, ACTOR, ROBBED

New York, Feb. 5.—Harold Vosburgh, playing with Walter Whiteside in "The Hindu", was the victim of a dressingroom robber at Oklahoma City last Thursday. While on the stage of the Coliseum Theater Mr. Vosburgh's room was entered by burglars, who stole most of his wearing apparel and \$300 worth of jewelry. He reported the robbery to police headquarters and gave them lists of articles stolen, but so far has not heard of their recovery.

### LASKY IN CHICAGO

Chicago, Feb. 5.—Leon Lasky, attorney for the Columbia Amusement Company, is in Chicago in connection with the recent sale of the Columbia Theater.

### ROBBINS TO ENLARGE CHAIN

Syracuse, N. Y., Feb. 3.—Plans for the development on a large scale of his theatrical enterprises, which are represented at present in this city by the Robbins-Eckel Theater, were outlined by Nathan Robbins, who made a flying trip here from New York. He says he is planning the erection of a new theater in Syracuse and another in Utica.

Development of the chain of playhouses operated by the Robbins interests will be accomplished by the new co-operative idea originated by Mr. Robbins, which includes free admissions and a share in the profits by all who participate. The plan was launched several weeks ago and is still being pushed.

Mr. Robbins says he hopes to acquire a site in the downtown section of this city and erect a theater and office building. A similar building is to be erected in Utica, he said, on the old Presbyterian Church site.

Mr. Robbins said it is probable several other theaters in Central and Northern New York will be included in the development plans of the company. Since he first announced his co-operative idea of expansion, several individually-owned playhouses have asked to become affiliated with the chain. This method will build up the enterprise more quickly and would eliminate the tremendous expense of building all the new theaters.

### VALENTINOS IN DETROIT

Detroit, Mich., Feb. 5.—Rodolph Valentino, "sheik of the movies", and his wife begin a week's engagement here tonight at the Majestic Ballroom. The Valentinos, accompanied by their own orchestra, will dance nightly at 10 o'clock. An admission price of \$2.50 will be charged.

### "Slush Fund" Charges

In Connection With Open Sunday Fight To Be Investigated by Jersey Legislature

New York, Feb. 5.—The New Jersey Legislature will set a date some time this week for an investigation of charges made by Rev. Frank S. Ritter, Jersey City clergyman, to the effect that a "slush fund" was being arranged to bribe lawmakers of the State to vote in favor of an open Sunday bill, introduced by State Senator Alexander Simpson, of Hudson County.

Herbert Clark Gilson, attorney for Rev. Ritter and the reform body of which the clergyman is secretary, stated yesterday that the pastor was ready to present his evidence any time or place. Ritter is understood to have three witnesses, who will testify in his behalf at the coming hearing on his charges. The motion picture and other amusement interests will also be represented at the probe.

Yesterday theaters in Jersey City and North Bergen, an adjoining town, were again closed thru the efforts of the New Jersey Society for the Prevention of Crime and Promotion of Morals, and the clergy of Hudson County. An attempt to close down four theaters in West New York, another Jersey suburb, was frustrated by nearly two hundred women of that municipality, who petitioned the Mayor and Chief of Police to rescind the closing order.

### "SERIOUS DRAMA DOES LITTLE GOOD," SAYS BIDE DUDLEY

New York, Feb. 3.—The trouble with most serious plays is that they turn the theater into a church or meeting hall, according to the remarks of Bide Dudley, dramatic editor of The New York Evening World and author of "Sue Dear", which was produced on Broadway early this season, in a talk before the Playwrights' Club at the McAlpin last night. Heavy drama is all right, but the minute a sermon or a moral is thrown in the people get the feeling that something is being put over on them. Those who want preaching can get it for much less than the theater admissions being charged nowadays. When they give up sums of these proportions they want to be diverted and amused. Almost anybody will gladly pay a good price to be entertained, but there aren't many who will knowingly give up the same amount to be taught a lesson—no matter how beneficial that lesson might prove to them. Of course, all serious plays don't just preach or try to inculcate a moral. Some of them contain other lines of interest which offset the serious part, and plays of this kind can be considered as entertainment.

### "CAT AND CANARY" DRAWS BIG CHICAGO BUSINESS

New York, Feb. 3.—Net profits of over \$96,000 have been piled up by the "Cat and Canary" Company playing its twenty-ninth week at the Princess Theater in Chicago. This remarkable showing is one of the record performances in the theatrical business. The \$96,000 is over and above the cost of production.

"The Cat and Canary" has averaged around \$13,000 weekly receipts at the Princess and is still going strong.

Produced by Kilbourn Gordon, Inc., "The Cat and Canary" was financed by stock subscriptions. The New York production cost less than \$6,000 when it opened at the National Theater last season. Stock, which cost \$100 a share, is held by a number of Broadway theatrical people. Each share of stock is expected to bring its owner around \$5,000 profit on the investment.

### FUND FOR BUST OF FROHMAN

New York, Feb. 3.—A memorial to Charles Frohman is to be placed in a conspicuous spot in the Empire Theater, which for many years was his headquarters for producing activities. A. H. Woods donated \$1,000 to a fund, the money raised to be used for a bronze bust of Mr. Frohman. Billie Burke and the entire personnel of the Empire Theater have also subscribed. The matter will be placed in the hands of a committee of the Producing Managers' Association, comprised of Gilbert Miller, A. H. Woods, who suggested the idea, and Florenz Ziegfeld, Jr.

### BUSINESS GOOD IN CUBA

Havana, Cuba, Jan. 31.—The Santos & Artigas Theater, Capitolito, has been playing to capacity business the past week. Films featuring Harold Lloyd and Max Linder are now current there. The Russian dancer and violinist, Baroness Rouskaya, was booked there for three days last week and proved so popular that the time of her engagement was doubled. The Santos & Artigas Circus, now at Santiago de Cuba, on its tour of the interior, is reported to be drawing big and has two months to fill before returning here. Sr. Garcia, representative of the firm, announces that an eight-piece American orchestra will be a feature of the circus during its local engagement.

### FAVOR ACTING BY CHILDREN

Members of the Stage and Screen Scribes of America, an organization of dramatic editors and critics of Cincinnati newspapers, press representatives of the theaters and motion picture exchanges, and managers of theatrical, motion picture and summer park amusement enterprises, at their monthly meeting held last week unanimously adopted the following resolution:

"Resolved, That the Stage and Screen Scribes of America are unalterably opposed to any interference on the part of representatives of the Industrial Commission of Ohio with the appearance on the stage of young pupils from recognized educational institutions in performances fostered by such institutions. Such interference has been attempted in the past and is strongly disapproved by this association."

### ASKS FREIGHT RATE INCREASE

Kansas City, Mo., Feb. 3.—A 24 per cent increase in freight rates for the Missouri River Trade area was proposed here this week at a rate hearing before W. A. Disque, attorney examiner for the Interstate Commerce Commission by R. N. Nash, of St. Louis, assistant freight agent for the St. Louis-San Francisco Railroad. Nash suggested the increase in lieu of lowering freight charges in Oklahoma. The hearing was instituted by Oklahoma shippers. Representatives of the Kansas Public Utilities Commission and the Missouri Public Service Commission were present.

"If Nash's proposed rate boost goes into effect it will mean millions of dollars' damage to local shippers," declared C. B. Bee, rate expert of the Missouri Public Service Commission.

### AUBURN (N. Y.) THEATERS SOLD

Auburn, N. Y., Feb. 3.—John S. Gray, of Syracuse, and his business associates, have acquired the Temple and Cortland theaters from James S. Burnham, of Cortland, N. Y. The transaction was made thru Myron Bloom, Fulton (N. Y.) theater man. The deal was said to involve about \$100,000. The new purchasers are making arrangements to remodel the Cortland, the oldest of the two, into a modern playhouse. Architects were on the site this week.

Burnham, who is now intending to organize a stock company to promote theatrical ventures, held possession of the Temple for ten years and of the Cortland for three years. Stores and living apartments were included in the sale.

### NEXT GREEN ROOM CLUB REVEL

New York, Feb. 5.—The next Revel of the Green Room Club will be held February 25 at the clubhouse. It will be known as Shakespearean Night, and Rolfe Lloyd will be in charge of the entertainment.

### WARREN IRONS ILL

Chicago, Feb. 5.—Warren B. Irons, of Irons & Clouage, managers of the Haymarket Theater, has been ill for a week.

# APPLE SAUCE BY C.F. CAGNEY



### ANDERSON WITH DILLINGHAM PERMISSION TO CHANGE ITS NAME IS GRANTED

New York, Feb. 3.—The removal of Fred Latham's name from the sign on the Forty-sixth street side of Chas. B. Dillingham's Globe Theater and the placing of John Murray Anderson's name in its stead this week gave rise to the report that Anderson is definitely out as the stage director of the "Greenwich Village Follies" and has taken Latham's place as stage director for Dillingham.

Anderson has produced all of the four annual "Greenwich Village Follies", and his contract, which is said to have been for four years, will soon expire, according to reports. He is preparing to produce a musical comedy of his own now and has taken offices in the Globe Theater Building.

### WANTS INSURANCE FOR MILLION

New York, Feb. 5.—Florenz Ziegfeld, Jr., is negotiating for a policy for the sum of \$1,000,000 with Ziegfeld Follies, Inc., as beneficiary, in order to protect his associates in the event of anything untoward coming his way. His offices say that he has taken this step because of the illness which recently overtook him and which made him pack up and go to Palm Beach to recuperate. His wife, Billie Burke, is the beneficiary of a large policy which Mr. Ziegfeld already carries.

### SUES BURLESQUE ACTRESS

New York, Feb. 3.—Harry Besty, theatrical agent, brought suit this week against Mimi Janice, appearing in "Let's Go" on the Columbia Wheel, for \$350 alleged to be due as commissions. Besty claims a managerial contract with the actress. Lyman Hess, of 1340

### PERMISSION TO CHANGE ITS NAME IS GRANTED

New York, Feb. 3.—Permission has been granted by Justice Leonard Glezerich, of the Supreme Court, to the officers of "Old Soak Co., Inc.", to change its name to Theatrical Investing Co., Inc.

The application presented on behalf of the officers by Otterbourg, Stendler & Houston, of 200 Fifth avenue, recites that the resolution effecting the change took place at a meeting held at 559 Fifth avenue January 8 last, at which a resolution was adopted changing the name of the concern. The "Old Soak Co., Inc.", the papers show, was incorporated in 1921 with a capital stock of \$10,000, and its incorporators were Philip Goodman and A. L. Vogt, of 559 Fifth avenue, and Arthur H. Gaynor, of 200 Fifth avenue. The officers of the company are Goodman, who is president, and Anna V. Rogers, secretary.

### REID LEFT \$50,000 ESTATE

Los Angeles, Calif., Feb. 3.—An estate aggregating \$50,000 was left by Wallace Reid, motion picture actor, who died here recently, according to a petition of administration letters on file today.

Mrs. Dorothy Davenport Reid, his widow, and their son, Wallace William Reid, Jr., five years old, and an adopted daughter, Betty Anne, three and a half years old, are the heirs mentioned. No will was left by Reid. The Reid home, against which is a \$14,000 mortgage, was the bulk of the estate.

Broadway, representing Mrs. Janice, stated that he would file answer to the suit, disclaiming the obligation alleged by the agent.

# THE NEW PLAYS ON BROADWAY

AMBASSADOR THEATER, NEW YORK  
Beginning Wednesday Evening, January 31, 1923

The MESSRS. SHUBERT Present  
**TESSA KOSTA**

In the Musical Romance  
**"CAROLINE"**

By Harry B. Smith and Edward Delaney Dunn

(Adapted From the Original of Herman Haller and Edward Rideamus)

Music by E. Kunneke and Edward Rideamus. Staged by Fred G. Latham. State Settings by Watson Barratt

Orchestra Under the Direction of Fred Hoff. Dances Arranged by Frank M. Gillespie

Entire Production Under the Personal Direction of J. J. Shubert  
CAST OF CHARACTERS

- Caroline Lee (Ward of Gen. Calhoun).....Tessa Kosta
- Helen (the General's Daughter).....Helen Shipman
- Brig.-Gen. Randolph Calhoun.....Harrison Brockbank
- Mrs. Calhoun.....Viola Gillette
- Digby Bretton (Claim Agent and Intruder From the North).....Barnett Parker
- Captain Robert Langdon (of the Third Louisiana Infantry).....J. Harold Murray
- Roderick Gray.....John Adair
- Amsada (Cook in the Calhoun Household).....Mattie Keene
- Hannibal (the General's Orderly).....Ben Linn
- Flora Wayne.....Beatrice Wilson
- Isabel Marshall.....Edna Duval
- Edith Varden.....Jane Brown
- Gladys Carroll.....Kay Carlin
- Mabel Preston.....Viola Duval
- Joan Blythe.....Mabel Olson
- Josephine Hurley.....Vera Hoppe
- Irene Stone.....Vouvie James

It looks as tho the Shuberts had struck a winner in "Caroline", for in this piece they have a most entertaining musical comedy, with a small cast and only six girls. If it can attract any sort of patronage, and it should, they should make a handsome profit out of the venture.

"Caroline" is a translation from the German, and for American consumption the scene has been laid in Virginia in the days following the Civil War. The story is held to very closely and deals with the love affair of a couple of young folks who have not seen each other since childhood. A fine case of "mistaken identity", that standby of the librettist, is worked up and followed thru to a finale of embraces and kisses.

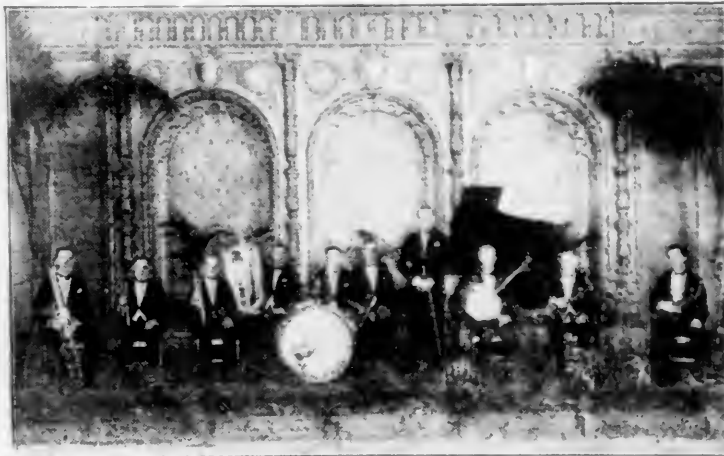
While the story is better than the average book inflicted on the Broadway theatergoer, it is the music and the singing that pleases most. The composers have written a delightful score and it is extremely well sung, particularly the ensemble numbers, of which there are several. It has been so long since a good ensemble has been heard, sung by a cast of competent voices, that it has the air of novelty about it and reaped a handsome reward whenever used in "Caroline".

The chief honors of the performance go to J. Harold Murray. At one time he completely stopped the show, after an exhibition of beautiful singing. Mr. Murray is now a finished and authoritative singing artist. It has been a pleasure to watch him develop, from a somewhat awkward actor and a singer with a voice not always under the best of control, into the mature and seasoned player he now is. Mr. Murray not only sings with genuine beauty of utterance, but is a manly, personable actor, in thoro command of the essentials of his art. He is destined for high climbing in the musical comedy field if he continues his present rate of progress.

Tessa Kosta is the "Caroline", and a sweet, pretty picture she made of the character in erinelines and poke bonnets. Miss Kosta has a natural voice of great purity of tone and pleasant

timbre. The music of the part lay well for her and she sang it with attack and polished dignity. In addition, Miss Kosta quite fulfilled all the requirements of her part in the line of acting and scored a genuine success in it.

Most of the comedy is handled by Barnett Parker, who played a Northern lawyer, and coaxed all the laughs possible out of the part. Mr. Parker was last seen here in "The Hotel Mouse", where he played a "nance" butler, and came perilously near running away with that show whenever he made an appearance. He plays his role in "Caroline" as an effeminate clump, and does pretty nearly the same thing in this piece as he did in "The Hotel Mouse". With rare skill Mr. Parker kept the character from being offensive, and managed to raise a howl of laughter whenever he came on. He kept the laughs going by force of sheer comedic skill, and did much more with his rather meager material than one could rightfully expect. Among other things, Mr. Parker was given the "applesauce" gag with its first variant of "she murdered one of the children" to pull. He even got a laugh with that. But he should be careful or the first thing he knows they will give him "finger-in-the-bottle" to do or "goat without a nose".



Barney Rapp and his Hotel Chase Orchestra, now carving a permanent niche in the hall of musical fame by his appearance nightly in the grand salon of the Hotel Chase, St. Louis. The orchestra is presented by Paul Whiteman.

Helen Shipman danced very nicely and made an animated little picture of her role. She also sang prettily and at times made the audience laugh. She should keep away from laugh getting if she can. Comedy of line and situation is very nice for a woman, but the comedy of business and gesture belongs to the low comedian and does not fit in with feminine playing. Miss Shipman should eschew it.

Harrison Brockbank, as a peppery Southern General, sang splendidly, but had a tendency to overact; Viola Gillette, as his wife, had not much to do, but did it well; Mattie Keene was delightful as a Negro "mammy", and Ben Linn sang and danced to good results whenever he essayed anything in this line. John Adair played a small part and fulfilled its requirements nicely.

There are few chorus numbers in "Caroline", but what there were were well staged. The two sets are not extravagant, but are, on the other hand, quite amply suited to the play. The costuming is simple and prettily done. Altogether it is a well-mounted and satisfying musical play.

A clean and tuneful musical comedy, well played and sung by an admirable company. The music and its singing well above the general average.

GORDON WHYTE.

Mary Richard has been assigned by John Golden to understudy Helen Menken in "Seventh Heaven" at the Booth Theater, New York

# New Chicago Plays

AVENUE THEATER, CHICAGO  
Beginning Monday Evening, January 29, 1923

Under Direction  
ALL-AMERICAN THEATER ASSN.  
Raymond O'Neil, Director

**"THE CHIP WOMAN'S FORTUNE"**

Racial Comedy, in One Act, by Willis Richardson

- Liza ..... Evelyn Preer
- Silas ..... Sidney Kirkpatrick
- Emma ..... Marion Harrison
- Aunt Nancy ..... Laura Bowman
- Jim ..... Solomon Bruce
- First Man ..... Arthur Ray
- Second Man ..... Leon Books

**"SALOME"**

A Tragedy by Oscar Wilde

- The Young Syrian ..... Arthur Ray
- Page of Herodias ..... Lionel Monagas
- First Soldier ..... Walter White
- Second Soldier ..... George Applewhite
- The Cappadocian ..... Leon Books
- Salome ..... Evelyn Preer
- Slave ..... Marion Harrison
- Jokanaan ..... Solomon Bruce
- Herod ..... Sidney Kirkpatrick
- Herodias ..... Laura Bowman
- Herodias ..... Bertha Lewis
- First Jew ..... Leon Books

is, of course, too long between the first and second play of a group, and, while the colored orchestra vainly tried to bridge the gap, still the delay became irksome. The curtain should be dropped at least once during the presentation of "Salome", and it can be pruned to advantage.

Aside from this, the initial performance was as well done as any group of stock players could do, and, since these players draw largely from their own clientele, the move should be profitable. All of the city's colored elite were present, and some notables from the white aristocracy were on hand to wish the experiment success, such families as the Swifts and Armours, being reported in attendance. Time, one hour, twenty-nine minutes; seven curtains.

LOUIS O. RUNNER.

COMMENT

Chicago Tribune: "A highly distinguished performance, both in manner and details of its presentation."

# WHAT THE NEW YORK CRITICS SAY

**"CAROLINE"**  
(AMBASSADOR THEATER)

GLOBE: "A tasteful and consistent musical comedy, with tunes that are uncommonly charming; altogether an exceptionally pleasant entertainment."—Kenneth Macgowan.

TIMES: "Caroline" has a score fully the equal of any musical comedy of recent years, and it has a cast . . . thoroly able to do justice to it."

WORLD: "'Caroline', like 'Blossom Time', will find a warm welcome in that part of the New York music audience which appreciates and encourages a play score just a little more delicately fashioned and expressed than the slipshod whirling tunes of the average musical comedy."—Quinn Martin.

POST: "Charming in every way is the music of 'Caroline'."—Charles Pike Sawyer.

ENTITLED TO RETURN OF \$5,000

Court Favors Man Who Made Deposit for Purchase of St. Paul Theater

Minneapolis, Minn., Feb. 3.—Charles Ballard, of this city, is entitled to the return of \$5,000 paid on a contract of purchase of the Park Theater, St. Paul, in 1919. District Judge John B. Sanborn ruled this week when he filed a decision giving judgment against Joseph Friedman and his wife, Edna C. Friedman, whom Ballard sued for a return of the money.

With George W. Granstrom, Ballard made a contract to purchase the theater November 15, 1918. Ballard paid \$5,000, which, he alleged, was one-half of the money to be paid, the rest to be supplied by Granstrom. Thirty thousand dollars more was to be paid by 11 a.m. March 1, 1919, it was alleged.

Mr. Ballard was unable to meet the terms of the contract, but on March 1 asked for an extension, which was refused. The theater later was leased to others and Mr. and Mrs. Friedman refused to return the \$5,000. The court finds that no notice of cancellation of the contract was given and that it is now impossible for Mr. and Mrs. Friedman to perform the contract and orders judgment for the amount sued.

**"THE PHILANDERER" PRODUCED**

London, Feb. 3 (Special Cable to The Billboard).—At the Everyman Theater Monday George Bernard Shaw's "The Philanderer" was unevenly produced. It was charmingly set, but Milton Bomer was miscast and made a lamentable Charteris. The two women missed the quality of this brilliant cynical comedy. The acting honors fall to Nadine Marsh, and especially to Douglas Jeffries, whose Dr. Paramora was intimately and conscientiously played. The shows deserves the good business which is accruing.

**CYRIL MAUDE COMING OVER**

New York, Feb. 5.—Cyril Maude, who was seen here several seasons ago in "Grumpy", will sail for this country this month to appear in "If Winter Comes". This play is a stage version of A. S. M. Hutchinson's novel of the same name. Charles Dillingham will sponsor the American presentation of this piece.

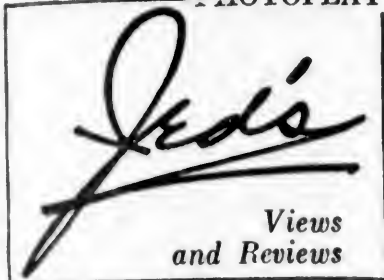
**ACTOR COLLAPSES IN STREET**

New York, Feb. 3.—Frank Andrews, a member of the cast of "Listening In", playing here at the Bijou Theater, collapsed at Broadway and Forty-fifth street last night. He was taken to Bellevue Hospital, where it was said that he had been suffering from poor health for some time.

Forty-one minutes of intermission



PHOTOPLAY



Views and Reviews

THE long-awaited standard contract regulating film distribution is a fact, representatives of the Hays organization and the Theater Owners' Chamber of Commerce having signed an agreement to use this uniform contract in future dealings. The contract provides for settlement of all disputes thru a board of arbitration. The contract is looked upon as a progressive move and covers questions which have been matters of dispute for some time.

The "Hays To Quit" stories have been started and denials have followed. With exhibitors on the job and sticking together it won't matter much whether the stories are printed or denied.

That much-advertised relativity film depicting some of the phases of Prof. Albert Einstein's theory is a real opportunity for exhibitors who want to put over ticket-selling publicity. "Prof. Einstein's Theory", as the film is called, is a most unusual feature which gives some idea of what Einstein is driving at, but more important, from a showman's standpoint, it gives his public something to talk about. It ought to get results, as it is well done by Max Fleischer, of "Out of the Inkwell" fame, and sends patrons away talking and with plenty of wrinkles between the eyes.

At the special showing of the Einstein film at the Rivoli, New York, representatives of film and educational circles sat for three-quarters of an hour trying to figure out with the professor the message he is trying to get over. The interest proved that exhibitors will have little difficulty inducing educators and publishers to co-operate in a showing of this film.

"Hearts Aflame" ought to pack 'em in wherever this Louis B. Mayer production, directed by Reginald Barker, is released. The story, based on "Timber", the novel by Harold Titus, moves every minute and winds up with a roaring forest fire that surpasses the blaze that sold "The Storm" to exhibitors. Frank Keenan is starred to advantage, and is ably supported by such players as Anna Q. Nilsson, Craig Ward, Russell Simpson, Richard Tucker, Stanton Heck, Martha Mattox and John Dill. "Hearts Aflame" should go in the datebook for early showing.

Stock in Ascher theaters, Chicago and vicinity, is being offered to the public. It's an effort to come back after the slump. There are 22 theaters in the Ascher chain.

As was expected, Joseph M. Schenck has made another move to prove that he has decided upon the Coast for the more important of his producing activities. He has obtained control of United Studios in Los Angeles for something like \$1,500,000, according to recent reports. That, with recent reported purchase of twenty per cent of West Coast Theaters, Inc., and his transfer of Buster Keaton productions, promised five-reelers, from Associated First National to Metro, makes his friends in the film industry wonder what "Joe" is going to do next. What, with a little combining, at which he is expert, who knows but, with the expiration of certain starring contracts, he may be planning to put over a big

one along the lines of the recently announced Fairbanks idea. He would be in a fine position to produce and release very much on his own.

Something is vitally wrong with "Java Head", the current George Melford production for Lasky and Paramount distribution. Altho the story is by Joseph Hergeshelmer and the adaptation by Waldemar Young, the picture doesn't give the spectator anything save an idea of Salem, Mass., seventy-five years ago, and how an old square-rigger looks from a distance. Unless you have to play this one, do a little shopping first before being induced to book it.

With Jesse Lasky in New York it's safe to predict "sumpin' gwine drap", and very soon.

Replies to Laemmle's suggestion for cutting box-office prices are beginning to come in. Some like the idea. Some don't.

The roping of Will Rogers by Hal Roach for a series of two-reel comedies, announced as thirteen, to be released one a month as soon as the cowboy-comedian can get a release from Ziegfeld, has started 'em talking everywhere. Looks like great business for Pathe, which gets the distribution rights.

Max Marcus, U. S. Theater, Cleveland, O., says that reducing his box-office prices from 20 cents to 10 cents top has increased his profits 100 per cent. He says he has reinstated a five-piece orchestra after being without it for fifteen months and is able to buy better programs than he did at his former prices.

(Continued on page 54)

VALENTINO A BIG DRAW

Movie Idol and Wife Dance in Actors' Fund Benefit Show, Which Grosses Over \$11,000—Many Stars Take Part

Philadelphia, Pa., Feb. 3.—The benefit performance for the Actors' Fund which ran simultaneously yesterday afternoon in the Broad Street, Forrest and Garrick theaters drew \$11,000 in box-office receipts, a record for such an event here, and gained additional money from the sale of programs, candy and flowers. Stars appearing at local theaters and others, including Rodolph Valentino, who came on from New York, are responsible for the great success.

With his wife, who was formerly Winifred Hindut, Valentino appeared in brilliant Spanish costume and danced the original tango. He was greeted with vigorous applause at each performance. So intent were girls and women to get a closeup of the screen idol that the services of a corps of detectives and policemen were necessary to get him in and out of a taxi and thru the jams at the stage doors of the three theaters.

Others who participated in the shows were: Blanche Bates, Irene Bordoni, Ed Wynn, J. O. Nuxent, Grant Mitchell, Bertram Peacock, Harry K. Morton, Sybil Vane, Zbysko, Harry C. Browne, Ruth Nugent, Juliette Crosby, Cora Tracy, Anita Furman, Robert Edeson, Olga Cook, Ada Mae Weeks, George MacFarlane, Zella Russell, Al Herman, Madeline Cameron, Florence Morrison, Robert Halliday, Rosalind Fuller, Mary Duncan, The Meyskos, Patricia Collinge, Stella Mayhew, Olga Stack, Fred Helder, Janet Velle, Fania Marinoff, Jay Vellie, Eleanor Woodruff, Estelle Penning, University of Pennsylvania Players and Philadelphia society's fashion revue, "Resorts of the World", staged by Alexander Leftwich.

"PURPLE MASK" REVIVAL

New York, Feb. 5.—Leo Ditrichstein, star of "The Egotist", which closed on Saturday after a short run at the Thirty-Ninth Street Theater, is engaging actors for a revival of "The Purple Mask", in which he starred two years ago. He will tour in the latter play, bookings having been arranged which will last until May.

BUSINESS RECORDS

NEW INCORPORATIONS

Alabama Charters

The Paragon Poster Service, Inc., Brewton, \$2,000; John R. Miller, Lucile Miller, Ed Leith McMillan.

California Charters

O'Connor Productions, Inc., Los Angeles, \$100,000; motion pictures.

Illinois Charters

Kingberton Amusement Co., Millstadt, \$2,000; operation of motion picture and other theaters; Edmund Bange, John R. Green, Ernest M. Staude. (Correspondent: Judson, Green & Henry, 1326 Hoffmans Bank Bldg., St. Louis, Mo.)

Service Studios, 2919 West VanBuren street, Chicago, \$20,000; construction and painting of theatrical scenery; John Hannay, Frank W. Thompson, Wm. J. Smart. (Correspondent: Albert S. Loner, 1630 South LaSalle street.)

Colored Theater Corp., 1025 North Dearborn street, Chicago; 20 shares, no par value; Raymond O'Neill, Tennessee Anderson, Margery Curry. (Correspondent: Levinson, Becker, Schwartz & Frank, 78 West Monroe street.)

Delaware Charters

Associated Authors, Wilmington, photoplays, \$500,000. (Corporation Trust Co. of America.)

Hilltop Amusement Co., Wilmington, \$300,000. (Corporation Service Co.)

New Jersey Charters

Moving Picture Operators' Association of Hudson County, 586 Newark avenue, Jersey City, general theatrical business; \$100,000.

Roosevelt Operating Co., Jersey City, amusements, \$500,000; H. A. Black, Charles J. Skinner, Alfred F. McCabe.

New York Charters

Max Lasky Photographic Co., Manhattan, \$5,000; M. Lasky, H. Marinoff, N. Schulman. (Attorney: M. Rosenblum, 922 Broadway, Brooklyn.)

Broadway and Forty-third Street Amusement Corp., New York, \$500; T. F. Garrity, J. G. Griffin and Gabrielle Brock. (Attorneys: Dittenhoefer & Fishel, 1482 Broadway.)

Hall & Farewell, Inc., New York, \$15,000; William G. Lovett, Alibel Carey and Sylvia

Schwartzman. (Attorney: H. S. Hechheimer, 1540 Broadway.)

American Life Pictures, Inc., New York, \$1,500; S. C. Hodge, Edward Marshall, N. C. Lemon. (Attorney: H. H. Nieman, 160 Broadway.)

O'Neill-Doulberry Co., New York, advertising, motion pictures, \$10,000; F. R. Doulberry, J. H. O'Neill, W. Gitskey. (Attorneys: Richards, Smyth & Conway, 32 Court street, Brooklyn.)

Talking Publicity Corp., New York, advertising, \$5,000; R. Vogel, E. London, L. I. Fink. (Attorney: N. Burkan, 1451 Broadway.)

Wilkes Theater Corp., New York, 3,000 shares common stock, no par value; active capital, \$5,000; F. X. McKenna, T. E. and G. M. Donovan. (Attorney: J. Levy, 5 Beekman street.)

Gate Amusement Corp., Brooklyn, \$8,000; H. M. Brill, A. Weiss, J. Goldstein. (Attorney: W. A. Blank, 2969 West Eighth street, Brooklyn.)

Los Angeles Biltmore Amusement Corp., New York, \$400,000; A. L. Erlanger, E. S. Golding. (Attorney: J. P. Bickerton, Jr., 214 West Forty-second street.)

Two Nightingales Corp., New York, give dramatic entertainments, \$50,000; P. Goodman, I. E. Tannanbaum, A. N. Leventhal. (Attorneys: Otterbourg, Steindler & Houston, 200 Fifth avenue.)

Shore Road Amusement Co., New York, theatrical, \$250,000; H. E. and E. H. Pulch, J. R. Berger. (Attorney: W. H. Darrow, 79 Wall street.)

Warner Bros., pictures, New York, 1,000 shares common stock, no par value; active capital, \$5,000; S. P. Friedman, A. C. Thomas, H. S. Bareford. (Attorneys: Thomas & Friedman, 2 Rector street.)

Melody & Daniel, New York, dance halls, \$10,000; J. A. Doyle, D. Guernsey, R. S. Alevia. (Attorney: E. A. Leerburger, 25 West Forty-third street.)

Good Pictures, New York, motion pictures, \$20,000; A. Ellery, A. E. Cobb. (Attorney: M. H. Ring, 1767 Broadway.)

United Producers Films, New York, \$750.

CENSORSHIP JURY HAS NOTHING TO DO

Only One Complaint Made Against Play Since System Went Into Effect

New York, Feb. 5.—The machinery of the jury system of play censorship in New York City has not once been called into action since it was placed in operation six months ago. It was learned by The Billboard this week. The censorship system is under the jurisdiction of the License Bureau, and Commissioner of Licenses John Gilchrist has received but one complaint against a play. This complaint was registered against "The Gods of Vengeance", playing at the Provincetown Theater in Greenwich Village.

The Jury system of censorship was evolved last year thru the co-operation of various religious and reform organizations, the Producing Managers' Association, the Actors' Equity Association and the Authors' League of America. It provided that a jury of citizens selected by the license commissioner from a list supplied should pass upon the fitness of any play against which sufficient complaints of immorality had been made. In the event such a jury should deem a play unfit, the producer, author and actors would be obliged to close it immediately. The plan went into effect September 1, 1922.

EX-ACTOR VICTIM OF THIEVES

New York, Feb. 4.—John Mortimer, who says he is an ex-actor and last appeared in "Arizona", was held up and robbed in his cigar store yesterday. The robbers took \$105, all he had, from him. Mortimer says that when he was playing in "Arizona" he suffered a paralytic stroke which paralyzed his side and ruined his career as an actor. He was taken from the show to Bellevue Hospital and remained there after his discharge as head of the storeroom for ten years. During that time he made enough money to open a cigar store about six months ago, where he was robbed yesterday. Mortimer showed reporters autographed photographs of A. H. Woods, Sam H. Harris and Augustus Thomas, together with pictures of himself in stage costume.

JOHN MURRAY ANDERSON TO MAKE DEBUT AS PRODUCER

New York, Feb. 4.—John Murray Anderson will inaugurate his career as an independent producer with "The Cherry Chair", a musical comedy written by himself, with score by Augustus Barratt, at the Globe Theater here March 19. The piece will open out of town on March 5 and play for two weeks before coming to Broadway. This means that "Lady Butterfly", at present playing the Globe, will have to move elsewhere before the opening of "The Cherry Chair". Ann Pennington will be seen in the company, together with Clifton Webb, Georgie O'Ramey, Lennox Pawle, Virginia O'Brien and Brooke Johns.

TYLER BROOKE HOME AGAIN

New York, Feb. 5.—Tyler Brooke is home again after a flying trip to London, where he went with the desire to land one of the comedy roles in the English production of "Little Nellie Kelly", to be presented there by Charles B. Cochran. However, it was impossible to secure a part in that production, so he is back home again. He has been engaged by George W. Lederer for a part in "Peaches", now playing in Philadelphia, and will join the company tonight.

"THREE'S A CROWD" DOESN'T PLEASE

London, Feb. 3 (Special Cable to The Billboard).—Tuesday at the Cort Theater Bromley Challenger and Horwood Barret offered "Three's a Crowd", by Earl Derr Biggers. It proved to be a tedious, unoriginal farce. Obanellor played hard, but failed to relieve the tedium. Eric Leves struggled manfully, also Marie Hemingway and Charles Kenyon, but their struggles were fruitless.

000; R. A. Schwartz, M. Gest. (Attorney: H. G. Kosch, 1476 Broadway.)

Name Changes

Pace Phonograph Corp., New York, to Black Swan Phonograph Co.

Dragon Films Corp., to Peacock Motion Picture Corp., New York.

South Carolina Charters

The Ideal Theater Co., Inc., Columbia, \$5,000; L. T. Lester, Jr., president, secretary and treasurer, and J. B. Murphy, vice-president.

# VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

## VAUDEVILLE ACTORS HOLD EQUITY ONLY SALVATION

Artistes Look to Legit. Union for Help—Equity Unwilling To Assume New Responsibilities Until After 1924

NEW YORK, Feb. 3.—That the vaudeville profession will be greatly affected by the outcome of the expected Equity-Producing Managers' Association fight in 1924, when the present open-shop agreement terminates, is the opinion of many vaudevillians, who believe that a new artistes' organization is the only salvation of the profession.

While Equity has never openly taken any stand on the vaudeville situation, vaudeville actors are more and more looking to the legitimate actors' union for relief from the existing conditions in the variety field. Equity is unwilling to assume any new responsibilities until the Equity Shop question is settled with the producing managers after June, 1924, the vaudeville artistes declare, and they consider that when that time comes the vaudeville profession will have its innings.

The feeling among artistes about their need for an organization which will present their interests just as the Actors' Equity Association represents the interests of the legitimate actors has been aroused to an unusual degree during the past few weeks by the increasing vogue of the so-called neighborhood revues and amateur acts. Even in the clubhouse of the National Vaudeville Artists, where the actors usually hesitate to express opinions, if they differ from those of the managers, little groups of members have openly voiced their indignation against the actions of the theater managers in favoring amateurs over professional artistes.

While the desire for a new actors' organization is growing continually, the general opinion among actors is that definite action will not be taken until after the Equity question is settled. Actors point to the obvious efforts on the part of the vaudeville managers to keep a firm grip on the situation by keeping the profession overcrowded as an indication of the fact that the managers also view the Equity angle with apprehension. The policy of giving but few acts routes is declared to be part of the managers' strategy to keep the actor dependent. By feeding a few weeks booking to acts instead of giving solid bookings to as many as are needed the actors are never given a chance to become independent.

The recurring rumors from Chicago, Boston and other amusement centers about new vaudeville unions being formed are said by actors to show the way the wind is blowing, but they say that the genuine article will come into existence right in New York City. Vaudeville actors who have watched Equity's success closely have great confidence in its ability to accomplish what it sets out to do, and feel that if it tackles the vaudeville question the present conditions will be immeasurably improved.

### "FOLLIES" TO PAN. TIME

Chicago, Feb. 3.—Brownlee's "Hickville Follies" will complete their tour of Carrell Time this week and open in the Lyric Theater, Indianapolis, February 17, for the Pan-tages Circuit, with the Rivolt in Toledo to follow. The "Follies" are said to have been very successful in Michigan and Indiana cities for the Carrell Agency and return dates are being asked for.

### ACQUIRE CLEVELAND AGENCY

Newark, N. J., Feb. 3.—The vaudeville agency business formerly conducted by the late W. S. Cleveland in this city has been taken over by Sykes & Rutan. Mr. Rutan for many years conducted the act known as the Rutan Song Birds.

### SPECHT TO ENGLAND

New York, Feb. 3.—Paul Specht and His Orchestra are scheduled to play a six weeks' engagement in England this spring, after which he will be featured at the New Hotel Alamac in this city. At present Specht is on the Keith Time, having closed at the Cafe Monte Carlo recently.

The original Specht Orchestra will receive \$1,500 for a single engagement on February 14, when it will play for the Tall Cedars' masquo ball in Cleveland O. It is reported.

### MILLS ON VACATION

New York, Feb. 3.—E. C. Mills, executive chairman of the Music Publishers' Protective Association, left Friday for Cuba, where he will spend his time recuperating from the strain of his official duties. He will be back in about three weeks.

### VICTOR MOORE AND EMMA LITTLEFIELD



As actors in their vaudeville classic, "Change Your Act or Back to the Woods", which was the first of the back-stage turns in the two-a-day. Both are registering disappointment.

### SUES FRIEDLANDER FOR \$350

New York, Feb. 3.—Suit for \$350 alleged to be due on a promissory note was filed this week against William B. Friedlander, vaudeville producer, by Max Flugelman, of 664 Eighth avenue. The note was given by Friedlander to the costuming firm of H. Mahieu & Co., in August, 1922, and was due but not taken up on January 2. The note was assigned to Flugelman by Mahieu & Co. The papers in the action are on file in the Third District Municipal Court.

### FOUR A DAY FOR DES MOINES

Des Moines, Ia., Feb. 2.—Four shows a day will be offered at the Orpheum Theater here starting April 1, when the policy of continuous vaudeville and pictures is to be inaugurated for the summer, according to announcement made this week. The statement, attributed to Marcus Heban, of Chicago, acting head of the Orpheum Circuit, also has it that the new plan may continue next fall if found successful during the warm weather period.

### CORSE PAYTON IN ACT

New York, Feb. 5.—Corse Payton, "The World's Best Bad Actor", is to enter vaudeville in a comedy skit entitled "It's a Great Life if You Don't Weaken". Assisted by a company of three, he opens at Henderson's, Coney Island, next week, following which he is scheduled for Stamford, Conn., and Proctor's Twentythird Street, here. Payton will resume stock at the Crescent Theater, Brooklyn, March 19.

### TWO BOBS BACK IN VAUDE.

London, Feb. 3 (Special Cable to The Billboard).—The Two Bobs break back into vaudeville at the Alhambra February 5 after two years in revues.

### MARX BROTHERS TO WILDCAT

New York, Feb. 3.—The Four Marx Brothers are to appear in a production under the direction of Wm. B. Friedlander which will open in the West in about three weeks and "wildcat" to the coast.

## Agreement on "Echoes" Settlement

Butler Estate Offers To Pay \$8,000 of the \$35,000 Claimed by Artistes

New York, Feb. 3.—Settlement of the salary claims of the members of the Shubert unit, "Echoes of Broadway", which closed suddenly over a month ago, against the Butler Estate, of St. Louis, is being effected thru conferences held this week between Kendler & Goldstein, counsel for the actors, and Forest C. Trelles, attorney for the Butler Estate. Mr. Trelles arrived in New York early this week to take care of this matter and others connected with the estate.

Claims amounting to over \$35,000 were made by members of the "Echoes of Broadway" Company, most of whom held contracts for about seventeen weeks of unplayed time. Salaries were not paid for the last week played, in Boston, early in December, nor was any notice given to the artistes. Because of the fact that most of the claimants have already obtained or will soon get new engagements, the tentative arrangement entered into by the attorneys for both sides calls for the payment of three weeks' salary in settlement. This will amount to around \$8,000, it is learned.

A second meeting between Kendler & Goldstein and Mr. Trelles is slated for this week, when the claims will be definitely settled.

The majority of the members of the "Echoes" company placed their claims in the hands of Kendler & Goldstein in December. As Edward L. Butler, the manager of the show, had left for St. Louis to attend to the settlement of the estate which had been willed to him by his mother, who died a short time ago, negotiations were carried on by correspondence for several weeks, but were dropped when no satisfactory results were obtained. Numerous damage suits were then brought against the Butler Estate in St. Louis by legal associates of Kendler & Goldstein.

These actions will be withdrawn upon the settling of the actors' claims in New York.

### JUDGMENT AGAINST GALLAGHER

New York, Feb. 3.—Sheik Hadji Tahar, agent for Arabian artistes, filed a judgment this week for \$100 against George W. Gallagher, producer of the Shubert unit "Broadway Follies", which is now extinct. The Sheik was granted the judgment in the Third District Municipal Court, where he brought suit against Gallagher, charging that money was due him for preparing and engaging a number of Arab tumblers for the unit.

### HETTY KING SUES NEWSPAPER

London, Feb. 3 (Special Cable to The Billboard).—Hetty King, male impersonator, is suing The Glasgow Daily Record for \$15,000 for alleged slander thru publishing an alleged interview giving her impressions of her American visit.

Miss King denies ever having given the interview to their representative and says her statements were distorted. The defendants deny slander, pleading that they obtained their information from a reputable American agency.

### DANCER CHANGES NAME

New York, Feb. 3.—Jack Dempsey, dancer with the Shubert unit show, "Gaieties of 1923", whose moniker is the same as that of the heavy-weight fight champion, has been caused so much embarrassment as a result of mistaken identity that he has decided to change his first name to Nova. Jack Dempsey happens to be the dancer's given name and was that of his father, who was a prominent burlesque comedian in his day.

"Phonograph Players", the act recently produced by Edward Leroy Rice, has been given the Keith Time and opens at the Celestia Theater, New York, February 14.



# HERE'S MR. ALBEE'S CHANCE TO PROVE HE'S ARTISTES' FRIEND

## If Casey's Desire To Stop "Gypping" Is Not "Applesauce", Artistes Say, Keith Head Should Stop Hold-Up Advertising

**P**AT CASEY, of the Vaudeville Managers' Protective Association, who recently allowed himself to go on record as the champion of the artiste in a campaign to rid the vaudeville business of grafting agents, only to have artiste and agent alike throw the epithet "applesauce" in his face, may save his physiognomy, according to those who make vaudeville possible, by curbing the game of certain parasites, who have become every bit as much of a fungus growth on the vaudeville industry as the muling agent.

If Casey is sincere in his announced intent to rid vaudeville of grafting, artistes say, he, or the man for whom he is working, E. F. Albee, can once and for all put an end to one of the greatest injustices with which the artiste is forced to contend—the advertising "gyp". It lies within the power of the V. M. P. A. to bar the advertising solicitor from backstage in the houses affiliated with it and to forbid agents and managers from co-operating with trade paper publishers in schemes to mace the artiste of his hard-earned coin.

### Display Ads Worthless

Display advertising in trade papers, as pointed out by The Billboard from time to time, is worthless to the artiste. The great majority of artistes are under the impression that it is imperative that they take advertising space because of some alliance between trade paper publishers and the circuits for which they are working. Whether or not such an alliance exists is a question that has never been settled. Artistes have been led by solicitors to believe that if they don't advertise their livelihood is endangered. Money spent in this fashion is money wasted. The Billboard doesn't believe in exploiting the artiste, and for that reason will not solicit advertising from him.

The artistes' lot this season has been far from an easy one. From one end of the country to the other come complaints against the present order of things in the profession. With amateur follies, salary cuts and short-time bookings the artiste has needed every cent he has been able to scrape together for the necessities of life. Yet few who have been so fortunate as to get a few weeks' work have escaped the "gyp" of the advertising solicitor. A fine illustration of the manner in which the artiste is muled out of his cash is contained in letters claimed to have been sent out recently from the Chicago office of a theatrical trade paper to agents and artistes in the Western city, implying a hookup between that publication and the B. F. Keith Western and the Western Vaudeville Managers' Association circuits. Copies of these letters are presented without further comment as follows:

### To an Agent

January 16, 1923.

Dear Friend:

Talking to Mr. Humphrey and Mr. Bray, we have decided on a special Western Number to take in the two Circuits, whom you do business with.

This number is to be issued on March 2nd. I know business has not been overly good, but neither have you spent any actual money to better conditions out here. The Keith Circuit and the W. V. M. A. are co-operating with (name of publication) and making big a flash as possible for this edition. We want to carry advertising of everything and everybody around here and want your cooperation.

I would like very much for you to dictate a letter on your stationary asking all the acts that have done business with your office to subscribe to whatever they think would be an appropriate space—cash to accompany each order. We have proportioned the space that we think is fair and have given the minimum amount that we would like to get from your agency. If you fall short on this amount, we would like very much for you to take the difference yourself. If you get that space in



Charming prima donna, formerly with "The Yankee Princess" and other Broadway successes, now appearing with the youthful composer, Harry Carroll, in vaudeville. Her dainty grace and artistic temperament are indicated in the beauty of her tapered fingers.

from your performers and want to advertise yourself, that is up to you.

Theatrical conditions in the west have not been very prosperous. Let us all bend every effort toward putting the Western field back where it belongs. I want you to know that this office will lend every aid in putting this Number over, as I think it is of mutual benefit.

With kindest regards, we remain,

Very truly yours,

(Signed) (Name of Publication).

P. S. The amount of space we want you to subscribe to is — 1/4 page.

### To the Artiste

January 17, 1923.

ACT;

Dear Friend:

The W. V. M. A. and the B. F. Keith Western Circuit with (name of publication) and all the agents doing business with these Circuits want to put over a big Western Number to be issued March 2nd.

We are positive it will pay you to put an "ad" in this issue. We have not asked you to advertise for a long time and assure you it would be very beneficial for you to subscribe to some sort of space in this Number. It doesn't matter how much—anything from \$5.00 up. Just send in a copy of your "ad" with money order, and we will take care of everything else. Please let us hear from you immediately.

With kindest regards, we remain,

Very truly yours,

(Signed) (Name of Publication).

It remains to be seen if there is any

### SUES RECORD COMPANY

New York, Feb. 3.—Gladys Rice, a singer, began suit to recover \$500 alleged to be due her from the Gray-Gull Records Company on a contract to sing for the company. As a result T. L. Shaw, president of the company, came on from Boston last week and was examined pursuant to an order by Judge Davis in the Seventh District Municipal Court. Shaw denied the authority of a man named Frank to sign such a contract. The case was settled out of court.

### YOUNG FOY UNDER KNIFE

Chicago, Feb. 3.—Charles Foy, son of Eddie Foy, the comedian, was operated upon for appendicitis in a hospital here this week. Young Foy, who is twenty-four, was appearing at South Bend, Ind., when he was suddenly taken ill and rushed to this city. The patient is reported to be doing well.

# Frayne Seeks Peace in Musicians' Fight

## Arranges Conference Between A. F. of M. Head and Out-lawed Union

New York, Feb. 5.—The special committee of the outlawed Musical Mutual Protective Union will meet with President Jos. N. Weber of the American Federation of Musicians this week at the behest of Hugh Frayne, State organizer of the American Federation of Labor, in an effort to amicably settle the differences between the two bodies.

The meeting was arranged by Frayne thru Paul A. Vaccarelli, the labor leader who was elected business agent of the M. M. P. U. two weeks ago for the purpose of obtaining the alleged rights for which the outlawed union has been fighting for over eighteen months.

President Weber, J. Kerngood and William Meyers, of Pittsburgh, who is a member of the National Committee of the American Federation of Musicians, will represent the Federation. The special M. M. P. U. Committee, which is headed by Business Agent Vaccarelli and Anthony Mulieri, head of the union, includes R. L. Halle, Arthur Gennone, Julius Kessler, Jack Rosenberg and Carl Bruchhausen.

The M. M. P. U. charter in the American Federation of Musicians was revoked on the charge of having ignored the rights of four musicians belonging to out-of-town locals. Since the loss of the charter the members of the M. M. P. U. have been forced to join a new union, the Associated Musicians of Greater New York, in order to obtain union employment. The members of this union have no voice in the making of laws, nor have they the right to elect their own officials, who are appointed by the governing body of the Federation of Musicians. The M. M. P. U. is fighting to change these conditions.

The results of the conference with President Weber will be reported to the membership of the Musical Mutual Protective Union at a special meeting to be held at midnight on Thursday of this week at its building on East Eighty-Sixth street.

### ED BLOOM BOOKING SHUBERT VAUDE. CIRCUIT

New York, Jan. 5.—The Shuberts have taken the routing of their unit shows out of the hands of the Affiliated Theaters Corporation. It became known this week, and have turned the booking of their vaudeville circuit over to Ed Bloom, the Shuberts' general manager. It is reported that the Shuberts, in so far as their own shows are concerned, have also discontinued the payment of a weekly booking fee of \$50 a unit to the Affiliated.

The Affiliated, which was created at the beginning of the season with I. H. Herk, the burlesque man, at its head, to handle the bookings and general business of the Shubert vaudeville venture, is about washed up, according to booking men. With most of the burlesque men who started the season with the Shuberts out of the running, and with only units controlled by the Shuberts themselves in the field, the latter no longer need the Affiliated.

Ed Bloom, who, it is said, will be in charge of the Shubert Circuit when next season rolls around, will continue to look after the routing of the unit shows, with Arthur Kline handling the straight vaudeville bills until the circuit closes down some time in May. Bloom is said to have strongly opposed the letting in of burlesque men at the beginning of the season, pointing out at that time that the Shuberts were making a big mistake.

I. H. Herk, who is reported to have "shot his roll" as head of the Affiliated and as "angel" for several of his former associates in the American Burlesque Wheel who came into the Shubert venture with him, denied last week that his office wasn't receiving the regular \$50 per unit fee from the Shuberts each week. Herk declared that the Affiliated was still functioning as a booking office.

Lew Fields, who recently closed with Joe Weber in "Remitted", the unit attraction sponsored by Herk, opens next Monday night in Newark at the head of his own unit, a revised version of his last season's production of "Snapshots". This time, it is said, the Shuberts themselves are backing Fields.

The "Oh, What a Girl" unit, the Shuberts' own, which began a week's stand at the Central today, will lay off for two weeks following its engagement at the Harlem Opera House next week, according to a notice posted on the call board at the Central. The show, it is understood, will resume bookings.

A new musical organization direct from Hotel Addison, of Detroit, known as Smith's Southern Screamers, opens with Cliff Nazarro on the Keith Circuit at Columbus, O., this week.

### AGENT SUES DANCER

New York, Feb. 3.—Natalie Ferrari, of the dancing act of Sascha Pietor and Natalie, was sued this week by Harry Bestry, an agent, for \$1,000 alleged to be owing by the terms of a managerial agreement entered into in December, 1920. Miss Ferrari is the wife of Robert Ferrari, with whom she did an act in vaudeville before teaming with Pietor. The papers in the suit were filed in the Third District Municipal Court.

Bestry has brought action for commissions against several other artistes of late, and the outcome of these suits is being watched with some interest, because of the opinion that the 5 per cent law may be used by the defense.

### STOLL HEADLINES TWO MALE IMPERSONATORS

London, Feb. 3 (Special Cable to The Billboard).—Sir Oswald Stoll headlined Hetty King and Ella Shields recently at Bristol, and, as both are male impersonators, show people were agast; but Stoll won out, as Bristolians packed the place to see these stars in juxtaposition. It caused some discussion and good business.

Stoll is essentially a showman, and a clever one at that.

### MANY GERMAN ACTS IN LIEGE

London, Feb. 3 (Special Cable to The Billboard).—Last week in Liege forty-four out of a total of fifty acts were German.

"Understanding" between the circuits and the publishers in the muling of artistes and agents for display advertising, or whether Pat Casey and his announced intent of ridding the business of grafters is, after all, just APPLES

SAUCE!

# This Week's Reviews of Vaudeville Theaters

## Shubert Central, N. Y.

(Reviewed Monday Matinee, February 5)

There was a slim house on hand this afternoon to welcome "Oh What a Girl" to the Central. This unit, sponsored by the Shuberts themselves, is made up of passe vaudeville acts, a moth-eaten afterpiece, second-hand scenery and a score of "pulchritudinous" charmers, whose sawawny nether limbs, calcimimed responses and pitiful attempts at "peppering things up" belied the billing. "Oh What a Girl" should be entitled "Oh What a Nerve".

There were, however, some bright spots in the proceedings, especially the singing of the Manhattan Trio in closing the show, the Ball Dance of Jack Horton and Miss La Traska, and the vocal gymnastics of Marie Stoddard. Buddy Doyle, "The Tenth Century Minstrel", sang rather passably, but should cut out the "kept woman" ditty. The Kira Brothers haven't a new gag, unless it means by one or two cracks of a doubtful gender, what we don't remember hearing before. One star, was "Nance" and the other as straight hasn't lost his horse laugh. Moran and Waser drew laughs with their hat-spinning act.

As for the afterpiece, it was terrible. Not only was it terrible, but in spots it was disgusting, especially the parts engaging the "talents" of the "Nancy" Klein, Hermosa Jose, a bob-haired soubrette, singing in as lovely a blushing voice as we have ever heard. Allan Glen displayed a fair value, but nearly provoked a riot with his mugging. Irma Bertrand sang as if she might qualify as a sword swallower, and Eugene Redding did very well with nothing to do. There were others, William Moran, whose attempts at comedy were as flat as near beer; the "straight" Klein, with his equine laugh; Jeanie Steele, a combed country gal, and Marie Stoddard, again.

Next week the Shuberts promise a real vaudeville bill, "Ten All-Star Acts". We shall see.

ED. HAFTEL.

## Shubert, Cincinnati

(Reviewed Sunday Night, February 4)

This week's bill is unusually entertaining to a subdued sort of way. First of all there is Walter Huston, whose drill songs and intelligent funmaking were all that could be desired. Huston was much in evidence during the two hours-and-a-half running time of the piece, but managed remarkably well in keeping his material interesting and totally free from smut. For this latter he is to be highly commended. He is versatile, has personality and a refined manner of conducting himself that lends dignity to his work. Then there is Bayonne Whipple, Huston's talented partner, who contributed much to the success of the show. Miss Whipple, like her partner, is versatile. She played a farcical sketch, "The Union Burglar", with Mackey Callahan, first rate, but the lines provided were not more than ordinarily clever. She did several specialties with Huston and others, exhibiting little touches of dramatic ability and delivered lines rich in humor in a manner that was most diverting. Mr. Huston and Miss Whipple bear the brunt of the burden of carrying the afterpiece along smoothly and succeed admirably with material that, the not any too original, is just a little different from the general run of stupidly concocted reruns that have characterized most of the Shubert units.

George Mayo might be placed next to Whipple and Huston for good, clean fun provided. Mayo, an eccentric Jewish comic, has a face totally devoid of expression, which gives him a running start in providing occasion for laughter and which adds materially to his jokes. As for these latter, they could have been better, but at that occasional general laughter. Mayo worked in several specialties in the revue and registered a hit in a cleverly conceived dialog with Claire Devine called "Say It With Flowers".

Claire Devine sang a repertoire of teneful melodies and displayed some emotional ability. Elliot Jacobi ably assisted at the piano.

Tubby Garron, Phil Dolan and Buddy Leo, "The Three Chums", sang popular tunes in spirited fashion. Billy Purcella and Evelyn Ramsey presented a song and dance routine that rose above the ordinary only in spots.

A jazz band, programmed as part of Huston's own company, and consisting of Joe Randolph, Walter Nide, Joe Carter, Jim Taft and Elliot Jacobi, with Mona, graceful dancer, played a typical repertoire of popular and other numbers that elicited universal applause.

As for the afterpiece, it was far better than any offered here in some time, not only for talent and material, but for scenery and costumes as well. Included among those who appeared to advantage in this part of the bill were: Evelyn Ramsey, Claire Devine, Mackey Callahan, Phil Dolan, Tubby Garron and Buddy Leo. The title of the show is "Midnite Revels"; any other title would have suited as well. However, it should draw well along the line, and on its own merits too, for above all it is clean.

KARL D. SCHMITZ.



(Reviewed Monday Matinee, February 5)

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   Four Readings																					
4   Joe Roberts																					
5   "Fifty Miles From Broadway"																					
6   Georges Dufranne																					
7   Leavitt and Lockwood																					
8   Julia Arthur																					
9   Topics of the Day																					
10   Vincent Lopez and Band																					
11   Yvette Rugel																					
12   Moran and Mack																					
13   Guiran and Marguerite																					

They certainly needed a good show at the Palace after last week, and they certainly got it. George Gottlieb must have worked overtime getting this aggregation together, for it embraced everything in the line of entertainment and all of it good. The bill was very well put together, well balanced and presented much better both as regards the running of the stage and the orchestra, and the spotlight operator seemed to be right on the job.

There were present a number of stars of a generation ago and of today to witness Julia Arthur's performance of "Hamlet". Among them were noted David Warfield, Daniel Frohman, Leo Carrillo and others, who seemed thoroly to enjoy the entire performance not only thru applause, but laughter as well. Miss Arthur as Hamlet was rather a disappointment. The writer looked for much greater things, much better reading and a more smooth performance. Due allowances even made for Miss Arthur's nervousness, which she referred to in a certain speech as fright, could scarcely excuse the spasmodic, detached and jerky reading. It is doubtful whether any other actress, however, can make as gracious and charming a curtain speech as Miss Arthur, nor one with more sympathetic appeal, despite the fact that she tried to advertise Mr. Albee.

The first half of the bill was a whirlwind of snappy entertainment value, the Four Readings giving it a good start, Joe Roberts stopping the show in the deuce spot with his banjo, "The Second Hungarian Rhapsody" of Liszt doing the trick. "Fifty Miles From Broadway" proved much better than "Rubeville", and Georges Dufranne, the French tenor, created a very favorable impression. Vincent Lopez, as usual, drew the most applause on the bill, stopping the show cold after several encores, and being forced, as usual, to make a speech in order to get away. Apparently this chap could stay at the Palace indefinitely and please them every week. Yvette Rugel also stopped the show, and Moran and Mack drew hearty laughs. Guiran and Marguerite seemed the only badly-placed act, closing a very strong bill. This was due to the piano solos for the waits necessary for costume changes.

- 1—Palace Orchestra. On the job.
- 2—Palace News Pictorial. Filling in.
- 3—Four Readings, sensational in their hand-to-hand work and exceptionally so in the sellings. In the latter they are in a distinct class by themselves.
- 4—Joe Roberts, with his gold-plated and mother of pearl ornamented banjo, started off rather slowly, but surely hit them hard with the classic solo. Liszt's "Second Hungarian Rhapsody" was played very well indeed for the banjo, and Roberts deserves credit.
- 5—"Fifty Miles From Broadway" proved the best act that C. B. Maddock has presented for some time and is greatly superior to his former "Rubeville", after which it is fashioned along similar lines. The dialog is bright and contains a number of natural laughs. The setting is admirable and the costumes effective.
- 6—Georges Dufranne, the French tenor, who made his vaudeville debut, need never worry if grand opera doesn't want him. He can play in vaudeville any and every day. His rendition of "Roses of Picardy" alone would entitle him to this. Phrasing, control, expression and a beautiful tenor are gorgeous, and he certainly knows how to use them in the best manner in a carefully-selected repertoire.
- 7—Leavitt and Lockwood held a rather difficult spot, preceding Miss Arthur, and held it well. Assisted by Brother Ray, the team offered a turn of comedy and singing which held the interest and drew laughs, despite some of it is hokum. The three harmonized well at the finish, singing "Ha, Ha, Ha, U" to the melody of "Pretty Little Cinderella". Took a number of bows.
- 8—Julia Arthur, who used to charm us years ago in "A Lady of Quality", proved herself a lady of quality, but hardly of the quality that Hamlets are made of. It is a serious attempt of Miss Arthur's however, and she is entitled to serious consideration, despite the daring of what she has attempted. Hence, the act will be reviewed in detail in the next issue. The part of the mother, by Mona Morgan, was handled much better than in the John Barrymore production in which Blanche Yurka officiates.
- 9—Esoteric Epigrams.
- 10—Vincent Lopez added several new ones this week, including "Truly", "Fate", with new electrical effects, and "Aggravatin' Papa". His success was phenomenal.
- 11—Yvette Rugel, with much the same repertoire as upon her last appearance at this theater, was an undeniable hit of decided proportions, and yet we have heard Miss Rugel to much better advantage. Her selection of songs upon other occasions has been better, and, also, we have seen the diminutive prima donna much more attractively gowned. The dress of red and black is not any too becoming, nor is the habit Miss Rugel has of making up the upper eyelids so heavy to her facial advantage.
- 12—Moran and Mack, on their blackface comedy, have new dialog which is certainly of the punch kind, drawing most hearty laughs, especially that one about Adam and Eve, which was as big a "wow" as the writer has heard in many a long day. If they would eliminate those old boys about the flannel cakes and the blanket, and the dream about being awake and awakening to find himself asleep, the act would be improved. As it is the turn seemed cut at the matinee reviewed.
- 13—Guiran and Marguerite were not so happily placed, closing the bill. Despite this they entertained those who did remain with a beautiful act of dancing. If the piano solo were cut it would speed up the act considerably.

It was certainly a gala day for twenty-five or more from the Actors' Home, who were the guests of E. F. Albee. They seemed to enjoy everything most decidedly.

MARK HENRY.

## Majestic, Chicago

(Reviewed Sunday Matinee, February 4)

The Majestic Theater opened today with a stronger bill than last week, and with a fair house that braved the bitter cold to see the performance.

The Kressmoor Four, roller skaters, opened. Two men and two women are in the act which is fast, dainty, graceful and vibrant with life. They came near introducing interpretative dancing while on the rollers. Ten minutes, in one to full stage; two bows.

Newport, Strik and Sue Parker opened with a line of hokum and alleged comedy that missed everything. It may have been done purposely, because we forgot all about it in their superb eccentric dancing which followed. The men are dance artists of the first grade; and the woman is pleasing. It still seems they should have a better start. Ten minutes, in one to full stage; three bows.

Carl Shaw and Bend are a neatly dressed act with capable musicians, five of them, but something was lacking. The punch wasn't there and nothing particular got farther than the orchestra pit. Nine minutes, full stage, one bow.

Chamberlin and Earle have a pleasing comedy act. Their singing and violin playing helped greatly. It's all conversational otherwise, but clever. Ten minutes, in one and two; five bows.

Valentine Vox and his manikin entertained with ventriloquism. Clever and but little lost motion. Twelve minutes, in half stage to one; two bows.

Joseph Herbert and Company had a honey-moon comedy aboard ship. Many complications and piece excellently acted. One man danced extremely well by way of interpolation. Fourteen minutes; full stage; three bows and earned them.

Sidney Landfield, who is good looking and has abundant assurance, did a single that left the audience in a hazy state as to what it was all about. He amiably passed candy to the orchestra and out into the audience, which helped. Nine minutes, in one; one bow.

Eva Fay did her mind-reading act again and was recently reviewed by the writer. Ten minutes, in one; two bows.

FRED HOLLMAN.

## Orpheum, St. Louis

(Reviewed Sunday Matinee, February 4)

Snell and Vernon. Two or three acrobatic feats in a farmyard environment. Four minutes, full stage; two bows.

Smith and Strong. Two-part singing of sentimental ballads in a passive, somolent manner. Twelve minutes, in two; two bows, one encore.

John Hyams and Lella McIntyre, in "Honey-suckle", a delightful sketch, by Frank Stammers, portraying a droll travesty on a vacation bureau. Hyams is a valuable wag, with a nice sense of comedy values. Miss McIntyre is exceedingly deft at keeping up a flow of light chatter. The situations are decorous and lively. To see "Honey-suckle" is a pleasant adventure. Seventeen minutes, special interior; four bows, speech.

Frank Fisher and Elderie Gilmore, in "The Bashful Romeo". A turbulent tete-a-tete between a suspecting rustic and an wrolic vampire; rather horse play, but good fun. The act could be improved by omitting the opening song. Nineteen minutes, in one; three bows, one encore.

Eddie Foy and Children present their familiar rechauffe to rather good effect, especially to those rare souls who have not seen it more than a dozen times. Sixteen minutes, in interior; three bows.

Doc Baker sang in a stentorian voice, his "Flashes" gambled about, decorated the scene, danced a step or two, sang inaudibly, and did a few sleights, with costumes. Polly Walker is particularly agreeable to see, and Bud and Jack, "The Ditto Boys", danced vividly and strenuously. Baker's last change is miraculous. Nineteen minutes, full stage; many curtains.

Chick York and Rose King, in droll nonsense, suggested by the tintypes in somebody's family album, won the applause honors of the afternoon and topped the show. For an afterpiece a dozen other artistes returned, dressed after the age of Brussels and chromos, and gave a harmonious twist to the sextet from "Lucia" and "Carolina in the Morning". Twenty minutes, in three.

Hessie Clifford, in "Art Impressions", a posing exhibition in which the principals stand against a white screen on which are flashed discordant colors and scenes much too recess to be artistic or aesthetic. Five minutes, full stage; four curtains.

ALLEN HYDE CENTER.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.



# From Coast to Coast by Special Wire

## Palace, Chicago

(Reviewed Sunday Matinee, February 4)

The last five acts on a bill of high merit are each worthy of headlining this week. Business near capacity.

Four American Aces, a casting act, fill six minutes of time with spectacular throwing, twisting, somersaulting, etc. Worked in full stage, and took three real bows. A 100 per cent opener.

Duke Four, a Negro quartet, opened with some loud and soft harmony, one of the boys sang a ballad with quartet chorus, and then they perpetrated the steam calliope song and some eccentric hoofing. They flopped on their knees, which might better have been a typical colored song, and more steps. Fifteen minutes, in one; three bows.

Grace Huff and Company, in "The Trimmer", a manure sketch having to do with the kidding along of a wizened old fossil with young ideas and lumbago. The wife, manure, and her athletic fiancé join in the fun, performed with much low comedy and some sly wit. Lind Gray, Clarence Bellair and George Censor assist capably. Twenty-three minutes, in four, four curtains.

Benny Davis, song writer, with Billy Joyce at the piano. Davis is more to be admired for his songs than for his showmanship. Sang "Say It While Dancing", "Don't Leave Me, Mama", "Carolina Home" and "Lost", also a medley of other hits and a new song encore. He pulled an awkward introduction of a co-worker in the audience, and another songstress entered into the festivities still more awkwardly. But when it comes to concocting hits he is there. Twenty-two minutes, in one; three bows and encore.

George and Dick Rath, "America's Athletes", and Europe or the Orient never sent us anything better than these boys in the balancing line. They brought a gasp every fifteen seconds. Six minutes, in one; three bows.

Karyl Norman, "Creole Fashion Plate", with Edwin Weber leading the orchestra. Sang "Carolina in the Morning", "On the Alamo", "Daisy Days", "I'm Thru", "Lovin' Sam" and "Nobody Lived". It took this youngster many years to arrive. He has learned the knack of getting the average patron to applaud without using slapstick or smut. He built up from a quiet opening to a smashing hit at the finish. Twenty-eight minutes, in four and one; stepped the show.

Monsieur Adolphus' "Bohemian Life", as it exists in our ideals. Grace Eastman does the full repertoire of toe dancing. Anne Velde does the athletic thrills. Eunice Prosser fiddles in the waltz and for some of the numbers, and Adolphus plays the piano, is an obvious disciple of the Russian dance school and a good showman. Fifteen minutes, in four, three curtains.

Jack Norworth in "Songs" with Dorothy Adelphi accompanying. Norworth sings some exclusive songs, and one of these "People Like Us" is especially clever, being good for several choruses. His patter is peculiarly his own in style and material, and even at the late hour of five o'clock he held 'em. Twenty-three minutes, in one; four bows.

"The Storm", with Edward Arnold and company of four. A vaudeville version of the stage success, reproducing the forest fire scene and most of the story better than might be expected under vaudeville conditions. One of the best offerings of the year. Twenty-four minutes; full stage; three curtains.

LOUIS O. RUNNER.

## CARTOON PLAY WITHOUT PROPS

The "Bringing Up Father" Company, now touring the Northwest, suffered the loss of scenery and wardrobe near Roseburg, Ore., recently and filled its scheduled engagement in that town with the principals and chorus appearing in street clothes. It is reported, despite the lack of properties and costumes the show was well received, "tis said. The damage, estimated at several thousand dollars, resulted when the truck carrying the paraphernalia turned turtle.

## "MICKY O'BRIEN" REHEARSING

New Orleans, Feb. 2.—J. G. O'Brien's "Micky O'Brien" Company is rehearsing here preparatory to its annual spring tour, which will open shortly. Those engaged are Roy E. Hogan, John S. Evans, James Hamilton, "Happy" Gosland, R. G. Booth, Howard Vall, J. D. Forrester, Jack Malodoc, Bob Conn, R. Brown, Joe Koberle, A. D. Payne, Geo. Potter, the Great Knutze, Geo. Hart, Lillian Fouzet, Colleen Huff, Eva Hogan Mrs. Forrester, Mrs. Vall, Cecil Hodges, Norman Hornsby, W. T. Huutes, W. O. White and Gus Royner.

## BUY UTICA (N. Y.) THEATER

Utica, N. Y., Feb. 3.—The Corn Hill Theater block has been sold by a representative of the

## Keith's, Cincinnati

(Reviewed Monday Matinee, February 5)

The big attendance applauded heartily through the lively moving eight-act arrangement, which has Blossom Seeley as topper.

The Briants, Speedier action and several new sure-fire laugh twists are noted in the familiar "Dream of the Moving Man" comedy contortionistic offering of these two males. Ten minutes, special in three; three curtains.

Josef Diskay, "Famous Hungarian Tenor", rendered four classical selections, one in his native language and three in English. While each number was well received, recognition seemed more for good voice than approval of the songs. A more familiar repertoire should make Diskay solid with vaudeville fans. Ten minutes, in one.

Billy Arlington, assisted by Eleanor Arlington, C. I. Taylor and Joseph Ward, aroused instant favor and maintained such a feeling during the seventeen minutes of his appearance. While verbal and instrumental humor is purveyed, Arlington is a showman and never for an instant stoops to vulgarity or unrefinement for the flow of laughs. He could have remained longer, but gained a satisfactory exit with a funny talk of few words. In one.

Pat Barrett and Nora Cunneen in "Looking for Fun". As an old man craving a night's excitement Barrett acts the part well in speech and actions. His gags were productive of abundant laughter and, to the ears of this reviewer, are all new. His partner, large and attractive, feeds splendidly, but except for showing off her figure her gown is too flashy for the basic idea of the turn. Thirteen minutes, in one; two bows.

Blossom Seeley, with Bennie Fields, Charles Thorpe and Warner Gault, in "Miss Syncoation". Cleverly arranged, prettily mounted, tuneful and sprightly is this song and dance concoction. For the jazz part Miss Seeley differs from most sisters prominent in this line by employing no numbers that include suggestive lines and call for body movement of a similar nature. Fields lands his songs squarely; Gault upholds his vocal end nicely and Thorpe is a capable pianist. Thirty-one minutes, in three; encore, talk by Miss Seeley and two bows.

Joseph K. Watson's monolog, "A Disarrangement of Facts", delivered with Jewish dialect, touches on many subjects and is characteristic for cleanliness and originality. Without forcing himself this chap earned several returns. Fifteen minutes, in one.

Harry Burns, assisted by Charles Senna and Carlona Diamond. Remembered for his successful engagement at this house last season, when Burns had Freda as a partner, he was given a neat reception. Miss Diamond, a talented Italian harpist, is afforded more opportunity to display her charms and versatility than before. Burns, as an Italian comedian, works earnestly and effectively. Thirteen minutes, special in one and one and a half; encore, two bows.

The Covenes, two young men and three girls, have what is perhaps the most novel and colorful tight-wire act of this day. Draperies hide the two single wires and tables, lamps and chairs give the appearance of a cabaret scene at the opening, when four of the members, seated on the wire and rigging, look down at a feminine toe dancer. Then the disguise is removed and the quintet engages in a series of rapid and sensational stunts on the silver threads. Ten minutes, in three; one curtain.

JOE KOLLING.

## POSTPONE THEATER OPENING

Moline, Ill., February 3.—The opening of the new LeClaire Theater has been deferred a week from its original date, according to Ben F. Cornwell, the promoter. The first bill will be February 24, and a program quite in fitting with the occasion will be arranged. This will be the Chamber of Commerce "contributory" program, and the funds returned to meet the Chamber's \$15,000 pledge for a building site.

## "A GIRL LIKE MARY"

Chicago, Feb. 1.—Ralph T. Ketterling, Chicago playwright and producer, has announced that his newest play, "A Girl Like Mary", will start on tour at Easter time. Madeline Armistead will be the star and Alexander Campbell leading man. Others in the cast will be Augustus Neville, Eleanor Bella, Reginald Knorr, Will D. Bacon, Wadsworth Harris and Carter Arvine. Eugene McGillan will stage the play and C. S. Primrose will be the manager.

estate of Mrs. Jessie L. English to Charles Gorton and Harry Brook, Utica business men. The theater was sold subject to the present leases, at the expiration of which it is the intention of the new owners to present a different type of amusement. The Corn Hill is now a neighborhood movie house, quite popular.

## Palace, Cincinnati

(Reviewed Monday Matinee, February 5)

Two prettily-staged musical turns, the Earl and Rial Revue and Bernivici Brothers and Company, proved the most entertaining this afternoon.

Pictorial Program—Hope Hampton and Lon Chaney in "The Light in the Dark", Borestone, Sinclair and Gray, feminine bicyclists, executed various contortions astride their machines, which they kept going at good speed. Some of their stunts seemed dangerous, therefore thrilling, for it was evident that a false move from either would precipitate a catastrophe. Five minutes; full stage.

Daley and Burch indulged in a repartee that brought ready response. One is given to obesity, and naturally was the more capable comedian. Injecting some new material would react to their advantage. Twelve minutes, in one.

Bob Murphy's "wise cracks" failed to take. They were old, and even in their youth seldom created more than a slight ripple. Mr. Murphy appears to be a capable funster, but he too needs newer material. A shapely Miss who danced a few steps appeared with him. Thirteen minutes, in one.

Bernivici Brothers, artistic violinists, scored the applause hit of the bill. Their duets with muted instruments were marvels of aesthetic interpretation and faultless execution. A Venetian waterway scene was beautiful and occasioned a round of applause. An unprogrammed vocalist sang several numbers in a rich tenor and held attention. Encore after insistent applause. Fourteen minutes, in three and four.

The Earl and Rial Revue, introducing a feminine pianist and dancer, two male dancers, and Kohn and DePinto, violinist and accordionist, respectively. This company offers a fast routine of musical oddities, syncopated dances and songs. A touch of Spain is imparted by appropriate costumes and scenery. General applause throughout. Fifteen minutes, in one and three.

Billy Duval and Merle Symonds fared rather well with talk that was but ordinary. It was of the kind usually heard in vaudeville between make-believe man and wife, vociferous repartee declaiming the ancestors and shortcomings of each with the inevitable result: Wife starts crying and all's off with friend husband. However, both entered into their work with spirit and exited to a good hand. Fourteen minutes, in one.

The Morton-Jewell Company, two men and two women, presented a variety of entertaining specialties that included jugglery, dancing and juggling. The men are clever acrobatic dancers and fair jugglers. The women looked pretty, sang rather well and danced ordinarily. Seven minutes, in three.

KARL D. SCHMITZ.

## KINGSBURY BREAKS RECORD FOR LONG RUNS IN CHICAGO

Chicago, Feb. 2.—George A. Kingsbury has been associated with more long runs in Chicago, according to statisticians, than any other man in the history of the drama. Mr. Kingsbury began smashing records as a manager back in 1907. He was manager of "The Man From Home", with Will Hodge, now playing at the Studebaker, and took Mr. Hodge thru a twelve weeks' run in the same theater. Then Mr. Kingsbury took the star to the Chicago Opera House, where he stayed twenty-seven weeks, with 323 performances, at that time the local record for a non-musical show.

Afterwards, as Kohl & Castle's manager of the same theater, also the Olympic, Mr. Kingsbury managed the run of Thomas W. Ross and the late Frank Bacon in "The Fortune Hunter", which had 332 showings. Then Kingsbury smashed these records by overseeing the run of "Get-Rich-Quick Wallingford" at the Olympic, which had 359 performances. As manager of the Chicago Opera House Mr. Kingsbury took "The Melting Pot" thru seventeen weeks; the Farnum boys and Mary Miles Minter in "The Littlest Rebel", twenty weeks, and Dorothy Donnelly in "Madame X", twenty weeks. Then he brought Ernest Truex to the Powers in "The Dummy" for ten weeks.

Of late years Mr. Kingsbury, now a Chicagoan, has been identified with John Golden's enterprises, for whom he exploited "Turn to the Right", at the Grand, for thirty-four weeks; "Three Wise Fools", at the Powers, seventeen weeks; "Dear Me", at the Cort, sixteen weeks, and "Lightnin'", at the Blackstone, for sixty-seven weeks, which was Frank Bacon's last stand. The play was acted 397 times.

Mr. Kingsbury has just dismissed "Thank-U" from the Cort Theater after a run of twenty-two weeks. Now, to keep from being idle, he is looking after "The First Year" at the Woods. This play is in its thirteenth week.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

## B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, February 5)

The first show at the Broadway, which is minus the efforts of George Le Maire and Eddie Nelson, who are nevertheless billed outside, has some good spots and some very, very weak ones. Altho this show starts at noon, the artistes had enough encouragement to work hard, for the house was well filled.

The McLannans, jugglers, opened the show. They throw hats, after the manner of Moran and Wiser, and also do some work with the clubs. The eccentric garb and mannerisms of Moran are copied outright by one of the men. If Moran were still playing the Keith houses instead of for the Shuberts there would be small chance of the McLannans getting away with this. Their work got them little, tho.

"Hub" is the title of the next act. Walton and Brant, and "Hub" is just what the act amounts to. The talents of the team can be dismissed with that ejaculation.

Assisted by two boys who play the piano, dance and sing, but are for some mysterious reason not billed, Marie Cavanaugh, announced during the course of the act as the sister of Lucille Cavanaugh, performs several dances, but displays no great ability. The pianist speaks some verses with the infection of a ten-year-old reciting at a birthday party. The act lags along in a minor key, with no one outstanding bit of entertainment.

Lane and Harper, on next, brightened things up considerably with songs and patter. The use of a baseball scoreboard, with the diamond diagrammed, the scoring depending upon the applause—results obtained by rapid-fire comedy questions and answers—put the act over in fine shape, getting them a half-dozen bows. The young lady is a vivacious Miss, full of life.

The liking of vaudeville audiences for orchestra acts was not injured any by Ernie Golden and His Empire State Orchestra. The band is a nine-man outfit and plays fairly well. The best thing they do is a medley during which the theft of classical strains by popular song writers is cleverly illustrated. The violinist also sang several numbers well, having a pleasing tenor voice. Two encores were given.

Real artistic ability, stage personality and showmanship stands out as clearly as the Woolworth tower on a fine day. Newell and Mostt, next on the program, have all this. The ease and confidence with which they work is a joy to behold. Miss Newell and Mr. Mostt (or is it Mr. Newell and Miss Mostt?) are genuine artists. Every motion, every word, means something. They are splendid comics, sing well and dance well. Without any strain at all they had to come back for an encore and received gratifying applause.

Maurice Diamond and Company closed the vaudeville portion of the bill. Diamond is a rough comedian with a Leon Errol knee, and the company consists of three attractive girls, each one of whom does a specialty. One sings, one performs a toe dance, another performs a creditable rag-doll bit. Diamond does some extremely difficult leg work. The act finishes rather badly, tho. There is no reason for Diamond to come back and do additional dancing after the regular finale.

H. E. SHUMLIN.

## A. H. BLANK AFTER SITE FOR THEATER IN OMAHA

Omaha, Neb., Feb. 3.—It was recently announced that A. H. Blank, theater owner of Des Moines, Ia., has been negotiating for two sites here upon which, it is believed, he intends erecting a \$1,000,000 theater with a seating capacity of 3,500. Mr. Blank controls the Rialto and Strand theaters in this city.

## GUTERSON NOW DIRECTS WOODLAWN ORCHESTRA

Chicago, Jan. 30.—Mische Guterson, who has been connected with many of the larger theater orchestras in this country and Europe, and who recently conducted the seventy-five-piece orchestra in Graumann's Theater, Los Angeles, has been appointed conductor of the Woodlawn Concert Orchestra. For fourteen years Mr. Guterson traveled over the United States with his own orchestra.

## CARRUTHERS LANDS CONTRACTS

Chicago, Feb. 1.—Edward F. Carruthers, of the World's Amusement Service Association, arrived in Chicago this week and brought along contracts for the association from the Indiana State Fair and the Kentucky State Fair.

Last Half Reviews  
Appear on Page 111

"SANDY"

Reviewed Monday afternoon, January 29, at Palace Theater, New York. Style—Scotch. Setting—One. Time—Ten minutes.

"Sandy", at the performance reviewed, might equally well have been called "Grilly", for, without a doubt, the young fellow sponsored by Gus Edwards, displayed an unusual amount of stamina in staying on the stage and finishing his act despite the evident sounds of kidding from the gallery.

In blue overalls, a Scotch-plaid cap, carrying a telescope traveling case, and with an almost non-understandable brogue, "Sandy" sang a number, the title of which sounded like "I Never Will Forget That Morain'". This failed to get over.

In Scotch regalia "Sandy" did an imitation of a canary bird which also failed to register. Whether it was of the genre heard in Scotland or not is immaterial; at any rate it did not sound to those present as of the Hartz Mountain variety. An "aeroplane" (airplane) followed and was succeeded by an imitation of cat-calls, part of the audience joining in the imitation.

The Scottish instrument of torture was next imitated, the pipes doing a flop when "Sandy" ran out of wind, and the imitation doing a flop when the audience got wind of the imitation.

"I Love a Lassie", "Wee Doh and Doris", "In the Gloamin'", "Stop Yer Ticklin' Jock" and "She's Ma Daisy", all strung together, reminded us of what the doctors call a "shot-gun prescription". If one doesn't make a hit one of the others might—"Sandy" was taking no chances! The effort, however, proved an incompatibility, for those present refused to be coerced from somnambulist inertia, that is, with the exception of the gallery, which enjoyed itself immensely, not on account of, but in spite of the redoubtable "Sandy".

With a nerve that we admire, however, the "Wee Harry Lauder" aspirant returned and made a speech of thanks, deciding then and there that as long as he was back safely he would monolog a little and perchance be enabled to make a hit after all. A couple of lukewarm, almost pointless stories, were kidded, some persons in the upper portion of the auditorium audibly coughing just as "Sandy" reached the psychological moment of the last story. "Sandy" has a slight sense of humor, that is of other people's humor, for he laughed, but bravely continued and said in conclusion that he was thankful for the reception. This also showed a sense of humor. In direct conclusion he said that he hoped he would be back next year—that's optimistic for you, whether one has been reading Come or not!

"Sandy" has at least one thing to be proud of—he certainly hit that dance spot harder than anyone else for the champ booby brown derby prize of this season—or any other.

FRANK FARNUM

America's Famous Jazz Dancer

With CHRISTINE MARSON, SHIRLEY DAHL, PAUL SPECHT'S LADY SYNCOPATORS And WARREN JACKSON and EDDIE O'ROURKE

In "EVERYBODY STEP"

- 1. Opening Prolog.....Shirley Dahl
2. Bowery Dance—East Side, West Side.....Frank Farnum, Christine Marson
3. Solo, "Mimi".....Shirley Dahl
4. Duet Song, "Who Cares".....
5. Band Selection, "Romany".....
6. Solo Dancer.....Christine Marson
7. His Original Jazz Band.....Frank Farnum
8. Duet Song, "Carolina".....
9. Finaie (Ensemble).....Entire Company Staged by Earl Lindsay

Reviewed Monday afternoon, January 22, at Palace Theater, New York. Style—Dancing and singing. Setting—Special in three. Time—Eighteen minutes.

Subsequent to a prolog by Shirley Dahl, with head emerging thru the curtains, Frank Farnum and Christine Marson did a Bowery tough dance that was vulgar. Shirley Dahl did not exhibit much vocal training or force in "Mimi" and her dance taps were not at all times clear.

Jackson and O'Rourke registered solidly with a rendition of "Carolina in the Morning", Paul Specht's Lady Sereaders playing the accompaniment, and an up-stage effect showing an illuminated scene depicting a home in Carolina with pine trees, cloud effects and water effects. The lamp behind the moon was plainly visible from the front and was placed too close. The cloud effects were monotonous in their conformity. The boys sang the song well, but with a peculiar phrasing. The scenic idea has been used around here by Vincent Lopez and looks like an infringement on his plan.

The ladies of the band played well and looked refined in quiet evening gowns, with considerable attention paid to the color harmony. Christine Marson registered with a solo dance

NEW TURNS and RETURNS

Reviewed By MARK HENRY

and Frank Farnum pulled up the finish with his own peculiar style. Act went over strong, forcing a speech at the finish, Farnum saying: "Thanks for the use of the hall."

"WHEN LOVE IS YOUNG"

A Comedy of Youth

By Leroy Clemens

With TOM DOUGLAS—LILLIAN ROSS & CO. Cast

Milton Shannon.....Tom Douglas
Dorothy Blake.....Lillian Ross
Johnny Blake.....Herbert Hodgkins
George Dudley, Jr.....Ralph E. Bushman
Scene—Living Room at the Blake House
Place—A Small Town Near New York
Time—An Evening in June
Direction of Lewis & Gordon Producing Co.

Reviewed Monday afternoon, January 22, at Palace Theater, New York. Style—Comedy sketch. Setting—Interior in two. Time—Sixteen minutes.

Milton Shannon and Dorothy Blake, played by Tom Douglas and Lillian Ross, make love upon a sofa, at the conclusion of which the girl's younger brother, Johnny, pops up from behind, asks for money, etc. The other fellow in love with the girl, George Dudley, Jr., played by Ralph E. Bushman, enters and there are several back and forth verbal tilts which culminate eventually in a rough and tumble fight, the girl finally dismissing George. A storm is an excuse for the girl inviting the fellow to stay all night, saying as an afterthought, "You can sleep with Johnny," to which her lover replies: "I never thought of that." This, together with a significant pause, was suggestive and in bad taste. Milton Shannon runs out the French window in the

storm. He returns, saying: "I went home to get my pajamas."

The production is very much inferior in every way to the majority of those Lewis & Gordon generally present. The story is very trite and ordinary. The effects are decidedly negligible and the playing amateurish, with the exception of Herbert Hodgkins, as the younger brother, altho Lillian Ross was not bad. The storm scene was below the average efficiency of the ten, twenty and thirty rep. show.

BARCLAY AND CHAIN

Reviewed Monday afternoon, January 22, at Palace Theater, New York. Style—Comedy. Setting—One. Time—Twenty minutes.

Open with comedy talk in one, following which Dell Chain sings illustrated song, the operator throwing slides on picture sheet that have no bearing whatsoever on the lyric of the song. This idea was formerly utilized by Williams and Tucker in "Skinny's Finish" and other acts, but has not been around here for some time and went for laughs. The slide, "If any girls want to meet us after the show, we're available," is in poor taste.

Barclay, referring to his partner and himself, said they were "Hokum Throwers", and about hit it right. However, the hokum was clean. Burlesque mind-reading, with Barclay in the audience giving very evident cues, drew laughs from even Bennie Roberts, the orchestra leader. Idea is not new, but was well worked up.

"Oh, Oh, My Eskimo", vocalized, seemed to lack lyric punch, the act stalling subsequently. Chain strummed a guitar-uke and Barclay, attempting to play a violin, was interrupted several times by Chain, who said, "Not now."

This expression was used for a gag line several times. Finally, when Barclay was allowed to play, a break-away fiddle was the result. Several howls were taken by jockeying for applause.

Turn could be cut five minutes advantageously—the mind-reading looks the strongest punch for the finish.

BILLIE SHAW'S REVUE

Reviewed Saturday afternoon, January 20, at Fox's City Theater, New York. Style—Revue. Setting—Specials in one and three. Time—Twenty-six minutes.

Billie Shaw, who has been producing revues for cabarets, has returned to vaudeville with a snappy revue in which there is much worthwhile dancing, some singing, considerable scenery, good costuming, a number of shapely girls, including Billie herself, all of which is a good flash and certainly in the running as far as this type of revue goes.

Outstanding in effectiveness is the work of Miss Shaw and that of the youthful Josephine Lavie and Lester Lane. Miss Lavie does a dance and repeats some of the steps as if caught by a motion picture camera speeded up to show the effects slowly. This was a novelty and gives an idea as to the mechanics of the various dance figures.

The toy dance by Miss Shaw and Lester Lane was a hit, as was also the South Sea Isle dance by Miss Shaw, concluding with a shimmy. Billie wore a very scant costume, displaying to advantage her symmetric proportions. The snow-scene dance, backed by igloos, the girls in white and fur, was very pretty.

Every variety of up-to-date dancing was shown, including splits, rolling splits, contortion, shimmy, front and back kicks, toe dancing, cuts and several other varieties by Miss Shaw and her company—and all were well done. Should have no trouble in securing bookings.

HARRY KOHLER AND FOUR MUSKETEERS

Reviewed Saturday afternoon, January 20, at Fox's City Theater, New York. Style—Musical comedy. Setting—Specials in one and three. Time—Thirty-five minutes.

Harry Kohler and Four Musketeers consists of Harry Kohler and three musketeers and one woman—whether she could aptly be called a musketeer or not, or why she should be, is a matter for contemplation. Naturally the big laugh of the act to us were the lines in the wedding business, "Do you promise to take this man for your lawful partner and promise to play 20 weeks over the Fox Time with a two percent kick-back?" If Fox had 20 weeks, or anywhere near it, the line wouldn't have been so funny. As it was, it must have handed Edgar Allen and Jack Loeb a good laugh.

The story of the act concerns three fellows and a traveling salesman working for J. Ginsburg & Company. They are all in love, or imagine themselves to be, with one girl. The traveling salesman wins her at the finish in the "I do" retort of acquiescence following the "consecutive weeks" speech.

Interspersed was considerable comedy, some harmony singing by the boys and several solos. Dancing also figured in the offering, which was well staged and costumed. The oddity of the set, gray hangings and set door and window was also effective and appealing as something of a novelty in the way of vaudeville backgrounds.

Offering is essentially musical comedy rather than vaudeville style, and whether it has sufficient punch thru force of something different to command a large enough salary for the number of principals employed is a matter that time alone will tell. Relative to time, however, it seems doubtful to the writer if there are thirty-nine weeks over the Fox Time or any other time that can afford to pay the salary necessary, even tho the act runs over half an hour.

"DADDY"

Reviewed Friday afternoon, January 20, at Fox's City Theater, New York. Style—Comedy sketch. Setting—Interior in two. Time—Fourteen minutes.

"Daddy" is a sketch that more than probably had for its inspiration, that is, if it possesses any, an old book play, "Family Affair". At any rate the treatment of the idea is more broad and the situation not nice. A nervous husband in the anteroom of a hospital discussing with his friend, Sam, the expectant birth of a baby boy, while the wife is nearby, in labor, is bad enough. When the friend, Sam, during the husband's temporary absence, makes love to a nurse who is under the impression that it is the husband to whom she is talking, it does not help matters much.

The real husband (thinks his wife will begot a boy because a \$2 fortune teller told him so. The arrival of three baby girls throws him into hysterics. Subsequently the triplets are discovered to belong to some other woman and that Mrs. Boggs has "not yet, but soon."

The part of Sam was well enacted as was

(Continued on page 113)

OF BIG-TIME CALIBER

MELROY SISTERS

Reviewed Thursday afternoon, February 1, at Locw's State Theater, New York. Style—Singing and dancing. Setting—Special in one. Time—Ten minutes.

These two girls have everything necessary for success in youth, snap, style, singing, characterizations and physical symmetry. They put their numbers over with dainty diction and enunciation, as well as phrasing and understanding. They dance very well indeed, especially noticeable in the hard-shoe clog with which the act was concluded.

Opening as two kids in short dresses of checkered gingham of red and white, straw hats and goggles, they have an original and good start with "She and I, Her and Me, the Both of Us Together". An eccentric dance followed—sort of a scarecrow affair—subsequent to which one, as a college youth, and a very nifty looking college youth at that, put over "I'm a Rollicking College Boy", followed by a tap dance to a good hand, which was deserved.

The other girl returned displaying a quite shapely figure in white tights and a very effective short costume of cream-colored satin, ornamented with long fringe and draped on the bias from shoulder to hip. She did a fast hard-shoe dance to a hand and was rejoined by her sister in a costume which was a replica of the one already described. Both executed difficult steps in tempo accelerando, doing Russian steps for the finale, which sent them over very strong indeed.

The act would make good in any spot on any bill and is fully deserving of the feature position on this page this week, being the best caught at the medium houses during the past seven days.

PAPY'S CELEBRATED ORCHESTRA

AT ARENA ICE PALACE, PHILADELPHIA, MAKING A BIG HIT
Playing Evenings and Afternoons These Real Song Hits

"The Song That the Breeze Sings to Me"
A BEAUTIFUL SONG WALTZ WITH A LILTING MELODIE

"Ever Since You Told Me That You Cared"
A SURE-FIRE NOVELTY FOX-TROT HIT

"SWEET MELODY"

A Haunting Tune That Sticks. Wonderful Harmony. Get a Copy and See

Professional copies ready and orchestrations sent on request
WRITE TODAY E. FORTUNATO, 8 South 5th Street, PHILADELPHIA, PA.

WANTED—For Bernard McGraw's, "Way Down South In Dixie Co."

Trap Drummer with Bell, Cast for Band to double Orchestra or Stage, Cornet Girls who are fast steppers and real singers. Other colored talent write. Show now in its twenty-seventh successful week. Will run all summer in opera houses. Address BERNARD MCGRAW, Mer., Newark, Ohio, Feb. 10; Mt. Sterling, 12; Xenia, 13; Arcanum, 14; Fort Recovery 15; New Bremen, 16.

At Liberty—Specialty Team

Strong enough to feature. Four real Novelty Acts and four sure-fire Singing and Talking Acts. Lady Prima Donna and Blues Singer. Gent Straight, Light Comedy. Both play and dress parts. Salary your positive limit. We are not a cheap team. Will not go South Virginia-Carolina Time. HARRY & DAISY De GRACE, Waide Hotel, McKeesport, Pa.



# VAUDEVILLE IN PICTURES



**\$50,000 CONTRACT**—Dorothy Jardon, operatic star, is shown above signing a contract with Marcus Loew for an engagement of six weeks, for which she will receive \$50,000.



**ACTORS' PASTOR**—That's the title given the Rev. Father Leonard, pastor of St. Malacy's Church, just off Broadway, in Forty-ninth street, New York, to actor-folk, scores of whom make up his congregation every Sunday.

—Photo by Keystone View Co.



**IMPROVES**—The condition of Maggie Cline, once famous Broadway variety favorite, ill at her home in Red Bank, N. J., has improved to such an extent as to expect her complete recovery soon.

—International Newsreel Photo.



**CHAMPION STEPPERS**—Miss Phyllis Clarke and Victor Sylvester, who captured the world's professional dancing championship at that contest, held in Queen's Hall, London, recently.

—Photo, Wide World Photos.



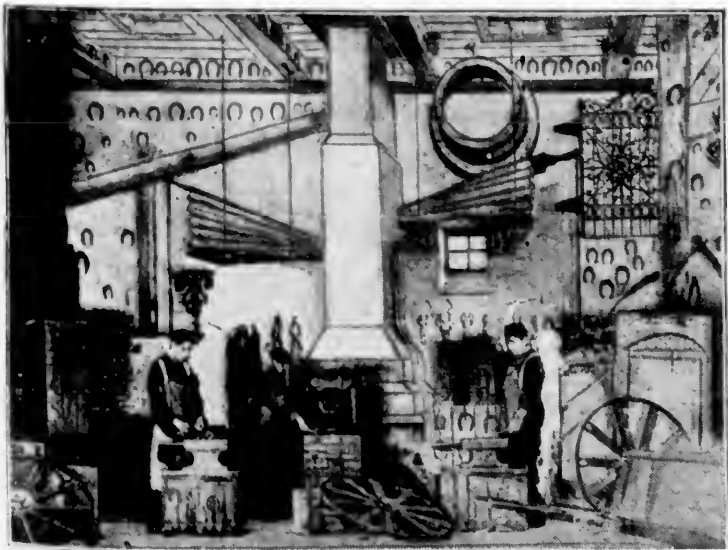
**INJURED**—Lew Dockstider, veteran minstrel, 62 years old, is in a hospital in New Brunswick, N. J., in which city he was playing, with partial paralysis, caused by a fall on an icy pavement. Physicians say his spine is injured, and it will be some months before he will be able to appear again.

—International Newsreel Photo.



**INTRODUCING PA AND MA**—The Dolly Sisters, Yansci and Rosiska, snapped backstage with their mother and father. The Dollys sailed last week for Europe, to be gone at least a year, to fill theatrical engagements.

—International Newsreel Photo.



**INTERESTING REVIVAL ANNOUNCED**—Richard (Dick) Staley, of Rochester, intends to stage a comeback with his transformation act, "The Mysterious Blacksmiths", which at one time was one of the greatest flashes in vaudeville and which has been in storage for years.



**BACK STAGE AT COVENT GARDEN**—George Robey (left) with Harry Welsh and Lon Hascall, American comedian, rehearsing an operatic burlesque backstage in the former home of grand opera in London. They are appearing in a show produced by Jean Bedini.

**VAUDE. BACK IN DETROIT HOUSE**

**C. H. Miles Takes Over Orpheum From Local Masonic Body—Chapman Busy on Outdoor Spectacle**

Detroit, Feb. 5.—Commencing with a matinee today the Orpheum Theater returns to vaudeville under the management of Charles H. Miles, president of the Wayne Amusement Company, lessees and operators of the property. Since the termination of the arrangement between Mr. Miles and Nate C. Chapman, secretary of the Shadokiam Grotto that became effective November last, when the Masonic body took over the house when they opened with Douglas Fairbanks' "Robin Hood", the Orpheum has enjoyed several weeks of indifferent business with popular-priced road attractions. Two weeks ago Mr. Miles decided to restore the policy of vaudeville and pictures at the Orpheum and is strong in the belief that this form of entertainment will prove a steady money-maker.

Nate C. Chapman will devote his time between now and summer making arrangements for another big outdoor spectacle similar to "The Awakening", staged by him so successfully last summer. It is said that he is considering offers from Masonic bodies in Buffalo, St. Louis and Kansas City to put on "The Awakening" in those cities during the summer. Mr. Chapman's big spectacle scored the biggest success of any outdoor attractions in the country last summer, earning \$68,000 net for the Grotto in fourteen nights.

**H. E. DIXIE, JR., DEFENDANT**

New York, Feb. 3.—Henry E. Dixie, Jr., actor and son of the famous actor of the same name, was named defendant in a suit brought against him this week by Mrs. Vivian C. Smith, of 319 West Fifty-ninth street, for \$500 alleged to be due her according to contract. The action was brought in the Third District Municipal Court thru Attorney S. Edward Ginsburg, of 1349 Broadway.

It is alleged that Mrs. Smith gave Dixie the \$500 about a year ago with the understanding that it was to be used in the production of an act known as "Facing the Music". She was to receive \$25 each week that it played and the \$500 was to have been returned to her also. The act was never produced. It is alleged, and the money was not returned to her.

Henry E. Dixie, Jr., is said to have left the theatrical profession and is now engaged in the automobile business.

**TAXI BUMPS "YOURS MERRILY"**

New York, Feb. 3.—A couple of rough-riding taxicabs ran amuck one night this week, and "Yours Merrily" John R. Rogers accidentally became a party of the third part. Broadway's famous character was knocked down but not out. Nevertheless he was obliged to take to his room, but says he'll be around again soon.

**BARD SUES HOTEL**

New York, Feb. 3.—Ben Bard, straight man with Jack Pearl in "The Dancing Girl" at the Winter Garden, brought action for \$100 against the Hotel de France this week in the Third District Municipal Court, accusing the hotel of being to blame for the loss of a nifty suit of clothes. The action was filed thru the law offices of Kendler & Goldstein.

**SHEPHERD IN CHICAGO**

Chicago, Feb. 3.—Burt Shepherd, Australian whip-cracker, who is playing in the Chateau Theater this week, was a Billboard caller yesterday.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.



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**THINK TWO VAUDE. CIRCUITS SEEK THEATER IN SPOKANE**

Spokane, Wash., Feb. 2.—The recent visit of Irving Ackerman, of the Ackerman & Harris string of vaudeville houses in the West, and his investigation of the American Theater possibilities have given rise to many rumors regarding the ultimate utilization of that house. The American has been dark since the New American Players suspended in December and A. P. Bunt turned back the lease to the Union Trust Company, agents of Senator T. E. Power, of Helena, Mont., who owns the property.

Mr. Ackerman was accompanied by Joseph A. Muller, former manager of the Orpheum Theater in Spokane, but for some years manager of the Palace Hip in Seattle, an Ackerman & Harris house. Mr. Muller has made several trips of a more or less secret nature here in recent months.

They called socially on most of the local managers on their last visit, but divulged little as to their plans. They also called at the Union Trust Company but, according to W. J. Kommers, president did nothing more than to query as to the likelihood of the owner spending considerable money on the property. The sum they thought should be spent, presumably to make the house fit their plans, was \$30,000.

The present activity in Spokane may have something to do with the introduction of Junior Orpheum here, something that has been talked of for nearly a year, backed with some official announcements that this city was listed for Junior Orpheum, which presents three shows daily, as does Pantages.

**SPECIAL SHOW IN LAPORTE**

Chicago, Feb. 5.—A special show is being given in the Central Opera House, Laporte, Ind., today and tomorrow, in addition to the vaudeville given each Friday, Saturday and Sunday. This is the second of a series of special shows, which are made up of six acts. The bill last week was Cora Youngblood, Gordon Seaton, Delton Brothers, Kaufman and Lucile, Dale and Dalton, Hoy Jones and Marion Templeton. Both special and regular shows in this house are booked by the Carrall Agency.

**MANAGER GETS MEDAL**

Cleveland, O., Feb. 3.—John F. Roys, manager of H. P. Keith's Palace Theater, is the recipient of a bronze medal from the Italian Government for work done by the Keith Theater here during the war. The Italian medal of honor has been hung on the wall of the new Palace Theater, with a solid gold crucifix sent to the theater by Cardinal Mercier and a personally autographed picture of Marshal Foch.

**DANCER NAMED DEFENDANT**

New York, Feb. 3.—Sascha Platov, dancer, was sued this week by the law firm of Kendler & Goldstein, of 1540 Broadway, for \$250 alleged to be owing for legal services rendered. The papers were filed in the Third District Municipal Court. Platov is playing in vaudeville, under the act name of Platov and Natalie.

"Potpourri" has been routed over the Keith Time.

**KING, QUEEN AND JACK**

Reviewed Friday afternoon, January 26, at Fox's City Theater, New York Style—Musical. Setting—Special in two and two and a half. Time—Eight minutes.

King and Jack juggle clubs while girl plays violin, all being costumed Pierrot-fashion. Queen plays a xylophone, after which a small curtain in the special drop is raised to reveal quite a number of discs, the rapid revolutions of which are actuated by electric motor force. On these wheels are projections with which xylophone hammers are approximated to produce different notes in the scale.

Upon the discs was played "The Rosary", a chimepipe at the side being used for the basic note, and the girl singing others. King and Jack then play the discs while the Queen again obliges on the xylophone, the discs being electrically illuminated for the finish.

A nice novelty for an opening turn which held the spot well and could play the better houses.

**VAUDEVILLE NOTES**

Milt Britton and Eddie Cook have a new vaudeville act in preparation.

Aunt Dinah and Her Georgia Band have been routed over the Keith Time.

Pepto, the Spanish clown, will shortly be seen in vaudeville in a comedy automobile act.

May Wirth, following an operation for the removal of her tonsils, is recuperating at Atlantic City.

Dave Stamper and Edna Leedom are making their first New York Palace debut as a vaudeville team next week.

Lillian Lorraine is contemplating a vaudeville entry. At present she is appearing at the Beaux Arts, New York.

The Wolf Sisters, after a showing at Proctor's 23rd Street, New York, have been given a route over the Keith Time.

Vera Gordon, in "America", has been given eight weeks on the Orpheum Coast Time, starting at Kansas City February 19.

George E. Landers, formerly treasurer of the Jefferson Theater, New York, is now manager of Loew's Dreamland, Lynn, Mass.

Primrose Seamon and Arthur Conrad are appearing as a feature of T. Dwight Peppie's Revue at the Carlton Terrace, Cleveland, O.

Hazel Hickey, Dobby McCarthy, Jack Hall and Allen Lee are soon to be seen on the vaudeville stage in a revival of "The Night Boat".

Stito Shery, one of the Eight Blue Demons, is convalescing in the American Hospital, New York, following an operation, and is doing nicely. He would be pleased to hear from his friends.

Deagon and Mack are booked for the Palace, Cleveland, O., next week, with the Davis in Pittsburg to follow and a route over the Keith Time until April 1, when they play the Princess, Montreal.

Trixie Friganza and Joe Laurie, Jr., were added to the bill at the Palace, New York, Saturday last, to fill in for Mrs. Rodolph Valentino, out all week, and Johnny Burke, who was out of the bill the latter part of the week.

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VAUDEVILLE NOTES

Adgie, whose lions were attached some time ago, has regained possession of her property.

Frank Jerome and George Wilson have teamed and will be seen shortly on the Loew Time in a new act.

Ed Blondell and Nell Vernon have arranged to do a new act in vaudeville, which opens in New York this week.

Francis Smith, saxophonist with Paul Specht, has recovered from his recent illness and rejoined the Specht organization.

Nick Perong, manager of the Pantages Theater, Spokane, Wash., has had all the dressing rooms in his house redecorated.

E. Joseph La France opened last week on the Poli Time with a ten-piece novelty orchestra, booked thru the Joe Sullivan office.

Paul Specht, the musical director, is shortly to lecture on "Symphonic Syncopation", which will be illustrated by phonograph records.

The best dancers New Orleans has seen this season were at the Orpheum Theater last week, Marion Morgan's Artistes. Josephine Head won the audiences with her Egyptian dances.

Bob Hall entertained at a banquet at the Hotel Taft, New Haven, Conn., last week, in honor of Judge K. M. Landis. Despite much competition, Hall was the hit of the evening.

Engene L. Conolly, manager of the Davis Theater, Pittsburg, was appointed by Mayor W. A. Magee to fill a vacancy on the Civil Service Commission.

Harry Carroll, now appearing in vaudeville with Vivienne Segal, recently became renitend with his wife, a reconciliation of their former differences having been effected.

The Australian La Merts called for England aboard the S. S. Celtic recently, to open on a route contracted for prior to their visit to the United States.

Manager Benson, of Poli's Palace, Hartford, Conn., staged a carnival week bill recently with fourteen acts.

Thomas Ryan, assisted by Hazel Flint and Ralph Bond, opened on the Poli Circuit at Hartford, Conn., a short time ago in his new comedy skit, "Ahead of the Times".

Inmates of the Actors' Home have been invited by E. F. Albee to witness Julia Arthur's performance of a scene from "Hamlet", at the Palace Theater, New York, this week.

Katherine Breen, of the Breen Family, in private life Mrs. George Hanneford, recently underwent an operation for appendicitis, from which she is rapidly recovering.

Thomas A. Kirby, booking scout for several large amusement circuits, has spent a fruitful four weeks in Ft. Worth, Tex. He will book several promising young people from that city.

The Red Cross house at Camp Kearney, San Diego, Calif., was crowded with patients, veterans of the great war, when the entire staff and artists from the Savoy Theater, that city, went out to entertain them. Clifford Webster took his entire orchestra. The program included "Bungalow Love", by Mor-

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(Continued on page 20)

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### ROAT'S SONG A RADIO HIT

Detroit, Mich., Feb. 2.—"Faded Love Letters of Mine", present hit number of the Chas. E. Roat Co., publishers, of Battle Creek, Mich., was the first song broadcasted from WNAS thru an arrangement which Dr. J. B. Hall, director of the local radio station, has made with leading firms of the country to offer their numbers. The Roat song, now in favor in the Central and Eastern States, was rendered by Emma Bell Moore and among the distant points to report enthusiastically on it was Austin, Tex., where the piece will not be marketed in a big way for several months.

### WIFE OF FORMER "KING" OF VAUDE. IS PENNILESS

Syracuse, N. Y., Feb. 1.—Mrs. H. R. Jacobs, widow of the former partner of F. F. Proctor, who at one time was known as the "King of Vaudeville", is living in this city on the charity of friends, according to an interview given to an International News correspondent. Her husband was once rated as one of the wealthiest men in the amusement business in this country.

### MAY KEEP COP IN GYPSYLAND CABARET

New York, Jan. 31.—Application for an injunction to restrain Richard E. Enright, Commissioner of Police, from stationing a uniformed officer in Gypsyland, a cabaret, in West Forty-fifth street, where arrests were made recently for violation of the liquor law, was denied this week in the Supreme Court.

### UNIT SHOW ON LOEW TIME

Ottawa, Can., Feb. 2.—The first unit vaudeville show to visit here was offered last week at Loew's Theater. The bill comprised Clayton and Renala, Gene Mason and Fay Cole, Dave Bernie with Hemout and Bowers and the Lamplins. Members of the four acts participated in an afterpiece that was staged

with special scenery and wardrobe, featuring a phosphorescent number.

### CONEY ISLAND MIDGET MADE DEPUTY SHERIFF

New York, Jan. 29.—Pepino Magro, a midget, thirty-two inches tall, has been made a deputy sheriff by Sheriff Seery in Brooklyn. Magro, who resides in Coney Island, is 32 years old, has traveled all over the world, and last July was made an American citizen.

### VAUDEVILLE NOTES

(Continued from page 10)

Ran and Gray; songs by Grace Appleton, "Furs and Feathers", by Kaufman and Lillian; Cecil Cunningham, former "Follies" girl, and was closed with jazz music by the Mganair Sextet.

Harry Houdini as usual is garnering publicity galore while en route over the Orpheum Circuit. Last week he broke into a three-column-wide cartoon on the first page of The Kansas City Journal.

Wesley Barry, youthful film star, has been booked to appear at the Hippodrome Theater, Spokane, Wash., a vaudeville-picture house, some time in February. Manager Maurice Oppenheimer has announced.

Eddie Somers, appearing in vaudeville with Pat Rooney in "Rings of Smoke", was suddenly taken ill at the Flatbush Theater, Brooklyn, N. Y., last week. He is confined in the Beth Israel Hospital, that city, suffering from a nervous breakdown.

The other day someone made away with "Brownie", a satin-coated lady foxhound, belonging to J. I. Beatty, vaudeville actor, residing at the Hotel Raleigh, Chicago. "Brownie" figured importantly in the act, and all efforts to recover her have been in vain.

Arthur Ashley, film star, is playing vaudeville in a skit, "In and Out of the Movies". (Continued on page 22)

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SONG NOTES

"Chimes", a new European fox-trot novelty, has been acquired for American publication by the Edward B. Marks Company.

"Flip-Flap-Flapperine" is a new release by J. B. Wilson. Ora E. Sempre supplied the lyric and Ben Trovato the music.

"Guess", novelty song bearing the imprint of the Halcyon Publishing Co., of Indianapolis, Ind., is reported to be a favorite with numerous vaudeville artistes and dance orchestras.

Chas. H. Booker, of Yancy & Booker, publishers, of Memphis, Tenn., announces the opening of Eastern headquarters at 15 South Ninth street, Philadelphia. The firm is working on three numbers at present.

Maud Moran, of 1306 Vigo street, Vincennes, Ind., reports that her "Radio Blues" and "Radio Waltz Song" already have registered popularity. She also is the author of "My Beautiful Dreams", "Home Town Folks" and "At the Rainbow's End".

Alfred Solman, writer of such old-time hits as "Bell in the Lighthouse" and "Thousand Lives To Live", produced a new one, called "Little Lost Rolling Stone", which has been added to the Edward B. Marks catalog, and will be released shortly by the Brunswick Talking Machine Company.

WHITEMAN ON TOUR

New York, Feb. 3.—Paul Whiteman and his orchestra are to make a tour of New England, opening at Worcester, Mass., February 6, and playing in succession Lowell, Lynn, Fall River, Boston, Lawrence and Portland—all one-night stands. The organization will return to New York via Connecticut, playing engagements on the way back.

Paul Whiteman and his orchestra will appear at the Lambs' Public Gambol to be held February 18 at the Globe Theater, New York.

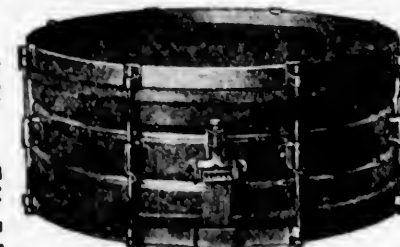
FEATURING "IF WINTER COMES"

Chicago, Feb. 2.—"If Winter Comes", Will Rossiter's sensational song, will be featured for three weeks at the Balaban & Katz houses, Chicago, Tivoli and Riviera, consecutively. "Trot Along", the new fox-trot hit of this house, was played for the Victor records this week by the new Benson Recording Orchestra, of which Don Bestor is director. Thomas H. Van Gelder, who was with Foster Music Publishers, Inc., for six years, is now connected with Will Rossiter as sales manager.

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## VAUDEVILLE NOTES

(Continued from page 20)

Supporting him are Helen Clement and Olla Spencer. Mr. Ashley played the title role in the legitimate production of "The Man Who Came Back".

Sophie Tucker, who headlined at Keith's, Cincinnati, several weeks ago, was the guest of honor at a dinner and dance at the Hotel Sinton. August Herrmann, president of the Cincinnati Baseball Club, presented Miss Tucker with a wrist watch and other jewelry, gifts from the ladies and gentlemen assembled.

Sternad's Midgets, Billy Hart, manager, have been given much publicity space in newspapers along their route. Their latest stunt was selling papers on the streets of Oklahoma City. The receipts of their sales were given to a charitable institution.

"Here, There and Everywhere", a new musical and dancing act, produced by Mme. Doree, opened at Poll's Capitol, Hartford, Conn., recently. The cast includes James Santry and Helen Norton, dancers; Thomas Breen, eccentric dancer; Billy L. Degan, baritone; Roy Ferguson, tenor; Estelle Francis, contralto; Helen Gleason and Anna Rose, sopranos.

Eddie Hayden O'Connor, who has just recovered from a slight attack of the grip, is writing new material for Anna B. Hays, monologist, and the Dalley Brothers, equilibrist, playing the Loew Time. He is also writing a new play, the title of which will probably be "The Burden".

Eva Tanguay is said to be playing havoc with the bills ahead of and behind her on the Pantages Circuit, acts never knowing from one week to another when they are going to be switched to another bill to make room for the cyclonic headliner.

Harry T. Jordan, manager of Keith's Theater, Philadelphia, was appointed by Mayor J. Hampton Moore last week as one of the vice-presidents of the Music League of Philadelphia and as one of twenty prominent citizens who are in charge of a suitable memorial to the memory of the late John Wanamaker.

The Playhouse, Hudson, N. Y., which had been presenting four acts of vaudeville in addition to its regular picture program, the last half of the week, will have no more vaudeville until after Lent. The last vaudeville bill was presented at the house February 3.

Maud Leone, now playing the Pantages Circuit with Frederic Pym, in a comedy skit.

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called "Shoes", has had several stock offers while on tour, one from Duluth and another from San Francisco. Before entering vaudeville Miss Leone was a stock favorite on the West Coast.

Philip J. Lewis, years ago on the vaudeville stage and more recently engaged in publicity work for various motion picture firms, has re-entered the vaudeville world as a single. During his career as a publicity promoter Mr. Lewis created considerable legitimate material for vaudeville artists.

Wallace Bradley, well known in this country and in Europe as the producer of the Kaufman cycling troupe, is seriously ill of pneumonia in a Jersey City Hospital. His home is in Jersey City. He is father of Wallace Bradley, formerly of the vaudeville acts of Bradley and Ardine and Miltership and Bradley.

Tom Ryan and Hank Brown had an unique reunion when they played on the same bill at Pott's Palace, Hartford, Conn., recently. They played at Newton's Varieties in Hartford in 1874. Brown was end man and comedian then, Ryan was with Diamond and Ryan, Irish comedians, Lew Dockstader, Frank Lawton and Tommy Granger were also on that old-time bill.

The date for Loew's Frolic at Ottawa, Can., has been set by Capt. Frank Goodale, manager, for February 26. This local production, which will be added to Loew's regular bill for that week, will consist of about 100 girls and half a dozen male aspirants for stage honors. Hundreds of applications have been received so far. Sam Howard, of Montreal, will direct the act.

Julia Arthur, who is appearing this week at the Palace Theater, New York, in the closet scene from "Hamlet", was the recipient of a valuable souvenir recently in the form of a photographic album, presented by Mrs. Wm. Sleeper. Photographs include Sarah Bernhardt, Charlotte Cushman, Mrs. Siddons, Charlotte Crampton, Nellie Holbrook, Winetta Montagu and Anna Dickson, all of whom appeared in the character of Hamlet.

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(COMMUNICATIONS TO THE BILLBOARD, 1436 BROADWAY, NEW YORK, N. Y.)

## Equity Players Plan Dramatic Festival To Complete Announced Program With Three Weeks of Classics

New York, Feb. 8.—Equity Players have completed plans for their first season and work is now being started on the program for the Equity Festival, which will start in May and last for three weeks. The announced program calling for the production of five plays will be completed with "Roger Bloomer", now in rehearsal, and a farce-comedy, already selected, to finish the season. Besides this there will be a special production made of "The Chastening", a play by Charles Rann Kennedy. When these plays are all out of the way the productions will be started for the festival.

### Festival Committee Meets

The committee which has the planning of the Equity Festival in charge has already held one meeting and has laid out a tentative plan for the program. While this may be somewhat changed between now and the date of opening, it is the present intention to produce one Shakespearean play, a play of Moliere's, a modern European play, a Greek tragedy, an American drama of about twenty years ago and a bill of one-act plays.

The Shakespearean play will be one that has not been produced for some time and which would not be produced in the ordinary course of events. The modern European play will probably be one selected from the writings of Sir Arthur W. Pinero, Sir Henry Arthur Jones or Maurice Maeterlinck. The other plays will be selected from an extensive list and another meeting of the festival committee will be held next Wednesday for this purpose.

### "Why Not?" To Move

In the meantime "Why Not?", the comedy by Jesse Lynch Williams, now being played by the Equity Players, will continue playing at the Forty-eighth Street Theater until "Roger Bloomer" is ready for presentation.

"Why Not?" has increased its business at the rate of over \$500 each week since its opening, and when the new play is ready to come to the Forty-eighth Street Theater it will probably be moved to another theater to continue the run.

During its first week or so "Why Not?" played to an audience largely made up of subscribers. It was expected that business would fall off when these were exhausted, but instead business picked up and each week since has been bigger in point of receipts. The success of this play has solidified the organization and has given it permanent form, according to those very close to its affairs.

### Special Production Next

The next production to be made by the Equity Players will be "The Chastening", a new play by Charles Rann Kennedy, author of "The Servant in the House". This piece will be played for four performances only—two Friday afternoons, February 16 and 23, and two Saturday mornings, February 17 and 24. There are only three characters in the play, and they will be portrayed by Edith Wynne Matthison, Margaret Gage and Mr. Kennedy. This will be the first appearance Miss Matthison has made on the New York stage in several years.

### "Expressionist" Drama Follows

Following "The Chastening" will come the production of "Roger Bloomer", a play by John Howard Lawson in the "expressionist" manner. This piece, in thirty-two scenes, is said to be thoroughly modern in the sense that "From Noon to Midnight" and "The Hairy Ape" is modern.

The author is an American, living in the suburban district of this city, and it will be his first production on Broadway, though he has had professional tryouts of his other plays on the road. In this connection the Equity Players point out that of their five plays produced in their first season only one was from the pen of a foreign author. This was "Malvaloca", the first production. The remaining play necessary to complete their program is also by an American. It is a farce-comedy, its name and the author being so far unannounced for publication. "Roger Bloomer" will probably have its first performance on February 26, and rehearsals started this week under direction of Augustin

Duncan. With this play out of the way preparations will then start actively on the Equity Festival, which will finish the season. The extensive casting and designing of scenery necessary for this project will necessitate several weeks' preparation.

**Duncan Denies Guarantors Dissatisfied**  
Augustin Duncan, director-general of Equity Players, took occasion to deny today that there

### DAVENPORT TWISTS KNEECAP

New York, Feb. 2.—Butler Davenport, producer, actor and manager of the Bramhall Players, was unable to continue his performance in "The Fool's Revenge" last night at the Bramhall Playhouse because of a dislocation of his right knee. Mr. Davenport's knee first weakened at the end of the third act, but he made a valiant effort in the fourth and last act to continue with the performance. In the middle of the fourth act Mr. Davenport sank to the floor with the cry, "Pull my leg out," and the curtain was rung down. One of the performers appeared and announced that if the audience would be patient for a few minutes the play would continue. At the climax of the last act Mr. Davenport's kneecap again twisted, and this time the curtain was rung down for good. Mr. Davenport appeared in

### GENEVIEVE TOBIN



The charming leading woman of "Polly Preferred", Comstock & Gest's newest offering, at the Little Theater, New York. Miss Tobin is exquisitely feminine in her choice of apparel, which is perhaps one of the many reasons why she is so irresistibly appealing.

was any truth in stories that the guarantors of the project were dissatisfied with the progress made and were not meeting installments of pledged funds when called upon for them. Mr. Duncan said: "The best proof that there has been no serious complaint from the guarantors lies in the fact that when they last met they voted unanimously for the issuance of two calls on the guarantee fund. The whole situation and the plans of Equity Players were explained to them, and they expressed their confidence in the most convincing way possible—by voting additional funds. As a matter of fact, only one of the two calls thus unanimously authorized was ever issued. The successful development of the project has made it unnecessary for the other installment."

### GUITRY WILL NOT COME HERE

New York, Feb. 2.—A cable from Lucien Guitry to George M. Coban advises that pending negotiations to bring Lucien Guitry to America for presentation in repertoire are definitely off. The cause is said to be M. Guitry's antipathy towards an ocean voyage. Sacha Guitry, the playwrighting son of the family, is at present sojourning in Monte Carlo.

### "MERCHANT OF VENICE" WILL RUN EXTRA FOUR WEEKS

New York, Feb. 2.—David Belasco announces that David Warfield's engagement as Shylock in "The Merchant of Venice" at the Lyceum Theater, New York, originally limited to eight weeks, is so successful that it has been extended an additional four weeks. The final performance will be on Saturday evening, March 10.

## Genevieve Tobin a Refreshing Type of Beauty

The old-fogy pessimist who believes that beauty and intelligence never join hands is destined to a complete reversal of mind if he is purchasing a ticket to see "Polly Preferred" at the Little Theater, New York. Even standing room was sold out when we clamored to see "Polly Preferred", and finally contented ourselves by viewing the lovely Polly, Genevieve Tobin, from the last row of "standees". But it was worth standing to see the fair Genevieve's clever, piquant and appealing characterization of the honest-to-goodness chorus girl of the hour. Seeing her compensated also for the long wait inside the stage door, when we toasted our pumps on the good old radiator until the stage doorman, smelling burning leather, diplomatically invited us to watch in the wings, so that Miss Tobin would not elude us.

But she did elude us—not physically, but mentally. When she extended to us a wee hand, light as thistle fluff and as warm as a nestling chickadee, and revealed a faultless row of pearls, we thought she was a conching young person. But she wasn't. She was reticent. We followed her up to her dressing room, where she perched gingerly on the edge of a chair and viewed us with big, appraising eyes.

After mentally comparing her to a delicate, but piquant, pink carnation—her fragile, flower-like person was clad in sheer pink batiste, with filmy overdrapings of ivory lace—we asked her to tell us all about it.

"About what?" asked Miss Tobin.

"Your career."

"Oh, there's very little to tell," replied the Dresden doll girl.

"Tell us what little there is," we coaxed.

"It is VERY brief," said she provokingly.

"Yes," said we, noting her fresh youth. It must be VERY brief.

"Your hair is blond and your eyes are amber," commented we irreverently.

"No, my eyes are gray," said Miss Tobin crisply. Then we noticed a dainty foot tapping impatiently and hastened to ask her about her first role.

"There's nothing to tell, except we all—my brothers and sisters—drifted to the stage. My first speaking part was with John Mason in "As a Man Thinketh". After that I appeared in "Palmy Days" for two seasons, and then this—"Polly Preferred".

Noting the becomingness of Miss Tobin's pink frock we asked her who her costumer was.

"Mother," replied she, "designed it for me. She and I design all of my frocks."

After stating that she wore as much pluck as possible, this exquisite young actress arose and extended her hand in adieu, as she was being called, seemingly, from all directions.

Very brave, daring and persistent must be the young cavalier who uses for the hand of the fair Genevieve. For she's very elusive, with a most alluring hauteur.

ELITA MILLER LENZ.

### W. A. BRADY FLAYS CHICAGO CRITICS IN WORD-LASHING

New York, Feb. 2.—William A. Brady, who has been doing some word-lashing against everything and everybody connected with the present-day theater, continued in his fiery way by assailing the Chicago critics on their reviews of "To Love", in which Grace George (Mrs. Brady) plays the stellar role. He claimed that reviewers in Chicago criticize plays in a "flippant manner", and went on to say: "Intelligent people want intelligent dialog once in a while. The public sometimes wants something better than bare legs and bum jokes. This play is not a song and dance. The theater as an institution in Chicago is being wrecked by the critics."

It is said that when asked about what the critics had to say about "To Love", Grace George made this reply: "The critics have made this play look like a piece of cheese."

### PLAYS 200TH PERFORMANCE

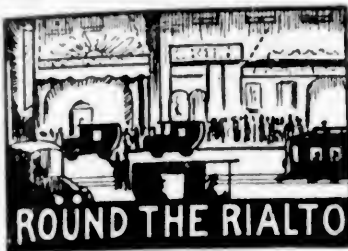
Chicago, Feb. 3.—"The Cat and the Canary" will give its 200th Chicago performance in the Princess Theater tonight. This play alone of all the plays starting in the last September continues intact and flourishing. Ralph Morgan and Miriam Boyle remain in the cast as leads, the cast also being unchanged since the opening.

Another play of local vitality and longevity is "For All of Us", in the Studenker, where William Hodge played his 100th Chicago performance this season on Wednesday. The play is still putting with increasing vigor.

### "GOD OF VENGEANCE" MOVES

New York, Feb. 2.—Rudolph Schildkraut and his starring vehicle, "The God of Vengeance", have been forced to seek larger quarters in order to accommodate all those trying to see this Asch drama. The company has therefore moved to the Greenwich Village Theater for a continuation of its run.





EVERYBODY has troubles, we suppose. . . . Ours right now are an infected tooth and an indisposition to work. . . . As a kid we remember writing in our copybook, "No philosopher could ever endure toothache." . . . To which in the fullness of our years we rise to remark, "Righto." . . . Tom met Dave Gobbett and Fred Chaston, two of our best little motion picture photographers. . . . They have their troubles, too. . . . Both Dave and Fred were lamenting the conditions in their profession, and the fact that the many abuses the cinematographer has to put up with are apparently unknown to the big men of the industry. . . . According to them they should be closely inquired into. . . . We ran into Hans Wilson, one of our finest dancers. . . . Hans has not connected with a musical show and is contemplating a tour in vaudeville. . . . He should be a big hit there, in our opinion. . . . Hazele Burgess, who in private life is Mrs. Jack Hayden, has left for a trip to Florida. . . . Jack tells Tom that Hazele woke up one morning last week, saw that it was snowing badly, said, "Not for me," packed up her things and took the first train for Palm Beach. . . . We wish we had the courage and the opportunity to do likewise. . . . As Tom prophesied last week, Harry Green is to do "Give and Take" in London. . . . It was not quite certain at the time we wrote the news, but all is set now. . . . Tom saw Pedro de Cordoba just before he sailed for Egypt. . . . Pedro is to make "The Fires of Fate" in the land of the Pharaohs for the films, and seems to have quite deserted the "legitimate" for the "flickers". . . . We look on that as a distinct loss to the stage, for Pedro is a sterling actor. . . . And, speaking of film favorites, Tom hears that the Selwyns have a play that is made to order for Rodolph Valentino and made him a most flattering offer to star in it. . . . However, "The Sheik" turned it down. . . . More news of the films! . . . Luis Alberni made such a hit in "The Bright Shawl" that he has been engaged to appear in "Under the Red Robe". . . . A sort of costume player, as it were. . . . Tom saw James C. Marlowe on the street. . . . Jim has been out of the cast of "The Clinging Vine" on account of illness, but has now returned. . . . Jim, hearing that it was customary for actresses to send their understudies a bunch of flowers when they played for them, sent his understudy a box of cigars. . . . Parker Leonard, stage manager for "The Gingham Girl", tells us this one: . . . Parker stepped into one of the boxes during a performance last week to watch a new lighting effect. . . . While there, a man passed over a pair of opera glasses to his friend, evidently a customer from a small town. . . . He examined the glasses, unscrewed the lenses, and passed them back to his pal, saying, "The darn thing's empty." . . . Parker says the story is a true one. . . . Tom hears that preparations are now going forward for Ed Wynn's new show. . . . We hope that means that Ed will be with us again soon, but we fear that the new show is meant for next season and not this one. . . . Tom met Frederic Burt the other day. . . . Fred is rehearsing with "The Wasp", and opens in the Coal Belt ere long. . . . He says the play looks good, but is not looking forward to his stay among the "black diamonds". . . . That will finish our stint for this week

TOM PEPPER.

BUCHANAN PLAY OFF FOR GOOD

New York, Feb. 2.—According to a statement issued by the Morosco Holding Company, the reason why "A Sporting Thing To Do" will not be presented at the Morosco Theater on February 5 is because Mr. Buchanan was asked to make certain revisions which were not satisfactory, and on Friday, January 19, Mr. Buchanan was notified the play would not open in New York. Mr. Buchanan's version of the cause was that the cast was unsatisfactory in one particular part.

Leo Carrillo, therefore, continues at the Morosco Theater in his starring vehicle, "Mike Angelo".

CRAVEN TO QUIT ACTING

Chicago, Feb. 1.—This is to be Frank Craven's last season as an actor. At the conclusion of the tour of the "The First Year", now playing in the Woods Theater, and which runs until June, Mr. Craven will become strictly an author-producer on his own hook. This idea has long been in contemplation by Mr. Craven, but A. H. Woods persuaded him to head "The First Year" this season.

Beverly Sitgreaves is doing a splendid piece of acting in "A Square Peg". She has created a new type of mother, so far as the stage is concerned, and has done it by most artistic means.

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LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, February 3.

IN NEW YORK

Table listing dramatic plays in New York with columns for play title, author, and performance count. Includes titles like 'Abie's Irish Rose', 'The Exotist', 'The Merchant of Venice', etc.

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, author, and performance count. Includes titles like 'Captain Applejack', 'Cat and Canary', 'The Dice of the Gods', etc.

COMING TO BROADWAY

New York, Feb. 3.—Next week Broadway will have five openings of new plays. Three of the premieres take place on Monday night, with the first-nighters probably taking in "Peer Gynt" as the most important of the trio. This play, not seen here since Richard Mansfield played it, is one of the biggest productions so far made by the Theater Guild. It will have its run at the Garrick Theater, with Joseph Schildkraut playing the title role.

ing "Sally, Irene and Mary", which goes to the Forty-fourth Street Theater and replaces "The World We Live In". This piece closes tonight and goes to Chicago for a run. "Hamlet" will close at the Harris Theater on February 9, after John Barrymore has broken the American record for a run in this role. The following night Sam H. Harris will open "Icebound" at that house. This play is by Owen Davis and was the subject of many bids by the managers who read it when it was first offered for production. Harris won and out-of-town reports would seem to confirm his judgment. The piece is said to be in the style of the Owen Davis who wrote "The Deluge" rather than that of his earlier work.

DRAMATIC NOTES

Dorothy Manners has joined the cast of "The Last Warning" at the Klaw Theater, New York.

Taylor Holmes and the company of "The Rear Car" begin a Chicago engagement February 25.

The Moscow Art Theatre will give two holiday matinees of "The Lower Depths" on February 12 and 22.

Edgar Selwyn's comedy, "Anything Might Happen", opened in Stamford, Conn., on February 6 and is bound for a New York engagement.

E. H. Sothern and his wife, Julia Marlowe, famous Shakespearean actors, returned from abroad last week on the Mauretania.

George Bickel will appear in A. H. Woods' production of "Light Wines and Beer", an Aaron Hoffman comedy, starring Joseph Cawthorn.

May Edginton, one of the authors of "Secrets", playing at the Fulton Theater, New York, is scheduled to arrive here shortly from England on the Adama.

Russell Morrison has only a small part in "Six Characters in Search of an Author"—that of the stage manager—but he gives a most natural performance of the character, having devised much business that is authentic. It is a carefully thought-out bit of playing.

Robert E. O'Connor, the Al of "The Old Soak", is probably spoken of more than any other actor now on Broadway. The line which heralds his entrance, "Al's here," is heard on many lips, and O'Connor's splendid playing of the role has set it in the mind of many theatergoers.

Jane Grey is back in her part in the Equity Players' production of "Why Not?" at the

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(Continued on page 112)

# STOCK DRAMATIC

## IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

### BRITISH STOCK FOR TORONTO, CANADA

**Lease Taken on Princess Theater—May Later Transfer to Royal Alexandra**

A stock company from England is soon to replace Shubert vaudeville at the Princess Theater, Toronto, Can., and if the British players prove a success in stock at the Princess they may be transferred to the Royal Alexandra for a summer stock season, as Edward H. Robins will not return there next year. Mr. Robins is now playing a role in "So This is London" at the Hudson Theater, New York. Shubert vaudeville at the Princess was not a profitable policy and a deal was concluded in New York last week whereby a lease of the Princess has been taken by the British dramatic organization. In the meantime De Wolf Hopper and his Gilbert & Sullivan Opera Company are to hold the boards at the Princess for three weeks and he is likely to put on a revival of "Wang" before he leaves.

### POLI PLAYERS CLOSE IN WATERBURY, CONN.

Waterbury, Conn., Jan. 30.—This is the farewell week of the Poli Players with "The Rebel's Wife" as the closing attraction. This company, headed by Mildred Florence and John Lorenz, has enjoyed a successful nineteen weeks' season here. Miss Florence was one of the best leading women local theatergoers have ever had the pleasure of seeing. Other members of the company were: Florence Arlington, Katherine Curry, Frank McHugh, Julian Nos, Harry Fisher, Bunnie Paige, Clara Motte and J. Francis Kirke.

### LOUISVILLE STOCK HOUSE REOPENS WITH PICTURES

Louisville, Ky., Jan. 31.—The Shubert Theater, which housed the Stuart Walker Players for ten weeks prior to the latter's closing Saturday night, January 20, reopened Sunday night with Douglas Fairbanks in "Robin Hood". Following the stock company's closing the theater was dark for a week.

### ANN HARDING



Popular young leading woman, with Jessie Bonstelle's dramatic stock organization, at the Shubert-Michigan, Detroit, has gone to Providence to play leads for Miss Bonstelle's company in that city. Miss Harding, who has just turned 20, scored an artistic triumph in stock roles during her six months' stay in Detroit, and if her "horoscope" forecasts correctly there is a brilliant future in store for her, with her name emblazoning the signs along Broadway before many years roll around.

### WILKES MAY CHANGE STOCK POLICY OF DENVER HOUSE

**Theatrical Producer Interviewed on Visit to Denver**

Denver, Col., Jan. 31.—Thomas Wilkes, theatrical producer, with interests throught the country, is in Denver for a few days, looking after his business with the Denham Theater and with the Wilkes Players. Interviewed at his office Monday, Mr. Wilkes made most optimistic comments of the theatrical interests in the West as well as in New York. He has just returned from the latter city and is enthusiastic over the plans for the coming season. Mr. Wilkes is at present building a theater in New York on West Forty-ninth street, just off Broadway, which he will open on October 1. This will be used as a regular production house and will be one of the finest theaters of its kind in the metropolis.

In talking over the recent Shakespearean revival in New York, Mr. Wilkes stated that it is about over and that within a few weeks' time the plays of Shakespeare will be only a memory.

If his present plans work out, this theatrical producer will have two stars on Broadway next season. They are Holbrook Blinn, who will open in New York in the autumn, and Frank Keenan, who will open soon in Chicago in "Peter Weston" at the Sam H. Harris Theater.

In talking over theatrical conditions in Denver Mr. Wilkes stated that he has only the best to say for his interests here, and that there is a possibility that the Denham Theater may be turned into a two-week stand next season, with the result that the Wilkes Players will play a bill for two weeks, instead of one, as is the present arrangement.

Mr. Wilkes stated that the present plans of the Denham Theater will be to close for six weeks during the summer months, and that during that time the theater will not be open to any other entertainment features.

### WOULD BE FINANCIAL LOSS TO CONTINUE WITH STOCK

Portland, Me., Jan. 31.—A group of interested citizens who met last week to discuss the affairs of the Maitland Theater, decided to close the theater February 3, and citizens who subscribed for tickets in the recent drive were permitted to use their books of tickets in blocks last week and this, or else get a refund at the box-office. It was felt that the cost of maintenance of the theater was greater than would probably be met by the box-office receipts between now and the first of April and that therefore it was not practicable to carry the enterprise along. It was with deep regret that the group decided to close the playhouse, for Arthur Maitland's work in establishing this attractive temple of the spoken drama in Portland has been thoroughly appreciated, and the stock productions, while not lavishly patronized, have been greatly enjoyed by those who have been regular attendants, and are conceded to have reached a high standard. The members of the company have likewise been favorites and their passing from Portland will be genuinely regretted.

### THEATER AND NEWSPAPER MEN GUESTS AT DINNER

W. H. Rudolph, manager of the Majestic stock players, Houston, Tex., was among those present Friday night, January 19, at an informal dinner given by Captain J. L. Lawler, proprietor of the Elks' Cafe in Houston. Karl Hohltzelle, president of the Interstate Amusement Company; Edward Benton, who will represent Mr. Hohltzelle in Houston; J. E. Galvin, manager of the new Majestic Theater, and other theater and newspaper men of Houston also were guests. Acting as toastmaster, Dave Cahn welcomed Mr. Benton and his new organization to Houston and introduced the guests. Short talks were made by all of the men present sounding a note of welcome to the guests of honor.

### STOCK COMPANY STARTS RUN IN LANCASTER, PA.

Lancaster, Pa., Jan. 31.—The Broadway Players opened at the Fulton Opera House Monday night in "Smilin' Thru". David Herblin and Jane Seymour are the leading players and in support are Lyle Clement, Dorothy Holmes, Helen Beresford, Miss Lane, Mr. Kent, Harry Horn, William Stone and others.

### CARROLL PLAYERS

**Make "Up in Mabel's Room" Laughing Hit in Halifax—Turn 'Em Away With "Little Lord Fauntleroy"**

Halifax, N. S., Jan. 31.—"The Ghost Between" was the offering of the F. James Carroll Players at the Majestic last week. The mounting was sumptuous and the earnest, hard work of the players lifted the vehicle above the ordinary.

This week's attraction is "Up in Mabel's Room". A huge Monday night audience (right to the gallery) roared with laughter at the antics of the players. While at once the most shallow, it is without question the funniest thing that has hit Halifax in a dog's age. The cast acquitted itself nobly. Thos. Hutchinson gave a clever performance and registered solidly. Ernee Willett was pleasing in the best role she has had to date. Nat Burns, as usual, was good for a host of laughs, and got every ounce of meat out of the many humorous situations. Grace Young, playing opposite him, had more opportunity and did better than she has ever done before in Halifax. Edna Preston fairly scintillated with her clever work. She is a versatile and accomplished leading lady and her costumes were stunning. The other members of the company in lesser roles were entirely satisfactory. The settings were a sensation.

Last Thursday, Friday and Saturday matinees the players presented "Little Lord Fauntleroy" with Edna Preston in the title role. "Terrific" is the only word to describe its reception. The Majestic was packed at each performance and fully 600 were turned away at the Saturday matinee. A special matinee will be given Saturday morning, February 10, to accommodate those who missed the other performances. Miss Preston made an ideal Fauntleroy. Anne Athy was a charming and effective Dearest. As the Earl of Doringcourt, Mr. Towashend gave a particularly apt characterization. The other characters were well drawn. The settings and costumes were well done.

### SALINA SOCIETIES TAKE PRIDE IN GRAND PLAYERS

Salina, Kan., Jan. 31.—The Grand Players, under the management of Raleigh M. Wilson, who also manages the Grand Theater which houses the Grand Players, presented "Some Baby" the first half of this week, and for the last half Robert Sherman's "The Forgotten Son". "Some Baby" marked the beginning of the second week of the Grand Players here and business so far has been very gratifying. Owing to an extensive and intensive advertising campaign under the direction of Raleigh M. Wilson, not only in Salina, but in the surrounding twelve towns from which the theater draws considerable patronage, and the fact that the Grand Players have become the talk of the town, it is expected that the company will gradually build up a clientele that will comfortably fill the theater for every performance. Local civic and commercial societies of Salina are anxious to see the Grand Players succeed, for they know that it is a matter of community pride for a town the size of Salina—population about 20,000—to support such an excellent organization. The company will present "In Walked Jimmy" three days starting February 5, and "Believe Me Xantippe" the last half of the week. Following that "Forty-five Minutes From Broadway", with a local cast comprising the chorus, will be the attraction.

### ALLEN PLAYERS MAKE WAY FOR ROAD SHOWS

Edmonton, Alta., Jan. 30.—The Allen Players, in order that "The Hat" might be seen to proper advantage, moved over to the smaller Temple Theater for the week. They are doing the same generous thing for next week for Capt. Plunkett's new revue, "Carry On". The Allen Players gave a finely balanced performance of "The Meanest Man in the World". Allen Strickfaden was at his best as Richard Clarke. Verna Felton contented herself with the smaller part of Jane Hudson, but got all there was out of it. Al Ouningham was an excellent Michael O'Brien. Alvin Baird, Marvel Phillips, Marguerite Klein, Taylor Bennett and Earle Hodgins were all at the top of their form. Alan Petch did a really good bit of work in the part that gives its name to the piece.

### BROADWAY PLAYERS

**Present "The Widow by Proxy"—Company To Change Location in Seven Weeks**

Schenectady, N. Y., Feb. 2.—It's a Ruth Robinson production thru and thru at the Van Curler Theater this week. The leading lady of the Broadway Players is not only handling the star role in "The Widow by Proxy", but is responsible for the casting and directing. The audiences Wednesday—opening day—were delighted with Miss Robinson's work. Marie Hodgkins plays the real widow, or rather the one who supposed herself a widow. Subtle in the first and second acts, she breaks out into amusing wild girlishness in the third. Miss Hodgkins has not been in the cast the last two weeks. Charlotte Wade Daniels and Nan Crawford, as the elderly aunts, are properly dignified. Harry Hollingsworth, who plays Captain Pennington, a naval officer, has little of humor in his role, but he provides a foil for Miss Robinson in many of her brightest lines. Ramon Greenleaf drops in for a short bit of characterization in the third act. William Leveau is convincing as the stern family solicitor and Jerome Kennedy is humorous in a quiet way as the butler. Charva Peck, Schenectady girl, plays the dressmaker, Gilligan. The production is up to standard.

The Broadway Players on Monday and Tuesday traveled to Ticonderoga and Port Henry to present "Scrambled Wires". Eight more weeks for the Broadway Players here and then a shift to Grand Rapids, Mich., where they will hold forth at the Powers Theater, according to an announcement made Monday.

### STOCK AND REPERTOIRE ACTIVITY INCREASING

Chicago, Jan. 31.—A. Milo Bennett told The Billboard today that indications are that stock and repertoire managers are planning increased activities for the summer season. Mr. Bennett has leased plays recently as follows: "The Missouri Girl", to Harley Sadler, manager of Brunk's Comedians; "The Rosary", to Charles Harris' stock, Pueblo, Col.; "The Shepherd of the Hills", to stock in Lewiston, Pa.; "A Prince of Tonight" and "The Honey-moon Trail", to the Leith & Marsh Players, Grand Theater, El Paso, Tex.; "The Unmarried Mother", to the National Theater stock, Chicago; "Before Breakfast" to Warrington Theater Players in stock in Oak Park; same play to S. O. Gordinier Players, Fort Dodge, Ia.; "Poker Ranch", to Clyde Weston stock, Salina, Kan.; "The Divorce Question", to Leith & Marsh Players, El Paso, Tex.; "A Pair of Queens", to amateur organization, Monticello, Ill.; "The Dangerous Age", to American Theater Players, Enid, Ok.; "The Divorce Question", to amateur organization, Sioux Falls, S. D.

### WILKES GETS BLINN FOR ENGAGEMENT IN FRISCO

San Francisco, Calif., Jan. 31.—Holbrook Blinn, the distinguished American actor and native of San Francisco, beginning with the Sunday matinee, February 4, comes to the Alcazar for a brief starring engagement. His first appearance will be made in "The Bad Man", in which he has achieved his greatest acting triumph. Blinn has not been seen in San Francisco for eight years. Thomas Wilkes succeeded in persuading him to appear at the Alcazar for a limited engagement, and this is the first time that the star will have appeared at the head of a stock organization. Since Blinn's last appearance here he has risen to an enviable position on the American stage and is universally acclaimed as one of its foremost actors. At the Alcazar Blinn will have as his leading woman Nana Bryant, and the role in which she will be cast in "The Bad Man" is one to which she is especially well suited.

### ORPHEUM PLAYERS OPEN SEASON IN HARRISBURG

Harrisburg, Pa., Feb. 1.—The 1923 edition of the Orpheum Players opened at the Orpheum Theater before a crowded house, heading the company are Mildred Wayne and James Hurlis. Dan Davis, who was a member of the first stock company three years ago, has returned and was forced to make a curtain speech before the opening-night crowd could be satisfied. After Davis all the other members of the company were called out, one by one, and introduced to Harrisburg theatergoers. The company plans to run for three months here and included among the productions are: "East is West", "The Man Who Came Back", "It's a Boy", "The Meanest Man in the World", "Bird of Paradise", "The Bad Man", "Welcome Stranger", "Three Wives Fools", "Getting Gertie's Garter", "Nice People" and "Main Street". Each play will run a week and they will be staged in the order named.

The American Play Company, Inc., of New York, is releasing "The Charlatan" for stock production in all territory.



**STOCK CHATTER**

Among the new plays announced for stock release by the Co-National Plays, Inc., Galtby Theater Building, New York, are "The Goldfish", "Thin Ice", "The Dover Road", "On the Stairs" and "The Faithful Heart".

Virginia Richmond left the Orpheum Theater Players, Reading, Pa., to join the stock company in Richmond, Va., opening this week in "Civilian Clothes". Miss De Me joined the former company last week. J. Gordon Kelly returned to New York City January 20.

Betty Barnicoat, late of the Castle Square Players in Boston, and Bernard Nedell, stock leading man, are appearing with "Tim" Frawley's Players in Honolulu and other foreign countries. Adele Blood is leading woman with the company.

Malcolm Fassett, who played stock at Mescalny's Theater, Louisville, Ky., for seventeen weeks last season, and closed after having made a success out of each of the seventeen weeks, is expected to open there again Easter Monday.

The Dorothy LaVern Stock Company presented "Experience" at the Rialto Theater, Sioux City, Ia., last week, to capacity houses, according to a newspaper item. "Manager Al Jackson deserves no small praise for his efforts in producing a play of this caliber with his company," the item says.

A recent issue of The Billboard carried an item regarding the new stock company at the Grand Theater in Salina, Kan., and therein it was stated that the people for this company were furnished by the American Theatrical Agency, of Chicago. Ed F. Felst's Theatrical Exchange, of Kansas City, Mo., furnished the majority of the cast for the Grand, according to Mr. Felst.

C. G. Weston and wife, members of the Grand Players playing the Grand Theater, Salina, Kan., celebrated their first wedding anniversary January 30. A party, to which the eleven members of the company were invited, was held on the stage after the evening performance, the host and hostess accepting remembrances from members of the company. Mr. Weston is directing the Grand Players.

We are in receipt of a newspaper article commenting on the performance last week of "The Sheila Love" as presented by Charlotte Wynters and Her Players at the Lyceum Theater, Paterson, N. J. Miss Wynters received her usual share of praise from the local critics, as did the other members of the company, including: William Courneen, Joseph Greene, Harrison Hoy, Harold Jessup, Edna Marshall, Maude Franklin and the two new members, Edwin Varney and Jack Holden.

The Gordinier Players offered "Heap Big Injun" at the Princess in Ft. Dodge, Ia., last week, with the players cast as follows: S. O. Gordinier, Quannah, chief of the Comanches; Pearl Hazelton, Wetomah, his daughter; Marilyn Fink, Nauma, a squaw; Harry E. Vickery, David Wells, post chaplain; Jimmie Williams, Anthony Wells, his son; Glenn H. Coulter, John Hardin, an Indian agent; Gene Lane, Comanche Jac, a range man, and Verda Viola, Mary Greer, a missionary.

Claude Miller has resigned as director of Harmanus Bleecker Hall (Proctor stock), Albany, N. Y., being forced to do so on account of a general breakdown, said to be the result of overwork. Mr. Miller will rest for two weeks before resuming work with a company with which he put in 100 weeks before going to Albany. Bella Cairns (Mrs. Miller) also resigned in order to return as leading lady to her old stand, the Stanley James stock in Manchester, N. H.

Over 100 guests, including the Marguerite Bryant Players, were present at an invitation party given on the stage after the performance by the Marguerite Bryant Players at the Globe Theater, Washington, Pa., Wednesday night, January 21. The occasion was the joint birthday celebration of three members of the Bryant company. Matt McHugh's birthday was the 23rd, Bruce Rinaldo's the 24th and Charles Kramer's the 25th, all January, of course. A fine supper was served and music was furnished by Bell's Hawaiian Orchestra. After the supper dancing was the order until five o'clock in the morning. Many fine presents were given to the trio whose birthdays were celebrated.

Eric Dressler, former juvenile of the Proctor Players in Albany and Troy, N. Y., is still with the Chicago company of "So This is London". Mr. Dressler originally went to Albany as a member of the Malcolm Fassett Players in the spring of 1921 and remained when E. F. Proctor installed a company at Harmanus Bleecker Hall. After playing there for a solid year he was forced to take

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Big Symbolic Elk Scene  
3—Allegorical  
3—Acts

Just finished. Will have opening in Chicago week February 12. TERMS—Cities of 50,000 or over, full week, \$100.00; half, \$75.00. Cities of population under full week, \$75.00; half week, \$50.00. Story tells expose, according to Herald and Examiner, up till date as recent as January 23 (this year). Plenty comedy. Script sent on deposit of \$25.00. NO OTHER TERMS.  
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**WALTER C. ESMOND**  
LEADING, BUSINESS or JUVENILES  
PERMANENT STOCK OR FIRST-CLASS REPERTOIRE.

Age 30; height, 5 ft., 7 in.; weight, 145. Experienced, excellent appearance, real up-to-the-minute wardrobe, good singing voice, reliable, capable of playing responsible line of parts, good study. NOT an agitator. NOT a disciplinarian. Equity. Photo on request. Guarantee satisfaction with any first-class Stock or Repertoire Company. If given an opportunity, write or wire Standish Hotel, Denver, Colorado.

**MAXWELL PLAYS PLEASE—Additional Proof**

Long Beach, Calif., January 21, 1923.

Ted and Virginia Maxwell, Dear Friends—Received plays O. K. and played "Savannah Mammy" to big business. We find this an exceptional play that made a tremendous hit with our patrons here—could have easily held it over for an extra run. Are using "Poverty Row" next Sunday. Kindly forward at once "Prince of Hashim" and "Allas Billy Nix". Wishing you continued success, respectfully, HART BROS., per Lloyd T. Hart. (SIGNED)

"Savannah Mammy" is the Georgia play written for Mr. Lawrence Russell, with a starring "Mammy" part that has been written after months of study of the South. Notices regarding this play with its "Mammy" part have been in The Billboard for a most a year. "Savannah Mammy" is the Greatest Feature Play of the Year. TED AND VIRGINIA MAXWELL, 2775 Telegraph Ave., Oakland, Calif.

**Hal Mordaunt Wants for Mordaunt Players**

Offer Theatre, South Bend, Ind., immediately, and for Regent Theatre, Muskegon, Mich., opening March. Experienced Stock People; all lines. Two scenic artists, stage manager, directors, etc. Address all mail Oliver Theatre, South Bend, Indiana.

**AT LIBERTY---LEON McREYNOLDS**

A-I Versatile Actor, All the form implies, Wardrobe, steady appearance. Best of productions and stock associations. Address 5327 Pershing Ave., Apt. F, ST. LOUIS, MO.

**JACK X. LEWIS WANTS**

Two young, good-looking General Business Men. Stock, one-bill week. Send late photo and program. Address Jefferson Theatre, Roanoke, Virginia.

a short vacation on account of overwork. He rejoined the company and went with it to Troy, where he played for several weeks, and then handed in his notice. He went on a camping trip with his wife and was joined later by Pierre Watkins, anchor man of the Proctor Players. After a summer he returned to New York and secured an engagement in "The Evergreen Lady", which was presented at the Punch and Judy early in the fall.

Edna Preston, who is leading woman with the F. James Carroll Players in Halifax, N. S., held a similar position with the Colonial Players in Pittsfield, Mass., last summer. Thomas Hutchinson, leading man of the Carroll Players, was also a member of the Colonial Players last summer, we believe. He joined the Pittsfield stock company as juvenile when Dwight Frye left to go with Brock Pemberton. Mr. Hutchinson opened with the Broadway Players in Schenectady, N. Y., last fall and remained until the middle of December. Appearing in a French farce—produced by Brock Pemberton, Mr. Frye won fine notices, but the play did not last long. In "Six Characters in Search of an Author", his second appearance under the Pemberton banner, Mr. Frye's acting was acclaimed by the critics. He is now playing in "Rita Coventry", which Mr. Pemberton will present on Broadway this week. Before going with the New York producer Mr. Frye had spent most of his time in stock.

**LAKWOOD TO HAVE SUMMER STOCK AGAIN**

Lakewood, Me., Jan. 31.—The Lakewood Stock Company is being made up for the coming summer with Barry Whitcomb, who successfully directed last year's company, again as director. Nicholas Joy is among those who will return. It is expected that Kenneth Thompson, Robert Hudson and William Watts, all of the 1922 company, will return and possibly Walter Kingsford, who played two or three weeks in 1921. All the women players will be new.

**"BIRD OF PARADISE" IS FAVORITE IN MINNEAPOLIS**

Minneapolis, Minn., Jan. 31.—"The Bird of Paradise" is underlined for presentation at the Shubert next week by Marie Gule and the Bainbridge Players. This old-time favorite play has come to Minneapolis every season during the past few years and has always played to capacity houses. Manager Bainbridge promises a production heretofore unequalled by any road attraction.

**SCORES TURNED AWAY FROM "GETTING GERTIE'S GARTER"**

Atlanta, Ga., Jan. 30.—The admirable combination of management of the Forsyth Theater, W. J. Remond, house manager, and Walter S. Baldwin, managing-director of the Forsyth Players, made no commercial error in the selection of "Getting Gertie's Garter" for presentation last week. This cheap stage dirt certainly put the money into the box-office, as eight out of nine performances were more than capacity with scores turned away. The worst winter evening in years was the cause of bad business on Tuesday. The "Gertie" role served to introduce the new ingenue, Pam Browning. Everyone in the cast appeared to enjoy the playing despite the risque lines. The barn scenery was excellent.

"The Meanest Man in the World" was a godsend because it was a counter-irritant to the muck of last week, and the spectator who saw it and failed to enjoy it must be hard to please. John Litel is the outstanding figure and gave an excellent portrayal of the role of Richard Clarke. His acting disclosed sound training and ability intensified by a splendid voice and perfect enunciation. Rankin Mansfield, as Bart Nash, won high appreciation in his character work, also laboring under the handicap of a severe cold. Pam Browning, who played opposite him as his sweetheart, appeared to good advantage. Robert W. Smiley gave a dignified presentation of Frederick Leggett. Walter Marshall was forceful and convincing as the collector in the first act and doubled as the country Shylock during the rest of the play and gave a splendid characterization. Gus Forbes, always satisfying, was especially so as the old cobbler and his makeup was perfect. Alice Baker, as the mother, and Kathryn Givney, as the sister of Richard Clarke, handled their parts acceptably. Stuart Beebe and Eugene Head were also convincing as his friends. The Forsyth star must be given credit for her ability to stay in the background when her part demands it, and her consideration for the rights of her leading man to shine once in a while is praiseworthy.

The steady patrons of the Forsyth once again had an opportunity of seeing the company's genial director, Walter S. Baldwin, in action this week. Mary Tarry closed her engagement last Saturday.

The scenic effects executed by Mr. Saling are worthy of mention, especially the third act setting, which brought forth a round of applause at each performance. "East Side-West Side" is the next offering.

**"WILDFIRE" GIVEN BY METROPOLITAN PLAYERS**

Edmonton, Alta., Jan. 30.—One of the best-rounded performances the Metropolitan Players have given this season was "Wildfire", last week's offering. Jane Aubrey showed to fine advantage in the part made famous by Lillian Russell. The part lost none of its effectiveness in her hands. There is an ease and a human quality in all Miss Aubrey's work which seems to make her characters live. Alexis Luce possesses this quality also and there is a refinement about all his work which is most pleasing. Griff Barnette was an admirable Matt Donovan. Margaret Robinson's Hortense Green was a capital bit of character work. Norman Wendell deserves all the praise he has received for his work as the villainous John Duffy. Eva Scott, as Bud, was great. Pete Butters did a good bit as the jockey. Cliff Dunston deserves credit for not overdoing the "silly ass" Englishman, Bertie Almsworth. James Coats was sincere and manly in the part of the unsuccessful suitor. The smaller parts were nicely played. A popular innovation at the Metropolitan during the past two weeks has been the singing, from one of the boxes, of James Coats. Mr. Coats has an excellent baritone voice which gives evidence of good training.

**BALL STOCK SUCCESSFUL IN PORTSMOUTH, O.**

Portsmouth, O., Feb. 2.—The Jack Ball Stock Company, long a favorite of the Ohio Valley, is playing here with much success. The organization opened at Wheeling, W. Va., last April and after a seven months' run moved to Portsmouth. Business in both cities has been satisfactory. The company is under the management of Frank Hawkins. Florence Lewin and Geo. Whitaker are playing the leads. Frank Boyce is scenic artist. Richard Earle and wife joined the company this week. The current hit is "East is West", to be followed by "Ladies' Night", "Lilies of the Field" and "Peter Pan".

**GIFFORD PLAYERS Score Triumph in "Twin Beds"**

Superior, Wis., Jan. 31.—In "Twin Beds" none of the good points or the possibilities are overlooked by the Gifford Players. F. Garnier Jaquet is an unending delight in the role of Signor Monti. He makes the part one of his biggest hits, altho that is saying quite

(Continued on page 29)

**MAY TRANSFER LAWRENCE PLAYERS TO PORTLAND, ME.**

Portland, Me., Jan. 31.—Portland will have a stock company this summer provided Manager M. J. Garrity, of the Jefferson Theater, is given an extension of his present lease of the playhouse. Last week Mr. Garrity talked with Bernard Steele, formerly of the Cape Theater and Jefferson Theater companies, who is this season directing a successful stock company in Lawrence, Mass., and the advisability of transferring the Lawrence Players to Portland was discussed.

**JACK SOANES NONCOMMITTAL**

Ottawa, Can., Feb. 3.—Jack Soanes, late owner and manager of Garrick Players, which played stock in Ottawa for the past year, closing recently, is rumored to be heading a local company for the purpose of community playing, several prominent Ottawans having approached the genial "Jack" in an effort to have him handle such a project. Dramatic stock under his direction and management was a big artistic success locally. When approached by the local Billboard representative Mr. Soanes would neither admit nor deny the possibility of his taking over a community theater.

**SHERMAN WRITES NEW PLAY CALLED "DOPE"**

Robert J. Sherman, Chicago playwright, has written a new play, entitled "Dope", which will be given its premiere in Chicago shortly and is to be released for stock production. The play, in three acts and three allegorical scenes, is described as not only containing a melodramatic "dope" story, but it falls right in line with the crusade against the drug terror. A big symbolic scene is introduced at the opening of the second act, in which members of the local Elks' Lodge are used. The play can be used with a cast of from seven to fifteen people, according to the size of the company playing it.

**MAJESTIC PLAYERS OPEN THIS WEEK IN HOUSTON**

Houston, Tex., Jan. 31.—Members of the Majestic Players are all set for their initial appearance in this city at the Palace Theater Monday night. Winifred St. Claire and Robert Hyman are to play the leading roles. The company will be under the direction of Walter R. Gilbert. The opening play to be offered is "Up in Mabel's Room". Quite a number of reservations have been made for the opening week and considerable interest is being displayed by Houston patrons of the drama in the new company.

# HOUSE REPERTOIRE TENT

BOAT SHOWS · CHAUTAUQUA · DRAMATIC COMPANIES  
"TOM" SHOWS AND TENT VAUDEVILLE

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

## TEXAS PROVING GOOD FOR WESSELMAN SHOW

Company Reported Going Big—  
Bob and Nellie Sturdivan  
New Members

Business in Texas, with the Wesselman Stock Company, continues good and the management says that it has had but one losing week this winter. The show is going over big and the natives frequently say it is the best ever. Mr. and Mrs. Wesselman are new people to Texans, but are establishing a reputation. Bob and Nellie Sturdivan are new members of the company and their singing and dancing specialties are the talk of the towns. Mrs. L. B. (Nona) Wesselman was suddenly called to her old home at Pectoria, O., on account of the illness of her mother. Nellie Sturdivan is doing her parts and is highly acceptable.

Arthur Williams and Mrs. Jack Lockwood are getting their share of favorable comment in their different parts, and Jack—well, everyone knows Jack can act.

A new middle piece has been ordered and will be in use in a few weeks.

### HOW ABOUT IT?

While much has been written and much more has been said about repertoire actors' and repertoire companies' inability to put on "Broadway productions with Broadway casts", yet how little has been said about house managers and the very important part they play in aiding or hindering a rep. show! How many houses will get a show the necessary props or furniture asked for? Not many! "Can't you get along without this and can't you get along without that?" is the wall that reaches the ear of the poor stage manager day after day and week after week, until the poor fellow, in his desperate effort to keep peace around the Opera Hall, tries to dress his "Palace" with soap boxes, empty barrels and wash benches, whereas a few pieces of good-looking furniture would give the set the proper atmosphere. A show can carry scenery, draperies and a world of props, but there are very few that can carry their own furniture, and the furniture is just as necessary to complete the picture as the scenery and the actors. True, there are many house managers who do everything in their power to help put a show over, yet there are some who are only willing to unlock the front door and grab the dimes. It is the latter kind who make it hard for a show and at the same time they are not playing fair with their patrons. A GOOD meal is good even if brought out in tin pans and served on a kitchen table, but the same meal is far better when served in an appetizing manner with china instead of tin pans. No china is any stronger than its weakest link, and a show, whether it be a production, a one-nighter or a rep., must have the co-operation of the house to be able to give the patrons of that house just what they paid for and have a right to expect—full value for their money. Do they get it? Not always, and it is not always the fault of the show. House managers demand good shows, then help make them good by dragging in a few props. Actors make their entrances and exits, they come and they go, but the furniture and props, like the scenery, are constantly before the eyes of that audience—a background for the moving characters. Many a picture that would have been good has been spoiled by a poor background. How about it?

### NORTHS CLAIM BIGGEST STOCK WEEKS IN KANSAS

The North Bros., whose stock company is playing permanent stock at Wichita, Kan., have issued a card showing the gross business for week of December 25 at \$3,775.55 and for week of January 15 \$3,572.75, and claim "the two largest weeks' business for dramatic stock ever done in the State of Kansas." Authorities say that this statement cannot be doubted.

### BARBOUR BOOKS CROSS IN ALL HIS HOUSES

Nat Cross, manager of the Nat and Verba Cross Company, advises the Kansas City office of The Billboard from Bristow, Ok., that his stock company opened an engagement at the Broadway Theater, Tulsa, Ok., January 28. He further writes that his show played Sapulpa, Ok., the week before Christmas and did the banner business of the year at the Yale Theater. They went from Sapulpa to Henryetta, playing the Morgan Theater there, and showed to 2,400 people Christmas Day and enjoyed a very pleasant week with Charlie Blaine. Mr. Barbour, owner of the Broadway Theater, of Tulsa, and the Barbour Booking Exchange, was there and heard so many favorable comments that he decided to have this company play his house in Tulsa. This, Mr. Cross says, is unusual, as Mr. Barbour has not played a dramatic company in Tulsa for over three years. Mr. Barbour has bought the show for all his houses, including Bartlesville, Joplin, Pittsburg and Springfield. The roster is: Nat and Verba Cross, Larry King, Louise King, Pearl Wilson and Harry Goldie.

### KELL HAVING SUCCESSFUL RUN IN SPRINGFIELD, MO.

It is reported that Leslie E. Kell's Comedians, which opened January 5 at the Empress Theater, Springfield, Mo., for an indefinite run, are delighting large audiences nightly, the company having been giving two performances on Saturday nights to accommodate the crowds. To use the words of a correspondent, Mr. Kell has gathered together a splendid troupe. The show is said to have been planned along liberal lines and, completely whipped into shape, affords an evening's entertainment that will do anyone good to see. The roster includes: Leslie E. Kell, Amber Wymore, Earle (Noisy) Parrish, Ruby Parrish, Joe Sawyer, Mabel Belcher, Craig Royston, Erman Gray, Police Shafuit, Helen Gray Shafuit and the Musical Grays.

### REPERTOIRE RECRUIT IS SUCCESS IN VAUDEVILLE

Dolly Dumplins, comparatively unknown a few years ago except in the small cities as Baby Myrtle Delma, having appeared with various repertoire companies, has entered the list of vaudeville artists and has established a reputation that has been growing ever since. Dolly Dumplins, the six-year-old daughter of Mr. and Mrs. Grell, who are accompanying her on her vaudeville trip, recently finished a tour of the Loew Circuit and opened again January 29 on the Keith Circuit at Greensburg, Pa. In London, Ont., the week of January 22, Little Dolly captivated local theatergoers to the extent that she was held over for an extra week by popular demand. On the opening night of her engagement in London Ills. Worship Mayor George Wenlge officially welcomed Little Dolly to the city. It is stated, the occasion being a reception to fifty Klwanis boys who were the charming Little star's guests at a theater-box party. After a few remarks by the Mayor, Dolly was presented with a big bouquet of pink carnations.

### JOE WILLIAMS TALKS ABOUT HIS SUMMER PLANS

In discussing his plans for the summer the other day Joe C. Williams, now appearing with the Peagin Stock Company in Cincinnati, said the people in towns where his Williams Stock Company has played for a number of years like old-fashioned melodramas played for all it's worth. Mr. Williams says that, as in other years, he is going to give his patrons that sort of plays.

### LEWERS TO PUT COMPANY OUT ON CHAUTAUQUA TIME

Chicago, Jan. 31.—Edward Lewers, a member of the Robert B. Mantell Company, will put out a dramatic company on chautauqua time this season.

### DOUG, MORGAN'S PLAYERS ENTERTAIN LIONS' CLUB

At the weekly luncheon of the Lions' Club last week in Port Arthur, Tex., members of the J. Doug, Morgan Company, playing that city, were guests of the club. Mr. Morgan gave the bunch a jolly good entertainment of an hour's duration. The program was interrupted at one point by President Dunn, who read a telegram from a distant city to Mr. Morgan, expressing thanks for the nightly radio concerts which his musicians have been broadcasting after the shows. At the conclusion of Mr. Morgan's entertainment Henry Crawford, with permission from the chair, read a letter from the mayor of a neighboring city, highly commending the J. Doug, Morgan Company, and offered a motion that the club extend the company a rising vote of thanks for the excellent entertainment. A recent issue of The Labor Forum, published in Port Arthur, carried the following: "One notable feature connected with this stock company's performances here is the better class of people who are nightly attracted to these shows. One can hardly fail to notice the conspicuous absence of rowdism and boisterousness from the audiences. The attendance of the rougher class is discouraged by the management, which is presenting high-class, moral and clean performances which make their particular appeal to an audience capable of appreciating such productions. The weather has been rather cold and wet during the past week, it has not been much of a handicap to the conduct of the show, nor to the discomfort of those who attended, because of the admirably adapted heating arrangement inside the tent, which keeps even temperature in all parts of the tent."

### MOVEMENTS OF ACTORS

Chicago, Jan. 31.—Fred A. Freer, who closed with the George Damerel Company six weeks ago due to illness, has recovered sufficiently to be out again.

George A. Hoskyn is in Denver, where he has signed a contract to write, direct and produce a Pageant of Progress under State authority.

Reports from Rockford, Ill., say that Clyde M. Waddell's stock is doing a good business.

Wallis Roberts, former Chicago actor, has returned as a member of Mrs. Fiske's company, now in the Cort Theater.

W. B. Crockett, character actor, is back from New York.

Sherman Kelly has written Chicago friends that his repertoire company is doing well in South Dakota. In about three weeks he expects to enter permanent stock for the rest of the winter season.

Clyde Weston is organizing a new stock for Salina, Kan., for the Midland Circuit, of which M. B. Shanberg is manager. The same organization will also put a new stock in Hutchinson, Kan.

### NUTT COMEDY PLAYERS PLAY UNDER AUSPICES

The Ed. O. Nutt Comedy Players, which appeared in New Iberia, La., January 29 to February 4, under tent, on the lot opposite the postoffice, are in Opelousa this week, playing a return engagement under the auspices of the Knights of Columbus. Members of the company are: Gordon Hayes, E. V. Dennis, Johnny K. Sullivan, "Dutch" and Dottie Sheffield, Claud Payne, Ed. C. and Nona Nutt, Josephine DeCosta, Kathleen Marsh and others. On Monday nights ladies are admitted free with every paid ticket, one lady and gentleman, or two ladies for the price of one. Prices are: Children, 15 cents; general admission, 35 cents, and reserved seats, 15 cents extra.

### HANKINS AND HAMPTON JOB WITH GIFFORD PLAYERS

Hankins and Hampton have been jobbing in Superior, Wis., with the Gifford Players, replacing Jack King Davis, who was called to his home in Indianapolis to the bedside of his sick wife and baby, and Miss Carl, who was stricken with the "flu". Hankins and Hampton worked in the productions of "Welcome Stranger" and "Twin Beds", and join in stating that Mr. Gifford has an excellent company and is giving Superior theatergoers some mighty fine productions at popular prices. They say business is fine. The return of Mr. Davis and the recovery of Miss Carl terminated their engagement with the Gifford company Sunday night, January 28.

### \$5,000 DAMAGE SUIT AGAINST NUTT SHOWS

Mobile, Ala., Jan. 31.—A damage suit for \$5,000 was filed here by Bernard Alford against the Ed. O. Nutt Shows. In the allegations it is charged that W. U. Jack, an employee of the defendant, assaulted the plaintiff with a pop bottle and permanently injured his face.

Jack H. Kohler is recovering rapidly under the care of Dr. W. P. Moore in Pittsburg, Kan.

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For Coming Tenting Season  
**JOHN H. ANDREWS**—Gen. Bus.; 42, 5 ft. 10, 150. "The Great Andrews", Specialties, Magic, Escapes, etc. Chance strong for 4 nights. **DAISY LEROY**—Gen. Bus. and some Characters, 25, 5 ft. 9, 130. Specialty, "The Princess Abdi Hamid", the strongest, fastest, best-dressed and most satisfying Mind Reading and Crystal Gazing Act in the business. Strictly Equity, and invite correspondence only from well-known and responsible attractions. Chi. or K. C. base. Address: **MR. & MRS. JOHN H. ANDREWS**, Great West Hotel, Saskatoon, Canada. Allow time for forwarding.

**WANTED FOR DIXON PLAYERS**  
General Business Team, Man Doubling Cornet, Saxophone or Clarinet. Also Single General Business Man and Woman doing some Leads to double Orchestra for overture only. Must be quick study. Appearance and ability essential. Responsible company. Booked solid. Specialty people given preference. Salary must be reasonable. Wire fully. Court and Edna, wks. **DON DIXON**, Grand Theatre, Ottumwa, Iowa.

**WANTED—COMPLETE DRAMATIC TENT OUTFIT**  
CHEAP FOR CASH. Must be in excellent condition, complete with stage, seats, piano, etc., ready to set up. State exactly what you have, length of time used, where asked and lowest cash price. Address: **HARRY SOHNS**, Mgr. Hillman Co., 623 S. Maple St., McPherson, Kansas.

**STANDLEY STOCK CO.**  
WANTED—Rep. People in all lines. Preference given those doing Specialties. Piano Player to double Stage. State age, height, weight and salary first letter. Pay your own wires, I pay mine. Novelty Act strong enough to feature. Houses slow, tent summer. Clyde Davis, Roy Hollingshead, Ethel Bluto if at liberty, wire. **JACK STANDLEY**, Fairbury, Nebraska.

**WANTED FOR TENT SHOW, Season 40 Weeks**  
COMEDIAN WITH GOOD SPECIALTIES, YOUNG LEADING WOMEN, with Singing Voice; Singing and Dancing Sourette, Woman for Characters East Plays Piano; B. and O. Leader, Cornet, Trombone, Baritone, Trap Drums, that double Stage. Others write. State all first letter. **Helenosa Feb. 19**  
**C. F. HARADEN**, Cuba, Alabama.

**BOSS CANVASMAN, STAGE CARPENTER and SCENIC ARTIST AT LIBERTY**  
Have own 8x10 top. All tools, brushes, stencils, etc. Twenty years' experience. Best of references. All mechanics address: **HARRY CLAYTON**, Sawyer Theatre, Shreveport, La.

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[ ] **MIRAGE**, by George M. P. Baird.  
A one-act play from the Pitt Players, Pittsburgh, Pa. The scene is set in the Hopi Indian country of Arizona, on the roof of an adobe house. (2 m. 4 w.)

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Bound in art paper, each 50 cents.

- [ ] **SOUNDING BRASS**, by Edward Hale Bierstadt. A tragedy in one act, laid in the warden's room of a prison. (3 m. 1 w.)
- [ ] **LITHUANIA**, by Rupert Brooks. A one-act drama from the Chicago Little Theatre. (5 m. 2 w.)
- [ ] **MANSONS**, by Hildegarde Flanner. A play in one act from the Indiana Little Theatre Society, Indianapolis. (1 m. 2 w.)
- [ ] **SWEET AND TWENTY**, by Floyd Dell. Author of "Moon Calf", etc. A comedy in one act from the Provincetown Players, New York. (3 m. 1 w.)
- [ ] **THE SHEPHERD IN THE DISTANCE**, by Holland Hutson. A pastime in seven scenes from the Washington Square Players, New York. (10 char.)
- [ ] **THE STICK-UP**, by Pierre Louve. A fantastic comedy in one act from the Provincetown Players. (3 m.)
- [ ] **SCRAMBLED EGGS**, by Lawton Mackall and Francis R. Bellamy. An amusing satire on Blue Laws and Human Nature, the scene of which is laid in an idyllic barnyard. (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 SLATTERNS 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. (Large 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 Serafin & 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 E. 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**

Chas. E. McBride joined Kibbles' "Uncle Tom's Cabin" Company as orchestra leader February 5 at Pittsburgh, Pa.

Merdle Scott arrived in Cincinnati last week from New York for a visit with her mother. Her husband, A. Paul D'Matbot, is playing in Brooklyn, N. Y., with a permanent company.

Paul English and New Iberia, La., can shake hands and call it square. Mr. English gave what he promised, splendid performances, and New Iberia theatergoers in turn patronized the shows nightly during the week of January 29 in large numbers, according to reports reaching this department.

Mr. and Mrs. John H. Andrews just closed a two years' engagement in Canada with the Arlie Marks Players and are now playing independent dates with their magic and mind-bending act. They report business rather quiet in the prairie provinces at this time of the year.

Natty Finch, who has been appearing with the Lois Merrill-Bova Players in the neighborhood houses of Cincinnati the past winter, has returned to her home in Pittsburgh, Pa., owing to the illness of her 13-year-old daughter, who will soon undergo an operation.

With a revival and extension of repertoire companies this year there ought to be new and better opportunities for the serious stage aspirants who are eager to learn and therefore wait for the opportunity that is the reward of devotion to art.

Thos. Alton has closed contracts with N. N. Frazer, manager of the Arlington Theater, Boston, Mass., to put Newton & Livingston's "Uncle Tom's Cabin" Company in for two weeks following Gus Hill's "Bringing Up Father" Company, which closes a four weeks' run there February 10.

E. E. Kersey, of Moran, Tex., advises The Billboard that the King-Thomas Dramatic Company played at the Moran Theater in that city to good houses the week of January 22. Mr. Kersey further states that the company deserves good patronage, as the members put on their programs as the folks like it.

Prof. Earl A. Barr has signed for a season as musical director with the Cass-Parker-Rachford Shows, Inc. Mr. Barr is a well-known violinist and the natives can look forward to hearing all the latest numbers played under his able direction. He will use five pieces—violin, piano, cornet, clarinet and drums. The orchestra will be one of the features with the show and 100 per cent union.

Over fifty years spent with minstrel shows, circuses and in vaudeville is the record of Clinton "Jim" Barnes, who died suddenly at

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his winter home in Miami, Fla., January 27, at the age of 62. A few days prior to his death Mr. Barnes closed his Barnes Comedy Company after a successful tent season. He left a wife and two sons, Roger and Clinton, Jr. Death was due to heart trouble.

**ACTORS SCATTERED AMONG MANY DRAMATIC COMPANIES**

Chicago, Feb. 1.—Actors have been hooked to various theatrical companies of late by the Bennett Dramatic Exchange, as follows:  
Mary Hubbard, to the "So This is London" Company; Grace Johnson, to Doug. Gray's vaudeville act; Virginia Stewart and Earl Ross to Clyde Gordinier stock, Waterloo, Ia.; Pietro Pastori, Hal Price and Amy Goodrich, to Beach-Jones Players; Linden Heverly, to Sherman Kelly Stock Company; Norman Wendell, to Metropolitan Theater Players, Edmonton, Can.; Bethel Barth, Dorothy LaRue, to Grand Players, Davenport, Ia.; Harold Maru and Louise Carter, to Charles Anderson's Musical Comedy Company; Harry Kenneth, George Paul, James LeRoy and Vera Temple, to "The Invisible Empire" Company; Lillian Norman, to Hal Davis' vaudeville act; Sam Cully, to Porter White's vaudeville act; Lew Silvers, Arthur Verner and Lola Davis, to Maurice Samuel's company; Leonard Lord and Jack Roidy, for permanent engagements, National Theater Players, Chicago; Don Merrifield and Dorothy Adams, jobbing at National Theater, Chicago; Larry Coghlan, Richard Earle, H. F. McFarlan, Marie Mitchell and Herbert Lewis, to Oak Park, Ill., stock; Ollie Cameron, to Walter Perival's vaudeville act; Mae Black-dell and Jessica Clement, to Charles J. Birkhardt's vaudeville act; Evelyn Watson, to Barrett and Clayton vaudeville act; Frank Seay, Harold Isabelle, Sarah Gihney, Marie Mitchell, Harry Kenneth, Irene Sarley and Frank Ireson, to Babalan & Katz' Chicago and Tiroll theaters; A. Filouri, Mrs. Lami, Louise Bruckner, James West, Mrs. Chester Center, to Atlas Film Company; Moyn Morrison, Bob Given, Oscar Hancock, to Universal Film Company; Grace Leslie, to William B. Friedlander's act; Helen Dalgre, to same act; Rupert H. Clarke, to "The Gumps" Company.

**SHERMAN JONES BUSY WRITING NEW PLAYS**

Sherman L. Jones, leading man and playwright, is settled down for the rest of the winter in Norwalk, O., where he is busy writing plays and answering the many letters he received from his Billboard ad. Thus he was found one day last week by J. B. Swafford, representing Gus Hill's "Bringing Up Father" and the "Blutt and Jeff" companies. These old-time friends enjoyed a show-shop chat and before his departure Mr. Swafford arranged for the leasing of one of Mr. Jones' plays.

**MERRILL-BOVA PLAYERS IN STREET CAR ACCIDENT**

Members of the Lois Merrill-Bova Players, playing a circuit of Cincinnati suburban houses, were shaken up when a street car on which

they were passengers collided with another car in Covington, Ky., Tuesday night, January 30. Nellie Booth (Mrs. James McLaughlin) received injuries to her spine and bruises about the body. She was taken to a hospital in Covington for medical attention and later removed to her home in Cincinnati, where she is under a physician's care. Her husband, James McLaughlin, visited The Billboard as we go to press and was unable to impart any information as to the seriousness of his wife's injuries. None of the other passengers was injured.

**MILLER SHOW IS DOING VERY WELL IN FLORIDA**

Since entering the State of Florida the Miller Show has been doing very good business, according to Glen C. Harris, advance representative. Mr. Harris says the show has been on the road a little over four years without closing. W. T. Miller and wife, owners of the show, went to Miami, Fla., around the holidays to rest up and James C. Beard has since been in charge. The roster remains the same as last season with the exception of the addition of Chas. A. Gordinier, who joined early in the fall to do his comedy musical specialties and play parts.

**BYERS FAMILY TAKE IN AUTO SHOW IN CHICAGO**

Chicago, Jan. 31.—Fred A. Byers, for years a well-known repertoire and stock manager, and for a considerable time a partner of A. Milo Bennett in the booking and production business, came to Chicago from his home in Mason City, Ia., this week. He brought Mrs. Byers and the rest of the family along and they attended the Automobile Show in the Coliseum. Some years ago Mr. Byers quit the theatrical business and engaged in the automobile business in Mason City, where he has prospered splendidly, having a selling territory covering three entire States.

**MAE EDWARDS PLAYERS PASS FORTY-SEVENTH WEEK**

The Mae Edwards Players opened a four weeks' engagement in St. John, N. B., at the Queen's Square Theater, January 29. In spite of the terrific snowstorms encountered the company has been playing to reported good business. Miss Edwards and her company have passed their forty-seventh week and will not close until Easter. The company will jump from St. John to Boston, Mass., where it will play a stock engagement at the Strand Theater. The roster remains the same as when the company opened.

**GIFFORD PLAYERS**

(Continued from page 27)  
A great deal in view of his numerous other triumphs. Miss MacDonald, as Signora Monti, is a revelation of the possibilities of the acting art. Miss Clark, as Blanche Hawkins, adds to her circle of admirers by a sympathetic portrayal of the "girly-girly" wife, Walter Ambler and Miss Marcelle fur-

nish good "atmosphere" and support in their roles of Mr. and Mrs. Larkin. Altho he took the role on a moment's notice, Tom Ryan puts power and personality into the part of Harry Hawkins. Miss Carle is one of the hits of the play as Nora, the maid. The production is elaborately set, Artist Ward having painted some beautiful scenes, and the costuming is richly handsome.

**HYPERION PLAYERS OFFER "THE BIRD OF PARADISE"**

New Haven, Conn., Jan. 31.—Last week the Hyperion Players presented "The Bird of Paradise" in a manner in keeping with their standards. Marjorie Foster, in the role of the young Hawaiian Princess, contributed one of the finest pieces of acting since her opening here. The role of Dr. Wilson was in the hands of Arthur Howard, popular leading man, and it can truthfully be said no one was disappointed in him. Ten-Thousand-Dollar Dean was well played by William Blake, and his conception of the role was one of the high lights of the performance. The audience received quite a surprise in cute little Georgianna Hewitt as the middle-aged wife of the missionary, played by Director Arthur Holman. Rogers Barker, as the Hawaiian priest, was excellent. The rest of the company was well cast. The company played to capacity houses all week.

**"BIRD OF PARADISE" IS BIG SUCCESS IN FRISCO**

Few, if any, plays on the American stage have enjoyed greater popularity than "The Bird of Paradise". The famous drama of a woman's soul was recently released for stock production and many of the big city stock companies have already presented the play with great success or intend to use it for future production. The success of the Thomas Wilkes Company's production at the Alcazar Theater, San Francisco, was so great the play was presented for two weeks. The company was augmented for the occasion by a band of Hawaiian dancers and musicians. Nana Bryant was entrusted with one of the best roles of her engagement on the Coast and made an emphatic success as Luana.

**SAENGER PLAYERS Excellent in "The Bad Man"**

New Orleans, Feb. 1.—This week at the St. Charles Theater honors have shifted and both Mr. Williams and Miss Powers are temporarily eclipsed by Lee Sterrett, who is playing the name part of "The Bad Man" in a manner to bring forth much applause from the audiences which are packing the house

(Continued on page 105)

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# AMERICAN CONCERT FIELD

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By IZETTA MAY McHENRY

## Museum Free Concerts

Attended by Thirty-Three  
Thousand New Yorkers  
During January

Anyone who is skeptical of the oft-made statement that the general public is eager to hear music—and by that we mean good music—should attend some of the free orchestral concerts given by David Mannes and a symphony orchestra in the Metropolitan Museum of Art in New York City. Long before the doors are open hundreds gather in order to be sure of being admitted, as at each and every concert a large number of people are turned away. Approximately 33,000 people heard the January series of four concerts, and at the last concert the audience numbered 10,000. Chairs are provided for only about one-third of the audience, another third stands thruout the entire program and the balance content themselves with seats on the floor. Perhaps some people will believe that Mr. Mannes attracts these huge crowds thru giving them music which is known as "popular", but the programs are made up of compositions by Beethoven, Tchaikowsky, Schubert and others of the old masters, and so interested in the music are the listeners that it is seldom necessary for the guards to admonish anyone to observe the rule of silence.

These concerts are given entirely free of charge, due to the generosity of several individuals and organizations, and the January concerts, as in former years, were the gift of John D. Rockefeller, Jr.

The second series of these concerts will be given during March, and this series has been made possible largely by the donation of the Juilliard Musical Foundation of the sum of \$4,000.

## EXCELLENT ENSEMBLE SINGING

Marked Seventh Anniversary Concert  
of People's Chorus of New York

A delightful evening's entertainment was afforded the large audience which attended the seventh anniversary concert of the People's Chorus of New York, of which L. Camilleri is conductor. The chorus is made up of business men and women, and since its organization in 1916 has done valiant work in singing for charitable benefits, at Red Cross meetings and at celebrations. At this concert, given in Aeolian Hall the evening of January 30, the program was made up of compositions by Bach, Mendelssohn, Wagner, Rossini, Beethoven, Scott and a composition of their own conductor. Thruout the evening the ensemble singing was excellent and noteworthy because of the freshness of the voices and showed evidence of the excellent training given by Mr. Camilleri. During the evening a brief address was made by Mrs. John Henry Hammond, who paid high tribute to the conductor, which tribute was well deserved. The People's Chorus is deserving the hearty support of all those who are interested in group singing and in bringing the message of music to the people of the business world.

New members to the chorus are always welcomed and anyone desiring to join the People's Chorus can obtain full information by writing the secretary, 246 West 73rd street, New York City.

## EL PASO HOLDS

Music Festival for Which Many  
Musical Events Are Scheduled

From February 7 to the 16th of the month El Paso, Tex., is holding a Music Festival, and during the period many interesting events will be presented. On February 7 a recital will be given by Mischa Elman, eminent violinist; then for three days, February 8, 9 and 10, the San Carlo Opera Company will be heard in operas, including "Aida", "Mme. Butterfly", "Il Trovatore" and "Martha". Between the 10th and the 15th the Music Department of the Woman's Club will present several interesting musical programs, and also on the 15th a concert will be given by Paderewski. Another event which is attracting much in-

## ANOTHER RECITAL

Will Be Given in New York by  
Paderewski

Of much interest in musical circles is the announcement which has just been made by George Engles that Paderewski will give an additional New York recital. This recital will be given April 22, in Carnegie Hall, and will mark the celebrated artist's fifth appearance in New York since his return to the concert world.

## BRUNO WALTER

To Make New York Debut February 15 May Again Be Presented in Cincinnati

Bruno Walter will make his debut in this country as guest conductor with the New York Symphony Orchestra at the pair of concerts to be given February 15 and 16, in Carnegie Hall. The programs will include compositions by Beethoven, Mozart, Mendelssohn, Brahms and Schumann. Mr. Walter will also conduct the orchestra at the Sunday afternoon concert to be given in Aeolian Hall February 18.

## SUMMER OPERA

For a time it seemed that Cincinnatians would be deprived of a season of summer opera because of demands made by stage employees. The local stage hands' union was said to have asked for a 35 per cent increase, in that they wanted \$5 a night for the sort of labor required, altho this is in excess of the scale paid per performance at theaters in Cincinnati. The Board of Trustees of the Cincinnati Zoological Park Association discussed the matter thoroly and decided that it would be impossible to meet these demands and therefore there could be no season of opera at the Zoo.

Business Manager Charles B. Miller and Ralph Lyford, who has served for the past two years as artistic director of the opera forces, were both loath to give up summer opera, hence they worked out a plan whereby special settings could be built which would eliminate the use of elaborate stage settings. When they laid their plans before the Board of Trustees at a meeting held recently they so convinced the members of the board that it was decided to have Mr. Lyford go on to New York to contract for the construction of these special sets. The greatest care, however, will have to be exercised in selecting the repertoire for the coming season as no opera requiring elaborate stage settings can be presented; then, too, unless the plans which have been made are carried out successfully it will be necessary to abandon the opera season. Indications, however, seem to promise well and it is believed that Cincinnatians will again have opportunity to enjoy opera in the open air.

## PERMANENT ORGANIZATION

Has Been Effected With New Buffalo  
Symphony Orchestra

A permanent organization has just been formed in Buffalo, N. Y., for the purpose of financing and directing the new Buffalo Symphony Orchestra. Dr. F. Park Lewis has been elected president, and other officials are Mrs. George B. Barrell, Rev. M. J. Ahearn, Mrs. Walter Platt-Cooke and Shelton Weed, treasurer. Active membership can be had for \$10 and \$25 for associate members, and so great has been the interest in the new association that \$4,500 has already been contributed towards the expenses of a series of concerts. The City Council has appropriated an equal amount and with this sum available the orchestra management expects to sell single concert tickets at 50 cents and season tickets at proportionate prices.

## CINCINNATI SYMPHONY

To Give Concert for Benefit of Service  
Fund

The Board of Directors of the Cincinnati Symphony Orchestra at Cincinnati, O., has announced "A Merry Evening of Music", the date of which is to be February 9. The invitations state that the concert will be given for the purpose of establishing a Service Fund for the musicians of the orchestra. It will be a costume concert and all the details of the program will be carried out in the style of the Haydn period.

## ANOTHER CONCERT

To Be Given by Mischa Elman at the  
Hippodrome

An announcement has just been made that Mischa Elman will return to New York to give an extra recital at the Hippodrome on Sunday evening, February 25. The concert given there just recently was said to be his last one of the season, but this additional concert was necessary because of the many requests that he be heard in another recital this season.

An extended concert tour is being taken by Barbara Maurel, mezzo-soprano, including engagements in St. Louis, Kansas City, Omaha, Lincoln, Topeka, Wichita, Joplin, Oklahoma City, Tulsa and other cities in Kansas, Missouri and Oklahoma.



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Young American pianist, is an earnest musician, who is rapidly winning an enviable place in musical circles.

## FEBRUARY RECORD LIST

Contains Much of Interest to Music  
Lovers and Students

The list of February records of the Victor Company included much to interest the lovers of good music and much that will be helpful to the student preparing for a musical career. Feodor Chaliapin sings a record from "Mephistopheles"; the Florenzley Quartet has recorded Beethoven's Quartet in D Major; then there is a Heifetz record of Brahms' Hungarian Dance, No. 1, in G Minor. Olga Samaroff has recorded "The Chimes", by Paganini-Liszt, and in orchestra music there is a double record of Beethoven's Symphony in C Minor, No. 5, giving the first part, also the second part, played by Toscanini and the LaScala Orchestra. Then there is a record by Efram Zimbalist of Tchaikovsky's "Song Without Words", and last, but not by any means the least, is a new number by Reinold Werrenstath and is a cradle song, "Little Man".

Interest is the presentation of "The Messiah" on the 24th of the month. There will be a chorus of 75, a special orchestra, and Charles J. Andrews, conductor, has left nothing undone which would make for the success of this event.

## NOTED ITALIAN COMPOSER

Alfred Casella To Make Second  
Appearance in This Country

Announcement has been made of the arrival in America shortly of Alfred Casella, the distinguished Italian composer-pianist, who will appear as soloist with the New York Philharmonic Orchestra for his first New York appearance this season. He will play what is said to be the first performance here of Albeniz's "Rhapsodie Espagnole". His first New York recital will be given in Aeolian Hall on February 24, and he will also play with the Boston, Chicago and Cleveland orchestras.

## BRONISLAW HUBERMAN

Announces First New York Recital  
This Season

Bronislaw Huberman will give his first New York recital of the season in Carnegie Hall on Tuesday evening, February 13, when he will include in his program a novelty Schubert's "Fantasy in C for Violin and Piano". On this occasion he will also make his debut as a composer and will play his own arrangement of Chopin's Waltz, Opus 64, No. 2.



**ANOTHER NEW YORK RECITAL**  
**Will Be Given by Alfred Cortot**

An announcement which is interesting the musical world is that Alfred Cortot will give another recital in New York City on February 22. The eminent pianist is fulfilling New England engagements and immediately following his New York appearance he will return to Boston for two engagements as soloist with the Boston Symphony Orchestra. About March 1 he will start for his tour of the Coast, playing many recitals en route.

**EDUCATIONAL CONCERTS**

**By Philharmonic Society Announced**

Under the direction of Willem Mengelberg, five educational concerts are to be given by the Philharmonic Society at Carnegie Hall, New York, the first program being announced for Wednesday night of this week. Under this able conductor the remaining four concerts are scheduled for Wednesday evenings, February 21, March 7, 21 and 28.

**WAGNERIAN OPERA FESTIVAL**

**Opens in New York February 12**

The Wagnerian Opera Festival Company will open its New York engagement at the Manhattan Opera House the evening of February 12. The opera chosen for the opening performance is "Die Meistersinger", which was also the opera which opened the engagement in Baltimore.

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**MUSICAL EVENTS**  
**IN NEW YORK CITY**

FEB. 7 TO FEB. 21, 1923

- AEOLIAN HALL**
- Feb. 8. (Eve.) Violin recital, Max Olanoff.
  - 9. (Noon) Concert, under auspices of the Aeolian Company and The Evening Mail, Chas. D. Isaacson, chairman.  
(Aft.) Sonata recital, Arturo Bonucci, cellist, and Frank Bihh, pianist.
  - (Eve.) Concert, N. Y. Chamber Music Society.
  - 10. (Aft.) Concert, London String Quartet.
  - 11. (Aft.) N. Y. Symphony Orchestra, Albert Coates, guest conductor; Alexander Shott, soloist.
  - 12. (Eve.) Concert, Beethoven Association. Recital, Lucien Schmidt.
  - 13. (Aft.) Piano recital, Sara Sokolsky-Fried.
  - 15. (Eve.) Piano recital, Frederik Lamont.
  - 17. (Aft.) Piano recital, Ossip Gabrilowitsch.
  - (Eve.) Concert, London String Quartet.
  - 18. (Aft.) N. Y. Symphony Orchestra, Bruno Walter, guest conductor.
  - 19. (Eve.) Concert, N. Y. Trio.
  - 20. (Aft.) Piano recital, Alfredo Casella.  
(Eve.) Piano recital, Guy Maler.
- CARNEGIE HALL**
- Feb. 7. (Eve.) Philharmonic Society.
  - 8. (Aft.) New York Symphony Orchestra.  
(Eve.) Philharmonic Society.
  - 9. (Aft.) Philharmonic Society.  
(Eve.) New York Symphony Orchestra.
  - 10. (Aft.) Song recital, Sverid Ouwgin.  
(Eve.) Song recital, Mme. Gadski.
  - 11. (Aft.) Philharmonic Society.  
(Eve.) Song recital, Mabel Garrison.
  - 12. (Aft.) City Symphony Orchestra.  
(Eve.) Violin recital, Bronislaw Iturberman.
  - 14. (Eve.) Song recital, Josef Rosenblatt.
  - 15. (Aft.) N. Y. Symphony Orchestra.  
(Eve.) Song recital, Cecilia Gulder.
  - 16. (Eve.) N. Y. Symphony Orchestra.  
(Aft.) Symphony Concert for Young People.
  - (Eve.) Philharmonic Society.
  - 18. (Aft.) Philharmonic Society.  
(Eve.) Violin recital, John Corigliano.
  - 20. (Eve.) Piano recital, Ethel Leginska.
- TOWN HALL**
- Feb. 7. (Aft.) City Symphony Orchestra, Dirk Foch, conductor.  
(Eve.) Concert, by American Music Guild.
  - 11. (Aft.) Song recital, Elena Gerhardt.  
(Eve.) Recital, Leo Portnoff.
  - 13. (Aft.) Opera recital, Amy Grant.  
(Eve.) Piano recital, Willem Bichans.
  - 14. (Aft.) City Symphony Orchestra, Dirk Foch, conductor.  
(Eve.) Song recital, Paul Reimers.
  - 15. (Eve.) Joint recital, Olive Nevin and Harold V. Milligan.
- HIPPODROME**
- Feb. 11. (Aft.) Odd Fellows' Benefit Concert.  
**METROPOLITAN OPERA HOUSE**  
Metropolitan Opera Company in repertoire.

**CONCERT AND OPERA NOTES**

The concert by the London String Quartet which was to have been given under the auspices of the Eastman School of Music, Rochester, New York, January 15, has been announced for February 19.

The Bush Conservatory Master School of Chicago presented on February 5 three talented pupils, members of the school, in a concert at Orchestra Hall, Chicago. These soloists were Olga Eitner, violinist; Maude Bouslough, soprano, and Harold Triggs, pianist.

The Ladies' Musical Club, of Tacoma, Wash., will give its next concert April 6, assisted by the London String Quartet.

Thru its president, Mrs. E. L. Thompson, the Portland (Ore.) Opera Association announces that the opera "Ernani" will be presented at the Auditorium, Portland, April 27 and 28.

Virginie Mauret, exponent of the modern Russian ballet, will be assisting artist at the Young People's Symphony Concert, in Carnegie Hall, New York, February 17, when the New York Symphony Orchestra will present a combination symphony and dance program under the direction of Conductor Rene Pollain.

Sigrid Onegin will be heard in her second New York song recital in Carnegie Hall Saturday afternoon, February 10.

The American tenor, Frederick Gunster, is making a concert tour of the South during the current month, giving a recital in Atlanta, Ga., on the 8th.

The Washington (D. C.) Opera Company presented last week "Rigoletto", with the leading roles taken by Joseph Schwarz, who appeared last year with the Chicago Opera Company; Louis Dorney, French tenor, and Bertha Crawford, a Canadian, who has sung with the Polish Opera. Elizabeth Bonner, of Philadelphia, made her operatic debut as "Maddalena", and local singers were heard in the lesser roles.

The first New York recital of the season, announced by Mabel Garrison at Carnegie Hall

(Continued on page 112)

**MOTION PICTURE MUSIC NOTES**

**Society of Theater Organists To Hold Examination**

To establish and assist in the maintenance of a high standard of organ playing in motion picture theaters is one of the chief reasons for the existence of the Society of Theater Organists, and to this end a series of examinations designed to test those qualifications so essential to a successful picture accompaniment is held each year.

Altho the successful passing of the examinations is essential to academic membership in the society, several purposes other than the proof of the artist's ability are served.

In all branches of human endeavor after a certain period of growth standards have been established by the majority which have not only been incentive to progress, but which have also been accepted by the world at large as proof of actual attainments. The society believes that the period of preparation is passed and that organ playing in picture houses has now reached a point of artistic merit so that the musical world at large must be brought to acknowledge the higher type of picture organists worthy of equality with already established academic standards of musical ability.

As no other examination may be considered suitable for the unique form of work demanded in picture houses, the society will hold an examination at the Capitol Theater, 51st street and Broadway, New York City, Tuesday, February 20, 1923, at 9 a.m. Annual dues for all members, including one year's subscription to The American Organist, \$5; examination fee, \$10. Application blanks and all information will be mailed on request to the Society of Theater Organists, care Havens Studios, 100 West 54th street, New York City.

The society desires to express its appreciation of the kindness of S. L. Rothafel and Dr. Mauro-Cottone in allowing the examination to be held at the Capitol Theater with its magnificent organ.

At Dr. Riesenfeld's theaters, the Rialto and Rivoli, in Manhattan, this week, the usual interesting programs are being presented. At the Rialto the Weber Male Quartet is a feature of the bill, and at the latter house the Serova Dancers are appearing in Joseph Strauss' "Waltz", and there is a charming costume number, "In Crinoline Time", as a prolog to the feature picture, sung by Miriam Lax, Barbara Rowe, Susaq I. Clough and Inga Wank.

The New Palace at Jamestown, N. Y., opened the early part of this week under the management of Peterson and Wood. Paul H. Foster, formerly of Utica, N. Y., has been engaged as organist and the organ numbers will be a feature of the week's program.

"Scene Fantastique", built around two compositions by Saint Saens, is being offered by Managing Director Plunkett at the New York Strand this week, and another feature of the musical program is a dance novelty conceived by Mme. Klementowicz and M. Bourman, entitled "Russian Frolic". With Eldora Stanford, soprano, and J. Horace Smilthey, baritone, as the soloists, Mr. Plunkett is also showing a special prolog to the feature picture.

Ciccolini, the well-known tenor, was soloist at the new McVicker's Theater in Chicago last week.

Dorothy Jardon, well-known prima donna of the Chicago Opera Company, has signed contracts with Marcus Loew for a tour of his large motion pictures, her first appearance being scheduled for San Francisco on March 17.

With the holding over of the feature picture, "Robin Hood", for a second week at the New York Capitol, the same excellent musical program is being presented by S. L. Rothafel, the program opening with the overture from "Robin Hood" opera and the various themes from the same being introduced during the latter half of the story.

**ADDITIONAL CONCERT AND OPERA NEWS ON PAGE 112**

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# MUSICAL COMEDY

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(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

## PLANS COMPLETED

### For Weber-Fields Music Hall

First Production To Be Made in  
October—House To Seat  
1,200 People

New York, Feb. 3.—Complete plans for the musical hall which is to be managed by Weber and Fields along the lines of their former theater have been drawn by C. C. Weber & Co., of Cincinnati, and call for an elaborate structure housing a theater, a restaurant and a dancing floor. It will be erected in the Times Square district and three sites for it are being considered at the present moment. One of these is on Broadway, one is on Forty-sixth street and the other is on Seventh avenue.

The venture will be financed by Henry Ziegler, Garry Herrmann, of the Cincinnati Baseball Club, and several other Cincinnatians. When the site has been purchased it is intended to float a bond issue for the erection of the building with one of the companies who make a specialty of this sort of financing. It is expected that the building will be completed and the first production staged early in October of this year.

The building, which will need a frontage of 150 feet and a depth of between 250 and 300 feet, will house two separate enterprises. One of these, the music hall, will be in the rear of the structure and will seat about 1,200 people, with one balcony. The dance hall and restaurant will be in the front of the building and will be open from six until eleven in the evening for dining and dancing, with the patrons of the theater allowed to use the dance floor during intermissions. After the performance in the theater a cabaret entertainment will be given in the restaurant by well-known players.

Weber and Fields will appear in all the productions made in the music hall and they expect to surround themselves with a big company of prominent players. The productions, of the revue and burlesque type, will follow the style of their old entertainments as far as possible. The material will be written by five or six authors and the bill will be changed about every six weeks. Joe Weber states that the house will remain open the year 'round and that the company will never leave New York. Negotiations have already been started with several stars to join the organization.

### TO STAR GALLAGHER AND SHEAN

New York, Feb. 3.—George White has placed Gallagher and Shean under contract to star them in a musical comedy following the conclusion of their present engagement with the Ziegfeld "Follies".

Ziegfeld has the comedians under a run-of-the-play contract to appear in the current season and it is improbable that they will be at liberty to star under the George White banner until next season. White states that he will bring the comedians out in a musical show to be called simply "Mr. Gallagher and Mr. Shean".

The rise of Gallagher and Shean has been little short of meteoric. Starting as an act in vaudeville, they soon rose to headline position, mainly by the hit created by their comedy song, "Mr. Gallagher and Mr. Shean". This led to their being engaged for the Ziegfeld "Follies", where they have been one of the solid hits of the show.

### "WILDFLOWER" IN NEW YORK

New York, Feb. 3.—Edith Day and her company will open at the Casino Theater on Wednesday, February 7, in "The Wildflower". This piece is the work of Otto Harbach and Oscar Hammerstein, with music by Herbert Stothart and Vincent Youmans. Besides Miss Day the cast includes Charles Judels, Olin Howland, Guy Robertson, Esther Howard, Evelyn Cavanaugh and James Doyle. It is an Arthur Hammerstein production.

THEATRICAL

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### "JAVANESE DOLL" A NEW ONE

New York, Feb. 2.—"The Javanese Doll", a musical comedy which Carle Carlton is planning to produce in the spring, is the work of Rudolph Lothar and Hans Bachwitz and was produced in Vienna as a straight play under the title of "Die Javanische Puppe". Carlton will have an American composer write the score and will engage one of the best-known stars of the dramatic stage for the leading role. No contracts have been signed to date.

In the meantime Mr. Carlton has had "Paradise Alley" rewritten, and he will try it out in the nearby towns before long.

### GUILTY WRITES OPERETTA

New York, Feb. 2.—Charles B. Cochran, British producer, has announced that Sacha Guitry has completed an operetta which Mr. Cochran will present as a climax of his London season in the early summer. Besides the Guitry Family, who will be presented in the British capital in the spring for the annual season, Mr. Cochran will present Sarah Bernhardt if her health permits.

### ABOUT "THE CHERRY CHAIR"

New York, Feb. 2.—John Murray Anderson announces that his next production will be presented by the Eclipse Production Company and that those having more than a friendly interest in the firm include a Washington, D. C., banker and a Broadway ticket broker.

Some of the players who will be seen in this piece are Leonora Hughes, Clifton Webb and Beth Berry.

### DOROTHY SMOLLER RETIRES

New York, Feb. 2.—Dorothy Smoller, last seen here in "The Hotel Mouse" as a dancer, has been forced to retire from the stage because of ill health. She is in Colorado at present, where she intends to remain for a year, recuperating.

### GOODMAN PRESENTS ANOTHER

New York, Feb. 3.—Philip Goodman will present "The Two Nightingales", adapted from the German by Howard Dietz, with a musical score by Willy Bredschneider, who wrote "Maytime". It is announced to open in August.

## LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, February 9.

### IN NEW YORK

Better Times.....	Hippodrome.....	Sep. 2.....	261
Caroline.....	Ambassador.....	Jan. 31.....	5
Chauve-Souris (4th edition).....	Century Roof.....	Feb. 3.....	426
Clinging Vine, The.....	Knickerbocker.....	Dec. 25.....	49
Dancing Girl, The.....	Winter Garden.....	Jan. 24.....	14
Gingham Girl, The.....	Earl Carroll.....	Aug. 25.....	187
Glory.....	Vanderbilt.....	Dec. 25.....	49
Greenwich Village Follies.....	Shubert.....	Sep. 12.....	169
Lady Butterfly.....	Globe.....	Jan. 22.....	16
Lady in Ermine, The.....	Wilda Bennett.....	Century.....	Oct. 2.....
Little Nellie Kelly.....	Liberty.....	Nov. 13.....	98
Liza.....	Daly's.....	Nov. 27.....	82
Music Box Revue.....	Music Box.....	Oct. 23.....	122
"Sally, Irene, Mary".....	Casino.....	Sep. 4.....	180
Sun Showers.....	Astor.....	Feb. 5.....	—
Up She Goes.....	Playhouse.....	Nov. 6.....	107
Wildflower.....	Casino.....	Feb. 7.....	—
Ziegfeld Follies.....	New Amsterdam.....	June 5.....	280

\*Moves to 44th St. Theater Feb. 5.

### IN CHICAGO

Elsie.....	Illinois.....	Jan. 21.....	18
Make It Snappy.....	Eddie Cantor.....	Apollo.....	Jan. 7.....
Sally.....	Miller-Errol.....	Colonial.....	Jan. 7.....
Shuffle Along.....	Miller and Lyles.....	Olympic.....	Nov. 12.....

### COCHRAN'S AMERICAN SHOWS

New York, Feb. 3.—Charles B. Cochran, the London manager, sent word here this week that he has engaged June Edgar to play the principal part in his forthcoming production of "Little Nellie Kelly". George M. Cohan will stage the piece for Cochran and the opening is scheduled for early in April.

Following "Little Nellie Kelly" Cochran will produce "The Music Box Revue" at the Palace Theater. This production will be of the piece that was played at the Music Box last season and not the current one. For it a cast made up of some of the original principals and some English players is being assembled. Hassard Short and Irving Berlin will look after the staging of this piece for Cochran.

### "SHUFFLE ALONG" IN DIXIE

A statement recently issued by Geo. E. Wintz, headed "What the South thinks of 'Shuffle Along,'" places \$2,300 as the average daily gross of the show at nine cities and towns played lately in Kentucky, West Virginia, Virginia and Tennessee. Critics on papers at Southern points visited so far agree that "Shuffle Along" is the best show with an all-colored cast to tour in that section.

### FRENCH BUSY ON "ELSIE"

Chicago, Feb. 2.—Bert French, junior member of the firm of Rosalie Stewart and Bert French, who produced "The Torchbearers" in the Powers, is now putting some deft touches on "Elsie" in the Illinois.

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## MUSICAL COMEDY NOTES

Ruth Urban will be prima donna of the "Hitchy-Koo 1923", in which Raymond Hitchcock will be featured.

"Blossom Time" closed at the Century Theater, New York, last week, with a record of 518 performances.

Gertrude Hoffmann's unit show is being revised by play doctors in an attempt to make a musical comedy out of it.

Sidonie Espero is now playing the role of Sonya in "The Gingham Girl" at the Earl Carroll Theater, New York.

Ray Raymond is a new addition to A. H. Woods' latest musical comedy, "The Naughty Diana", now playing in Boston.

William A. Brady is assembling three companies of "Up She Goes" for a tour of the principal cities of this country.

Jack Pickford has received an offer from Schwab & Knissell to play the role of Johnny Cousins in "The Gingham Girl" in London next spring.

F. C. Coppicus recently withdrew his operetta, "Lola in Love", from the road for recasting and revision. It is now ready to start a new tour.

Tom Burke, of "The Dancing Girl", has arranged for a series of song recitals on Sundays during February and March. Mr. Burke is a grand opera tenor.

Allan K. Foster, who has staged many musical comedies for the Shuberts, has resigned his job to go in business as a free lance producer.

Margaret Mayo may do the book for Florenz Ziegfeld, Jr.'s, new musical show, which will star Mary Eaton. Victor Baravelli will conduct this piece.

"Sally, Irene and Mary" moved from the Casino Theater to the Forty-fourth Street Theater, New York, in order to make room for "Wildflower", with Edith Day.

The Shuberts will shortly revive "The Pink Slip", a musical comedy in which the late Bert Williams starred. James Barton has been engaged to play Williams' role.

Yvonne George, of the "Greenwich Village Follies", at the Shubert Theater, New York, is now singing her first song in English, "You Ought To Know", by Rudolph Friml.

James C. Marlowe returned to "The Clinging Vine", at the Knickerbocker Theater, New York, as chief comedian, after an illness of a week. His part was taken by Robert W. Lawrence during his absence.

Eddie Foy and Family are preparing their new musical show, "That Casey Girl", slated to open in New York this spring. There is a jolly crowd in the cast, which includes most of the family.

Benny Leonard recently entertained the entire company of "The Dancing Girl", of which he is a featured member, at his restaurant, "The Ringside", New York. There were songs and dances by most of the stars.

The Rath Brothers, of the "Music Box Revue", have been offered a contract by the management of the "Nine o'Clock Revue" in London, to appear in the next edition of the production which opens early in the spring.

Leon Barte has been engaged by John Murray Anderson for his new musical comedy production, "The Cherry Chair". Mr. Barte was on tour this season with Gertrude Hoffmann's dancers, and has been a dancer for a number of years.

Phil Baker, accordion player with the "gift of gab", has been engaged by Sam H. Harris, and folks on Broadway are speculating where Mr. Harris is going to use him. Baker, a vaudeville artist, appeared in "The Midnight Frolic" several years ago.

Lionel Pape does not appear much in "Lady Butterfly", but when he does he garners his share of the laughs. He does some excruciatingly funny business with a bag of walnuts and his makeup is most ludicrous.

William Gaston, in "The Music Box Revue", is a splendid juvenile. He looks well and reads his lines in a manly and effective manner. It is to be hoped that he will remain in musical comedy.

Will Rogers, of "The Follies", is getting more publicity than any other actor now on Broadway—and all legitimate. He is in great demand as an after-dinner speaker and

(Continued on page 112)



**GUS SUN BOOKING EXCHANGE CO., New Regent Theatre Bldg., SPRINGFIELD, OHIO**

Following is Paragraph of Letter received from Howard Waugh, Manager Mozart Theatre, Jamestown, N. Y.: "I surely appreciate a'l your efforts in taking care of us with the tabs, and can tell the world that from your office. AND YOUR OFFICE ALONE, can any house manager depend absolutely on first-class service. The rest can promise, but you deliver."

# TABLOIDS

(Communications to our Cincinnati Office.)

**MARJORIE DICKSON**, of Rochester, N. Y., prima donna with the "American Beauties" Company, is ill at her home with "flu". She was taken ill in Cleveland, O.

**FRED WILSON**, dancer, is appearing with the stock company at the Academy Theater, Pittsburg, Pa. Jack Kemp is producing the bills and business is reported very good.

**LESTER LAMONT**, famous impersonator, of Cincinnati, is reported to be building up quite a prestige in Western vaudeville houses. Lamont's gowns are made of paper and are said to appeal for their uniqueness and richness.

**ACCORDING TO OUR CHICAGO OFFICE**, Hal Bailey, feature comedian with the Richard show, will close with that organization this week and reorganize his old "Mischief Makers" show, with Huddy Lewis in second comedy and J. P. Quinn working straight. The attraction will be offered for both tabloid and vaudeville time.

**PIETE PATE**, widely known in the larger tabloid show circles, is in Chicago conferring with several producers on plans for Southern stocks of a musical tabloid nature. Mr. Pate's "Syncopated Steppers", with thirty people, is playing its second season of musical stock in the Lyceum Theater, Memphis, Tenn. He is also manager of the "Syncopated Steppers", with Walter Wright, which is on the road.

**A PARTY OF TABLOID FOLKS**, including Sylvan Boebe and wife, Harry West and Billy Stevan and wife, members of Boebe's "Midnight Frolics" Company, playing the neighborhood houses in Cincinnati, contemplate going to the Coast this summer by way of autos. The trip will be taken in a leisurely manner, the party stopping where they please without being dependent upon hotels and railroads. Mrs. West will also make the trip.

**TOMMY PICKERT**, with Marshall Walker's "Whiz Bang Revue", says that attraction is drawing capacity audiences to the Cozy Theater, Houston, Tex., where it is booked for an indefinite time. Pickert further says that Clare Churchill, cartoonist and sand artist, is a recent addition to the company. "What has become of Paul Landrum, Bully Maxwell, Geo. (Buttons) Fares, Cliff King, Ches Davis, Sam Mitchell, Earl Stanley, Jack C. Bell, Jime Pritchard, Walt Kellam and Steve Milla?" queries "The Alpine Yodler".

**IN THE DEATH** of Grace Glazier Mueller, who died suddenly at her home in Cincinnati Saturday morning, January 27, local suburban audiences have lost one of their most popular entertainers. Miss Glazier was an excellent character, to quote some of her friends, and will be deeply missed by her many associates. The funeral was held January 30 and in attendance were a number of local theatrical people. Harry West, a member of Boebe's "Midnight Frolics", and Jack Middleton, local booking agent, acted as pallbearers.

**BERT PECK**, of Sanderson & Peck's "High Life Review", playing the Sun Circuit, reports very good business for that attraction thru Indiana. A jazz band and the Dancing Porters, three in number, are features with the show. Marjorie Vaughan is soubret and "blues" singer; Jack Deroach, characters; Mr. Peck, straight; Dolly Peck, characters and dancing specialties; George Galvin, banjo, and Claude Collier, drummer. The chorus girls are Charlette Rone, Ruby Lancaster, Lillian Rose, Vera Chronicle, Betty Forth, Bobbie Walsh, Julia West and Helen Aron. Everett Sanderson is producer and musical director.

**THE RADIO** gave James Richards' "School Day Follies" a lot of free advertising which, Mr. Richards says, helped business to a great extent. The Minneapolis broadcasting station sent out a call January 29 for Marie Huber, one of the company's chorus girls, or anyone knowing her whereabouts, to get in touch with the Palmer Radio School, of Davenport, Ia., where the company was playing at the time, as Miss Huber's mother was very ill. Mr. Richards says he received over a hundred telephone calls from radio fans that night informing him of the matter. Miss Huber left immediately for her home in Minneapolis and expects to rejoin the show as soon as her mother is well again.

**AL REDMOND'S** "Blue Ribbon Girls" finished their third week of a five-week engagement at the Casino Theater, Ottawa, Can., last week, to well-satisfied audiences. Redmond, under the cognomen of "Casey", is a big local favorite in his Irish comedian work and stamps his efforts with a quick-fire, clean gag and business effects. Redmond is ably assisted by Eddie Dyer, Jewish comedian, the two working in fine harmony. Florida Ray, in her French song selections, receives good hands, as do the several other specialties. The Casino is running to its average business and sticks in general to its steady patronage. The management has cut out all newspaper advertising and makes use of sandwich boards entirely for its publicity work.

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**RICTON'S** GREATEST SHOW ON EARTH of its kind. February 5-10, Dry Ridge, Ky.; February 12-17, Brooksville, Ky.

**THE FAMILY THEATER**, Ottawa, Can., under whose roof practically all forms of theatrical entertainment have been presented, is dark again following the closing of Jimmie Evans' "Musical Revue" (the latter company now playing Loew's Court, Montreal, indefinitely, and the best tab. show that ever graced Ottawa) and, despite repeated rumors of its reopening with different forms of shows, still remains dark. The most prevalent rumor is that it will be opened by Al Donaghy, manager of the Francals Theater, with moving pictures at a low entrance charge. Confirmation, however, cannot be had of this. In local theatrical circles it is generally admitted that the Family is an ideal location for old-time melodrama and the City of Ottawa is ripe for such a venture.

**MGR. H. J. WEISBRUCH**, of the Hippodrome, Peoria, Ill., announced last week that his theater had been included in the eight theaters selected for the No. 1 Musical Comedy Wheel, which includes also Chicago, Minneapolis, Memphis, Nashville, Canton, Dayton and Columbus, O. Thirty-two weeks bookings are scheduled and the companies on the wheel include two owned by Graves Bros., the "Saucy Baby", which opened at the Hippodrome last week, and "Honey Bunch", with "Curly" Burns; H. R. Seeman's "Wild Cat", the "Toby" Wilson Company and the "Midnight Whirl". The other three will be equally as strong and patrons will be assured delightful entertainment with no organization remaining longer than four weeks during the season. E. B. Coleman, of the Graves Bros.' shows; H. R. Seeman and representatives from the Hyatt Booking Agency, Chicago, signed contracts with Manager Weisbruch.

**THE BEST SHOW** seen in Connellsville, Pa., for several years was the general comment of the large audience which witnessed the opening performance of James Arnold's "Northland Beauties" at the Arcade Theater Monday afternoon, January 29. The company consists of sixteen people, including the manager and musical director. The principals show unusual talent in playing their roles. There are nine choristers, well dressed, good looking and who can sing and dance well. Manager Arnold is playing all royalty bills and certainly has picked some winners to draw business, for the Arcade has been packed nightly since the opening day. The opening bill was a version of "Fair and Warmer" cut down for an hour's run. Wednesday and Thursday "What Could Be Sweeter" was the offering, and the final two days "Woff Woff" closed the engagement. Most of the shows playing Connellsville this season have been "bit" shows and these high-grade bills presented the past week, according to box-office reports, have shown what the matter has been in the past with most of the attractions showing there. The personnel of the company is as follows: James Arnold, manager and owner; Marvin Arnold, juvenile

and characters; Billy Kelly, blackface and yodeler; Jack Noff, light juvenile; Dorothy Evelyn, ingenue; Harriet Arnold, prima donna, and the chorus: Alice Woodruff, Marie McClain, Helen Crawford, Opal Noff, Bobbie Kelly, Evelyn Hughes, Norma Leighey, Amy Lee and Frankie Martin. Mrs. B. W. White is musical director.

**ARTHUR HIGGINS**: "Follytown Maids" will close a successful seven weeks' engagement at the Kyle Theater, Beaumont, Tex., February 17, and open February 19 for a twelve-week run at the Joy Theater, Smackover, Ark. Including the Joy engagement this will make a record run of fifty-two weeks for this company without losing a day except in making railroad jumps to each engagement. The fifty-two weeks will have been played as follows: Central Theater, Danville, Ill., twenty-one weeks; Washington Theater, El Dorado, Ark., twelve weeks; Kyle Theater, Beaumont, Tex., seven weeks; Joy Theater, Smackover, Ark., twelve weeks. The company numbers sixteen people. Special scenery for each bill, a harmony quartet and other features are offered. The Beaumont (Tex.) Enterprise last week says of the company: "Fun, fast and furious, is the dish being served to the patrons of the Kyle for the last half of this week by Arthur Higgins and his 'Follytown Maids'. It is called 'At Saratoga Springs', but after the first few moments the audience loses all thought of the name in their effort to control laughter. Art Higgins appears at his best in comedy of this nature, with Earl Miller as a good foil for his fun. Lem Davis is heard again and his bass solo brought forth considerable applause. Patsy Miller, both as the automatic doll and in her vocal numbers, had the entire audience with her from the very start. Little Madge Stewart still seemed to be pep personified and put her numbers over with a bang that made the audience leath to see her go."

"**BILLY**" **WEHLE** writes that his "Smiling Through 1923" Company is breaking all house records in his own theater, the Manhattan, at El Dorado, Ark. This company is now in its fourteenth week, changing programs twice each week. The cast remains practically the same as when they opened, with the exception of a few changes. Russ Forth is the featured comedian with the company and is beyond doubt one of the biggest favorites who has ever played El Dorado. His work is inimitable and his first appearance in each new play is a positive riot, regardless of whether he speaks or not. The company will remain in El Dorado a few more weeks and then go into stock at the Strand Theater, Port Arthur, Tex. Jess Buttons is doing comedy opposite Forth and co-producing with Russ. The present roster and staff of the "Smiling Through 1923" Company is as follows: Russa Forth, Jess Buttons, Jack Wright, Mart Moran, Jimmie Wilson, Irene Forth, Bessie Marlowe and Carmen Mayer, principals; Marion Roberts, Molly Owens, Ruby Klein, Mary Dickson, Bittle Rosenberg, Mildred Dickson, Clarice Ahrams, Ruth Dean and June McDonald, chorus. Joe Owens, musical director; Captain Carl DeTancredre, scenic artist; Myer Waltz, assistant scenic artist, and Mrs. Carl DeTancredre, wardrobe mistress. Specialties on the show are the Smiling Through Quartet; a dancing sextet; Wilson and McDonald, musical specialties; Buttons and Marlowe, dancing specialties; Forth and Forth, dancing spe-

cialties, and Moran and Mayer, singing, talking and dancing specialties. Jack (Sunshine) Miller will soon join the ranks of the "Billy" Wehle attractions. Extensive remodeling is now going on in "Billy's" theater in El Dorado and when completed this theater will be one of the most attractive in the South.

**DURING THE LAST FEW DAYS** the Gus Sun Booking Exchange Company has added the following new houses to the string using tabloid musical shows: Syracuse, Utica, Auburn, Albany and Glens Falls, N. Y.; Lock Haven, Shamokin, Berwick, Curwinstown and Sharon, Pa.; Cumberland, Md.; Charleston and Huntington, W. Va.; Logansport, Ind.; Owensboro and Central City, Ky.; Lansing and Grand Rapids, Mich.; West Frankfort, Ill., and Ravenna, O. The different managers to whom the Sun office is furnishing shows advise they are doing a very good business; in fact, better than the past two or three years. The reason they give is the fact that they are getting better shows than they did formerly and, of course, one reason for this is that the Sun office has someone from the office or its field man see each and every show before it is routed on the circuit. It is the announced aim of the Sun office at all times to have clean comedy in the shows, good wardrobe and special scenery for each bill they put on. The shows the Sun office is handling carry from ten to twenty-five people. The ten-people shows have special scenery, good wardrobe and good lobby displays. The shows consisting of sixteen people or more also have leaders, special paper and tack cards that they furnish the house managers. There will be a meeting in Springfield of the different house managers booking vaudeville and shows thru the Sun office February 7, at which matters of importance for every house manager will be taken up. The Sun office announces it has just made arrangements with some New York producers to put on several shows for them, and each of the shows, it is said, will have regular production scenery and wardrobe and the best people obtainable for tabloid musical shows. These shows will be able to play one week in each town or as high as four weeks in a town and give two complete changes of bill each week.

**HARRY A. ROSE**, general agent of the Majestic Exposition Shows, witnessed a performance of "Sugarfoot" Gaffney's "Musical Revue" (Continued on page 35)

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having 18 people or more with some one to bill and feature, with new script bills. Good wardrobe. Ten or more in chorus. For such attractions a can offer one to four weeks' engagements. Straight sale. No percentage. Address **OMER J. KENYON**, Manager Majestic Theatre, Des Moines, Iowa.

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COM-  
PANIES

Conducted by ALFRED NELSON

James E. Cooper's Death  
A Blow To Burlesque

New York, Feb. 5.—As published in the obituary columns of The Billboard last week, James E. Cooper died here January 29 at his Riverside home.

There were few men in burlesque better known or more popular than "Jim" Cooper. He was one of the founders of burlesque and one of the foremost in the betterment of burlesque as a form of entertainment that would appeal to people of intellect and refinement. In the years that we have reviewed his many and varied shows we have never found occasion to criticize a single one as being unworthy of burlesque. The "Big Boss", as we have oftentimes referred to him, was ever on the alert to see that his shows were kept up to the standard set for them by the Columbia Amusement Company, and it was chiefly due to his allegiance to that standard that he is now in death instead of life, for he was on the scene of duty at the Yorkville Theater to review his "Folly Town" show on the Thursday night prior to his death when he should have been at home under the care of his physician.

James E. Cooper, like numerous others of his kind among the East Side juveniles of years ago, started his stage career as an amateur in the concert halls in Manhattan and Coney Island, where his funny sayings and doings attracted the attention of other theatrical men then further advanced in the profession than Cooper. They took him in hand and developed the natural talent that brought him to the front in vaudeville and later in burlesque.

It was his entry into burlesque and the fact that he and Sam A. Scribner, general manager of the Columbia Amusement Company, married sisters that probably led up to Mr. Cooper's aim to make his burlesque productions and presentations above the average, and his aim was not so high that he failed to reach the mark, as is evidenced daily by his shows now touring the Columbia Circuit—"Folly Town", "Keep Smiling" and "Big Jamboree"—which are classed as leaders on the wheel.

Those three shows are indisputable proof of his showmanship and will stand as a theatrical monument to his ability and integrity in burlesque.

Personally he was one of the most domesticated men in burlesque, for outside of his shows his was a home life, in which he provided all comforts that any family could desire. On his visit to "Folly Town" three nights prior to his death he was accompanied by Mrs. Cooper.

Socially he was active in the Pacific Lodge of Masons and the Albany Lodge of Elks, likewise as president of the Burlesque Club.

His body was removed to the Gold Room of the Campbell Funeral Parlors for religious rites, and on Wednesday transferred to the Pacific Lodge rooms in the Masonic Temple, where fraternal services were held prior to interment in Woodlawn Cemetery, Long Island.

The services at the Masonic Temple were the most impressive and the largest attended that we have ever witnessed there. Many originals of burlesque were present to pay last tribute to one who, as a man and a showman, made good in every sense of the word.

NELSE.

LIBERMAN TO MANAGE  
OFFICE FOR MANHEIM

New York, Feb. 2.—Jake Liberman, the well-known agent and manager of burlesque shows, has been engaged by S. W. Manheim, who is interested in several theaters in the Midwest and shows on the Mutual Circuit, to open an office in New York City.

Coming on top of the announcement in our last issue that Bill Vail, of the Manheim-Vail theatrical enterprises, with headquarters in Cleveland, would establish an independent office in New York City with Fred Seers in charge, comes the speculation of many as to the why and wherefores.

While no one will admit that there is to be a severance of the ties that heretofore bound the Manheim-Vail interests, it is very apparent that they both are about to embark on other activities on a larger and more independent scale, otherwise why the establishment of independent offices in charge of high-priced executives?

## A BIGGER AND BETTER "FOLLY TOWN"

New York, Feb. 1.—Ever alert to changing conditions in burlesque and its requirements in shows, the late James E. Cooper and his associate, William K. Wells, got together just prior to the recent death of Mr. Cooper and rearranged the entire first part in James E. Cooper's "Folly Town" show on the Columbia Circuit.

In company with the late Mr. Cooper and his associates, Messrs. Wells, Joe Edmundson, manager of company, and others interested in Columbia Circuit shows, we sat thru a recent performance at the Yorkville Theater and found the changes in the first part to be par excellence.

The first part now has a real book, based upon the search for models that takes the entire company from "Folly Town", New York, thence aboard ship, which becomes wrecked. The company, rescued, proceeds to Paris, where, in a studio, it finds the object of its quest in attractive feminines.

From rise to fall of curtain it was continuous comedy of the laugh-erecting kind that leads up to uproarious applause, and anyone who has played or patronized the Yorkville knows full well that Dave Sidman's patrons can applaud when a show comes up to their requirements.

On the night of our visit James E. Cooper left a sick bed against his doctor's orders, and, accompanied by Mrs. Cooper, attended the performance of his company to witness its presentation and personally make a presentation of a Shriner's pin to featured comedian Gus Fay. The pin was of platinum inlaid with a sapphire scimitar surrounded with diamonds. At the presentation Mr. Cooper's voice was hardly above a whisper, and Mr. Fay's likewise in his acceptance, for Gus was visibly affected by Mr. Cooper's condition and the fact that he had left a sickbed to make a presentation carrying the sentiment so dear to the hearts of those Masonic.

## ACADEMY STOCK, PITTSBURG

New York, Feb. 2.—There has been a radical change in the burlesque stock company that George Jaffe has at his Academy Theater, Pittsburg.

Jack Kemp is now the producing manager, with a cast, viz.: Ron Stone, Clarence Wurtig, Evelyn Fields, Opal Taylor, Rae Keith, Elsie Brugher, Billy Mike Kelly, Chas. Country.

The house program falls to give the names of choristers, and we wonder why, for after all is said and done, for and by the cast, it is an indisputable fact that the cast could not live without the choristers, and they are one and all alike entitled to be programmed.

Producer Kemp says that big feature vaudeville will be presented each week.

## DO IT IF YOU CAN

New York, Feb. 2.—The foregoing caption is founded on the exclamation of Dave Kraus, president of the Mutual Burlesque Association, during a conference in the executive offices this morning, at which time Al Singer, general manager, and dancing Dan Dody, doctor of dances and ensembles, were in attendance, and it referred to the so-called Subway Chorus Circuit and the decisions of both circuits for its elimination.

Mr. Kraus did not mean to infer that the nuisance could not be abated, but intimated that the method of the Columbia Circuit in having an agency protect its shows by having the choristers photographed was impracticable for the reasons advanced by him that they not only change their names with each show, but their hair as well. A girl seen in one show as a blonde is liable to appear in another show as a brunet or redhead, sometimes with long ringlets and at other times bobbed, and, as he laughingly remarked, sometimes with blue, gray or brown eyes, and at other times with black eyes.

Be that as it may, the doom of the subway chorister has sounded and it's now up to the girls to be good and be happy by sticking to one show thruout the entire season.

## CHORISTERS ON THE CARPET

New York, Feb. 2.—That the former practice of chorus girls jumping from one show to another without notice is being broken up has been made manifest during the past week by communications from managers of shows on both circuits to the circuit offices relative to chorus girls who left their shows.

That the managers are co-operating to stamp out the evil was evidenced when two girls with a Mutual Circuit show wired a manager of a Columbia Circuit show that they desired to make a transfer, which was sufficient cause for the Columbia Circuit manager to forward the wire on to the Mutual Circuit manager.

What these two managers have done in all probability will be done by others, and choristers will do well to give careful consideration to the situation ere making application to other managers for an engagement prior to leaving the show they are contracted for.

## SCHONINGER-HOLLISTER-JAIS

New York, Feb. 2.—Burlesque and other theatrical producers and artists have been somewhat mystified during the past week by the activities of Sam Schoninger, the well-known show printer, likewise the financial backer of burlesque shows, who has been accompanied on his visits to numerous offices by two prosperous appearing strangers, and the rumor has it that Sam is engineering a new theatrical enterprise and has interested Ralph H. Hollister and Ed Jais in the venture.

## ACTIVITIES IN THE AGENCIES

New York, Feb. 2.—The activities of the various agents who engage talent for theatrical companies indicate numerous changes in companies. Ike Weber reports engagements, viz.: Jack McNulty, for the Acker Family Theater Stock Company at Halifax, N. S.; Neil Vernon, formerly of burlesque, for Ed Blondell and Company on the Loew Circuit; Charlie Lane, to work opposite to Dan Coleman in "The American Girls", and Princess Duver, classic dancer, for the "Jack Reid Record-Breakers", Columbia Burlesque Circuit attractions.

Harry Rudder reports engagements, viz.: Helen Gould, as soubret for the "Jack Reid Record-Breakers"; also a four-act vaudeville bill for the South Norwalk (Conn.) Lodge of Elks for the Fair Week of February 5.

The Dawson & Morton Agency reports engagements, viz.: Tommy Colgan, juvenile; Miss Hadden, for Rankin & Kolb's "Town Follies" on the Mutual Circuit; Mazie Smith and J. Gulden, choristers, for Peck & Kolb's "Jazz Babes" on the Mutual Circuit; Evans and Weston, for James Madison's "Lid-Lifters" on the Mutual Circuit; Bobbie Harris, Dorothy Farrell and the Misses Curry and Davis, for Morris & Bernard's company on the Mutual Circuit; Joan Allen, for "Maids of America", and Miss Bridget, for "Follies of the Day" on the Columbia Circuit. For cabarets, viz.: Belle Kover, Nankin Gardens, Newark; Nina Stewart, Gypsy Land; Helen Raker, New Castle, 136th and Hamilton Place; Etch and Wright, at the Sunset, Jersey City; Eva Fondeller, rag singer; Mohalaga and Illusion act and Anna Burke for the same act.

Louis Redelsheimer, casting director of the Mutual Burlesque Association, reports engagements thru his office, viz.:

For Jake Potar's "French Models", Jimmy Leonard, to replace George Clayton as comic; Rose Gordon, to replace Wee Mary McPherson as soubret.

For Rankin & Kolb's "Town Follies", Fanny Vedder, to replace Bonnie Lloyd as soubret. For Lon Sidman's "Girls From the Follies", Mack and Bernard, straight and primes, to replace A. J. Stern and Bessie Ross; also Frank Anderson, to replace Jack Slater as comic.

For Moe Messing's "Kuddlin' Kittens", Eddie Hart, to replace Jack Leonard as comic.

BAD WEATHER HURTS BUSINESS  
IN PHILADELPHIA

Philadelphia, Feb. 4.—With bad weather all last week attendance in local burlesque houses took a drop, except for the usual big Saturday night business.

"Folly Town", at the Casino, and "The Sandy Beach Girls", at the Bijou, were both good shows. The Trocadero, with stock, and the Gayety also had the same cast of principals as the week previous.

We met Mary McPherson and Grace Tremont at the Bijou Theater. These dainty burlesquers state they will each do a vaudeville act with a male partner at the end of this season.

ULLRICH.

## BETTY BACK IN "BEAUTY REVUE"

New York, Feb. 2.—Betty Delmonte, the fascinating brunet ingenue of Jimmie Cooper's "Beauty Revue" show on the Columbia Circuit, who was forced to leave the cast at Pittsburg and undergo an operation for appendicitis at the McGee Hospital, has sufficiently recovered to rejoin the show again at Montreal, where her comeback was the signal for an ovation from the entire company. Middle Gibbons, the petite pony who produces the fast numbers required by Cooper, has been indisposed thru the grip, but, being little and almighty, she stuck it thru and is now preparing the girls for their Broadway debut at the Columbia.

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"LET'S GO"

"LET'S GO"—A Columbia Circuit attraction, with Marty Collins and Jack Piliard, words and music by Elsa Greenwood, book by Allen Spencer Tenney, produced and presented by Fred Clark, at the Casino Theater, Brooklyn, N. Y., week January 29.

REVIEW

THE CAST—Marty Collins, Jack Piliard, Julia Gifford, Gladly Kern, Mae Janese, Jack Cameron, Bud Purcell, Fred Holmes, Ray Yearwood.

PART ONE

Scene 1 was an elaborate stage setting of a Melting Pot presided over by Gladly Kern, a statuesque brunet ingenue, who prologued the show by the introduction of the females in song, single and ensemble. Mae Janese, a bobbed-brunet soubret in song and dance, made a decidedly pretty stage picture with the ensemble in an admirable group. Jack Cameron, a wise-cracking boob property man, started the merry quips for laughter. Julia Gifford, a beautiful blond prima donna in personal appearance and vocalistic ability, stood out prominently, and her number was enhanced by the appearance of Marty Collins and Jack Piliard in the audience in juvenile attire in the refrain until they were requested to take the stage, which they did in an exceptional manner, and from then on held it for continuous laughter and applause. Piliard is working straight through the show as a feeder and foil for Collins, who makes frequent changes of attire and characterizations with but little facial makeup other than a red nose. Bud Purcell, Fred Holmes and Ray Yearwood as the Six-Foot-Three trio took a prominent part in the scenes and handled their lines exceptionally well for a vocalistic trio. A switch from the Melting Pot to Pirates brought Soubret Janese and the choristers' ensemble on for another attractive picture.

Scene 2 was a silk drape in one for the Six-Foot-Three trio in a singing specialty in which they appeared to good advantage personally and vocally. Straight Piliard and Comic Collins in a dialog with Prima Gifford and Soubret Janese led up to a new version of the gyping of comic for wallet with the aid of Prima Gifford's garter cards and Cameron's whiskey bit, which was a howl.

Scene 3 was a pictorial drape for a dancing ensemble number that was a credit to the producers, likewise the choristers, for a more effective novelty number has seldom been seen.

Scene 4 was a silk drape for Soubret Janese to open with song and, encored, go into a fast dance à la Russian that was a classic.

Scene 5 was the interior of a doctor shop with Prima Gifford and Soubret Janese in attendance on Doctor Piliard, whose manhandling of Patient Collins kept the audience convulsed with laughter, which was heightened by the appearance of the Six-Foot-Three trio in a dead march.

Scene 6 was a silk drape for Ingenue Kern leading the choristers in a Spanish number that led up to a novelty finish.

Scene 7 was a pictorial park drop with a transparent insert for a radio broadcasting station with Jack Cameron in straight attire introducing the Six-Foot-Three trio with "Swanee River Moon", and still another novelty by the appearance of a full-moon insert in the park drop with Prima Gifford in a reclining pose as the woman in the moon.

Scene 8 was a drape for Petite Mabel, a pretty blond singer and dancer, who fully merited the big hand given her, for she was admirable in every respect.

Scene 9 was the interior of the Golden Goose Egg Cafe, which took on the form of a musical revue by the entire company, with Straight Piliard and Soubret Janese singing "Kichenette for Two" and introducing the girls in twos as various epicurean feasts which started with oysters personified by May Brown and Pansy Lamb, who were decidedly attractive foils for much comedy by the sayings and doings of Comic Collins, whose drunk was realistic and entirely free from the objectionable features that some comics find necessary to inject into their drunk bits. Straight Piliard accompanying Comic Collins in lines of laugh-evoking patter, while Collins proved his musical instrumentism with cornet and clarinet, could have held up the show indefinitely.

Scene 10 was a drape for the Six-Foot-Three to put over their excellent vocalism for repeated encores.

Scene 11 was another novelty for Soubret Janese in a song on "Beautiful Shoulders", and she was admirable in her Frenchified mannerisms, and the choristers, lined up on three bare up stage with their bare shoulders to the audience, gave the scene its novelty by red wigs.

PART TWO

Scene 1 was a tropical set for a South Sea Island bit of burlesque by the entire company and amusing from start to finish.

Scene 2 was an Iceland set for Esquimaux land with the principals making comedy with the aid of Traffic Cop Cameron.

Scene 3 was a floral set for Prima Gifford and Ray Yearwood to blend harmoniously in song.

Scenes 4 and 5 followed with other novelties.

COMMENT

The scenery and lighting effects new, novel

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and unique. Gowning and costuming above the average. The company individually and collectively talented and well casted in their respective roles.

It is something unusual to find a show with the straight man working opposite one comic and the both of them being featured, but that is just what Fred Clark has done with his "Let's Go", and he is to be credited with good judgment for his entire production and presentation. Marty Collins is one of the few comics in burlesque who can hold the stage with his humorous sayings and funny doings without apparently tiring the audience, and Jack Piliard with his likable personality is more of a light comedian than the typical straight found in burlesque, and what these two clever boys are doing should be an example to others of what can be done in giving burlesque something out of the ordinary, for, granted that they have the book, it requires intelligence to handle the lines in the manner that these clever actors handled them on Wednesday.

Taking the show as a whole it is a credit to the Columbia Circuit.

NELSE.

"THE MERRY MAIDENS"

"THE MERRY MAIDENS"—A Mutual Circuit attraction. Presented by Frank Damsel at the Star Theater, Brooklyn, N. Y., week of January 29.

REVIEW

THE CAST—Frances Farr, Lida Fay Eldridge, Nona Norris, Ambarck All, Jim Pearl, Eddie M. Lloyd, Frank Damsel.

CHORUS—Helen Brundage, Marie Fredseda, Eusebia Dalley, Evelyn Dalley, Grace Pierson, Frankie Grant, Peggy Haupt, Alice Burtia, Bobby Maynard, Kittle Smith, Catherine Gould, Edna Marks, Babe Lee, Violet Dalley, Irene Bender, Naomi Garrett.

PART ONE

Scene 1 was a hotel and tropical garden set for an ensemble of personally attractive choristers in bow-leg, rolled-sock costumes, and their opening number was sufficiently fast to win the Starites.

Frank Damsel, producing manager of the show, is doing straight, and there are few in burlesque who can equal him, for his manly personality and clear diction, supplemented by his honoring of lines, is a big asset to the comic in putting it over. Jim Pearl, in his Irish, and Ambarck All, in his eccentric characterization, are so well known to burlesquers that a detailed description would be superfluous. Suffice to say that on their first appearance they evidenced the intent to make the audience like their work, and they did for continuous laughter and applause. Nona Norris, a bob-black-haired ingenue, was acceptable in her opening number. Lida Fay Eldridge, as the prima donna, in personal appearance and vocalistic ability left nothing to be desired, and her every number went over for encores. Comics All and Pearl, in a dialog with Prima Eldridge on the lost garter, and Prima Eldridge's "so far, so far" and "nineteen kisses", with the comics characterizing burlesque, was a laughreffer.

Eddie Lloyd, whom we have always commended for his juvenillistic role in personal appearance, singing and dancing ability, and criticized for his attempt as comic, came back to his own again as a juvenile, and there are few that can equal him as a juvenile. Our opinion is shared by Dotty Stratberg, who conducts the candy stand at the Star and who is one of the best critics of burlesque that we know. Straight Damsel staged the wooden-leg bit for the comics and a continuous laugh for the audience.

Frances Farr, the leading lady-soubret, has lost none of her personal attractiveness, nor the ability to put over a song, a vivacious dance or deliver lines in scenes. To see and hear Miss Farr is to be entertained by an artiste. The comics "bon bon" to ladies and Juvenile Lloyd's rehearsal was another laugh-

getter that went over well. Prima Eldridge, in a singing specialty, was a vocalistic treat; likewise Soubret Farr in her ensemble number, in which she appeared to good advantage in black peek-a-boo tights.

Scene 2 was a hotel set for a table bit with the high cost of water and sala-data-nuts and the usual bawling out of comics by females. Straight Damsel's money-changing bit was along somewhat different lines and made for laughter and applause. Comic Pearl's "I'd like to see you do it again" was the signal for Comic All to do numerous funny falls. An Irish Justice bit, with Juvenile Lloyd as the Judge and the other principals taking part, led up to the close of a fast and funny first part.

PART TWO

Scene 1 was an ensemble number, leading up to various bits and numbers that were well received and merited the laughter and applause given them.

COMMENT

This is the former "Frances Farr and Her Pacemakers" that we reviewed in the earlier part of the season at the Star, and Producer Damsel is to be commended for the change he has made in the cast, likewise the bits and numbers, for anyone who saw the show earlier in the season and see it as it is now reconstructed and reorganized will agree with us in our opinion that the present show is far better than the former one.

NELSE.

NOTES FROM THE CASINO NUT CLUB, PHILADELPHIA

At our meeting January 18 the following members of the "Temptations of 1923" show became members: E. W. Edmondson, Joe Stanley, James Lawlor, Gertrude Amber, Eva Williams, Gladys Green, Jules LaBarbe, Clara Hunter, Marie Laurits, Diana Manora, Mary Murrell, Inez Smith, Exle Butler, Dick Ackerson, Johnnie Crosby, Mabel Clark, Mrs. Helen LaBarbe, Mrs. Andy Cappy, Andy Cappy, Joseph Brandner, Rena Vivienne, Elchl Clarke, Gretchen Lerschen, Eula Mann, Chas. Antione, W. L. Minor, Dolly Ford and little Miss Murphy, the charming daughter of Danny Murphy.

Don Clark and wife, also Danny Murphy and wife, are old-time members and strong boosters for the Nut Club. We were pleased to have them with us.

There were about eighty members and friends present and everybody had a splendid time. The dinner was especially tasty and everyone did full justice to the many good things provided.

Dancing followed the speeachmaking and continued until an early hour.

The members of the "Temptations" Company proved themselves a splendid bunch of "good fellows" and the evening passed most pleasantly. The next banquet will be held on the evening of March 1, and arrangements for a banner event are rapidly going forward. President Harry Spillman promises something new and decidedly novel in the way of decorations, in which he will have the capable assistance of the stage crew of the Casino.

BAUGHMAN.

DETROIT DELINEATIONS

The many friends of Pearl LaBelle, a former member of the Avenue Stock and seen in many road shows in burlesque, will learn with regret that she has been critically ill for several weeks at the Providence Hospital and little hope of her recovery at this writing.

Jos. Forte and wife (Aline Rogers), who is soubretting successfully with Peck & Kolb's "Hippity Hop" Company at the Gaiety the past week, have been busy renewing their former acquaintances with their many friends at the National Theater. Among the classy chorus

we saw former friends, Martha Taylor, Rose Sydel, Jr., and May Dennis.

Flossie Everette, a well-known and classy soubret, continues to make her presence felt, judging from the applause given her numbers at the National, while Frank Confer, Bladze Schuler, Ernie Schroder, Chas. Burns, Trixie Thomas and Tom Bundy, and a beauty chorus of sixteen, help to make this a favorite spot in light musical comedy circles.

The many friends of Eddie Robinson, the former genial clerk at the Hotel Hermitage, will learn with pleasure that he is now chief clerk at the Hotel St. Denis, where he will do his utmost to please all comers. Mr. Schwartz, well known around the downtown section, replaces him at the Hermitage Hotel.

MICHIGANDER.

TABLOIDS

(Continued from page 33)

in Rome, Ga., recently, and writes of the company as follows: "Mr. Gaffney's troupe is without doubt one of the best of its kind on the road today. Mr. Gaffney, late of Neil O'Brien's Minstrels and who is being featured with the company, is a black-face comedian of the real school of burnt cork artists and has a good voice and a pair of dancing feet. As for monologs and funny actions, I doubt if I have seen his equal. Mr. Gaffney has surrounded himself with a cast of principals that would be a credit to a higher-priced organization. In all there are twenty people in the company, fifteen being ladies. Mr. Gaffney carries his own scenery and drops and has over twenty sets of different and distinct costumes which are very elaborate. Too much cannot be said of the choristers, who are pretty and shapely and can sing and dance."

"THE PEACHES AND CREAM GIRLS," Friedlander and Georges' No. 1 show, have passed their twenty-fourth week of circle stock in and around Chicago. Frank Perry and Martin Bowers are the principal funmakers. Cecil Lorraine, soubret, is a recent addition to the company. According to Mr. Bowers, the management has just purchased from Selig and Fisehberg eighty-six changes of wardrobe. Friedlander and Georges' "Midnight Flappers" are also playing the rotary houses around the Windy City with reported success. The principals are: Jimmie (Jew) Tom Gale, principal comedian and producer; Tom Gale, second comedian; Lew Amsley, straight, and June Miller, prima donna. There are ten chorus girls.

JIM COLLIER and his "Flapper Review" jumped from Toronto, Can., to Monessen, Pa., to open on the Sun Circuit, stopping over at Niagara Falls, where all had a good time. Mr. Collier advises that the company opened at the Star Theater, Monessen, to a capacity audience, and that House Manager McShaffery was very much pleased with the show in general.

LEW PALMER'S "Show Girls" are stepping along merrily. Mr. Palmer reports that this is absolutely the best show he ever had in his many years of experience. The roster remains the same as when the company opened and includes: Grace Bennett, prima donna; Frank Tunney and Frank Bales, comedians; Tom Canzano, piano-accordion specialties; Marie Tunney, Nellie Fairchild, Jean Brief, Rose Bent, Jeanette King, Rose Dawn, Kitty Everett and our friend, Bert, himself. Mr. Palmer says the show holds records for a number of houses and many return dates have been arranged for by the Sun office. He also says next season the show will open early in September with twenty people.

FLO ROCKWOOD'S ENTERTAINERS entertained in the ballroom of the Hotel Winton, Cleveland, O., for the Lumberman, who held their convention there last week. Those on the program were Chuck Connors, pianolog; Elsie Federeaux, dancer; Mrs. Norman Stien, singer; Lillian May, toe-dancer; Bert Miller, monolog, and Flozari. Friday night, January 26, Flozari, Red Watson, Lillian May and Frank Greenwald journeyed to Canton, O., where they presented a program for the 8 Chevaux and 40 Hommes Societe, the playground of the Canton American Legion, Sunday night, January 29, Flo Rockwood's Entertainers gave a program for the Marotta Athletic Club, Cleveland, and on the night of February 1 entertained the Perry Social Club at the Hotel Winton.

H. A. POSTON, well-known concessionaire of Ft. Worth, Tex., has taken over control of the Lyric Theater there and will have Billy Wilson heading a tab. stock company at this theater shortly. The business at the Lyric is taking a steady climb and "Slim", as Mr. Poston is favorably known to most theatrical people, has a smile on his face continually. Tol Teeter, who is still interested in the house with Mr. Poston, reports good business at his Pearl Theater, San Antonio, Tex., where he has a tabloid company installed.

WELDON WILLIAMS & LICK  
TWO COLOR  
TICKETS  
FORT SMITH, ARK.

## DRAMATIC NOTES

(Continued from page 25)

Forty-eighth Street Theater in New York. During her absence she was replaced by Beatrice Hendrickson.

Arch Selwyn's trip to Europe is not only to be for the purpose of seeing the opening of "Partners Again", but also to institute a search in France, Italy and Germany for new plays. He starts on February 10.

Robert McLaughlin, author of "Decameron Nights", soon leaves for Chicago in order to prepare for the presentation of his latest effort, "Bristol Glaas". Gregory Kelly will have the leading role.

The "first night wire" record seems to be held by Jane Cowl, for on the opening night of "Romeo and Juliet" at the Henry Miller Theater, New York, she received 237 congratulatory telegrams.

The American Academy of Dramatic Arts presented "The Country Dressmaker", by George Fitzmaurice, and "The Dream of a Spring Morning", by D'Annunzio, at the Lyceum Theater, New York, during an afternoon last week.

Bertha Broad will portray the role of Ingrid in the Theater Guild's production of "Peer Gynt". This will not prevent her from preparing for her Elizabethan production of "Romeo and Juliet".

Aaron Hoffman and A. H. Woods have been sejourning together in Atlantic City the past few days, which leads one to believe that the producer will soon announce a new play by Hoffman.

Following the close of the Moscow Art Theater at the Jolson Theater in New York Morris Gest, accompanied by Will Page, will sail for Europe to find some novelties to bring back to America in the fall.

"You and I", the Harvard prize play by Philip Barry, is slated for an out-of-town opening next week with an all-star cast. Reginald Mason and Ferdinand Gottschalk have been added to the comedy.

Helen Lackaye, quite awhile absent from the prairies, received something in the nature of an ovation when she re-appeared in Chicago in "Captain Applejack", in the Harris Theater. Miss Lackaye's home is in Chicago.

Joseph Cawthorn will have the leading role in Aaron Hoffman's comedy, "Light Wines and Beer", which A. H. Woods will shortly put into rehearsal. It is now playing out on the Coast under the title "Now and Then."

Chester Morris, leading juvenile in the cast of "Extra" at the Longacre Theater, New York, is the son of William Morris, a stage veteran. This is to quiet the rumora and opinions going the rounds as to the parentage of the young star.

Olive Tell played her sister's role in "It Is the Law" at the Nora Bayes Theater, New York, for one matinee performance last week, and Alma Tell played Olive's role in "Whispering Wires" at the Broadhurst Theater for the next day's matinee.

Allan Pollock is back in New York after a fling at producing in Chicago. He took over Dillingham's "A Bill of Divorcement" last autumn, and ran it at the Central Theater in that city, following this with "A Pinch Hitter," renamed "Why, Certainly".

"Gypsies", a dramatized version of one of Konrad Bercovici's famous Gypsy stories, plans for the production of which were halted several weeks ago due to an indecision in the selection of the cast, will go into rehearsal this week. Fania Marinoff is to be starred.

"Give and Take", Aaron Hoffman's farce comedy, in which Louis Mann and George Sidney co-star at the Forty-ninth Street Theater, New York, has been translated into Jewish and will be presented in that language next season at the Jewish Art Theater.

Sam H. Harris placed in rehearsal last week Frank Dazey's play, "Peter Weston", in which Frank Keenan will be starred. Frances Anderson, last seen in "On the Stairs", has been engaged to play the leading feminine role opposite Mr. Keenan.

The cast of "The Crooked Square", the work of Samuel Shipman, which is being produced by Mrs. Henry B. Harris, will soon be completed, and rehearsals have already been started. Besides Constance Binney, the cast includes Ruth Donnelly, Myra Hampton and Irving Beebe.

"Mike Angelo" will continue at the Morocco Theater, New York, until February 17 because Thompson Buchanan's production of "The Sporting Thing To Do" was temporarily



(Communications to Our New York Offices)

## ON THE SHOWS OF BROADWAY

THE book on the drama by George Jean Nathan which has come to be looked for annually is here again, this time bearing the title of *The World in Falseface*. Roughly, about three-quarters of the book is devoted to the plays of Broadway and their people, and the remainder to the world in general. George Jean Nathan sees the plays of Broadway with a knowing eye and writes of them pungently. He brings to his criticism a good knowledge of the drama and the knack of making a striking phrase. He is extremely honest and has a high standard of aesthetic values. This high standard makes him impatient of any play which falls below it, and then the fireworks begin. He rips and tears and doesn't care whom he hurts. To him a sin has been committed against the canons of art, and that is the cardinal sin. It is something to be held up to ridicule and flayed in the marketplace. So the honorable George wades in and does it.

No one can say that he does a bad job. He is a master of invective and lashes around with words that sting like a drover's whip. All this makes most interesting reading, but it must be very tough on the objects of his attack. In all fairness it must be said on the other hand that Nathan is ready to put up a valiant fight for anything he likes. It is not often that he has the chance to show what he can do in this line, but when he has he does the job nicely.

*The World in Falseface* is made up of short articles which deal with many phases of the Broadway theatrical profession. Nathan has a catholic taste and likes a burlesque show as well as a symphony concert. All shows are grist to his mill, and he writes of them in a most lively fashion. There are many laughs to be had in *The World in Falseface* and not a little searching criticism. You may agree or not with Nathan, but you will always find him interesting. *The World in Falseface* is decidedly a book worth reading.

## THE CRITIC WRITES A BOOK

Heywood Brown has made a really delightful collection of short pieces for his newest book, *Pieces of Hate*. A good many of them deal with the stage and motion pictures, and they all have a quality which is all too rarely found in critical writing—that is, the quality of fair play. Here we have a critic who tries to be fair always. If that fairness can be coupled up with a striking phrase, so much the better, but he never sacrifices his sportsmanship for the saying of a smart thing.

Brown will lambast a man or his ideas if they contravene his idea of what may be the sporting thing to do, and when he does he can lay around him with an effective bludgeon; but this does not occur very often. Generally he looks everything over with wise and good sense and is pretty charitable. You feel that back in his head is the thought that he is dealing with human beings, who, tho they may be a strange lot, still are human and that their frailties must be borne with until they become too impossible.

Perhaps one gets this impression more from Brown's writings on censorship than from any of the other articles in the book. Here he is at his best. He is an uncompromising foe of all censorships, and says so very plainly. That does not prevent him from trying to be fair, and he brings forth the censor's point of view before he proceeds to demolish that gentleman. This is effective writing, for it not only gives the other fellow a chance, but gives Brown a fine peg on which to hang his arguments.

There is quite a bit in *Pieces of Hate* about the stage, and the judgment of Brown as to what makes good drama and what does not is entertainingly brought out. There is a mellowness in this criticism and a rugged sense of proportion that impresses one very favorably. Brown is often amusing and never dull. *Pieces of Hate* is the sort of readable book with which one can entertainingly while away an idle hour to some profit.

## A MUSICAL REFERENCE BOOK

A valuable addition to the small list of reference books on music has just been made in *Annals of Music in America*, by Henry C. Lahee. In it the course of music in this country is traced from 1640 right up to the present day, with many interesting sidelights on musical events and personalities.

The bulk of the book is made of bare references to the event in question and the date of its happening. These are arranged chronologically and each period of development is preceded by a brief review of the happenings recorded. These latter include the first performances of important musical works; the first concerts, schools and conservatories; the debuts of artists; the first mention and importation of various musical instruments, and the opening dates of early theaters and concert halls. The complete history of music in America can be traced in this volume.

The matter is arranged so that it forms its own index, and, provided the approximate date is known, almost anything relating to musical performances can be found readily. There is also an arrangement by composers, so that if one wants to know the date of the first performance of a particular composition it can be found this way. It strikes me as being an admirable scheme of arrangement and one that will give little trouble in the working.

*Annals of Music in America* is not a book to sit down and read, it is a reference book, and as such will fill a need for those who must get precise information about the matters within its scope. There will be little that they will find missing in the volume, and all precisely and, as far as I have been able to observe, accurately told. The author has done a needed job in a first-class manner, and I recommend the book to all those interested in the subject of music in this country.

## IN THE MAGAZINES

In *Vanity Fair* for February there is a good assortment of articles on the theater. Included in these are: *The Theatrical Callboard*, by Kenneth Macgowan; "Mr. Shakespeare, Meet Mr. Tyson", by Heywood Brown; *The People of the Moscow Art Theater*, by Rebecca Drucker; David Garrick to John Barrymore, by Stark Young, besides the usual gallery of theatrical portraits.

Shadowland for February pays attention to the drama in *The Hamlet of a Generation*, by Kenneth Macgowan, and *Indian Summer*, a play by Pierre Loving; to music in *A Memorable Rehearsal*, by Henry Osborne Osgood, and *A Mid-Season Music Review*, by Jerome Hart; to the motion pictures in *Ostentation Versus Art*, by Konrad Bercovici. Here, too, we find much pleasuring of the theater and its folks.

THE WORLD IN FALSEFACE, by George Jean Nathan. Published by Alfred A. Knopf, 220 West Forty-second street, New York City. \$2.50.

PIECES OF HATE, by Heywood Brown. Published by George H. Doran Company, 214 Madison avenue, New York City. \$2.

ANNALS OF MUSIC IN AMERICA, by Henry C. Lahee. Published by Marshall Jones Company, 212 Summer street, Boston, Mass. \$3.

taken off the road. The latter play was scheduled to open on February 5.

"Polly Preferred" seems to be preferred by the New Yorkers, for this piece at the Little Theater in that city has added a Friday matinee to those given on Wednesday and Saturday.

The American Scandinavian Foundation has bought out the Garrick Theater, New York, for the performance of "Peer Gynt" on February 14. A reception will be tendered to the members of the cast and the directors of the Theater Guild after the performance.

Alexander Woolcott, dramatic editor of the New York Herald, began a series of lectures on the drama at New York University last Thursday evening in the University Building on Washington Square, under the auspices of the Department of Journalism.

Gladys Cooper, famous English screen and stage star, called for her native land last week after a short visit to this country. Altho she read several plays submitted to her she refused all of them on the grounds that they did not suit her.

Channing Pollock has concluded arrangements with the J. B. Pond Lecture Bureau for a series of lectures in every principal city between New York and the Coast, the subject of these lectures being "The Fool and I". The tour will last ten weeks.

The cast of "Where the Subway Ends", the work of James V. Auditors and Joseph Noel, consists of Marie Chambers, Helen Burch, Edith Gordon, Carrie Lowe, Dick Gordon, William Keighley, Percy Helton and Arthur Aylsworth. It opened in Stamford, Conn., last week.

Walter Brichard Eaton discussed "Modern Playwrights" at the Earl Carroll Theater, New York, last Sunday afternoon. The lecture was held under the auspices of the New York Drama League. This organization tendered a luncheon to the Equity Players at the Hotel Astor Thursday, February 1.

The company of "Partners Again" which A. H. Woods assembled for the London presentation called for that city last week in charge of Bertram Harrison, who is to stage the piece at the Apollo Theater on February 26. Robert Leonard and Phillip White play the Potash and Perlmutter roles, respectively.

The American Passion Play, "Veronica's Veil", will have its first presentation this year on Sunday, February 11, at St. Joseph's Auditorium, West Hoboken, N. J. It is only produced during Lent, and Tuesday, Thursday, Sunday matinee and evening performances are given during that season.

Henry Miller, David Burton and Arthur Hornblow, Jr., are in Atlantic City, where they are going over the plans prepared by Mr. Miller and Gilbert Miller for the presentation of Sacha Guitry's play, "Pasteur", in which Henry Miller will play the title role. Mr. Miller will leave soon for New York, where he will get to work assembling a cast for his support.

Mike Goldreyer and Mike Mindlin, the famous team of producers, have gone to Rochester to be in on the opening of the Western company of "The Last Warning" at the Lyceum Theater in that city. Chicago will be the next stop of that show, where it will open at the Blackstone Theater, with Mike and Mike as members of the audience.

Loula Calvert, one of the principals in "R. U. R." at the Frazee Theater, New York, began his second term of lectures on Shakespeare at Washington Square College of New York University on February 5. "Hamlet" was the play read, and those that will follow in future lectures are "Romeo and Juliet", "Antony and Cleopatra" and "Richard II".

If Marjorie Rambeau announces that she will not play Rosalind in Shakespeare's "As You Like It", A. H. Woods says he will present her in "The Valley of Content", a play by Blanche Upright. It has been in a state of preservation on the Wooda shelf for the past year waiting for Miss Rambeau to play the leading role.

"Ice-Bound" will be presented at the Sam H. Harris Theater, New York, on Saturday, February 10, the night following the closing of "Hamlet" at the same theater. In the cast are Robert Ames, Phyllis Fovah, John Westley, Lotta Linticum, Willard Robertson, Eva Condon, Frances Neilson, Boots Wooster, Edna May Oliver, and others. It is the work of Owen Davis.

Arthur Hopkins will set his producing machinery in motion in London, where he will take Louis Wolheim and Pauline Lord in March to present them in "The Hairy Ape". He will also produce "Anna Christie". Charles B. Cochran will be associated with Mr. Hopkins in both these ventures.



# The Little Theater Movement

## A Vivid Reality

By EDNA E. COLLADAY

Formerly Managing Director of the American Entertainment Institute, New York City. Now Dramatic Consultant and Director of The Strolling Players, New York.

THE significance of the increasing number of little theater groups, as well as the development and progress they have made, in the many and various phases of the drama, is becoming too obvious to be ignored by those who are interested in the subject. For the benefit of the amateurs, such men as Clarence Stratton, Percy Mackay and Stuart Walker are pointing the way.

Of course the amateur, whether simply that or semi-professional, has much to learn, and equally much to unlearn, regarding the production of drama; but the amateur will try many things the professional producer will not attempt, until they have become demonstrated facts. There are reasons for this, one of them being that the professional producer, if he does not start out by being a psychologist, at least learns to heed the handwriting on the wall and after losing many thousands of dollars on one or two failures, refuses to experiment, and from then on plays safe when considering an innovation. The amateur producer, on the other hand, is concerned chiefly with gathering about him a company of intelligent and versatile actors who will co-operate with him for the success of future performances, and in securing the most artistic effects possible with limited means, and sometimes with meager facilities. He works with a group that does not expect to be paid and is content if permitted to become part of a successful amateur organization. Many of them, indeed, intend to use the knowledge and experience thus gained to qualify them for accepting professional engagements, while others work solely for the pleasure of self-expression and their interest in the drama itself. The amateur producer does not have to cater to the great general public as does a professional producer; he has, instead, to please his own audience which, whether in a large city or a small town, will come again and again if it enjoys the performance and believes in the sincerity of the effort. Thus the amateur producer can afford to experiment, if he gauges his audience correctly, where the professional producer can not.

### Organization

LITTLE THEATER groups are almost invariably poor; they rarely, if ever, have enough money to stage their productions elaborately. This is both an advantage and a disadvantage. If they had large sums they might be inclined to be careless—even professional producers are—but because economy is necessary they must not only be careful but curtail expenses in every possible way; this stimulates endeavor, but it also hampers the producer's ability to secure the best results. The ideal way, of course, is for a group to have a subsidy sufficient for covering expenses, up to a stated amount—not a large sum, for this induces extravagance—and to work upon the subscription basis for developing new and experimental productions. Nearly always there are included in every little theater group a few people with artistic tendencies and talents, in the direction of scene painting, costume designing, the creation of stage settings, etc. These, too, find their greatest joy in self-expression and are afforded opportunity to work out their ideas; thus much hitherto undiscovered talent is brought to the fore which might otherwise not have been developed. In spite of all that has been said to the contrary, patrons of the drama CAN be interested in little theater efforts, if the groups are under competent direction—and by this I mean consistently intelligent, persistently progressive direction—and bills are planned which will appeal to and not antagonize the spectators. Proof of this exists in many parts of the country today.

Unfortunately too many little theater directors persist in either ignoring the viewpoint of the audience or in trying to "educate" it to an appreciation of what they fondly believe to be real art, but which frequently is nothing more than an exploitation of their own poor taste and judgment in selecting either a disagreeable play or, if the performance consists of one-act groups, badly balanced bills.

I do not believe that the majority of American people enjoy morbid plays, and I am firmly convinced that those of this type which have been successful have achieved fame in spite, rather than because of, this fact. Had equally skillful players participated in an equally fine performance of some other type, the accomplishment would have won just as much or more acclaim, the effect upon both players and audience would have been a better one and something of permanent value would have been contributed to the drama and to the world of art.

Like all other organizations a little theater group should start with a budget; if rehearsals are held in a hall which has to be paid for, that is the first item to be considered. Postage, printing, rental of theater for performances, costumes, scenery, royalties, makeup, hauling, music and miscellaneous items are some of the things to be included; it must be remembered, also, that no matter how carefully these are enumerated, the amount of actual expenditure will run higher than is anticipated. This should be carefully considered in making out a budget.

### Publicity

AN important part of the work connected with any little theater group is, of course, publicity. Newspaper writeups are of tremendous importance, since they influence the public to the extent of increasing or decreasing the size of the audience. There cannot be too much publicity and there is grave danger in too little. Even if a group depends upon regular subscribers it needs the press to keep the public interested. It makes no difference how excellent a production may be, if the public does not know about it there is little progress possible. To this end the public must be kept informed, and upon how well this is done will depend the speed with which a group is recognized.

Any little theater producer who has directed any publicity work knows that, many biased opinions to the contrary notwithstanding, dramatic editors of both newspapers and magazines are willing to co-operate with any little theater group that is sincere in its effort to attempt worthwhile productions. Incidentally, critics neither like nor will submit to the cajoling of an unlimited number of complimentary tickets. If a little theater group has a performance of merit the critics will say so; they will even go farther, they will tell WHY they say so, the they may differ in their methods of description as radically as they do in their opinions and their means of expression. No little theater group need feel any anxiety about newspaper or magazine critics being entirely fair in their criticisms if their performance is really good. A critic's natural inclination is to be kind to the little theater, not caustic, if he is not bored by a poor performance, and if he is, that's not HIS fault, but the fault of the producer.

### The Director

SO much depends upon good directing that it may be said to be the most important factor connected with any little theater group. So many directors THINK they can direct, and cannot; so many are entrenched behind a wall of egotism and unapproachability as to be almost impregnable; others are too easily influenced by dissenting opinions; some seem to consider that the role entitles them to wear a cloak of despotism which very quickly dispels the spirit of co-operation which should animate the group; still others combine their conception of temperament with a lack of vision which invites disaster from the very outset.

Above everything else a director should possess good judgment. The burden of decision rests so frequently upon him that he must be confident of his reasons for advising this or that method of procedure. Also a director should use tact, ingenuity and patience in avoiding mistakes in the beginning that will save time and inconvenience later on. The most successful little theater director is one who combines understanding tolerance with sufficient dignity to be recognized as the "court of last resort" when it becomes necessary. The way in which a director controls the efforts of a little theater cast and administers discipline has a very great deal to do with the results finally obtained. The personality of the director, therefore, plays a very important part in the success of any little theater group. A director who is both efficient and likable is able to accomplish more with a poor cast than one who is competent, but unpleasant, with a good cast; also capable directing can make a success of a probable failure, while misguided or inexperienced directing can ruin an anticipated success.

Since a little theater group is certain, if it is successful, to play to a public rather than to THE public, the director must be able to visualize his completed production from the viewpoint of the spectators, after he has become familiar with their receptivity to certain forms of drama, as portrayed by his group. Each little theater group assembles its own audience, which must be considered in the choosing of every bill. Unusual plays and bizarre scenic effects will appeal to some audiences which refuse to sit thru a modern comedy patiently; the Players Company of the Provincetown Theater, New York, has demonstrated this fact. Other audiences will support any effort of a group whose performances they are sure to find well acted and presented; the Washington Square Players demonstrated this fact. But each group will find its own audience if it is provided with a good medium, players of real dramatic ability and a competent producer.

That once selected, a director should be given absolute control of both rehearsals and the performance, goes without saying. Only

by so doing can any production or group meet with success. The director must be unhampered by annoying criticisms and superfluous advice, tho he should be open to constructive suggestions from time to time. There is very nice distinction between those two things; little theater groups would do well to consider this.

In all amateur, as well as professional, dramatic companies the element of human nature is one which must be reckoned with. If the director is intuitive and tactful, he can avoid many of the pitfalls which would otherwise ensnare him, by ignoring incidents which are attributable to the natural disposition to stardom; if they cannot be ignored they can be neutralized, but it usually takes careful diplomacy to accomplish it. One of the best ways to show an intelligent member of a little theater group that he cannot play a role is to let him read it, constantly and steadily correcting his mistakes as he does so. Nine times out of ten he will prove to himself, as well as to the other members of the company, that he is totally unfitted for the part and will unhesitatingly say so.

Only by practical and varied experience can any individual member of a little theater group attain poise and the insight into the character to be portrayed, which is necessary to interpret well many and different roles. Thus the training should be consistently progressive. Each member of a group should be taught to grasp the special significance that "the play's the thing," not, primarily, its interpreters. Therefore major and minor roles are of equal importance and every member of a group with serious dramatic aspirations should be willing to play any role for which the director casts him. It may be a minor role in one production, a major one in the next, or, if there is no role for which he is especially adapted, to wait for the next bill. Quite as much can be learned by watching rehearsals as by taking an active part in them. Every director knows the value of this fact; little theater group members should realize it, too. Working together for a common goal, players soon develop a sense of artistic co-operation and, if they can stifle in themselves the temperamental desire for personal glory, they should be able to offer harmonious productions.

### Casting

BECAUSE it is quite as important to know what NOT to do as it is to know what TO do, the director of a little theater, when he is wise, is never in too great a hurry to cast a play or a bill of plays. Since the best method of casting is by tryouts, it is well to read the play thru several times, giving everyone in the group an opportunity to read some of the lines, and the most promising ones a tryout in the role they seem best adapted for. Unless the person portraying the role can seem to actually LIVE it, for the time being; unless, in addition to an intelligent reading, he or she can FEEL the lines, and so interpret the message that it loses the illusion of a make-believe world and becomes a very vital part of reality, whether thru comedy, tragedy or romance, that person cannot succeed in making the part LIVE for spectators. Unless a role appeals emotionally to the interpreter it will not to the audience.

A director has, as candidates for an important role, two players; one reads intelligently, but lacks temperament; the other has the necessary temperament, but fails to get a mental picture of the part; which shall the director choose? Neither, if he is wise; the first will fail to interpret the part with sufficient emotion, and thus will leave his audience cold; the second will overplay the part, giving the effect of caricature, thus provoking mirth instead of sympathy. The director with vision will realize that either one will spoil his performance, and will wait, even tho it seems essential to select a player immediately; from somewhere, perhaps from some unforeseen source, it may be within the group itself, or from a new member whose work the director has not seen, will come the RIGHT man for the role, and the wait and the attendant anxiety will have been worth while.

A player may be entirely inadequate in one role and perfectly satisfactory in another; the wise director will verify this before deciding upon the player's ability. Some players read intelligently and interpret poorly; others reverse the procedure; this is another point on which the director must be sure.

Business is another pitfall for the unwary director; it has been said that any experienced director can teach business; this is not true in the amateur field. The wooden-Indian type of player who is self-conscious fifty per cent

of the time and unconscious of his mistakes the other fifty, would find no place in the professional dramatic world, but the director of amateurs frequently has him to contend with. Tho wearing on dispositions and nerves, he is not entirely hopeless if he is either temperamental or intelligent. Frequently he makes a good character man, where his awkwardness is not noticeable, and if he can be taught what NOT to do, it is sometimes as effective as tho he succeeded in learning the things TO do.

### Rehearsing

ONE essential thing to remember in planning rehearsals is the fact that if a player can be made to feel that he or she must interpret a part according to his or her own individual understanding of that part, much unnecessary coaching can be avoided, and sometimes original conceptions, which may be valuable, are discovered. This mode of interpretation is equally valuable to the player in that it gives an opportunity for self-expression which would not otherwise be accorded. Frequently the conception of the character is amateurishly expressed, but if the foundation is really emotional portrayal, whether comedy—which should be played lightly—romance—which must be subtly portrayed—or tragedy—which needs both temperament and intelligence to be successfully done—the result, when mistakes are skillfully corrected and well-conceived interpretation efficiently directed, will be an excellent one. One example will suffice; all the direction in the world could not actually make a convincing Mrs. Keeney in Eugene O'Neill's "He" if the player did not actually FEEL the role. If she does, however, comprehensive explanation of the circumstances depicted in the play and careful direction as to hits of business which may bring out the essential points of the character are usually sufficient.

Care should be taken that players do not "go stale" by insisting upon lines being learned as soon as the play is entirely cast, and speeding up upon them, as well as completely building the situations; a cast should not be kept rehearsing one play too long. Rehearsals that extend over too long a period of time have as deadening an effect upon a cast as repeated actual performances have the opposite kind.

### Well-Balanced Bills

MANY times the failure of otherwise successful performances is due to badly balanced bills if composed of one-act plays. Three is usually enough to include in one bill, unless all of the plays chosen are very short. There should be represented comedy, tragedy and romance. Or farce, realism and fantasy, in the order named. Remember that if your audience is brought face to face with either realism or tragedy at the start, the atmosphere thus created is apt to last thruout the rest of the bill. And your strongest piece should be played last; with this in view it is sometimes justifiable to close with the serious number of the trio if the opening be comedy and the second romance.

Settings, too, should be well considered when planning the bill, since they have a lot to do with effectiveness and quick changes. If you are including a piece with an elaborate setting it will probably make a greater impression if saved till the last than if used first or second, since it might make your other sets seem meager by comparison; also it might be an easy scene to set up, but would probably take some time to change completely, in the few minutes allowable for changes.

The chief things to be observed in making up a bill of one-act plays, or a proposed schedule of long ones, are variety and contrast. An audience must either be subtly prepared for the proper climax, which should be logically led up to, or kept in suspense by the element of mystery, the thrill of emotion or the stimulation of imagination.

### The Players

DRAMATIC ability is, of course, the first requisite for a player in a little theater group, but there are other necessary qualifications. No group can succeed if composed of envious, selfish, inconsiderate members, whose only immediate or future concern is self-development at the cost of ethics and courtesy; yet practically every little theater group has those elements in its midst. There MUST grow a spirit of co-operation which will result in the development and adequate self-expression of each individual member, under adequate direction. Memory and voice training, a faculty for making quick mental decisions, poise, correct diction and the power to sway audiences, which dramatic interpretative ability increases, are some of the rewards for little theater group players, who gain this valuable experience in this practical way. Confidence in the director's capability to handle both plays and actors with equal success, freedom from petty jealousies and their attendant entanglements, and consistently conscientious work are among some of the things which will hasten those rewards.

### Enunciation and Diction

TO realize how frequently and barbarously the English language is mutilated in America one has only to listen to conversations encountered in various walks of

(Continued on page 33)

# ACTORS' EQUITY ASSOCIATION

JOHN EMERSON, President. ETHEL BARRYMORE, Vice-President.

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

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Victoria Hotel

### Truth and Equity

**A** MEMBER sends us the following extract from the *Evening Post*:

"The words of Mr. Brady are worthy and judgment—they stand fast for ever and ever—and are those of truth and equity."

### Theater Takes Nourishment

One of the greatest reasons why the theater has just made a leap that has put it, like the opera and the symphony, on a par with the most distinguished of the arts is the fact that it has been speaking of general culture and of the general welfare of the theater. It would be hard to say that the theater has made any such leap as a result of the attention almost everywhere in the past few weeks and it is particularly noticeable in New York City.

### Say It in Writing

Members are cautioned against entering into verbal agreements with managers offering extra compensation for additional performances. Contracts issued by the A. E. A. contain the minimum conditions and should never be allowed to be frustrated except when the specific reason is endorsed by the Council of the A. E. A. and that we might say is practically never. It is to sustain your contract and the dignity of your profession that you pay your dues. Either of these is worth more to you than \$15 a year.

### Regrets

Some time ago we reported the death of Miss Florence Davenport, and we have now received the following, from Nice, France:

"I have just received a letter from an actor friend in New York telling me that a notice of my death was published in 'Equity'. How such a false rumor occurred I cannot understand, as I am now and have been in perfect health. As you may remember, I am now on the 'honorable withdrawal' list, since for the past year I have been studying painting in Paris. I had expected to return in time to get a good engagement for this season, but, circumstances having kept me so long, I shall, if possible, remain here until summer.

"At present I am writing the society column for the 'Paris Evening Telegram', and have orders for two portraits and a bust portrait to be cast in bronze. Please let my fellow actors know that I am very much alive and that the sea air of the beautiful Cote d'Azur gives me much too good an appetite for a 'poor artist'. It is perfectly lovely here."

We are sorry to have disturbed Miss Davenport and her friends and we sincerely apologize. The Florence Davenport who died was Mrs. Alexander Leftwich, who took a stage name from her mother, a daughter of the late E. L. Davenport.

### The Russian Actors' Lesson

We must all be grateful to the Russian players for the way in which they have brought to the attention of the critics and to the play-going public the value and attractiveness of the actor's art as distinguished, let us say, from the producer's and the playwright's.

The following editorial is taken from The New York Herald of January 27:

"One element in the great success here of the actors in the company from the Russian Art Theater of Moscow is gratifying to those admirers of the stage who appreciate the importance of the actor's share in the play.

"There have been no bizarre or ultra-novel effects of scenery or illumination in any of the works so far given here by these gifted Muscovites. No grotesque or preponderating theories of stage decoration have intruded themselves between the spectator and the drama. Appropriate backgrounds have evidently been all that the directors of the organization considered necessary.

"It is in the acting of the company, not only of the individuals but the groups, that the uncommon excellence of the troupe lies. Its success shows how much the actor can accomplish when his medium is brought to the highest possible degree of perfection. It has been said abroad by Constantin Stanislavski, the creator of this movement, that the actor is a versatile hand of actors, that they prefer to rehearse rather than to make motion pictures. It is by their constant practice together that they are able to accomplish more than the actor's art has revealed here in years.

"Whatever their preparation may have been or whatever they may do away from the area of the public to make their presence here

stable it is a glorious lesson they give to the theater of this country, namely, that it is there as things else the actor that has been able to do it. With all the new-fangled notions invading the theater, with more emphasis laid every day on the unessential of style, it is a beautiful thing to perceive once more to a confused age the real power of the actor.

"That is the best service that the Russian players have rendered their American colleagues by their visit to New York. If the attention of all directors could be concentrated on the acting to the exclusion of the symbolic, the expressionistic and any other modern form of production there might be results just as gratifying as those obtained from the methods of the visitors. The actor and his art are after all the most dominant elements in every performance and ought always to prevail unless the dramatist thwarts them."

Another article from The World of January 21 says in part:

"Drama is a national art. All the Russian actors in the world will not save our theater from merchantable claptrap unless there is drama written and acted in this country for the people of this country; unless there is a drama here which springs vigorously out of our soil as the drama of Russia comes from the soil of Russia.

"Nor will the most costly and profitable theatrical district in the world save us from the production of stale and shoddy stuff so long as Broadway is the only producing center and our plays are machine made for the sake of the necessary long run to meet the high rents and pay exorbitant tribute to an overshadowing theatrical syndicate.

"In New York the native drama is practically dead. Even the Theater Guild lives on importations. The creative impulse is smothered by the commercial organization which demands a standardized product."

The above are examples of what is being written in the newspapers and periodicals, and what is being spoken from platforms wherever the subject of theater is under discussion. Let us hope that the result will be beneficial to our theater and help to improve our glorious native art to which we are so truly devoted.

### Requiem

We deeply regret to report the deaths of the following members:

- John E. Campbell.
- Frank Herbert.
- Edward W. Wagner.

### The Managers' Right

A company was playing nine performances a week and receiving an additional eighth salary. The sickness of the star caused one of these performances to be omitted. For this week the manager was perfectly within his right in paying full salaries without any additional sum. This particular form of contract reads that all performances over eight should be paid for extra. In this instance eight were given and paid for accordingly.

### Thanking Paul McAllister

Paul McAllister called at the office and wanted to pay a commission to Equity on his motion picture engagement. He felt, he said, that if the New York agency had been in existence he would have secured his engagement thru it, whereupon Mr. McAllister contributed the amount to the Thanksgiving Day Fund. We think our member was very generous and we thank him most sincerely.

### Darkening the Age of Drama

In an article of the New York Times of January 21, written by T. R. Ybarra, entitled "The Dark Ages of American Drama," William A. Brady is reported to have said, in reference to "doubling" on the stage: "Think of any actor of today doing such a thing! Why the Actors' Equity wouldn't permit it—it would call it a violation of the laws of the labor unions!"

It is too bad, if quoted correctly, that Mr. Brady has been under such an impression, for we all know that it is quite erroneous. Many an actor doubles a part today and Equity has

not raised the slightest objection. Indeed some Equity companies, consisting of no more than six members, play two, three and even four parts during the one show.

Mr. Brady is a brilliant speaker and nearly everything that he says is for the good of the theater, and so we hasten to correct him on this particular point.

### From Lillian Russell's Sister

We received the following from Susanne Westford, sister of the late Lillian Russell:

"I am so very much indebted to you for going to so much trouble to procure the July number of 'Equity' for me. The article is so exquisitely beautiful that other members of my family wish to preserve it. How I wish I could express my deep gratitude to all Equity members for the loving tribute to my adorable Angel sister. I often wished the world could understand her beautiful love for humanity, how much she cared for all their hopes and ambitions.

"That they realized this was truly manifested in their tributes as she passed beyond and my personal thanksgiving was impossible of expression."

### I. O. U. Cards

So that no one should be prevented from working, it has been the custom of the council, when an actor is absolutely without funds, to permit him to join the association on an I. O. U., with the distinct understanding that his debt should be met out of his second week's salary. We regret to say that this privilege has sometimes been abused, and these members who have gone into the association paying nothing have not troubled to meet their obligation. The council has therefore been compelled to give instructions that in the future all such cards will be stamped across the face: "Issued on I. O. U.; not good after (date)."

The council too has been compelled to readjust the system under which "excused" cards are issued. We find that some members hold them without justification, therefore, in the future, these too will be stamped across the face, "Temporarily Excused", and will not hold good after the member has worked for more than two weeks.

The council has no desire to hurt the feelings of any member of the organization, but the dues-paying member must be protected. The above rulings will prove no hardship to any but those who are evading their responsibilities.

### \$2,000 Chicago Ball Profit

We are glad to report a net profit of around \$2,000 for the Chicago Equity Ball. This may seem small in view of the wonderful attendance, but it was drawn to the attention of our members at the time that there were many expenses attached to this ball that will not occur in the future. All the drops which surrounded the armory, the lumber for boxes and so forth had to be paid for. These are now our property and can be used by us again or can be rented from us by others.

### Theatrical Railroad Reductions Asked

The council instructed the executive secretary and the legal department to use its best efforts in presenting a plea to the proper authorities for a reduction in theatrical railroad rates. Before the Government took over the railroads the rate was 2-1/2 cents per mile, and it has never been returned to that figure. The reduction in the number of different companies is, in many instances, directly traceable to this heavy expense. Some sections of the country are practically without a spoken drama, the two Carolinas for instance, and comparatively few companies now, on account of the expense of railroading, go out to the Coast.

Representing the actors, and our first consideration being their employment, it is our duty to take up this matter. If we can reduce the managers' expenses, more of them will be willing to send out companies.

### Dr. Potter Appointed

Dr. E. Stiles Potter, whose address is the

Royalton Hotel, New York, has been added to the list of Honorary Equity Physicians.

### Winfree & Weslow, Attorneys

Messrs. Winfree and Weslow, Suite 309 Turnbow Bldg., Houston, Tex., have been appointed attorneys to the A. E. A.

### The Art Theater Crop

"Art" Theaters will soon be as plentiful as blackberries in summertime if all the proposed plans along these lines materialize.

The latest is one announced by Morris Cost, and is extremely interesting. Moreover it is said to have the backing of Otto H. Kahn, who has been the good angel of many such projects. Equity most sincerely wishes them all success, since their aim is to benefit the art of the theater.

FRANK GILLMORE,  
Executive Secretary.

Secretary's report for council meeting week ending January 27, 1923:

### New Candidates

Regular Members—Christina Afield, Fred Coulter, Lora A. Hulbert, J. C. Lawless, Burr McIntosh, May Davenport Seymour, Maude Richmond, Elizabeth Rolan, Beatrice Victor, Marie Louise Walker, Lyons Wickland.

Members Without Vote (Junior Members)—Helen Coates, Jean Downs, Lillian M. Hatch, Jeannette Preller Hugo, Selma Lytell, Velma Lytell, Paul J. McCullough, Frank N. McShane, Roy W. Marvin, Converse Tyler, Betty Williams.

### Chicago Office

Regular Members—Bessie Bennett, Emma De Weale, Eunice Howe, Thos. Lightner, Winnie Lightner, Edna Moore, Charlie Wilkens, Dale Winter.

### Kansas City Office

Regular Members—Hazel Irene Hurl, Wm. J. Mark, Worthy A. Shelton, Mrs. Ethel R. Snow, Russell E. Snow, Fred J. Tryman.

### Los Angeles Office

Regular Member—Pauline Berry.

### THE ACTOR'S MASK

The Lament of the Clown in "I Paid!" has moved unnumbered thousands to tears. But the average theatergoer has little idea how often the tragedy of that clown, in one form or another, is duplicated on the stage today. A few nights ago Harry Linton, a well-known comedian, kept a theater audience in Scranton, Pa., in roars of laughter by his antics. Yet just before going on the stage he had received a telegram informing him of the murder of his father by bandits at Denver. Not a person in the audience knew it. The actor had his work to do, and he played his part to the end, catching the train for Denver immediately after the close of the performance.

The moral courage, the fidelity to the public and the nervous energy thus displayed merit recognition. There is hardly any other walk of life in which, under similar circumstances, a man sticks to his work. The actor is alone. He must don his greasy paint and his motley and crack his jokes and play the fool that an audience may laugh, even tho' his heart is near to breaking. He must never allow his personal grief to show itself thro' the mask of comedy he has assumed. There is heroism, it will be seen, even behind the footlights.

—MONTREAL DAILY STAR.

### BENNETT BOOKINGS

Chicago, Feb. 3.—Ethel Bennett reports persons placed with different attractions recently in Chicago as follows:

Dan Archer, to Atlas Film Company; Jessie Belknap, to De Albert's vaudeville act; Lillian Norman, to Hal Davis' vaudeville act.

Miss Bennett is organizing two "Bubble" companies for the Redpath Chautauque Circuit, and which will open in June.

### STREETER AN ARRANGER

Chicago, Feb. 3.—Morris B. Streeter, former owner and manager of "Tom" shows and many other attractions in the Midwest, is now a music arranger in the firm of Wolfe & Streeter. Mr. Streeter is said to also find time to look after a lot of choice Northside property of his own.



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# THE SPOKEN WORD

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## Bertha Kalich

It is hardly fair to say that Bertha Kalich speaks perfect English. She speaks correct English and her pronunciation is sure to show a knowledge of the language, but there is something in language besides pronunciation. There is stress and intonation of indefinable subtlety that is as much a part of the language as its vowel sounds and consonants. Miss Kalich is a successful elocutionist and she gives several varieties to her manner of speaking. She has a fronted tone perfectly placed which enables her to speak in light conversation with perfect clearness and fluency. She has a quality of back tone which she uses for dramatic scenes that is darker and more rumbling than the tones we hear from an English actress. Much of Miss Kalich's pronunciation suggests she is a student of French. Her stress of strong syllables is true to English. She stresses the right syllable with a marked stress and with the pitch that goes with stress of English. But Miss Kalich's intonation in general suggests the level stress of French so that there is not so much difference between strong and weak syllables as there is in English. With Miss Kalich the weak syllables receive the muscular touch and articulate vigor that characterizes French speech. When she says "darling, you are tormenting yourself," the first, fourth and fifth words have vigorous articulation and muscular syllabication. On many words of two syllables this firm stress on the weak syllable is noticeable, as in "torment", "tempted", "doctor". On no words is this so noticeable as in "mother" and "father". The initial consonant of the second syllable is given with extraordinary touch and vigor. This is not elocution with Miss Kalich, it is foreign pronunciation. Under deep emotion Miss Kalich's voice reverts to deep and "guttural" quality that is somewhat foreign to English. An English actress, Marie Lohr, for instance, would do the same thing under emotion that Miss Kalich does, but the tone would be clearer, even when relatively full in the throat. Miss Kalich has practically mastered the sounds of English. The vowel sound in "good" and "book" are molded somewhat "closely" and they slip backward in the mouth a bit farther than standard pronunciation, but these are minor details. Her speech is admirable in its correctness and her diction has distinction and authority in the theater. Miss Kalich is a stylist in all that she does, and her speech is not inappropriate to her "style" of acting.

The play, "Jitta's Atonement", has foreign flavor in its psychology and sense of humor. It is a play where characters make long speeches about their emotions and the intellectualized and doctrinal love that Edith felt for her father sounds a bit strange on the lips of a supposedly young girl. Beth Elliott as Miss Edith acted with energized muscles, particularly manifest in the lower arms and hands. She shows an intellectual understanding of the play. The soulmating of Edith and the woman that her father loved may be taken for granted. It is much talked about in the play, but not especially felt by the audience. Thais Lawton should always play big parts. She fails to give debauchery to modern character as the widow. In the first act of this play she rolled her eyes and waved her voice. At various times the audience would have laughed had it not sensed that laughter was not intended. Unless her part is big enough for a somewhat solid groundwork of emotion, Miss Lawton works entirely from the outside. She is a good executive as an actress and does the right thing but she does it as an executive. She apparently cannot feel a quiet part.

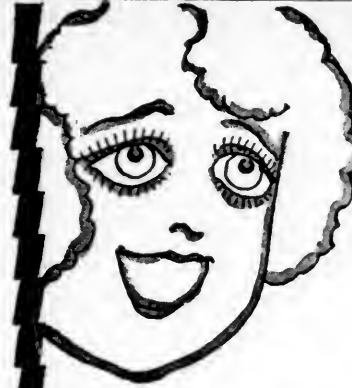
John Craig was well cast as the Professor in Act 1. He played sincerely and gave a good characterization. Francis Byrne's naturalness, his English speakingness and English thinkingness put him in a class by himself in this rather foreign play of intellectual and sardonic tragic comedy. Mr. Byrne is especially English in feeling in a play that has little English temperament. Waldon Butterfield does all that could be asked for in the part of a doctor.

"Glory" has some pretty tunes, pleasing voices and comic characters that make up an evening's entertainment. Patti Harrod is more a wholesome personality than an actress. She has a joyous animation, plenty of good-will, rosy features, simplicity and convincingness. She has a natural voice of rather good quality. Her body is not especially rhythmical, the lines are especially up and down and she is slightly unarticulate at the hips and in poses she is angular at the elbows and wrists, with fingers that sprawl as in fear. Her general good will makes up for this to the ordinary observer and the brightness of her eyes and frankness of her

smile win her a hearty sympathy. There are several comedians in the play who deserve special mention. Robert Higgins as Ansel, the singing constable, is a real treat. It is interesting to see how much sincerity and correct detail is a part of comedy characterization. Mr. Higgins puts as much high-grade energy and concentration into his singing constable as if he were playing a dramatic part of more importance. The first feature that attracts attention to Mr. Higgins is his voice. On his first speech he registers in pitch and quality that he is the tenor of the village choir. This voice is an artificial one but Mr. Higgins manages it so well that the effect is pleasing and sympathetic and unforgettably comic. In attitude, gesture of the arms, hands, in his walk and in his dance Mr. Higgins is just as highly specialized. In facial expression he is radiant. The commendable part of his work is that these traits are not merely external. Mr. Higgins acts with a poetic inspiration, and blends his work into a unity. He never steps into the center of the stage to be funny, only to step off thereafter and take a recess. He embodies a type of character that we have all seen and read about. If you were Mr. Higgins' best girl you could not catch his eye from the front row in the orchestra. He is not thinking about himself but his character.

Ted McNamara is changeable as a chameleon. You have to look him over time and again to be sure that he's the fellow you think he is.

In "Up She Goes" he was a lantern-jawed, bow-legged freak. In the first act of "Glory"



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## L. LEICHTNER

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he is a flat-faced, derby-hatted valet. In the second act he is such an exquisite gentleman that you watch his hands and take special note of his persuasive manner. As a dancer he has lightness of touch, rhythm and poise. His hands have a sensitiveness that denotes this actor's artistic conscience. When Miss Harrod makes gestures with her hands her wrists are as bent and rigid as hooks and eyes. Whatever Mr. McNamara does his hands have the touch of violets. Mr. McNamara's voice is well placed; it has that same quality of relaxation, drawn together with artistic tension, that makes his body delightful to watch. He speaks with unusual shading and his features express what he says. Mr. McNamara's sense of rhythm

gives him an easy entrance upon a scene, there is a delicate beginning and end to anything that he does. He makes comic faces with a mobility that never results in distortion and when he is through with this bit of entertainment he wipes off the comic face as if it had never been there, and you begin to wonder if there is one McNamara in the comedy or a family of seven. If you want to know that one of the McNamara brothers is a gentleman watch his hands.

Walter Regan has none of Mr. McNamara's versatility. Mr. Regan is very much a "type" and is always much the same. He carries a good deal of tensility in his body, tensility in his face and tensility in his voice. He works earnestly and in the interest of the play, he reads his speeches in an earnest tremor and in a good voice of considerable gusto. Mr. Regan's tendency to let his head lurch forward is not a fortunate one. He looks too much as if he were getting set for a cockfight. Jack Clifford, Flo Irwin, Robert O'Connor and John Cherry give interesting characterizations. Helen Groody and Mabel Ferry contribute a liberal share of charm to several numbers. Miss Groody is especially graceful. It would seem as if Miss Ferry could pitch her speaking voice a bit lower. This tendency to high pitch in musical comedy is entirely unnecessary. It is well enough for Hiram and some of the other rural characters to run into high pitch. Raymond Hackett makes his part as nasty as if he were playing realistic drama. His high-pitched, curish tone is so deficient in manliness that the part of Lem seems needlessly disagreeable for this evening frolic.

Jack Clifford's slurring of "What's the matter" to "What-smatter" is good rural dialect. I knew a brilliant student in college who was so accustomed to that expression that he was the joke of his fraternity brothers for two years. It took them one year to make him see that he said anything out of the ordinary, and it took another year for him to break himself of the habit after he saw what it was. Every time anyone laughed he said "Smatter?" The musical comedy "Glory" offers a number of amusing mispronunciations. Mr. Clifford's "op-rie house" for "opera house" is an old one. Another word on which he economizes is "popular". His rural character reduces this to two syllables and makes it "pop-ler". "Ideas" in his comic speech is stressed on the first syllable and the second syllable has "deez". "Figure" pronounced as "fig-ger" (fi-gi) is heard in rural speech because the pronunciation is an old one. This is also a cultured pronunciation. We therefore hear it both in rural comedy and in John Barrymore's "Hamlet". Robert Higgins in "Glory" gives this "fi-gu" a very smart secondary accent on the second syllable which makes it especially rural. Flo Irwin is quite in character in calling "saucy" "sas-ey" with flat-a. Robert O'Connor gets a good comic twist on "bravado" by making it "bru-va-di", stress on the second syllable with long-a (way). This is the sort of concoction we hear when an illiterate man looks at the spelling and makes a guess at its meaning. Robert Higgins as the smarter man about town mixes ignorance with second-hand learning. He says "process" in the height of fashion, giving the -o in "go" to the first syllable—a somewhat British pronunciation which he doubtless picked up from the summer boarders. He matches this with "ridiculous" in country style which becomes "ri-dik-er-lus". Mr. Higgins gets a good laugh from "nuptial" which he pronounces "nup-chew-al", with stress on the first syllable. "Record" with Mr. Higgins is given quite an obscure -e in the second syllable. This is pretty common in America. In careful pronunciation the -or is a longer vowel like the -aw in "law". The second syllable is not weakened as it is in popular speech. Robert O'Connor pronounces "Juliet" as "In-i-ct", as if Juliet had just eaten. This is a wrong assumption in con-

## THE ENGLISH "TSHOO-TSHOO"

**A**SSIMILATION is a law in speech which means that one sound is influenced by another. The law in industry is to make two apples grow where only one grew before, but the law of speech is to reduce two apples into one. Economy of effort leads to assimilation of sounds, especially in English consonants. In "Glory" Jack Clifford, the Hiram of the piece, says "What's the matter?" in rural dialect. The speech becomes, "What-smatter?" That is a striking instance of reducing the number of movements in articulation. This amounts to the complete elimination of the article "the". Assimilation is another matter, but it arises from this same principle of economy. In the "Romeo and Juliet" at the Henry Miller Theater, New York, Robert Ayrton pronounces "Saint Francis" with "Saint" pronounced as "sn" (Sn-Francis). This is a good instance of assimilation. The "s" and the "t" are made with the same tongue position. The tongue does not go to the trouble to make "long a" in between. It might edge in a convenient little vowel like "i" in "it" or obscure -e. Mr. Ayrton gives the most compact pronunciation possible with the -e assimilated in the following -n. Two other neighboring consonants in this word are "t" and "r". They are both breathed consonants. The -t would be "unaspirated" (have no puff of breath) before the -f. In Mr. Ayrton's pronunciation it becomes assimilated in the -f. In such a case the -t is assimilated and not "dropped" as the "the" was "dropped" in "What-smatter?". This case of assimilation with Mr. Ayrton is standard English. It illustrates the weakest form in which "Saint" can be pronounced.

In "natural" we have -t followed by long-u, "tyoo". The glide -y is treated as a consonant. This pronunciation (nat-yoo-ral) would be heard only in very precise speech. In our usual pronunciation the glide takes on the nature of the breathed-t, so that the glide becomes a hushing sound (sh). This is another case of assimilation. The result is that this law of economy has brought a hushing sound into "nature", "picture", "actual" and "virtue"; the result is that "tshoo-tshoo" has become quite a prominent feature of modern English. Altho "virtue" with "chew" is usual at the present day, as it was in the time of John Walker (1793), we have recently rescued this word from the hushing sound and careful speakers may say "virtue" with the glide-u (yoo) without being pedantic. It is also permissible to say "actual" without the "tshoo". In "Romeo and Juliet" Rolfe Peters pronounces "cordial" without assimilation. In every-day speech the voiced-d changes the -i to the voiced zh-sound of "pleasure". This is especially common in the United States. The pronunciation of Rolfe Peters is the one used by Lionel Atwill, and it is a careful pronunciation that is not pedantic.

In every-day speech it is words ending in -t and followed by the pronoun "you" where the "tshoo-tshoo" becomes most noticeable. To say "forget you" carefully means to pronounce the "you" as we pronounce it when it is a separate word. It is much easier to follow the -t with a spread s-sound (sh). The result is "forget shoo". To be sure, this is the way we talk in every-day life. This has accordingly become the speech of the theater, and so we find this sort of assimilation with the -t, which is voiceless, followed by a hushing sound, which is also voiceless. We get this on all occasions.

Eva Condon uses it in "Spite Corner"—"Why don't you?" (tshoo). Margaret Lawrence uses it in "Secrets"—"I shall never forget you" (tshoo). Tom Nesbitt uses it in "Secrets"—"I want you" (tshoo). Lorma Mitchell uses it in "Why Not?"—"To meet you" (tshoo). And so we might go thru every play in New York and hear the "tshoo-tshoo" running thru the piece. I am not condemning this practice, but I am raising the question as to whether a more careful pronunciation in the theater is not advisable part of the time. When Tom Nesbitt says "I need you" there is no assimilation. The -d is voiced and the glide, followed by the vowel, remains voiced in its normal form and the "you" keeps the same pronunciation as it does as an individual word. "I need you" appears to keep this careful form for the reason that assimilation in this case, turning the glide into a voiced spread-s, produces "I need jew." This play on "jew" has been killed off in musical comedy jokes such as "Jewish coffee" with the answer: "I never drank any." We therefore pick up once in a while the careful pronunciation of "you" preceded by a word ending in -t or d-sound. John Barrymore in "Hamlet" says "Yet you cannot" and avoids the assimilation between the -t and the spread s-sound. Tom Powers in "Why Not?" says "Protect you" and avoids the assimilation. Cecil Yapp in "Why Not?" says "What about you?" and avoids assimilation. Winifred Lenihan says (in "Will Shakespeare") "I will not let you in" and avoids the assimilation. There is room for this careful speech and probably room for more of it than we are now using. These careful pronunciations belong to the serious and more deliberate moments of a play and usually to the more thoughtful moments of the speaker. When Cecil Yapp says "Don't you know?" he uses the assimilation and says "Don't you" (don'tshoo), and he would sound like a fool if he didn't speak that familiar phrase in that way. The only question I raise is the wisdom of allowing the best speech in the theater to take its pattern from the "usual" speech of every-day life. This is what our natural acting and realistic fashions have brought us to. Now that we are returning to romantic "periods" and the imperishable beauties of the English poet we are reminded of certain tendencies in the language which are practical rather than aesthetic. This is a time when we may pause to consider whether or pronunciation will be "tshoo-tshoo" and the like, or something less colloquial, altho equally justified by good usage.

(Continued on page 44)



## Feminine Frills

By Elita Miller Lenz

### THE SHOPPER

Address all inquiries and orders to Elita Miller Lenz, care of The Billboard, 1493 Broadway New York. Please make your remittances in the form of money orders, made payable to The Billboard Publishing Company. While the services of The Shopper are free to our readers, it is requested that stamps accompany all letters to which replies are desired. Please do not send checks unless you enclose 10 cents to cover cost of exchange.

1. The Netherall illustrated is the very latest slenderizing garment and is called the three-in-one Under-All, as it provides vest, bust corset and girdle all in one piece. This means, of course, a smooth foundation for the garment. The effect of the Netherall is engagingly youthful, as it imparts the girlish lines of sweet sixteen. It is said that the girls of the "Follies" wear Netheralls. And they are popular with dancers and aerial artists because of the absence of boning, which makes possible moving about with ease and comfort. They are also ideal for sportswear and women generally are wearing them under the evening dress.

The Netherall is developed from Jersey silk and suede cloth. The brassiere is fastened down first, being confined by a fastener and then the girdle, which is continued as a part of the smooth-back arrangement, is laced over the girdle. The price is \$5 and the colors are flesh and orchid. Please order thru The Shopper.

2. The smart blouse sketched is of the convertible collar type and comes as follows:

C-1—Silk Broadcloth	7.50
C-2—English Cotton Broadcloth	6.50
C-3—Silk La Jerz	6.50
C-4—Silk Pongee	5.75
C-5—Dimity or Madras	2.75
C-6—Habutai Silk	6.75
C-7—Extra Heavy Habutai Silk, with pocket	8.50
C-8—Silk Broadcloth, extra long shirt.	12.50
C-9—Flannel—colored stripes	7.50
C-10—Creme de Chine	8.75

3. It is an unusual convenience to walk into a shop owned by a costume designer who will make you a becoming frock to order in case you do not find among her individual creations—all very reasonably priced—something that appeals to you, isn't it? Such a shop really exists, on West Forty-ninth street, New York. Those in town will appreciate the service offered, as well as those who are visiting or passing thru New York. Name of shop on request.

4. It is possible to secure a slightly worn street frock for \$10, developed from a quality of material you find only in highest grade garments. This, in response to inquiries for slightly used dresses at \$5. The \$5 garments are all very small sizes and are few and far between. Remember, too, please, that no exchanges are possible, and it is necessary to be specific about the size and lines preferred.

5. There is an underwear designer who maintains her own little factory, where she creates the daintiest and loveliest of lingerie. Her prices range from \$3.25 up and her values are very worthwhile. She also sends out a booklet of the styles she is offering for sale. Would you like one of these booklets?

6. Would you like to buy sufficient canton crepe, in any fashionable shade, to drape a graceful gown? The Shopper can secure for you all-silk canton crepe at \$2.50 a yard, a heavy quality with a very beautiful surface. Printed crepes are selling at \$2.50 a yard.

7. Do you wish to reduce your flesh in spots—on arms, legs, bust, chin or ankles? If so you will be interested in Dr. Jeanne Walter's rubber reducing garments. The bust reducer is \$6; the chin reducer, \$2.50, and the ankle-reducers, which are also used for shaping the ankles, are \$7 a pair, extra high, \$9 a pair. A free illustrated booklet on request to The Shopper.

8. Are you seeking the novel in perfume? Yes? Then here is a fragrant discovery for you. A new Cherymy product, called Cappel Extract. (Continued on page 41)

### SIDE GLANCES

#### The Egyptianes Come!

Who is your angular maid, with the ancient air, who glides toward us with all the charm of Cleopatra? She is the style muse of 1923; the forerunner of what the flapper of today will be tomorrow and the day after. In plain English, if you would be dangerously smart, you must forsake the styles of Bakst, lay aside your Hindu turban and draperies, relegate to the past the tight bodice and bouffant skirt of colonial days and borrow your style inspiration from the Land of Pharaoh.

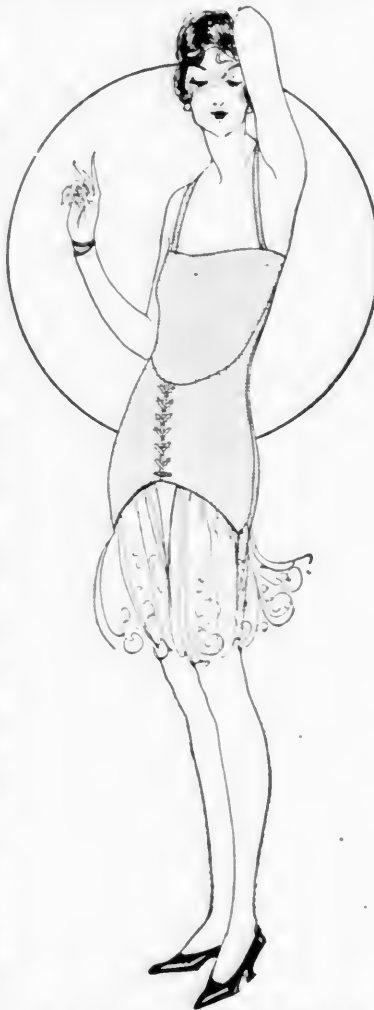
Your corset must mould your figure to square

angularity, your hairdresser must give your coiffure the Egyptian contour and your costumer must drape your new self in fabrics into which have been woven or onto which have been stamped ancient Egyptian symbols of square angularity. Then take unto yourself the jewels of Pharaohland and make up your eyes with mysterious shadows. Your complexion must be a pale olive and your lips must be red, very red. Perhaps your own husband or sweetheart won't recognize you when you first accomplish the transformation. But after you have been formally introduced he'll begin to like your Egyptian mood and write sonnets to "The Fair Egyptian" or perhaps call you "Cleopatra" for short.

#### Lo, the Puritans!

Be glad, girls, that you don't live in New Jersey. Over there they've launched a State-wide campaign to enforce the Sunday closing law. The campaign is going to be conducted by the Society for the Prevention of Crime and the Promotion of Morals and the Lord's Day Alliance. Closed theaters and open churches is their aim. So the Jerseyite who has no time for amusement week days and has saved his nickels to take the family to the movies on Sunday will probably have to admonish his thrifty spouse to save several extra nickels a day so they may commute to New York on Sundays for amusement; amusement that instead of preaching at them on morality lifts them entirely out of them.

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The Netherall is the latest youthful figure corset, and is ideally suited to the requirements of the dancer, the aerial artist and for evening wear. (See Shopper's column for description.)



It is rather difficult to find the right blouse for the riding habit, so we know that the charming blouse of the sketch will hold unusual interest for the artist who must grace a scene as an equestrienne. The collar is of the convertible type, and may be worn high or low, as shown in the illustration. (See Shopper's column for particulars.)

### THE VANITY BOX

(a) Have you ever tried Reichert's celebrated makeup? If you have not become acquainted with this imported line, made in Germany, perhaps you would like to avail yourself of their free sample offer of a lip stick. These sticks are selling for \$1.25 a dozen, and after you have tried the sample you and your friends will undoubtedly want to buy a dozen between you. Write The Shopper for samples.

(b) There is also a new rouge stick on the market, made by an old reliable American make-up concern. It is Stein's. It comes in a perfected holder, so arranged that the rouge cannot stain or smudge the fingers. There is no slit to push up—just the twist of a screw. The cover will not come off in your purse. Just enough of the stick is exposed at one time and a deep cover protects the exposed

portion. You will undoubtedly wish to try this, too. It is only 25 cents.

(c) Stein's is also issuing a new make-up booklet. Would you like a copy?

(d) If you desire a night cream that will net both as an astringent and rejuvenator, you may be seeking Creme Damascus, a harmless and powerful astringent, compounded from an ancient formula which is enticingly fragrant and free from grease. This cream really stays on all night and sells for \$1 a jar. It is very much in demand among professional women in New York.

(e) If your voice is not perfectly clear at times, a husky note creeping in to disturb the harmony of spoken lines, you will find relief in

(Continued on page 41)

### GLIMPING THE MODE

#### WHAT THEY'RE WEARING IN THE NEWEST PLAYS

Nazimova, after a long absence starring in the cinema, marked her return to the spoken drama in a most unusual play of somber and tragic theme, "Dagmar", now running at the Selwyn Theater, New York. In the title role of "Dagmar" she has, as usual, costumed herself in most individual fashion, symbolizing in bizarre color contrasts the ever-changing moods of the character she portrays—the restless feminine.

In the first scene of the first act, the dressing-room of Dagmar's villa, at an European watering place, Nazimova is shown in a typical Jones setting. She is seated before a gilded dressing-table of antique style, against a draped background of gold cloth. She wears emerald-green satin pajamas, cut on Chinese lines. Over the green pajamas is draped a wrap of cream satin, trimmed with white fur and confined at the waistline with a silk rope girdle. On her stockingless feet are cream satin boudoir slippers. Her coiffure is the same thruout the play, a somewhat disheveled, uncurled bob, which is very youthful in effect.

On the beach, in scene two, "Dagmar" appears in a quilted, cream-colored beachrobe, with a wide, outstanding collar. On her bare feet are gold-beaded sandals which are somewhat Japanese in contour. The sandals were, however, more conspicuous than graceful.

During the tense third scene in Dagmar's boudoir she wears a sheath-like gown of gold and crimson, shot with black, which falls about her feet in a voluminous and lengthy train.

In act II, scene 1, during which "Dagmar" indulges in a frenzy of jealousy, she wears a tennis costume consisting of a slip-on sports frock, the red hue of which reflects the state of Dagmar's mind. Her hair was confined in a band of jade green, symbolizing, evidently, the "green goddess". Over the frock she wore a wrap of Indian blanket type, possibly indicating that "Dagmar" was on the war-path. A jade-green scarf of crepe de chine hung "scalp" fashion from her hip. White silk stockings and flat-heeled sandals of white suede seemed a bit incongruous as a fitting completion of this costume.

In scene 2 of this act "Dagmar" appears in the lobby of the opera in an evening gown of black velvet, the bodice of which was fashioned from ermine, draped from the left shoulder and continuing in a right side train, lined with orange silk and terminating in an ermine wristband decorated with ermine tails. The wristband was worn bracelet-fashion, revealing the orange silk lining in a most effective manner. On her bobbed tresses was a striking headdress that appeared to be composed of a high jet tular, with a front fringe of small crystals that hung over her forehead like bangs.

During the final tragic scene of the play, which takes place in Dagmar's bed chamber in the wee small hours, the tragedy queen wears a loose-fitting kimono of gold and black brocade. Nazimova wore no earrings and no jewelry, a wise omission that added much to her perennial youthfulness.

#### IRENE BORDONI'S COSTUMES CHARM

When Irene Bordoni gave her first costume concert at Aeolian Hall, New York, December 21, the costumes she wore created quite a sensation, the feminine portion of the vast audience pressing forward at the conclusion of the showing to gain a closer view of Bordoni, the beautiful, and to regale themselves by a close-up inspection of the costumes she had displayed.

She sang her first group of Chanson's Parisiennes Populaire in a jade-green satin gown that followed modified princess lines with a slight shirring at the hips and a broad band of mink about the bottom of the hem. The dress was untrimmed but was given a pleasing contrast by a long necklace of brilliant garnets, from which dangled a gigantic medallion. Perched on her dark coiffure, arranged to show the left ear, was a saucy French chapeau, one side of the brim upturned and a garnet-tinted ostrich plume sweeping about the crown and drooping over the left brim to her shoulder.

When she appeared to sing the second group of Parisian songs, among which was one with an Apache theme, she wore a short black velvet frock with side panels faced with red satin. A V-neck was finished with a reverse collar turned back to give a glimpse of red lining. A red satin apron, an artist tie of the same color and red patch pockets outlined with black completed the frock. Sheer black silk stockings and black satin slippers with modified colonial tongues added to the fetching effect. Her coiffure was dressed high with a fringed bang and drawn slightly over the ears.

Bordoni then sang a group of songs in Spanish, attired in a breath-taking Spanish costume of old Seville. Filmy Spanish lace, cream-hued, was arranged in a tiered skirt, al-

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**MANSTYLES**

*Clothes Make the External Man and Often Clinch the Engagement*

*Fashion is shrewd to detect those who do not belong to her train, and seldom wastes her attention.—Emerson.*

We've just been reading with a great deal of interest the remarks of one A. R. Gallico in the style columns of a contemporary paper. They are so true and so constructive that we reproduce them herewith for the guidance of our readers:

"There are just as many ways of shaping a soft hat as there are shapes of faces. The trick is to match the right shaped hat to a particular face. I could tell from the back view of the man just in front of me on the streetcar that he wasn't wearing his hat to the best advantage. He had a large, squarish head which needed plenty of hat to give it the right proportion.

"But his hat, although adequately broad in the brim, was crushed in too much at the sides and pushed down to such an extent that the crown was too low. The same hat could, with mere judgment, have been made to fit the gentleman in question in a satisfactory manner. There should have been no side dents in this case.

"Every man who is careful in his dressing is particular to wear a hat that best becomes him. Rodolph Valentino is an excellent example. He told me that as he has a rather round face he never wears low crowns or too wide a brim. His soft hat is the shape known as tyrolean, having no dents at the sides. It is similar to that worn by the Prince of Wales. Mr. Valentino avoids bowlers, but wears a high silk hat most successfully, of course only when they are in order. For he is always correctly dressed for the occasion."

At Biarritz men are wearing the broad-brimmed Spanish hat, in gray or taupe. This fashion, it is said, was set by Spain's well-groomed king, Alfonso. Apropos of this, the Personality Clothes Company, New York, is introducing a suit named "The Cabalero", which is very Spanish in tendency, having a low-cut black satin vest to emulate the dash of the Torador, while the trousers are split, Spanish fashion, to the ankle. Of course, this type of suit is intended only for stage wear, for the dancer or as a novelty for mistrels. We are having a sketch made of this suit for illustration in this column, next issue.

India-dyed bandana wash ties in rich blues, reds, browns, oranges and greens, are being sold for Palm Beach wear. They come in the bow and scarf styles.

Stickpins are passe. Occasionally they are seen with formal day dress and with wide cravats. One never sees a solitaire nowadays on the style-enlightened man.

**SHOPPING TIPS**

Address all inquiries and orders to The Shopper, care The Billboard, 1493 Broadway, New York City.

1. Both holes, tears, burns, etc., can be repaired on garments that are really worth saving. There is a concern that makes such damage invisible by reweaving the cloth. It also removes shine from clothing. Name on request.

2. If you are seeking the aristocratic Polo felt hat, which has the much-wanted higher crown, which the shops generally do not show, The Shopper will be glad to refer you to a shop featuring this type of hat, which is especially becoming to the man with large features.



Lentrice Joy, as the transformed "ugly duckling", in the First National picture, "Minnie", produced under the direction of Marshall Neilan, emphasizes the glossy black of her "crowning glory" with the contrast of white aigrettes. The hair-dress, too, is distinctive, achieving both a fashionable outline and revealing the lovely contour of Miss Joy's forehead, temple and cheek.

**3.**

There is a German cosmetic firm, with a New York representative, which offers free samples of grease palat. If you would like one of these samples write The Shopper, stating the number you have been accustomed to using, and she will see that you receive one. This is really a quality product. The offer is made for the purpose of introducing the line to our readers.

**4.**

Of course you will be interested in circulars describing the Red Dreadnaught wardrobe trunk for men or, if you are thinking of buying one for your wife, ask for descriptive matter for women's Red Dreadnaught.

**5.**

An actor's pride in fine shirts, they say. If that saying is true there are many actors who are using Cash's woven names on their shirts to avoid the effacement of laundry marks. Would you like literature and sample of these color-fast labels? If so The Shopper will be glad to have same forwarded to you.

**THE VANITY BOX**

(Continued from page 40)

Llewellyn's "Coryza" Lozenges, tiny cubes that do not interfere with the speech. They not only relieve a cold in the head, dry or chronic coughs, but they sweeten the breath as well. These helpful little cubes are 25 cents a box.

**(f)**

If you feel that gray hair prevents you from playing the type of role you desire you will be interested in "Inecto", which is guaranteed to restore gray or faded hair to its original shade almost instantaneously. Would you like to describe your hair problem to the Inecto experts, addressing your letter to Inecto, care of The Shopper? Your letter will be re-forwarded, unopened, to the Inecto expert, who will write you, advising you concerning your hair and telling you all about their \$5 home course. This treatment usually costs \$25 when applied in the beauty parlors of New York.

**(g)**

If your skin is aging quickly from illness or worry Veatlian Muscle Oil will nourish and restore to virility the sagging facial muscles. It is quite magical in its effect, as you will discover, softening mature lines and wrinkles about the mouth and eyes. This preparation is patted into the skin and is absorbed rapidly. Comes in three sizes, \$1, \$2.50 and \$4. Order thru The Shopper.

**(h)**

There is a special astringent for quickly tightening the skin that is made of astringent essences, extracted from rare, imported herbs. It tones and lifts flaccid muscles and is a wonderful tonic for imparting new life and beauty to the skin after a journey or a particularly trying rehearsal. It may be used twice a day and patted into the skin at night after cleansing. The price is \$4 a bottle. Put up by a celebrated Fifth Avenue beauty specialist. Order thru The Shopper.

**SIDE GLANCES**

(Continued from page 40)

selves into the realm where men DO good deeds instead of preaching about them. Think of the good business little ole New York will do when the Jerseyite comes over to spend his little pile in Manhattan theaters. Seem as tho Jersey is about to cut off its nose to spite its face. Anyway, open theaters must be the people's wish or they wouldn't exist! Come to think of it, we've heard a lot of clean living, wholesome New Yorkers tell us that their Sunday program is "To church in the morning, to the theater in the afternoon and early to bed."

**We Spoke Too Soon!**

when we advised our readers that Selena Royle

was on her way to Los Angeles to play in stock. That blond lady received a telegram almost on the eve of her departure for sunny California, asking her to postpone her Los Angeles engagement until April, and then on the heels of the telegram came a telephone message from the Theater Guild to report at the Garrick Theater, New York. The following day Miss Royle went into rehearsals in the role of Solveig, in "Peer Gynt". Miss Royle tells us that "Altho Solveig's lines are not many, she is the heroine and only good influence in Peer's life." It's a wonderful thing to be a good influence in someone's life, isn't it, even if it is only in stage life. But there's a good old saying that "Practice makes perfect."

**Concerning Juliet's Voice**

After seeing the lovely Jane Cowd in the role of Juliet, and having both our vision and our hearts to the utmost, we thought there was nothing more to be done for Juliet. But we learn that Bertha Broad, who is to be the third Juliet of the present busy Shakespearean season, is doing something else for Juliet. Someone discovered her one day hard at work on Tagore's child poems, "The Crescent Moon". When asked what she was doing she answered: "Preparing for Juliet."

"You see, Juliet was not quite fourteen, and even the most highly developed girl of fourteen has not attained a mature voice. When we first meet Juliet in the early part of the play, in fact, up to the big scene with Friar Laurence, the modulations of her voice are the modulations of a young girl. Many a mature actress has succeeded in giving the PICTORIAL illusion of a fourteen-year-old girl, but the maturity of the voice has conflicted with the picture to the extent where youth was eradicated from the performance. In a way it is even more important to SOUND young rather than to LOOK young in the role of Juliet."

"But why are you worrying your head about YOUR voice?" was the obvious question to ask her.

"Well," she replied significantly, "I get not only the voice, but also the joyful spirit of the child thru Tagore's poems."

**THE SHOPPER**

(Continued from page 40)

so delightfully pleasant that it sets one to wondering just what exquisite flowers and mild spices have been blended to produce such an exotic fragrance. A half-ounce bottle costs \$1.25; a 1 1/2-ounce bottle, \$2.50, and a three-ounce bottle, \$5.

**9.**

The Shopper has just received a miniature boilder safety-razor for mifady, which bears the name of "Maxixe", and it seems to be just the thing for the actress who is called upon frequently to wear decollete gowns. This little razor, which is about two and a half inches long, with an inch-wide razor holder, costs only \$1. A convenient roll of soap accompanies the article, which is packed in a carton bearing no reference to the nature of the contents. Who wants one?

**GLIMPING THE MODE**

(Continued from page 40)

ternated with bands of maline. Two immense hip paniers, lace-draped, emphasized the daintiness of the fitted bodice of satin and gave the costume a distinctive period touch. A ponderous lace headdress of Madrid type, with two vivid roses snuggling on the left side of an extended brim, enveloped her shoulders and fell to the bottom of the dress. The Senorita added a modern touch to her costume by wearing white satin slippers with tongues topped with a cut-steel buckle. Like all coquettish Spanish maids, she carried a fan dainty in size and of purest white. There was no attempt to be bizarre by wearing the colorful Spanish shawl. Miss Bordoni seems to strive more for femininity than novelty, and the effect is wholly individual. Like Nazimova, Bordoni avoids earrings.

The final group of songs, termed "American Songs", was sung in a sheath-like gown of novelty gold cloth with a well-defined ripple. There was something decidedly Egyptian in the silhouette or else it was due to the fact that Bordoni's shoulders are very square and her coiffure resembles the Egyptian hair-dress. With this beautiful gown of glistening fabric Miss Bordoni wore a girdle of varicolored stones. When she turned about a sweeping train was disclosed, looped above and below the waistline to the ground, suggesting the Japanese in outline. Gold brocade slippers with rhinestone buckles with a center stone of sapphire and a rope of pearls were the final touches to this charming ensemble.

After the recital Miss Bordoni held a reception in the artists' room, despite the fact that she was just recovering from an illness. There were plenty of would-be interviewers present, to whom she listened in her charmingly attentive way and then dismissed by an irresistible appeal to sympathy for "a very seek woman".

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# AUSTRALIA

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

**S**YDNEY, Jan. 6.—Edwards and Parkes, Australia's sketch team, have been appearing in a prolog to a big picture. Other big acts here are signing up for similar work. Les Reveos, continental dancers, recently concluded a ten weeks' season in the prolog to "The Four Horsemen".

Eugene Duvall, American showman reported dead here some time ago, is, I am pleased to say, alive and well. The rumor was occasioned by the sudden death of a man who fell off the roundabout and whose name was almost the same as the carnival king's.

Lismore Show was very poor for a majority of the carnival workers. Some of them got very fair money, but the big majority barely cleared expenses.

Tex Bailey (W. B. Kinney), who had the posing animal act with Wirth's Circus for several seasons, subsequently retiring into private life, is now selling his milk-white horse which was a favorite with the multitude and was also a wonderfully clever animal. Tex says he has quit show business for a long time, altho he always did well in it.

Cecil Barrie, English magician, is still touring the county towns of N. S. W. with his own show. The little fellow doesn't get much money, but he keeps going and finds much to assist him in the fine outdoor life amidst surroundings that are truly wonderful all the time.

Erythmic dancing is in high favor here. Of course this Greek stuff is all "hunk", but once lead a new craze and plenty of mugs will fall for it. Which leads me to mention that at Ashfield, a suburb eight miles from Sydney, a church committee recently had young girls stopped from performing erythmics just because the youngsters appeared in bare feet. Around the corner and under the auspices of the same committee the bazaar proper was alive with well-known gambling devices, all going full swing for the good cause.

The manager of the Enlie Polini show was fined recently for overcrowding in Losmanla. The magistrate rather exceeded his jurisdiction in mulcting the defendant for £20, but said he felt justified in helping to safeguard the interests of patrons, and the only way to do this was to impose a fine far in excess of that possible to be secured if all the overflow spaces were taken up.

A good class of carnival opened at Tweed Heads recently, nearly all the shows being nice and clean, with the caliber of the shows likewise, with the result that there is already a move on foot to extend the season indefinitely. All of which goes to prove that the clean shows are the best supported.

"Pipeclay" Wallace is taking the Petrified Woman thru a tour of the Victorian towns.

Desperado and Lakose, who first came out here with the Bud Atkinson show some time ago—ten years to be exact—are still working under canvas and experiencing very few layoffs. The Lentos, acrobatic clowns, have been doing a season in vaudeville and will go out again under the "white tops" soon.

Dick Ford, clown, is said to be taking things easy in one of the county districts. He works very hard for a time, lays off, goes broke and begins all over again.

Regards to Murray Penock, who was out here with Bud Atkinson. I believe he is doing well. Wonder if he remembers the little fellow who got his "laundry" out here the return trek to U. S. A. set in? Well, Penock was a fine fellow when here—and none of the boys ever had any dough with that show.

All the picture houses are out with the policy books for 1923. As usual, each has the biggest and best features ever yet brought to this country. Certainly there are many that bear the impress of a big American success.

G. Filewood, well-known exhibitor of the Maclean River, is retiring from business due to his wife's continued illness.

At the conference of the Australian Professional Musicians, held recently in Hobart, it was decided that in future, after the National Anthem had been played at the close of the show, no further numbers were to be featured. This means that "playing out" an audience, which helped the house to empty quickly, will be eliminated. The mover of this labor-saving proposition suggested that any number following the Anthem was a slur on His Majesty the King, and the sheep that voted for the proposition, eager for any excuse, voted almost unanimously.

E. A. O'Connor, of the Federal Taxation (Entertainment Branch) Department, was the recipient of several public presentations on his retirement from that office recently. This courteous official extended every courtesy to many of the visiting performers who were often in a dire distress with their income tax matters.

"Hail the Woman" released by Australian Films, is one of the big successes around the county districts. "The Kid", released by the same exchange, is a record breaker everywhere. The Olympic Film Company has been capitalized for local production.

"Foolish Wives", Universal's much-discussed feature, is creating new figures in New Zealand. Spencer's Pictures, one of the pioneer exhibiting companies, declared a net profit of £5,131 for the past year. The report of the shareholders contained a statement to the effect that the past six months were the most prolific for some years past.

A move is on foot for the better lighting and ventilating of some of the city theaters. There is certainly room for improvement in this direction.

Frank Harley's "Pearls and Savages" Film Company has now been registered with a capital of £20,000 in shares of £1 each.

Eddie and Decima McLean, the famous dancers, have been doing remarkably well on the Musgrove Circuit.

Lola and Senia, continental dancers, made their Australian debut at the Tivoli recently. Their act is a revelation in terpsichore and said to be one of the finest of its kind ever seen in this country. These people are scheduled for a ten weeks' season in Australia.

Nellie Fergusson, Australian dramatic woman, is now running her own company along the South Coast. She is absorbing quite an amount of talent which otherwise would be lying idle around the city. Business is fairly satisfactory.

Louis J. Seymour, English comedian, is en route to England after playing a season on the Musgrove Time. He was fairly successful.

Vaudeville is being put into two of the big Perth picture houses, the acts being furnished by the Fullers and Musgrove people respectively. As the added cost of bringing these people from Sydney will be very considerable, it is hardly likely that the scheme will prove profitable, much as it is desired.

The Flying Winkills, a circus act playing vaudeville, will leave for South Africa this month to play the African Theaters, Ltd., by arrangement with the Tivoli here.

Geelong (Victoria) will shortly open a picture theater that will vie with the best in America

as regards appointments and practicability, according to Vaughan Marshall, who has recently returned from the United States. Geelong is one of the big Victorian towns, situated about eighty miles from Melbourne, and boasting a most progressive community. The new theater is easily the best in this country, so we are led to believe, and it is going some when one of the towns can beat the metropolis in the matter of an up-to-date picture house.

Colin and John Campbell, concertina soloists, who arrived from South Africa recently, are now appearing in Perth.

Winifred La France, who was in America three years ago, is touring with her own company. Business has been very quiet of late.

The Reynolds-de Tisne Players are still doing well in the Northern capital. The principals are Americana and have struck oil with weekly changes of popular drama.

Dan Clifford recently opened up the Semaphore Gardens, Adelaide, for the summer season and will absorb quite a number of good artists for at least four consecutive months if the weather only manages to keep fine.

Hirate and Venton, English sketch artists, will return to London this month; Maxwell Carew, a female impersonator, will be a passenger by the same vessel. Both acts played the Fuller Circuit.

Bert Wiggin, who came out here with Annette Kellermann's show last year and who has been playing spasmodically in vaudeville since, is now attached to the Reynolds-de Tisne Company in Brisbane.

Bert Terrell, yodeler and comedian, is out here again after being ten years abroad. This time he is appearing with the Fullers.

Gene Gerrard and his wife left for America about the middle of December. The act was only moderately successful in this country and did not get them in Sydney at all—that is, not for a headline act.

Lee White and Clay Smith were to have left for America December 20, but almost at the eleventh hour were pulled off the boat to star under the Williamson banner in New Zealand. There will be big opposition in the Dominion shortly and the Fullers are going to feel it. They have had that territory almost all to themselves for quite a long time.

Sir Benjamin Fuller was easily defeated in the recent parliamentary elections.

Snell operated the houses since 1916. George Shaffner, of Battle Creek, will manage both houses.

Claude M. Hurd and Dr. Simeon Le Roy were recently elected to the directorate of the Consolidated Theaters, Inc., which operates the Majestic Gardens, Orpheum and Strand theaters, Grand Rapids, Mich.

Low Fisher, manager of a theater in Fort Edward, N. Y., has leased the Empire Theater, a 700-seat house, at Port Henry, N. Y. The Empire is owned by citizens of Port Henry. Fisher took possession February 1.

Chest Brothers, who operate a chain of theaters in the Mohawk Valley, recently leased the New Garage Theater in Middleburg, N. Y. They plan operating with a stock company with at least two movie shows a week.

The Idle Hour Theater, Phillips, Wis., formerly owned by Mrs. Mary J. Willey, of St. Paul, Minn., is now the property of Messrs. Nelson and Neef, of Phillips, they having purchased it at a sheriff's sale recently.

Charles A. Crute, manager of the Lyric Theater, Huntsville, Ala., has purchased the entire interest of the Huntsville Enterprise, Inc., in that house. It was announced last week The Huntsville Enterprise, Inc., had more than \$90,000 invested in the Lyric.

The old G. A. R. Theater, Shamokin, Pa., purchased several years ago by the Chamberlain Amusement Co., has been sold to Abraham Levin, of Philadelphia. It is said there is a stipulation in the deed that the property is not to be used for amusement purposes.

The System picture theater, formerly the Holman, Montreal, Can., may be rated after May 4 next and a large office structure erected on the site, at Aylmer and St. Catherine streets. The theater has been operated for the last five years by the Canadian Universal Film Co., of Montreal.

The Novelty Theater, 510 S. Broadway, Baltimore, Md., was damaged by fire several weeks ago, the orchestra pit and dressing rooms having been reduced to ashes. Personal property of artistes playing the theater at the time was also destroyed. The owners are rebuilding.

At a meeting of the West Virginia Amusement Co., in Fairmont, W. Va., recently, the following directors were elected: J. E. Watson, Jr.; Clarence D. Robinson, Samuel D. Brady, M. A. Fletcher, Murray Dickerson and C. A. Seyferth. The directors organized by electing the following officers: President, J. E. Watson, Jr.; vice-president, Clarence D. Robinson; treasurer, M. A. Fletcher; secretary, Samuel D. Brady; manager, H. C. Gordon.

C. H. Buckley and J. E. Tarsches, owners of the Leland Theater, Albany, N. Y., have leased the Clinton Square Theater, that city, for a period of ten years. This is considered the first move of the firm in the establishment of a chain of picture theaters. Oscar J. Perrin, manager of the Leland, will also manage the Clinton Square, which has been owned and managed by Fred P. Elliott. The interior of the theater will be redecorated by the lessees and other improvements made.

## THEATRICAL BRIEFS

Frank Foy has been appointed manager of the Liberty Theater, Hugo, Tex.

Cabot Baker has purchased the theater at Simpson, Tex., from H. W. Powers.

Booth Brothers reopened the Overland Theater, Nebraska City, Neb., February 1.

E. L. Humphrey, of Miami, Ok., purchased the Gayety Theater, Mich., Ok., late last month.

C. Kempel, of Brewster, Wash., has purchased and is operating the Gem Theater, Paterson, Wash.

Extensive improvements are being made on the Rubidoux Theater, Riverside, Calif. The house is managed by R. C. Hunt.

The Virginia Theater, on Frenchman street, New Orleans, which has been in the possession of the Serio Family, has been closed.

Pierce Getter sold the Cozy Theater, Wadena, Minn., several weeks ago to J. C. Quince, of Groton, S. D., who took possession February 1.

A. S. Watlington, formerly of New Orleans, La., has succeeded Alvah Wilson as manager of the Majestic Theater, Little Rock, Ark.

A long-term lease has been taken on the Jefferson Theater, Springfield, Mo., by S. E. Wilholt, proprietor of the Princess Theater, that city.

A recent fire, reported to have been the result of incendiarism, did damage to the Elks' Theater, Port Arthur, Tex., estimated at \$30,000.

The name of the Majestic Theater, Pittsfield, Mass., which was purchased by Goldstein Brothers a short time ago, has been changed to the Palace.

After April 1 the Star Theater, Westminster, Md., will be closed for 90 days, to undergo extensive remodeling. W. H. Davis is the owner of the house.

The Pastime Theater, Ashton, Ill., was closed February 1, according to a newspaper report, and will be sold and probably converted into a store room.

R. A. Kelley has leased the Yale Theater, Cleburne, Tex., to W. A. McDonald. The theater is undergoing repairs and when opened will be managed by C. C. Conger.

During the last week in January T. K. Kempkes, manager of the Majestic Theater, Fairbury, Neb., purchased E. C. Hansen's interest in the Rex Theater there.

The Belvedere Theater, Tuscaloosa, Ala., was completely gutted by fire late last month. Total damage was placed at \$150,000, which included two stores, also destroyed.

C. A. Doerr, of Waco, Tex., has leased the City Auditorium of Temple, Tex., for the remainder of the present season. Doerr will show road attractions at the Auditorium.

The Lyric Theater, Traverse City, Mich., was destroyed by fire last month, resulting in estimated loss of \$75,000. The theater is owned and operated by Fitzpatrick & McElroy, of Chicago.

The Masonic Theater, Albany, Ala., has been taken over by a company which will operate it with a policy of legitimate shows, vaudeville and pictures. The Masonic was opened December 14.

The Regent and Family theaters, Ionia, Mich., were sold a few days ago by Clifford H. Snell to the Bijou Theatrical Enterprise Co., which operates a chain of theaters in Michigan.

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# LITTLE THEATERS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Richard H. Herndon has completed the cast for "The Jilt", the Harvard prize play by Philip Barry, which is to be known hereafter as "You and I".

A new one-act play of English village life, entitled "The Old Miser", by Clarence Derwent, of the cast of "The Last Warning", now playing at the Klaw Theater, New York, and his sister, Elfridie, was presented at the Lenox Opera House on Monday evening, January 30.

The Players' Club, of Glens Falls, N. Y., presented "The Lion and the Mouse" at St. Mary's Hall, that city, Monday evening, January 29, under the direction of Beatrice Palmer Rannou. Proceeds from the entertainment were devoted to the local chapter of the Catholic Daughters of America.

The Drama League, of Burlington, Ia., sponsored the presentation of "The Cameo Girl", directed by Harrington Adams, Inc., on January 30 and 31. Scores of Burlington amateurs appeared in this tuneful musical comedy and the list of patrons and patronesses for the event totaled 200 and was made up of representative leaders in the community's social life.

The Coach House Players, of Chicago, on Wednesday, Thursday and Friday nights, beginning January 31, presented a bill of three plays, one from Austria, one from Italy and the third from France. They are Franz Molnar's "A Matter of Husband", Luigi Parandello's "Sicilian Limea" and Eugene Brieux's "A Lesson for Mothers-in-Law". The players recently lost their director, Elisha Cook, by death.

George C. Tyler, the well-known theatrical manager, 214 West Forty-second street, New York City, has been giving away gratis the scenery which has been piling up in his storehouse for the past ten years. Upon hearing the rumor the little theater editor called upon Mr. Tyler, who said it was all true and that big and little theaters were entitled to their pick; a sort of a "first come first served" affair.

The Child's Recreation League, Inc., of New York, gave an evening vaudeville bill at the Times Square Theater February 4. The proceeds were devoted to the maintenance of their East-Side day nursery. Bayer-Schumacher Co., in conformity with its promise, printed in these columns several weeks ago, to assist charitable institutions by applying costumes from its rental department free of charge, costumed the kiddies gratis.

We also have word from Herbert G. Bliven, secretary of "The Thespians", located at 75 5th Avenue, Jersey City, N. J., that these players are going to put on a three-act play at the Bergen Lyceum April 7. Mr. Bliven states that "The Thespians" is a permanent organization with Dr. R. P. Burnham as director and manager, and that they expect to have a repertoire of the latest plays released by the American Play Company.

The Bam's Head Players are attracting attention at the Little Theater, 1328 1/2 Eighteenth street, N. W., Washington, D. C., as a result of the presentation of different meritorious one-act plays. The management is making an effort to please not only as to the attractions offered but as to the manner of handling the theater. The playhouse is unique to Washington and the hope is expressed that it will be successful.

The Westchester Players, of Mount Kisco, N. Y., presented Max Marcin's comedy, "Three Live Ghosts", at the Waldorf-Astoria, New York, on January 10. The Rev. Richard J. Cook is directing and Westchester Players, who have been taking the drama into the many small communities of Westchester for a long while, offering modern plays to those who seldom have the opportunity to attend New York theaters.

The Amateur Comedy Club gave a program of three farces by Henry Clapp Smith, at the Children's Theater of the Hecksher Foundation, 195th street and Fifth Avenue, New York, on Wednesday evening, January 24, for the benefit of the Children's Clinic Welfare

Club of the New York University Medical College. The performance, which was greeted by a "full house", was repeated on January 25, to raise money for the clothing fund of the foundation.

The Junior League gave its annual entertainment at the Waldorf Astoria, New York, on January 30, 31 and February 1. "The Gay Pretenders" was the title of the affair, which was presented by a cast of socially prominent young folk. The entertainment was staged by Roshanara and included special musical numbers by Elizabeth Boutelle and Alexander Maloof, as well as a dialog arranged by O. Frederick Herendeen. Dress rehearsal was held in the home of Mrs. William K. Vanderbilt.

The Little Guild, of New Haven, Conn., took an option on a piece of property at 26 Audubon street, which ran out January 12. They now own the property, having bought it when the option ran out. The Guild plans to renovate the whole place, but will first conform with the fire regulations of New Haven. When the place is in shape to be used Prof. Phelps, president of the Little Theater Guild, hopes that it may become a civic theatrical center, a thing New Haven has always lacked.

The little theater players of the Hart House Theater, Toronto, Canada, enacted A.

Milne's "Belinda" during the week of January 22. The title role of "Belinda" is a difficult one for an amateur actress to portray and, judging from the newspaper criticism of the play, which the Hart House management has sent us, this play is one which should not be attempted by the amateurs without a well-seasoned actress in the title role, which calls for extreme finesse of portrayal and a splendid vocal range, for the lady is a fatuous, chattering, "shallow-pated but charming" grass widow.

Eben H. Norris, proprietor of Denison & Co., publishers, of Chicago, Ill., has entered into a contract with Lillian Mortimer, play doctor, authoress of many plays and director, to produce four plays a year for the dramatic society of the publishing house. Mr. Norris' attention was first attracted by the splendid work of Miss Mortimer's little theater group at Petersburg, Mich. Miss Mortimer's Little Theater has a seating capacity of 600, altho the population of the town is estimated at only 600 to 800, but her group is well patronized by folk in the neighboring towns and rural communities, who journey to Petersburg to witness its offerings.

The Players' Club of Philadelphia, which gave several successful dramatic performances before the war, has been reorganized. The club has adopted new plans for the presentation of modern, high-class dramatic produc-

tions, and will give three plays a year and has elected a Board of Stage Directors to select a suitable play for the initial offering under the new regime. Their premiere performance of the season will be given during the latter part of April. The following officers have been elected to serve during 1923: Howard Stoertz, president; Raymond Welker, vice president and business manager; Mrs. Charles Campbell, secretary and treasurer; Free Feuchter, librarian. The Board of Stage Directors will include Frank Stoertz, Sr.; Frank Stoertz, Jr., and Charles Campbell. The members are from various sections of the city and have had experience in the dramatic field

Burton W. James, director of the Lenox Hill Players, 511 East Sixty-ninth street, New York City, announces that he is now rehearsing "Wappin' Wharf", a frightful comedy of pirates by Charles Brooks, for the second program of the season, following the successful presentation of "The Comedy of Errors" three weeks ago. The third program of the season will comprise three one-act plays, after which the Lenox Hill Players will begin preparations for the next season's Shakespearean repertoire, which will include "Twelfth Night", "The Comedy of Errors" and "Romeo and Juliet". The junior members of the Lenox Hill Players are busy learning their elementary stage department with the aid of puppets. Their puppet show will be announced later.

The Billboard is in receipt of a letter from the Little Theater Players of Oklahoma City, Ok., located at 802 Insurance Building, in response to its request for detailed local addresses of all little theater groups. This communication, signed by Joseph W. Wasson, director, states that the Little Theater Players gave their first performance, "A Pair of Sixes", at the High School Auditorium, November 13, 1922, to a packed house. He says further: "The first part of February we will present 'Fifty-Fifty' as our second production. A great deal of enthusiasm is being evidenced thruout the city in the work of this organization and we are now planning more elaborate productions for the season.

"The present working cast includes Willard A. Highbee, A. Leeland Manly, A. H. Jacoby, Wm. E. Tomlin, Jos. A. Wasson, Joan Sheehan, Beatrice Shear, Beatrice Sweat and Fleeta Price, with Joe Moore in charge of properties and J. E. Bridges, chief electrician. Jos. A. Wasson is director."

Of the plays which were presented at Le Petit Theater du Vieux, of New Orleans, La., during the week of February 2, "The Man Who Married a Dumb Wife" was the most successful. Aline Richter and Henry Garic had the leading roles. Others of the cast were Bloor Schleppey, George Gallup, Claude Corey, Joseph Kern, Elton Mackie, Fred Wulff, Edith Ott Remaud, Louise Koppel, Josephine Mostler, Paul Rensud, Raymond Savich, Herschel Williams, Eugene Matranga, Nellie Garic and Clarence Tool, all prominent business men and society belles. "The Trying Place", featuring Seth Baldwin and Pearl Davis Johncke, scored a hit. This play and "The Dumb Wife" were staged under direction of Oliver Hinsdell. "Le Fanion", featuring Mrs. Oscar Nixon, founder of the Little Theater movement here, was produced by M. Roche and Mrs. Edouard May. Local critics report that Mrs. Nixon was convincing in the part of the old mother. Oliver Hinsdell, the director, is bringing out some splendid talent and the Little Theater is playing a greater part in the cultural growth of New Orleans.

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## Duse for London?

LONDON, Jan. 26.—Great news from E. Percy Burton. Eleanor Duse has invited him to meet her at Milan to discuss an American tour and he has gone with the full intention of trying to bring the great actress here for a season either before or after you have the opportunity of seeing her.

## Old Bensonians

Some years ago the happy idea of founding an Old Bensonians' Society to keep former members of Sir Frank Benson's Shakespearean companies in touch with one another, resulted in a most successful organization. During the war this society was perforce inoperative, but it is now being revived. The committee contains so many now famous names that one is surprised afresh at the number of artists of the first rank who have passed thru and owe so much to their early training at "Pa" Benson's hands. Recently they decided to place memorial panels to A. E. George, Chas. Bibby, Guy Rathbone, Arthur Whitby and Alfred Brydone in the Bensonian window of the Stratford-on-Avon Theater.

## Stage Evils

Alfred Lugg, secretary of the Actors' Association, read a paper on a recent Sunday evening to the Gallery First-Nighters' Club on "Some Evils That Injure the Stage". Among the major evils he classed the bogus manager and the theatrical agent who between them were killing the provincial theater. He pointed the moral of the comfortable, well-seated, ventilated and decorated variety and picture house as opposed to the draughty, unattractive theater. Theatrical managers, he alleged, had lost the art of showmanship.

He asked for strong public expression of opinion by playgoers, especially in case of incompetency in high places.

Sydney Paxton, who took the chair, knows well how to "get the house" whenever he speaks, be it to attack or praise or amuse. This time he chose to forget that he was a favorite of many of the assembled First-Nighters and told of his experiences of fifty years of gallery-going. He considered that one of the greatest present-day theatrical evils was "the aristocratic specialist, the high-brow come in the stalls."

## Contemporary British Artists—No. 2, Ernest Thesiger

When a manager seeks a player to portray subtle, almost supernatural, evil I think the first actor whose name will occur to him would be that of Ernest Thesiger. When he is thinking of casting a classically cynical eighteenth century wit, skilled with lace handkerchief and tricky with a jeweled sword, I think he must consider Ernest Thesiger. If he seeks a modern exquisite, be it for high comedy and the grand manner or for the insinuating fun of farce, Ernest Thesiger is again his man.

For this young artist is as clever in the broader absurdities of farce as he is remorseless in his dissection of such a part as Ithamore, the sadistic fiend of Marlow's "Jew of Malta". He has a finely developed sense of character, a quickening and deftly modulated speech technique and his gestures, but more his ability to assume and hold extremely expressive poses, are a joy in these days of neglect of corporeal histrionics.

It may be that in this department of his art Thesiger owes something to his earlier training as a painter, for he deserted oils for grease paint in 1909 to join Sir George Alexander's company. From the St. James association he has doubtless obtained his comedy poise. Later he appeared in "The Little Damsel", "The Naked Truth" and "Inconstant George", during which time Hawtrey's influence, as a pastmaster in vivid and direct delivery, must have materially assisted in the



ERNEST THESIGER

## A LONDON LETTER

Treating of the "Legitimate"

By "COCKAIGNE"

formation of one of the finest actors on the English stage.

In "A Little Bit of Fluff", which ran over a thousand nights, Thesiger established himself firmly in public esteem, but he was wise enough to refuse tempting offers in this class of work, choosing instead the part of Bagoas, the Chief Eunuch, in Bennett's "Judith". He prefers parts with more than a vein of fantasy, of strangeness or of the exotic, or such as give him the opportunity of showing us how period clothes should be worn—and carried. This he does, to use his own apt phrase, "with conviction"—and he convinces others. His favorite roles are Cameron ("Mary Rose", by Barrie) and Ferrand ("The Pigeon", Galsworthy).

I hope to see him revivifying those scandalous or bleeking fellows that abound in restoration comedy and perhaps one very fortunate evening as the Fool in "King Lear".

## What's Wrong With the Theater?

This hardy annual of journalistic pseudo-controversy has cropped up again. St. John Ervine, in The Sunday Observer, has promised to disclose it in a series of articles. He began Sunday before last by "showing up" theater rentals and star salaries—twin menaces of theatrical security, according to the Gospel of St. Pundit.

Cochran has hit back by showing his economic hand, i. e., giving capacity-takings and averages and what not, and explaining that with existing rentals and present-day huge payment of artists, the stage can carry on very nicely, thank you, so long as good shows are well put on by intelligent and business-like managements.

While I wait for Ervine's reply, which will doubtless be illuminating, I am bound to put my own in and it's one and only dip shall pronounce the monosyllabic "Plays"!

## Pour Encourager Les Dramatistes

Nothing but an economic revolution as powerful as the Russian revolt can, so far as I can see, immediately effect rentals. For artificially high rentals are operated and can only be moderated by the laws governing other property. No order in council will announce to the ground landlord or sublessee that he must from such and such a date let his theater at one-quarter of its present rental. No general strike of playgoers is likely to compel a manager to cut his performances of "All My Eye" or "Step Lively, Tootsie", and render up the keys of the castle to Mr. Highbrow Drabb for the production of "The Three of Relativity", a super-spasmodic ecstasy in no acts, before a select audience of fifteen intellectuals a night, of whom eleven are aesthetic deadheads.

Nor need we expect the £500 a week star to step from limelight to obscurity in order that Mr. Drabb's leading woman may reclaim the art of Thespis to the exciting level of a Quaker funeral.

But while rentals and remuneration, however extortionate, will only be affected by the law of supply and demand, there is one thing that can be done by managers who really desire to rehabilitate the drama (if only for the sake of watching a broad smile crack the face of the box-office Cerberus). They can encourage literary men to turn their attention to the theater, and when they have so turned managers can give them a chance to learn the complete craft of playwrighting by the good old method of trial and error.

## Dramatists Made in the Playhouse

Shakespeare, Ibsen, Pinero—look where you will, it is clear that dramatists learn their job from the stalls and not at the writing desk. The only touchstone of the playwright's technique is the audience. What apparatus does the English theater possess for bringing plays to this test? Practically none.

Rudolf Dean is the only manager who shows any recognition of this crying need of the theater. He promises shortly to run special matinees concurrently with his usual evening bill at the St. Martin Theater. His playbox may well prove a boon to the stage and a breeding ground for the playwrights of the coming generation. But what is Dean among so many?

True, our play-producing societies, repertory players, interlude players, play actors, etc., are trying to make an opening for writers by introducing new works. But they are hampered by lack of funds even the premier among them, the Incorporated Stage Society, has a struggle to keep afloat. This money shortage means that they can only do a limited number of shows. More serious still, it restricts their class of works to such as can be cheaply mounted. And frequently the best pieces cannot be put on economically enough to justify their well-wishers' expenditure.

## For Example

The West End managers are all on the lookout for plays. Thousands of plays are being

written and many contain elements of success. But the majority show a woeful lack of technique—the technique that can only be learned in the theater. And it can't be learned there. Because managers won't permit it.

Even when plays ARE played there seems to be no machinery for dealing with them and an almost lunatic resistance to their speedy presentation. I cannot, for instance, understand how James Elroy Flecker's amusing and poetic Oriental fantasia, "Hassan", has eluded the grasp of managers for years. It is now published (by William Heinemann) and I would stake my boots on its success if well presented by one of half a dozen London impresarii.

"The Rumor", which I placed easily first among the plays of last year (with which judgment I have since noticed two or three of our leading critics agreed) is another play which ought to prove a gold mine.

## The Story of "R. U. R."

But one of the most illuminating comments on our British mistrust of risk—to put it mildly—is afforded by the story of Capek's "R. U. R." now drawing all New York. The Czech piece came to the notice of my friend, Paul Selver, an official of the Czech-Slovak legation in London and an authority on and translator of Slavonic and Scandinavian literature.

Selver tells me that he thought the play as literature ought to be known to the English-speaking public. With becoming modesty he reserved opinion on its dramatic value—he is not of the theater. Having translated it and obtained authorization, he sent it to a certain well-known London manager (I reserve the name and leave this gentleman to kick himself unnoticed for having missed a fortune by his own chackie-headedness and lack of business organization). It remained with him several weeks, apparently unread, certainly unesteemed at its true value. Meantime another organization heard of the work; the copy was redeemed from the manager aforesaid. Subsequent negotiations resulted in its presentation on your side and Nigel Playfair's promise to do it here.

## Cheap Playgetting

There is little doubt that, given the right plays, the theater will not lack patrons, despite rentals and star salaries.

Managers can get plays by trying out likely works and when necessary doctoring them. Also by training aspiring dramatists. They can do this—and do it profitably—by using their theaters during the afternoons (when rent does not apply). The costs of staff and lighting are comparatively negligible. There is a matinee public. And that's that.

## THE SPOKEN WORD

(Continued from page 39)

nection with this famous lady. The "et" receives no special emphasis.

In so far as Patti Harrold suggests a dialect, her speech shows some common traits of the city rather than of the village. Her particular fault is a cockney i-sound. When she says "right time" and "long time" the first element of -i (which is a diphthong) is too much of a back vowel. "Time" starts with too open an a-sound as in "tar" rather than with the fronted a-sound of "tie". This "back-a" which comes into Miss Harrold's speech on words in "i" is not heard from other members of the company. "Long" with Miss Harrold also has a lowered and backward that is avoided in cultured speech. Peter Lang as Gloria's father has a very good i-sound in "pride," which Miss Harrold might notice. Mr. Lang gives "suit" a character pronunciation by saying "soot".

The withdrawal of "Lady Cristilinda" at the Broadhurst Theater, New York, seemed especially unfortunate considering the "The Faithful Heart" by the same author, Monckton Hoffe, enjoyed but a limited prosperity earlier in the season. Both plays had a fineness of sentiment and a group of characters that deserved better appreciation. The surprising thing in "Lady Cristilinda" was to see the loose hand Mr. Hoffe gave himself in this play without losing the continuity of his story. After the second act of the play had made such an amazing detour that we wondered whether we were watching a drama or a "variety". It was a surprise, indeed, to feel the dramatic vigor of the author as he brought the threads of his story together in act four and drove home the point of his story about the circus rider and the saints in heaven.

In our fashion of playgoing to see "stars" and actors it was something of a drawback—commercially speaking—that Miss Bainter had no part in the second act of the play. The part as a whole gave Miss Bainter a fine character, but not a part in which to display herself according to the taste of a popular following. It was a part of no great consequence until the last act and then Little Cristilinda on her crutch had just nothing to do but tell her

little story and pull the heartstrings of every susceptible listener in the audience. Part of this appeal was due to the searching mind and poetic instinct of Mr. Hoffe himself, and the rest was due to Miss Bainter.

I don't believe there is another actress on Broadway who can fill the Broadhurst Theater on such a delicately shaded voice as Miss Bainter used in this part. She spoke with such gentleness at times that she seemed not to be speaking except that her voice was coming to every ear in the audience with words that were clear as radio. This is due to the correct placement of the voice, to the perfect adjustment of the resonators, and to a diction that has the ease of music. Miss Bainter does these things without shrillness or tightness of tone. She does it with "resonance" which amplifies the voice, however gentle the underlying force of its current. It is this amplification that sends the vibrations into the auditorium.

The second act of the play, as a travesty on the public speaking of civic ceremonies, such as donating an object of art to the community, was a "show" in itself. This act was most carefully cast and most admirably done. Ethelbert Hale as Lord Llanely had an idea back of the slightest move he made. It was a study of exquisite detail and Mr. Hale avoided the slightest suggestion of overacting. Eugene Powers had an incredible amount of unctious as Sir Julius. His imposing manner would make Mr. Powers an imposing Sir Percy in case Lawrence D'Orsay should withdraw from "So This is London". Arnold Lucy as the Bishop was a "bit" for all members of the congregation who think that a clergyman's mannerisms are funny. Mr. Lucy spoke in a clergyman's "tune" which is as certain a trademark as a union label. Speaking of tunes, I heard a preacher the other Sunday who preaches in the very same heart-sick cadences that Glenn Hunter is making so effective in the part of Merton. Gavin Muir came back to us in "Lady Cristilinda" in a very becoming youthful make-up, and in a boyish speech that was flowing and audible. Mr. Muir seems to impress the audience with a certain divinity personality. His manner obviously suggested the Prince of Wales, and the audience almost stopped breathing out of reverence. Mr. Muir was very happy in this part, and reminded one of Geoffrey Kerr in "Just Suppose". Barry Whitcomb as the Mayor, and other characters of the lesser dignity, made this scene of presentation especially entertaining. As the father of Lady Cristilinda, Arthur Byron did an excellent piece of work and was thoroughly enjoyable.

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## Maskelynes, Home of Mystery

LONDON, Jan. 20.—A striking feature of the program at Maskelyne's is Captulu (Clive Maskelyne's new illusion, entitled "Trapping a Celluloid Actor"). On a plain linen sheet is projected a street scene, along which appears the figure of a popular comic screen favorite who, accompanied by a dog, walks right out of the bottom center of the picture. A frame is then exhibited, with blinds forming the four sides. Three of the blinds are pulled down, leaving the front open to the view of the audience. The frame is then moved in front of the screen, the front blind is lowered, and the picture is again projected, but with the difference that, instead of walking right out of the picture as before, the figure remains in the "trap" while the dog continues its way unaccompanied. On the front blind of the cage being opened the material presentation of the actor hops down onto the stage and bows himself off. Pictoria, a remarkably deft juggler, and Ben Said, with some cleverly presented conjuring problems, are great favorites. De Here remains one of the greatest attractions in the bill.

## The Position of the "Small" Picture Man

There are 3,400 cinemas in this country. Out of this number not more than 400 belong to the super class. More than 1,000 cannot keep open unless they book pictures at low prices, and they are doing it in spite of all the talk about the end of block booking. The big scrap for business is being fought between American and British firms. And the fight has become a matter of business organization and nothing else.

We have been discussing this side of things with a man who has traveled all over the country during the past two months, visiting picture theaters and talking with managers and proprietors. He found them all anxious to book the best that could be got, but he also found in many provincial towns owners and managers more ready to show pictures on sharing terms than to scrap a program in order to put on the screen pictures for which a big price was demanded. The exhibitor is being told that Blank is his friend, that he is all out for helping the exhibitor. That worthy smiles when he reads these things. He knows that Blank is going to send his cleverest traveler to tell him that a bar of soap is really greased lightning. Every exhibitor does not run a super-cinema holding its thousands. Some cinema proprietors can gage their takings, no matter what they show, and to them the program is a matter of price. Better that an exhibitor should maintain a good third-rate program than put on a star film one week and follow it the next with fifth-rate stuff. There are first, second, third and fourth-rate cinemas scattered all over the country, just as there are all those degrees of films manufactured, and it is not for Londoners to tell the proprietor of a 300-seat cinema down at Moulville that he ought to give the first-class pictures to his patrons, who for their modest seats get an entertainment with which they are perfectly satisfied.

## Picture Proprietors Threaten a Boycott

Considerable feeling is developing in Plymouth between cinema and theater in regard to the showing of "super super" films. Recently the local exhibitors have had three discussions on the subject. Their argument is that cinemas are not permitted to put on anything in the nature of stage plays, and theaters should be barred from dramatic films. The cinema lobby is to boycott film renters who book films to theaters, and to raise with the licensing authorities the question whether the theaters comply with the rules and regulations of the Cinematograph Act. At a meeting of the Plymouth Exhibitors' secretary, C. H. Rundle, presented a report showing that at a meeting of the Devon and Cornwall branch of the C. E. A., the following resolution was passed and wired to Fleet Photo Plays, Ltd., Torquay: "Meeting of Devon and Cornwall branch, held today, resolved that if you book 'Flames of Passion' to Theater Royal, Plymouth, before offering to local exhibitors, all further bookings by the local members of this town with Fleet Photo Plays will cease." The reply to this was that "Flames of Passion" had already been offered to all Plymouth first-run houses, and a request for a meeting for friendly discussion. The result was that W. Bruce Hacking, the managing director, and Norman King, of Fleet Photo Plays, met representative exhibitors at Andrews' Picture House (P. C. T.) and the first named reiterated that the film had been offered to all first-run houses in the town, but no booking had been effected. He also stated that the proprietors of the film had laid down a fixed scale for all large towns, and the quota expected from Plymouth was \$2,500. One offer was made by a super-

cinema of a certain sum down as a guarantee, plus a percentage of the takings which, if the film had the drawing power attributed to it, would have recompensed the proprietors of "Flames of Passion" by at least \$17,500. This offer, the report stated, was never submitted to the proprietors by the agent representing the district. According to Fleet Photo Plays, the offer was futile. Exhibitors construed the rejection of this offer as proof that the price of "Flames of Passion" was placed so high that it was impossible for a picture house to entertain it. In other words, it meant "the film is offered to first-run houses, but as you cannot meet the price asked there is no alternative but to go elsewhere."

## The Showmen's Guild Thirty-fourth Annual Report for 1922

Council meetings: Three council meetings have been held during the past year, the first in Manchester, second in London and the third in Newcastle-on-Tyne. Four general meetings have been held, one in Manchester, one in London, one in King's Lynn and one in Newcastle-on-Tyne. Membership: Last year was reported a membership of 1,510 and this year 1,775, a decrease of 35, which would have been more had it not been for the formation of the Derby and Notts section, which meant an additional membership of about fifty. This decrease in membership is more apparent than real, as membership is actually calculated upon the payment of membership subscriptions during the current year, but from reports received from the sections there are a number of previous members in arrears, and until such subscriptions are paid will deprive them of the benefits of Guild membership, particularly when the proposed rule becomes operative—"No Guild, no ground." The income from the sections last year was \$13,374, and this year \$13,764. Balance sheet: The present year started with a balance in hand of \$17,860. The income for the year amounts to \$10,495 and deducting the expenditure therefrom of \$6,800 leaves a balance in hand of \$21,495, the sum of \$10,513 being invested on deposit with the bank at interest, and leaving a balance on current account of \$10,982 for the year's expenses. Benevolent Fund: The report shows increased interest taken by the members in some sections in particular in connection with this fund. The total amount in the hands of the Section Treasurers is as follows: London Section, \$2,450; Lancashire Section, \$8,160; Midland Section, \$1,250; Yorkshire Section, \$7,120; West of England Section, \$5,190; South Wales Section, \$3,400; Norwich Section, \$9,189; Scottish Section, \$5,035.

## Six Cents Only

Competitive measures are being instituted by the Moss Empires Company in Birmingham at the Summer Hill Picture Palace there, which has been giving a two-and-one-half hour show at their matinees at a flat rate entrance of six cents for every part of the house. Naturally, hundreds of people have been turned away every afternoon. A leading official of the Moss Empires states that the matinees do not pay, but the company was, nevertheless, going to continue the experiment. Consternation has been caused in film circles, and the local cinematograph leaders are making an organized protest.

## Champion Roller Skater

The winner of the half-mile amateur roller skating championship of Europe at Holland Park Skating rink was a music hall artiste, A. V. Symundson, one of the eccentric dancers and singers known as the Arnold Bros. He won the race, breaking all records by doing it in 1:30.25, beating the previous record by 4-5 second.

## "Sir" Robert Fossett and "Prince" Samouda

A large number of showmen will have read with regret of the death of two such prominent members of the British show world as Sir Robert Fossett and Prince Samouda. The two stood in different grades of the business they were both an ornament to the side to which they belonged. Sir Robert was one of the old school of circus people and he traveled Great Britain over on many occasions. Himself a rider of high order, he was the father of a family who are all in the front rank of the profession. For many years he provided the circus part of the World's Fair at the Agricultural Hall, and had attended Hull Fair for a great number of years with Bailey's Circus. The late Prince Samouda was also a characteristic showman, and whatever he was working was done in a clean and thoroughly presentable manner, and he himself was always the real showman. They both were hard workers all their life.

## The Absent Guest

On Saturday evening, January 6, at the Grafton Hotel, Arthur Roberts celebrated his fiftieth anniversary as a stage artiste by be-

ing the principal guest at a dinner given specially in his honor, at which he was not present. This more or less Gilbertian situation requires some explanation. It came about in this way. The Gallery First Nighters' Club being mindful of the fact that Mr. Roberts had in his time made theatrical history, so far as the lighter side of the stage was concerned, and also that he made his first strictly professional appearance at the old Middlesex (the Old Mo) in the early days of 1873, had arranged to celebrate the said Jubilee—with the ready acceptance of Mr. Roberts and the equally ready consent of his manager, Charles B. Cochran, in the usual "gallery boy" fashion. That, however, was at the time when Mr. Roberts was at the London Pavilion in "Phi-Phi", a piece which, as one of the speakers explained at the "guestless" dinner on Saturday, was cut short in the height of its prosperity, owing to the pantomime engagements of some of the principals. Since then Mr. Roberts had gone on to the Palladium to appear as one of the Veterans of Variety, and—so the same speaker, Mr. Bloom, explained—it had been found quite impossible to induce the management of that house to release him for the evening. There had been hopes, it appears, up to the last hour, but these were finally dissipated by a letter of regret from the absent guest himself. This was the first occasion in the history of the club on which the toast of the evening has been leveled at an empty chair. The circumstances were happily not tragic. Mr. Roberts will be gratified to know, however, that there was keen disappointment over his absence (if, indeed, he could feel gratified in such circumstances) and that he was freshly remembered in many a flowing cup.

# MUSICAL MUSINGS

By the MUSE  
(Communications to Cincinnati Office)

A twenty-five-piece band is being formed by members of the B. P. O. E. at Yankton, S. D.

The Civic and Commerce Association, of Rochester, Minn., has appropriated the sum of \$7,500 to finance the Rochester Park Band for the coming summer.

J. E. (Eud) Richards narrates that his wife recently rejoined him at Springfield, Ill., and that they will leave shortly for Mobile, Ala., to organize a dance orchestra for engagements in that section.

William Kuehmann's Orchestra, of Galena, Ill., lines up with Joe Malone at the piano; Jack Biago, banjo; Mert Weber and Al Harie, violins; Paul Fisher, sax.; Earl Hirst, drums, and Kuehmann playing saxophone.

Comes word from Texas that W. M. White, known to circus and carnival musicians as "Friday, the drummer", is appearing in a new vaudeville act with the Fields Brothers, a feature of which is a rube band specialty.

Middle Newman communicates that his College Versatile Five are in demand by New York hotels. Al Smith is pianist; Harry M. Carter, violin; Saul Kaplan, cornet and sax.; Sol Wendroeft, sax., and Mue Bass, drums.

To become either fat or thin get a saxophone and play it, is the latest weight-changing exercise discovery. James Luffy, vice-president of the National Association of Band Instrument Manufacturers, is responsible for the idea.

Newspaper reports from towns along the Columbia River and other parts of the State of Washington tell of highly entertaining dance-tune and drawing power of Meltz Brothers' Harmony Orchestra, formerly of Milwaukee, Wis.

J. J. "Jake" Schilling, now in his thirty-second year as an independent orchestra leader at Louisville, Ky., is busy, as in former winters, supplying orchestras for local dances. During the summer he is musical director at Fontaine Ferry Park.

Frank Leon, who recently began as featured organist at the Kialto Theater in Tacoma, Wash., formerly at the Elmwood Theater, Buffalo, N. Y.; Coliseum Theater, Seattle, Wash., and the Kinema and Graumann's Theater in Los Angeles, Calif.

Billy Geetz, trombonist, names the following players as members of his Hotel Argonne Orchestra, now playing in Lima, O.: Phil Bloom, piano; Pat Wolf, violin and sax.; Wm. Moore, sax. and oboe; Lorraine Levor, trumpet; Eddie Harbaugh, drums, and "Chuck" Herrod, banjo.

Jack Sims, business manager of Jimmy Doran and His Jolly Six, a newly organized dance orchestra out of Cincinnati, O., advises that the combination is meeting with favor in Illinois. Doran is pianist; L. Crumm, harp; Dan Kamerer, sax., violin and cello; Ted Brew-

er, clarinet and sax.; Horace Frederiek, trombone, and "Doc" Yachle, drums and entertainer.

The Western State Normal Band, of Easton, Mich., has engaged C. Z. Bronson as musical director. He also is conductor of the Kalamazoo Symphony Orchestra and is remembered to seasoned troupers as having charge of the Carl Hagenbeck Great Animal Show on its first tour of this country, also as head of the band on the Norris & Howe Shows when that organization wintered in California.

A concert band of more than thirty pieces is being organized in Hiramsville, Ala., under auspices of the local Kiwanis Club, to belong to a circuit of bands formed under similar auspices in the nearby towns of Albany-Decatur, Cullman, Hartselle and Florence. Dudley H. McIntosh, representing a Chicago music house, is instructor for the five bands, devoting a day and night a week to each.

Joseph Livingstone's Symphonie Band has become a fixture at the State Theater in Oakland, Calif., since the idea of having the symphonie-jazz soloists render a concert on the stage at every performance was recently introduced. Livingstone's organization is a splendid one and the special programs, which are changed weekly, are made more interesting thru the use of musical novelties and colorful stage effects.

Earl A. Barr advises that he will be musical director on the Cass-Parker-Rachford repertoire show when it takes to the road about May 1. He adds that Ben Thomas, clarinet player, is improving under treatment for tuberculosis at the U. S. Veterans' Hospital in Colfax, Ia., and, while looking forward to the time he will troupe again, is enjoying messages of encouragement from friends who take time to write.

Harold Oxley's Society Entertainers, now meeting with big success in Montreal, Can., where, besides playing at the Mount Royal Hotel, they are featured several nights a week in radio concerts and also playing local vaudeville engagements when time permits, are a Paul Specht unit. The syncopators are out of Roanoke, Va., and were engaged by Specht for the able reproduction of his original orchestra's rendition of Tosti's "Good-bye", which they learned from a Columbia record.

With a battered bass drum slung over his right shoulder, a "weary Willy", typical of those seen in cartoons, is pictured on a postcard from Bob McAdoo, now in Des Moines, Ia. These words carry out the idea of the illustration: "Here's one 'drummer' who would like to see the 'season' open soon." The Muse has never seen McAdoo in action, but is of the opinion that if he can fiddle a pigskin anything like he draws there should be a berth for him on many a hand.

During a recent week's engagement at the Columbia Theater in Erie, Pa., the Keystone Serenaders doubled for dances on three nights at the Hotel Lawrence. The personnel of the orchestra is: Don Bartel, violin; Ray McConnell, cornet; Bob Vosler, sax. and cornet; Ralph Vogel, sax.; Edward Vogel, banjo; Alex. Kramoff, formerly with the Russian Imperial Orchestra, Balalaski, French horn and sax.; Don McIlvain, trombone; Dewey Cole, drums, and Hilmar Bloom, piano.

A saxophone sextet is a feature of the Black and White Orchestra, hailing from York, Pa., with the following lineup: J. Hayes, piano; H. Talbot, banjo; A. Hollander, violin and sax.; P. Leash, sax. and clarinet; S. Yoadnek, sax.; M. Kilgore, violin and sax.; A. Brown, trumpet and sax.; A. Sharp, trombone; A. Gibbons, drums; J. Crumley, entertainer; Phil Emmerton, manager, and G. Kibbler, advance agent. The aggregation, it is reported, recently finished a successful tour of the Keystone State, Ohio, New York, West Virginia and Virginia and expects to head for Florida next week.

During a recent visit to Spokane, Wash., E. H. Holt, general Western representative of the Rudolph Wurlitzer Company, announced that Oliver Wallace, a young man of that city, who played the pipe organs at local Stillwell theaters several years ago, is now organist at the Granada Theater in San Francisco. (Continued on page 67)

# MADISON'S 18 BUDGET No. 18 ONE DOLLAR

The best of all my BUDGETS, and that's going some. Contents include an almost endless assortment of bright sure-fire novelties, acts for two miles, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send your dollar to L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1052 Third Ave., New York.

### Is There Another Ray Earle?

Waco, Tex., Jan. 22, 1923.

Editor The Billboard—On two occasions mail has been advertised for my name in the Letter List of your publication and, on writing for it, I found that it had been sent to another party. No doubt there is another itay Earle.

If the gentleman who received the letters found they were not intended for him I hope he will be kind enough to return them to my name in care of The Billboard. The last letter was listed in the January 26 issue of The Billboard.

(Signed) RAY EARLE,  
517 South Fourth street, Waco, Tex.

### Allege That Manager Left Show

McKeesport, Pa., Feb. 1, 1923.

Editor The Billboard—Please insert the following in Open Letters:

A. M. Pinkston, manager of the "Lone Star Beauties", left the show, owing salaries. Some of the people did not have money enough to check out of hotels.

The following named people were left: Mr. and Mrs. Henry White, Mr. and Mrs. Harry Mack, Mr. and Mrs. Barry Clark, Wilma Kron, Bessie Leonard, "Slim" Williams, Mr. and Mrs. Jack Leroy, Mr. and Mrs. Gus Silver and ourselves.

(Signed) HARRY AND DAISY DE GRACE.

### Hopes for Better Vaude. Conditions

Philadelphia, Pa., Jan. 29, 1923.

Editor The Billboard—I read an article in The Billboard, headed "Casey Says No Gyping". Applaud! Casey is employed by the manager and for the manager.

Another article, headed "\$4.50 for Three Days", is a joke. No acts are forced to accept that kind of work. With the dean of all independent vaudeville agents, Walter J. Plimmer, also Dave Rafael, booking independent houses, and many of them, no act is forced to accept \$4.50 for three days.

I read all that stuff about charity extended to acts. More applause.

What the real, honest-to-goodness artists require right now more than anything in the world is organization. Until we get it we are helpless. The theaters are now full of opportunity and Amateur-Night acts, and the public stands for it. With existing conditions in the better-class houses, as well as the small-time houses, talent and ability count for naught. But there will be a change for the better shortly, I hope.

(Signed) THOMAS PATRICK,  
B. P. O. E. No. 1.

### Disabled Soldier Thanks Artists

Fitzsimons, Col., January 28, 1923.

Editor The Billboard—Almost every week the members of the Orpheum Circuit come out to our hospital and put on a first-class entertainment which is certainly a treat for us, especially the men who are not allowed to go down town.

This writer has been a bed patient for seven months and is just now allowed wheelchair privileges, which entitle me to attend the Red Cross houses.

I do not know the names of the different artists who have come out, so I can not mention them, but if you will kindly publish this letter they will, no doubt, see that we appreciate their efforts.

Incidentally, I was discharged from the regular army in Mexico in 1916 and was in a hospital for almost a year in New Mexico where no one ever came to see us and it seemed cared not whether we lived or died. So you can see why I write this letter to thank those who are putting a little in life as well as taking out a little.

(Signed) EARLE W. BROWN,  
Heliotherapy Ward,  
U. S. A. Fitzsimons General Hospital.

### Care in Animal Transportation

Chicago, Jan. 29, 1923.

Editor The Billboard—It has occurred to the writer that your readers, particularly those connected with booking and theatrical agencies, may be interested in knowing what the Illinois Central System is doing in the way of handling animal acts.

A short time ago we had a movement from Chicago to a Southern point of a carload of performing lions. This company made a special arrangement whereby a baggage-car was placed on parking tracks, ten hours previous to time of movement, and on account of the extreme cold weather that day we had the car placed under steam so the animals would not suffer.

This company has for some time been making every effort possible to handle animal acts in a manner which cannot be other than satisfactory to the various booking associations and the managers of these acts and, with that end in view, under date of December 1, 1922, a special instruction bulletin to all ticket and baggage agents, freight and passenger representatives was issued. For

## "THAT THE PROFESSION MAY KNOW" OPEN LETTERS "FOR OFF-TIMES VIEWS ARE LIVEST NEWS"

your information and that of your readers I quote a paragraph which appears therein:

"The attention of all concerned is especially called to the treatment of dogs or other animals belonging to vaudeville artists. Such animals usually are quite valuable and years have been spent in their training and education. It is hoped that all of our agents and particularly train baggagemen fully appreciate the importance and the advantage to the company of kind and careful treatment of animals, not only those belonging to theatrical companies, but all animals entrusted to their care."

We have also called attention in this special bulletin to the importance of prompt handling of show baggage.

(Signed) W. G. FERSTEL,  
District Passenger Agent,  
Illinois Central Railroad Company.

### Blackburn's Lesson on "Knocking"

Oak Hill, W. Va., Jan. 27, 1923.

Editor The Billboard—Let's say this much about the theatrical profession: If there is any other profession where there is so much backbiting I would like to know where it is. It seems as the one actor never has a good word for another unless they are bosom friends. I know this sort of thing will never stop, but it could if we all would stop and study. Several years ago I heard of a boy named Cotton Story. It never dawned on me to pay much attention to him, but as I heard the general confab of the "bunch" around the hotels and the visitors around the theater I heard of him quite often, and never have I heard a good word for this boy. Well, some time ago I put an ad in The Billboard for people. Mr. Story saw my ad and, as I was in Huntington, W. Va., coming up from Logan, W. Va., Cotton Story stopped me in a hotel and asked for a job. I told him I was full up. I could have used him right then and there, but as I had heard so much about him I said to myself: "Nothing doing for Mr. Story." Then I went to Charleston, W. Va., to play at the Grand Theater. On Sunday night Cotton Story came up to my room to say "hello". I never gave him a thought as ever working for me. On Wednesday, afternoon one of my people, Wilber Williams, who was to do my main parts, disappointed me. I was only too glad to get anyone at that time, so my wife said: "Why don't you talk to Mr. Story?" I went and asked him to help me out a week or two. He said he would be only too glad to do so. I gave him a sixteen-side script of "Chin Choo Chee" on Wednesday evening. It was to go on the next day, and I use my bills word for word, no ad libbing. I was so upset over my disappointment that I didn't care what happened. I only took Mr. Story with me in order not to disappoint the manager at the Oak Hill Theater at Oak Hill, W. Va., as I was only booked that far. We opened at Oak Hill Thursday night, January 25, to a well-filled house. The managers from Glen Jean, W. Va., and Scarbro, W. Va., were there. After the show contracts were made for both of these houses. Friday night, January 26, we had increased the business so that Manager Butler, of the Oak Hill House, wanted us to stay over for the first half of the next week. I was playing there on percentage and the next night we did a gross of \$240, and it was pouring down rain. Mr. Butler wanted to let me on Friday that we would do \$300 the next night, and I think we would had it not rained. I have told this to show what I would not have done if I failed to take Mr. Story with me. The way he jumped into the bills "knocked me off my feet." After the first show I went to Mr. Story and told him just what I had heard. We had a good talk and I told him he had a job as long as I had a show. Of all the people that I know and have seen act and have heard talk about this boy I do not believe any of them can compare with him. There is an old saying, "While they are talking about me they are letting someone else alone," and "Every knock is a boost." Every time I heard someone knock Mr. Story it was not a boost to me, and I did not give him work just because I thought he was as I had always heard. When he joined me he had money, also wardrobe to dress most any part I gave him, and he dresses very nicely both off stage and on. Too, he is well-mannered. After this when I hear a knock, it makes no difference who it is about, I will think less of the knocker than of the one who is being knocked.

(Signed) "BLACKIE" BLACKBURN.

of Equity appeared an article headed "Inequitable Actors". I did not read these until recently, and I want to give our side of this affair.

No names were mentioned in the article, but many, it seems, believe the parties were Charles Leland and his wife and Managers Frank and King.

It is true about the fares to this extent: We did sign contracts in Asheville, N. C., and waited two months for tickets, then went to Chicago. After being there a week, Harrison King wired us tickets to come on, stating they would make good for the fares from Asheville to Chicago. We were with the Frank & King Show for eighteen months, sixteen of which were spent in stock in Tart, Calif.

Our first trouble on the show started with our making a loan of \$100 to Harrison King for two weeks. After waiting for over two months for him to return the loan, we asked for it and he immediately got very sore. When the number two show was organized in Taft, in May, four of the new members were non-Equity. We, being Equity, insisted upon making the company 100 per cent Equity and Mr. Leland, deputy on the number two company, took the matter up with Mr. Joy in Los Angeles and the four members were forced to join, though they didn't want to and had made remarks that they didn't believe in Equity and would close before they would join. However, they did join and from that time on the four members referred to were very sore at Mr. Leland and tried to cause as much trouble for him as possible, feeling that he had been responsible for their joining an organization they did not wish to be in.

When the number two show closed Harrison King, one of the managers, came to Taft, and to each member of the company he gave different reasons for closing. To us he said it was on account of our being such troublemakers. Isn't it funny that he didn't find that out before? We worked with Frank & King for one year on Murphy's Comedians before we closed and went back East. They sent all the way to Asheville, N. C., for us at a cost of nearly \$400 to bring us out to California. If we had been troublemakers why did they spend that much money to bring us on to their show? We then worked from May until January, 1921, on their number two show. Then they closed it in Taft and brought their number one company in, only keeping their manager, Jack Latham, myself and Mr. Leland. This company played in Taft from January until May, when the number one company left and they organized another company to stay in Taft, Mr. Latham, Mr. Leland and I being with it.

Mr. King paid the money he owed us the night we closed, when he was very sore and made the remark that he was going to drive us out of Equity and keep us from getting an engagement out here. In trying to do so he has stated that, owing to Mr. Leland's propensity for bootleg whisky, he had to close his company. That such a statement is false we leave to the word of reputable business men in Taft.

The company owed me for my typewriter services at time of closing, together with fares and excess. We did not ask for fares back to Asheville, only to Chicago. Mr. King wanted to buy tickets for us, saying he could save \$100 on the deal, which offer we refused because we have an automobile and are going to drive back East as soon as roads permit. He then refused to settle for the fares or typewriter bill, saying we could sue for it.

We put the matter in the hands of Equity here and after waiting five weeks were forced to go to Bakersfield, where the Frank & King Company was playing, and demand a settlement. They paid us \$165 in cash and the rest in pre-dated checks. We have collected \$150 on the checks and they still owe us \$255. We presented one of the checks dated January 2, and it was returned with "N. E. S."

We wish to state that in our personal dealings with John Frank, manager of a Frank & King Company, we always found him perfectly square and just in every matter, and, as we have his word that our account will be settled as soon as possible, we feel sure it will be.

(Signed)  
MR. AND MRS. CHARES B. LELAND,  
1221 W. 7th St., Hotel Balboa,  
New York City, Feb. 2, 1923.

A Reply to Mr. Brady

Editor The Billboard—The lamenters, bewailers, knockers, reformers and heralders of new eras are forever with us. There is always something for them to complain about and criticize, always something for them to deplore and prophesy. If there isn't, they manage to dig it up somewhere.

Now comes William A. Brady who, in a spirited speech before a serious audience at Cooper Union, which was reported in last week's issue, told what is ailing the theater and moving pictures in this country and what the future holds in store for these much-abused institutions.

The very first words uttered by Mr. Brady were to the effect that he is an expert in every branch of the show business and therefore knows what he is talking about. If he had stopped right there the audience might have taken his word for it and gone away convinced. But Mr. Brady proceeded with his speech. This speech, aside from everything else, was totally unjust to both the public and the profession, and the purpose of this article is to defend those whom Mr. Brady attacked unfairly.

To begin with, Mr. Brady deplored the passing of the good old days of the theater, the days when all the big cities had their own permanent companies, when actors and actresses were versatile artists with extensive repertoires and when the stage was a dignified and respected institution. He said the advent of burlesque and girl shows brought about the end of good American drama and he blamed the public for having readily accepted that common form of entertainment in preference to worthwhile plays.

It is true enough that there are not as many great repertoire actors and actresses today as there were forty years ago. But why blame the public? Or even the actors? Isn't it possible that the managers have something to do with it? In the old days the leading actors were their own managers. They were free to utilize their talents in any way they saw fit, they were free to conduct and develop permanent companies. Today they are in the hands of managers who have the say as to what the actor shall do and not do. What these managers usually do is to exploit the actor for all there is in him. They don't give him a chance to acquire a repertoire or establish a permanent company. The minute an actor's personality shows a drawing power, the minute he strikes favor in a certain line, the managers immediately concentrate upon that line. It's the managers who make specialists instead of all-round actors. The reason there aren't more versatile actors and permanent companies nowadays is because there are too many managers.

As for burlesque causing the downfall of the drama, that is something to laugh at. There is nothing the matter with burlesque. It is much more diverting and entertaining than much of the so-called drama that has been handed out in recent years. But, if burlesque did affect the drama, how does it follow that the public alone is to blame? Why did the managers give burlesque to the public? It would have been a very simple thing to cure people of the burlesque habit by refusing to produce that kind of shows. Of course it would mean that a profitable field must be abandoned. But if managers are so sincere in their concern for the betterment of the stage, they shouldn't mind sacrificing a little for that end—especially when they can easily afford to do it.

Mr. Brady said it was up to the common people—the masses—to restore our stage to its former position. But how are the masses going to do this when the good drama is beyond the reach of their purse? If the 50-cent gallery were made possible, the masses would be able to attend the better plays and thus acquire some interest in the welfare of our stage. But Mr. Brady wouldn't agree to a 50-cent gallery. He insisted that a manager is entitled to get as high prices as he can out of his plays—even if the galleries have to remain empty all the time! What practical reasoning! It is perhaps true that the future of our stage depends a lot upon the masses. But the future of the masses, as far as the stage is concerned, depends a lot upon the prices charged in the galleries.

Now as to Mr. Brady's own contribution to the uplift of the drama. He bemoaned the failure of his "Insect Comedy" and stated he was thru trying to give the public something in the way of art. From which it appears that his concern for the development of our stage is not very deep-rooted. If he were honestly inclined to help advance the cause of art he would not be discouraged because his first attempt did not net him a fortune. It is a long stretch from Owen Davis' minko drama to a thing like the "Insect Comedy", and the public cannot be expected to cover the ground overnight. So Mr. Brady ought to have a little patience.

Mr. Brady's remarks about the future of the motion picture industry were worth about as much as his remarks about the stage. He told of the tremendous possibilities still existing in this field, and said that in a few years motion pictures will be the most dominant factor, not merely as entertainment, but in the education of the world. But he forgot to suggest how this rosy rainbow is to be reached thru the present fog. The vital question confronting the moving picture industry right now does not concern its future, but its deplorable present. Mr. Brady, as

(Continued on page 67)



# MINSTRELSY

(Communications to our Cincinnati Offices.)

Clarence Hubbard and Hy Barlow, minstrel comedians and vocalists, are framing a new black-face act.

Dan Fluh's company is registering a big hit in Southern vaudeville houses. There are a sextet of men and two girls in the act.

"Smoke" Evans, late of the Gus Hill-Honey Boy Evans Minstrels, is offering his blackface act in the vaudeville houses in and around Columbus, O.

Since leaving the Gus Hill-Honey Boy Evans Minstrels and man January 6, F. B. McGee's time has been pretty well taken up in vaudeville.

The Eagles' minstrel show will be put on at the Savannah Theater, Savannah, Ga., February 12 and 13. It is an annual event for the benefit of the Eagles' Hospital Fund.

Vance Gunnison, prominent in amateur minstrels in Mobile, Ala., joined the Neil O'Brien Minstrels in Macon, Ga., the other day. He cast get over the Negro character with remarkable success and is a good singer.

The Lincoln & West Minstrels, which recently opened in Greenwich, N. Y., are reported to be doing very good business. The Minstrel Editor is in receipt of two letters giving the company's roster and their conflict. Let's have the right dope, fellows!

Plans are now under way for staging a big minstrel show by the employees of the shops and offices of the Pennsylvania Railroad, to be held in Ft. Wayne, Ind., the latter part of February or the first part of March. No outside talent will be engaged.

Artemus Calloway, a Birmingham (Ala.) writer, is author of "A Certain Party", a one-act play in three scenes used as an afterpiece by Neil O'Brien's Minstrels, which filled an engagement in the author's home town January 29-31 at the Jefferson Theater.

An ex-minstrel manager tells of an amateur who wanted to become a traveling minstrel. The former quizzed the aspirant about his qualifications and proudly the latter answered that he was a tip-toe dancer (meaning toe dancer) and, furthermore, had been reading The Billboard minstrel news weekly and felt his recognition thereby.

Low Dockstader was not injured January 30 when he fell upon an icy pavement in New Brunswick, N. J., to the extent that some of the papers claimed. Mr. Dockstader, following the fall, was taken to his hotel and later removed to a hospital, where physicians said his condition was not serious. Mr. Dockstader is 62 years old and weighs more than 200 pounds.

A crowded house Sunday night, January 28, at the Dauphin Theater, New Orleans, caused hundreds of persons to be turned away from the minstrel performance given by the Police Minstrels for the benefit of their pension fund. Capt. Harry Duvalle and Detective Joseph Cassard were in charge of the performance, which was clean, up to the minute and contained many new jokes and songs. The show ran all week.

Neil O'Brien's Minstrels appeared in Mobile, Ala., February 3 at the Lyric Theater for matinee and night performances. Mobile is "home" to this minstrel troupe, for Neil O'Brien is brother-in-law to the popular Chief of Police, P. J. O'Shaughnessy, and young Neil O'Brien is married to a Mobile girl and makes his home there. The Knights of Columbus, to which members of the O'Brien family belong, always turn out generously to see the show. A new note of interest for Mobilians is the addition to the company of Vance Gunnison, popular local boy and successful in amateur minstrels. Vance has just joined the troupe and this was the first time he appeared professionally before a home audience.

Mickey Guy is going to feature a jazz band with his Brown & Bower Famous Minstrels. "It will be a treat in the one-nighters as the people seldom hear a good jazz band," says Mickey. "I still believe the old-time minstrel show with the afterpiece is the one that pleases. When one goes to a minstrel

## WANTED FOR J. C. O'BRIEN'S FAMOUS GEORGIA MINSTRELS

WHITE BOSS CANYASMAN, COLORED Band Leader with library of music who plays Cornet, also First and Second Cornet, Clarinet, Alto or Melodion, Trombone, Banjo, Tuba and Trap Drummer. Those doubling Stage given preference. PERFORMERS: Good Comedians, Sketch Teams (man and wife), Singers, Dancers, Tenor Singers, Billed Singers, Contortionists, Magicians, Wooden Shoe Dancers, Musical Arts, Wire Walkers or any NOVELTY Act for a first-class Minstrel Show. This season on rail with the best of accommodations. No money advanced. Tickets? Yes. Pay your own wire. J. C. O'BRIEN, 315 W. 44th St., Savannah, Ga.

show he expects to see old mammy, the plectrinnies, the old-man characters and the plantation scenes. I have been asked if all my people will appear in cork in the first part. Positively! There is more color and minstrel atmosphere when everyone corks up. Of course, the orchestra is excused. Joe P. Mack will manage the show, which opens May 26. The company is booked for twenty-five weeks. Many dates in Nova Scotia have been contracted. I've had my schooling with John W. Vogel and expect to keep the old-time minstrel show before the public."

George R. Guy says minstrelsy will never die, but that he has seen many changes take place since the days of Happy Cal Wagner, Birch, Wambold and Backus, George Christy, Sam Sanford, Cool White, Joseph Norcross, Neise Seymour and a score of others when collar points became so elongated as to interfere with free exit of the wearer from the stage. Years ago, the veteran minstrel writes, every large city had a permanent minstrel

organization and today there is only one theater in this country where this form of amusement is offered the year round and that is in Philadelphia. The Al G. Field and Guy Brothers are the oldest minstrel shows on the road today, according to Mr. Guy, the latter having ten or twelve years the start over all, he says. Guy Brothers' Minstrels included a father and six sons. The father, George Guy, Sr., who passed away some years ago, was a very popular man and one of the first who started the No. 1 Lodge of Elks. Two of the sons, William and Albert, passed away a few years ago, leaving George, Charles, Eddie and Arthur. Before William died he and George, known as George and Willie Guy, were said to be the oldest song and dance team and double elog dancers in the world. In 1869 they made a tour of England, Ireland, Scotland, West Indies and played in some of the largest theaters and music halls in London and other foreign countries. Since 1860 George has used the burnt cork and even today his dancing and original bone solo are a big hit.

## PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

### An Agent's Comeback at Nelse

57 West 90th street,  
New York City,  
January 24, 1923.

Dear Mr. Nelson—I have just finished reading your slam about me in the January 27 issue. Permit me to take up each point as you have made it.

1. The copy I sent you was not a mimeograph, as you say it was. I deliberately took the trouble to bang it out on the typewriter with my own fingers, and the copy you received was a carbon copy. Incidentally, I have been a press agent for many years and worked on some of the most exclusive attractions in America—and I have never sent out a single sheet of mimeograph copy.

2. Miss Bertha Broad is NOT a "prospective" Shakespearean actress. All the tributes and publicity this very talented young actress has been receiving in the press have been due to the fact that she made such a tremendous impression on those present when she played the role of Juliet opposite Walter Hampden.

3. The very fact that I was frank enough to state definitely that a copy of my letter was being sent to every dramatic editor in town made it obviously unnecessary for you to take the copy you received to your dramatic editor. The Billboard is the only publication that received more than one copy of that letter. I sent YOU a copy feeling that there was special news-interest in it for your Press Agents' column. I sent Miss Lenz a copy only because she had previously evinced an interest in the matter.

4. I think you are taking undue liberties in your column when you label me as a "correspondence-school" product. You know nothing of me or my work; you have admitted that the only piece of copy you have EVER received from me "was carelessly prepared"—and yet you take it upon yourself to make this hit-or-miss characterization. Such a method is unfair and unjust from more than one viewpoint, particularly from the point of view that such a slam might hinder me in the pursuit of my vocation. For your further information let me add that (far from being a correspondence-school disciple) I have the reputation among the foremost theatrical and motion picture producers as being one of the most highly efficient in my branch of work. I have letters from these individuals substantiating what I say. When may I bring them down to your office, so that you may assure yourself of the truth of what I say?

5. "—show the results to your employer and get all you can." Of course, it is natural that you should have fallen into the habit of not believing a word you receive from press agents—but I repeat that I am not getting a penny right now from Miss Broad or her backers for my work. As I have said before, I am conducting this campaign for Miss Bertha Broad absolutely gratis for the simple reason that I am convinced she is the perfect Juliet who should be given a full opportunity. Poor Shakespeare is being throttled to death by deplorable stars who are trying to fit themselves tailor-made suits of Shakespearean stuff. I believe this deplorable condition could be eliminated to a little extent if press agents, among others, did acquire a conscience.

I have been an ardent admirer and indefatigable reader of The Billboard for many years. Your department has had a special interest for me, of course. But I am now wondering whether YOUR "methods are open to criticism."

You will appreciate the importance (for my own defense) of my sending a copy of this letter also to Messrs. Whyte and Pepper and Miss Lenz, and to the editor.

Very sincerely yours,  
WALTER ALSOP.

### COMMENT

We stated last week that we would give the "unnamed press agent" ample opportunity to come back at us, and we are now doing so, and will leave it up to other agents to tell us which one of us is in error.—NELSE.

### J. A. Jackson Says Something

"Every now and then our faith in humanity gets another boost," says J. A. Jackson. "Some net of genuine kindness comes to our notice often enough to keep us firmly believing in the bigheartedness of our show people."

"H. A. Mitchell, a colored agent, was obliged to leave his show in North Carolina because of illness, just in time to become one of the victims of the Newbern fire, where he lost his all."

"On hearing of Mitchell's condition George Savage, owner of the Tarboro (N. C.) Opera House and managing owner of the Dixie Poster Adv. Co., of Rocky Mount, sent Mitchell a twenty 'spot', with orders to report in the latter city, where he found a month's board paid in advance and a job. He and Mr. Savage are trying now to find some work to go with the job."

### Cumberland Comments by Barnett

Our mutual friend, Emil Anker Miller, ahead of "Sue Dear", arrived in Cumberland, Md., and, after laying out a clever billing, left town, and, incidentally, with many newly made friends behind.

Thomas Aiton, business manager ahead of Newton & Livingston's "Inle Tom's Cabin", which played the Maryland Theater recently to S. R. O. business, said upon leaving that Cumberland was one of the finest show towns in the entire State of Maryland. He is correct about this being a real show town.

George Miller, ahead of "Who Is Guilty?", a play stranger than "The Bat" or "Cat and Canary", recently made Cumberland, Md., and gave the natives a line of billing that is in every sense of the word attractive. George is a clever boy, and we are telling the world so.

John Durmer, business manager ahead of Walter Scanlon's new play, which played the Maryland Theater to good business, has a line of paper that makes the Irish sit up and take notice. Which may explain why the sons of the shamrock "turned out in droves" to hear the well-known tenor.

With the curtain of mystery drawn tight, our friend, William (Bill) Hale, ahead of "The Bat", dropped into Cumberland, Md., and billed the town. Net result, \$3,180 for two performances New Year's Day, and thousands turned away. The only show that literally had to call out the police reserves in order to handle the crowds at the Maryland Theater. However,

## With the Stage Employees and PROJECTIONISTS

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

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

Brother F. G. Lemaster, secretary-treasurer of the Stage Employees' and Projectionists' Union, has returned to his desk at the general offices in the World Tower Building, New York, after a slight spell of sickness.

The General Executive Board of the I. A. T. S. E. & M. P. M. O., which convened at headquarters of the organization in New York, concluded its business January 19. A considerable mass of detail work was handled, which is to be fully covered in the report to be included in a forthcoming issue of The General Bulletin, the official publication of the union.

Peterson and Wood, who constructed the New Palace, Jamestown, N. Y., a 2,100-seat theater, after careful consideration selected the following as their stage crew, all of whom are members of Local Union No. 266 of the I. A. T. S. E. & M. P. M. O., Jamestown: William Stevens, stage manager; Arthur Cherry, electrician; William Koford, property master; Leo Whitney, projectionist. The Palace is scheduled to open February 12. It cost in the neighborhood of \$1,000,000.

At a special meeting in the Pantages Theater Building, Spokane, Wash., last month, the following officers were elected to the newly-formed Theatrical Mutual Association, Lodge No. 47, for the ensuing year: Ed Tenney, president; Charles M. Quinn, secretary and treasurer; Philip Pilemeier, recording secretary; James B. Anderson, chaplain; C. J. Hartly, marshal; O. Spencer, sergeant-at-arms; Chester Alderman, H. E. Haines and R. Carpenter, trustees. Dr. D. A. Hewitt was appointed lodge physician. Negotiations are under way for the rental of a downtown hall for the lodge meetings. James Hughey, Portland, Ore., grand district deputy, was in Spokane a short time ago and instituted the new lodge.

At a meeting of New Orleans Lodge, No. 43, of the Theatrical Mutual Association, the following officers were elected for the current year: President, J. G. Davidson, who won from C. C. Anderson by thirty-two votes to seventeen; vice-president, Louis Klein, unopposed; financial secretary, E. Gonzales, twenty-six votes to seventeen; recording secretary, T. Glozman, unopposed; treasurer, Al Wagner, unopposed; sergeant-at-arms, C. Glette, unopposed; marshal, W. Wright, unopposed; trustees, J. Dampsey, M. Hickey, Dan Mason, all unopposed. Dr. W. A. Love, M. D., was appointed lodge physician and A. Mulheisen lodge undertaker. President Davidson, when spoken to after the election, while in no way belittling his popularity with all concerned, attributes his success to the capable way his campaign manager, George McQueen, conducted his campaign thruout. On the Monday prior to the election a shellfish supper was arranged by the resourceful Mr. McQueen in Davidson's behalf, at which a number of actresses playing New Orleans at the time were present.

big crowds at the Maryland are not unusual occurrences these days of big-time traveling attractions. Brother Hale has the show, and he can deliver the goods.

Charles Higgins and Charles Bedwards, ahead of Al G. Field's Minstrels, which played the Maryland Theater January 8-9, hit Cumberland. (Continued on page 68)

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## SOUTH WELCOMES BIG SHOW

Further evidence that the southern part of the country will receive the better type of Negro attractions is provided in the following review of "Shuffle Along", presented as it is written by Leon Murrell Hewitt, local business man of Greensboro, N. C.:

"That the Southern people and Southern press fully appreciate the talent in artists, regardless of race or creed, was fully evidenced by the large crowd that filled the Grand Theater at Greensboro the night of January 25 and the rounds of applause that greeted the polished efforts of the members of that wonderful entertaining and laughable musical comedy 'Shuffle Along', also by the liberal press notices that they have received everywhere the show has played in this section and especially the one that appeared in The Greensboro Daily News of January 26.

"It is hardly fair to single out any one in particular in the show for mention, as they were all good; but as that seems to be the falling of those who would write about shows and showfolks, I'll have to do it, so here it goes. Blanche Thompson as Jessie was easily the outstanding one of the feminine entertainers and her singing was made doubly more enjoyable by the fact that she was perfectly at ease, not stinging with the encores, which were many, and she apparently lacks that stultifyingness with which so many artists who can really sing are afflicted, and which makes many a good artist a complete fizzle. Nellie Brown is some syncopated stepper and as the song she sings tells the story 'She Is Simply Full of Jazz', further comment is unnecessary. It is no use to take up space telling about John Vaughan as Steve Jenkins or Edgar Connors as Sam Peck, partners in a grocery and opposing candidates for Mayor of Jintown. They are just simply in a class all alone when it comes to sure-enough comedy. While Steve is a big fellow in stature, when he laughs his mouth looks like the entrance to Mammoth Cave. And what it takes to extract money from a cash register with lightning rapidity Steve possesses that also. Sam with his pipe as Chief of Police, and in the role of a prize fighter and as a Sheik in the wobblewobble dance, is so dog gone funny that I just do not know how to express it.

"The chorus, both male and female, was way past the average standard in training both dances and voices and, along with the producer, deserves a powerful lot of credit for the professional and recessionary maneuvers during the course of the play.

"Costume and scenery, and a wonderful orchestra, conducted by T. L. Corwell, with an interpretation of 'Going Over the Top', by Al Baldwin as Tom Sharper, Political Boss, go to make up what I would call a real musical comedy."

The Raleigh News and Observer closes a six-inch comment with the announcement: "The show was clean and was noticeable for its freedom . . . from anything that could be construed as racially offensive."

We are advised of a number of changes in the cast. Illness has obliged Blanche Thompson to retire. A Miss Jackson takes up her role. Charles Norton has succeeded George Porter as Uncle Ned, and on January 22 Hattie Christian, Theodore McDonald and Wilhemina Bernardo gave in their notices. A'ma Daniels, who has been singing the "Mary Ann" number, will close February 7 to celebrate a honeymoon at her home in Portsmouth, O.

## LIZA STARS IN WASHINGTON

Washington colored people again showed that they do not easily enthrone over the stars of the race, at least not to the extent of financially supporting them.

J. Williams Clifford and Joseph Trent, the former the manager of the Lincoln Theater in the capital city, and the latter a New York promoter, took a group of principals of the successful "Liza" show, now running at Daly's Theater, New York, to Washington for a Sunday concert at the Lincoln January 28. The party consisted of Greenlee and Drayton, Eddie and Grace Rector, the former the Beau Brummel of the Negro stage, if not the whole amusement world, and the latter the leader of all dancers. With them were Gertrude Saunders, Magie Russell and Bessie Simms, three of our greatest and latest female stars. Izzy Myers, pianist, and Perry Bradford, the famous "Blues" composer and publisher, were added attractions.

For two shows the attraction drew a bit over \$1,500 with an expense account of over \$1,500, and in a house with a capacity of over 2,500.

Then we learn that some of those who went to the show had the temerity to "klick" because they did not find an immense "Follies" production presented under the guise of a Sunday concert. It makes us remember that they failed to support the black edition of Ziegfeld's "Follies", presented under the name of "Creole Follies" in that house last summer.

Real shows require something more than mere conversational support.

Eddie and Grace Rector, both of whom have been prominently placed in the "Liza" show, are reported to be rehearsing with a Dillingham production.

## J.A. JACKSON'S PAGE

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

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

## MUSIC QUIPS

At the Pre-Lenten recital and dance, an affair that is an institution in New York, Walter Hunter has programmed for this annual on February 9 Jesse Andrews Zachery, soprano; Otto Bohannon, baritone; Marlon Cumbo, cellist, and Andrade Lindsay, accompanist. These name assure a most interesting evening's program.

Roland Hayes, on the occasion of his recent appearance at the Lincoln Theater in Washington, drew a packed house in a place whose seating capacity is 2,200. The price scale, too, was a high one. J. Cliff Williams is to be complimented upon the promotion.

Florence Cole Talbert is in Los Angeles with bookings for a concert tour that will take her along the whole Pacific Coast.

Clarence Cameron White presented a program of violin numbers in the Flisk Memorial Chapel at Nashville, Tenn., January 12. A few days later the virtuoso appeared at Lexington, Ky. His program includes the compositions of Lalo, Coleridge Taylor, Wagner-Wilhelmj, Juon, Mylarski and eight of his own compositions.

Hayes and Hayes has filed an objection to being referred to as "The Negro Caruso". He con-

## DRAMATIC DOINGS

On January 22 Evelyn Ellis and her company of Lafayette Players, presented by Robert E. Levy, opened in "Why Wives Go Wrong" at the Attacks Theater, Norfolk, under the stage direction of Dan E. Hanlon. The company included Barrington Carter, Edward Brown, Edna Scott, Addison Carey and Alex Doble. The second offering of the company was "Ghost", a comedy drama.

After spending a week in Richmond, the Andrew Bishop-Cleo Desmond companies went into the Howard Theater, Washington, for a return engagement of the piece, "What Every Girl Should Know", for the closing week of the month. This is a bigger organization and includes Harry Plater, Isabelle Jackson, A. B. DeComithore, Goldie Cisco, Edward Thompson, Lawrence Criner, Walter Robinson, Timothy Bridges, William Thornton and "Babe" Townsend.

The company presenting "Salome" as its initial offering at the Avenue Theater, Chicago, under the patronage of the All-American Theater Association, opened January 29 with a most promising business. The news section of The

## DELLA SUTTON'S MELODY GIRLS



A musical organization that is quite a drawing card in the East.

tends that he can make a name for himself and does not wish to share the honors of or with any other. He is right. He sailed for Europe Jan. 23.

The Flisk Singers, Rev. James A. Myer, Mrs. Myer, a contralto; Carl J. Barbour, Horatio A. Bannon and Ludie D. Collins, appeared at the Children's Theater, New York, January 17. Highly favorable criticisms followed. Henry Fink, in The New York Evening Post, devoted a half column to very favorable comment.

Norman T. Burke has organized Burke's Society Syncopated Orchestra in New York. The Choral Society of Howard University, Washington, D. C., will present "The Mikado", Gilbert & Sullivan's opera, during the first week of March at the Lincoln Theater in that city.

Milton Brown's Syncopated Orchestra of Steubenville, O., broadcasted a series of concerts for the Westinghouse station at Pittsburg. A violin solo by Eric Brown was heard and commented upon as far away as Seattle and Los Angeles. The director of this band is a former musician of the 10th U. S. Cavalry Band. The organization, largely a family one, is a solid union band.

## HE'S GOT THE RIGHT IDEA

Recently Mr. Allen of the team of Allen and Stokes (in private life, Mr. and Mrs. Allen) called on the Page at the New York office of The Billboard, and having occasion to go into his breast pocket for a letter pertaining to the subject under discussion, he disclosed to view a savings bank book made out in the joint name of the family, and a Christmas savings book, with deposits made several weeks in advance. These brought up the subject of preparing for the future, with the result that Allen admitted that the team anticipated the purchase of a home in Philadelphia in the

Billboard last week devoted considerable space to the new non-commercial enterprise of mixed membership that is supporting this enterprise. Laure Bowman, Evelyn Preer, Sidney Kirkpatrick and Montrose Hawley are some of the cast.

Charles Gilpin with his "Emperor Jones" is eating his way thru banquets and inspiring double-column reviews on the Pacific Coast, and on New Year's was the only show whose New Year Eve performance was not completely ruined by the noisy joy makers. The company took \$2,300, top money for the day in San Francisco.

The Luke Scott Company continues to operate at the Bollinger Theater, San Antonio, Tex., albeit without much assistance from the local press, and Dallas interests are crying for dramatic entertainment. So the drama seems to be enjoying a renaissance in America.

very near future; that they carried life insurance and accident insurance enough to require \$200 each year for premiums, and anticipated taking out a thousand-dollar endowment policy in a standard company soon.

As he became interested, he pulled out a Billboard date book, wherein he had set down the year's earnings and expenses to date, the commissions paid out, and some other excellent information. He accompanied these disclosures, with the remark that he and the madam worked together and hid nothing of a financial character from one another; and that both realized that the day had come when the colored actor should be free from the need of public humiliation in his old age, or at death. They make a fine example of the right-minded people of the profession. They are kept busy in the vicinity of Philadelphia for this month, with excellent prospects of good bookings to follow.

## AHEAD WITH THE NEWS

Last week's Billboard carried on page 8 a double column headed story of the T. O. B. A. meeting at Chattanooga. Did you see it? If not you missed the first public mention of things that have been brought to pass in the interests of colored artists.

Classification of the acts, with payment made accordingly; better routing and arrangements for more equitable adjustment of difficulties between the acts are some of the accomplishments reported. These are things for which The Billboard has been struggling in your behalf since the organization of the circuit. We therefore share with you the pleasure of realizing its accomplishment.

Milton Starr has again been elected president, and there is every reason to expect a number of adjustments that will serve to make a more harmonious situation for the acts playing the time.

Messrs. Reevin, Dudley and Klein continue in their respective capacities as booking managers. Charles Turpin retired after two terms as vice-president in favor of John Bruner, of Cincinnati. W. S. Seale and Sam Reevin were re-elected respectively as secretary and treasurer. Mr. Reevin is at this time confined with appendicitis, for which it was necessary to operate. He is recovering nicely.

## PLAYED TO EXECUTIVES

When the T. O. B. A. annual meeting was held at Chattanooga, Tenn., January 25, it happened that "Fisher's Fun Festival" was the company playing at the Liberty Theater, the circuit house in that city. Therefore on that evening Mr. Fisher and his people had the pleasure of playing to boxes filled with executives of the circuit from all over the country. Among those present were S. H. Dudley, C. H. Douglas, Martin Klein, Milton Starr and Mr. Barasso.

The fact that Fisher was booked into the Liberty for that particular week is in itself a compliment to the show, as it has been Mr. Reevin's policy to provide a performance that would be sort of a circuit guide during the days the association directors were to be his guests.

## ACT CONGESTION IN SOUTH

Reports from the Southwest indicate that the T. O. B. A. bookings have again become congested, to the injury of some of the acts and tabs, that are in the extreme South. The Billiken Grimes Company finishes its present contracts for Texas houses at Beaumont February 10 and is in doubt as to further time.

The Anita Rush Company was handed a pair of idle weeks in New Orleans and was kept company by the Laura Smith Co.

The Davenport Troupe was told off in Galveston with instructions to improve the show and bring it up to the required standard.

It is reported that at the Lyric in New Orleans five shows are being given daily, and that at the Washington in Indianapolis acts are required to do a midnight show without any extra recompense.

No news of the circuit meeting has been received from Chattanooga at the time this is written, but it is to be hoped that some action has been taken toward relieving the acts of these needless layoffs that are so expensive and so disastrous to the morale of the companies.

## COMMUNITY MUSIC IN NEW YORK

The Harlem Orchestra, numbering thirty pieces, with E. Gilbert Anderson as director, will begin a series of six "Community Music Hours" at the Renaissance Auditorium in New York February 18. These Sunday afternoon affairs will be under the business direction of Heason Johnson, who has established an admission fee of only fifty cents in an effort to cultivate a love for good music in the community.

A number of soloists will be offered at the different sessions. Jean Pickens, a national speaker of the N. A. A. C. P. staff, and Marlon Cumbo, cellist, are programmed for the initial date.

The time is set for 3 o'clock in the afternoon with a view of avoiding conflict with any of the more conservative Sunday activities of the public.

## A COMING STAR

Bob Russell is producing with a stock company at the Temple Theater, Cleveland, O. On January 15 he presented "The Price of a Woman's Honor", with Zedie Jackson of the Jackson and Jackson team as the leading lady. The week following he put on a musical comedy in which the young lady put over a black-face characterization quite efficiently. She exhibits every promise of becoming an actress that will make the metropolis sit up some day. Many great artists obtained the necessary experience in stock.

Harrison Blackburn, Dinah Scott, Ellnor Wilson, Miss Howell, Percy Robinson, Jesse Hurney, and Jackson and Jackson are some of the seventeen people whom Bob has in his organization.



VARNELL'S REVIEW

(Star Theater, Shreveport, La., Evening Show, January 22)

Johnnie Lee Long's "Shu-Shi-Shu" Company of ten people with Mr. Long as principal comedian...

Happy Winbush is second comic, Fred Derrah straight and stage director, Margaret Gentry leading lady...

After the chorus opening Long took a hand with "The World is Round". Winbush and Winbush then presented a S., D. & T. offering...

J. C. Davis sang "Georgia Rose", introducing Baby Rose Whiting and her mother to a hearty reception...

The plot follows with action in a home and at the Shu-Shi-Shu Cafe, the latter a setting with electrical effects that inspire applause...

The story is a humorous one having to do with the efforts of the Misses Gentry and Wilson, playing the parts of outraged wives...

JOHNSON AND McINTOSH

Johnson and McIntosh, the act whose difficulties with the Lew and Pantages circuits recently received considerable airing in the trade papers...

"Johnson and McIntosh, colored entertainers, stopped the show with their amazingly fast dancing, comedy songs and funny acrobatics...

Evidently an act worth fighting for. And it should be, since the boys have put intelligent application of talent and the proper scenic and costume effects into their offering...

IN THE MOVIES

W. L. Sanford is managing the Republic Theater in Washington, D. C.

Leon Williams had a nice part in the D. W. Griffith picture, "White Rose", which featured Mae Marsh. It has been released.

Dick Abrams sends us a card from Los Angeles. It is a nice picture of the Mt. Lowe bridge, but doesn't tell much news. Not even his address.

Sunshine Sammy Morris and his sister, Maples, are busy along with Mikey Daniels and a host of other juveniles in a series of

HERE AND THERE AMONG THE FOLKS

Many actors and artistes write in complaining that they receive no responses to their letters. The fault is largely theirs.

Park and Fair people, Carnival and Circus folks will advance their own interests by providing the Page with information concerning their plans for the coming season...

William (Slim) Austin of the Harvey Minstrels has had his wife, Josie Graham, join him on the show...

Johnnie Lee Long broke into the Black Dispatch of Oklahoma City for a six-inch interview with a life history. Space forbids a reprint of the article...

A letter from the Georgia Minstrels mailed at Flagstaff, Ariz., advises that the show is making a triumphant trip to the Coast...

Sidney Rink is one busy old soul. He is not only training an elephant act for the Christy circus at its winter quarters in Beaumont, Tex., but has a camel act in process for the coming season.

J. E. Kelley, assistant manager of the Attacks Theater, Norfolk, had the misfortune of being charged with a felony in connection with a safe that was rifled in the theater office.

Daisy Martin is now a feature with the Ed Daly "Broadway Brevities", the former Bert Williams show, now in the Columbia Burlesque Circuit.

Jas. G. Cooper, a semi-professional producer, put on "I Love You" with fifteen people in the towns near York, Pa., January 13 and days following.

It is pretty definitely stated that Greenlee and Drayton will appear with a dancing comedian in the next Ziefeld production.

On February 1 Madam Ross Dorsey presented "Everywoman" with a local cast at the Lincoln Theater, Washington, D. C.

The Negro Press Association will, according to the published call of President J. Finley Wilson, hold its annual convention February 6, 7, 8, at Nashville, Tenn.

films to be released under the title of "Our Gang" by the Hal Roach Studios.

Eari Pinkerton has succeeded Ireland Thomas as manager of the Lincoln, Nashville, the latter taking over the Charleston house owned by the same interests.

Bessie Allison has been engaged to star the next Reol Productions Corporation release, playing the part of an orphan. Six weeks will be required to "shoot" the picture.

a more important place within the past two years.

The Page acknowledges an error in handling the ad for the Royal Jazz Band, of Ottawa, Can. The band simply wanted its whereabouts known...

Harriet Williams with three boys is playing club dates in and around New York. The act is to be provided with scenery and new wardrobe and given a showing on the big time soon.

A quartet composed of Henry Saparo, James Brown, Charles Watera and Walter Hunter is in rehearsal with arrangements to join the "Liza" show about the middle of February.

The Synco Septet of Springfield, O., is on tour, and from reports of its engagements at Muncie, Ind., and Charleston, W. Va., the band is going to make a national reputation on its merits.

Boots Hope began a tour of the Gus Snn Circuit at Glens Falls, N. Y., January 29, with Buffalo and the West to follow.

After a one week's partnership that included a very successful appearance at the Hill Theater, Newark, N. J., Dan Michaels and "Cry Baby" Godfrey have split. Michaels and his wife with S. Leon Walls, a straight, have organized an act, and Godfrey announces his determination to go it single.

While at a social affair in Yonkers, N. Y., the Page met John W. Ballard of 30 Irving Place, that city, manager of the Happy Six Orchestra, a young organization of much promise.

The Piron Orchestra is at Trentinos' in Spanish Fort, New Orleans, and is reported upon by intelligent observers as being a "corking good outfit."

The Page was the guest of Henry Haumel of the A. H. Woods office, at the Monarch Lodge of Elk's Ball at Madison Square Garden, New York, February 1. Mr. Haumel had the contract for plotting the affair.

According to reports "Shuffle Along" will terminate its Chicago engagement about February 24, and proceed towards the Pacific Coast. By that time "Liza" will be ready to conclude its run at the Sixty-Third Street Daily Theater in New York, and take the road.

Henry Thomas and Kid Goines, billed as "Razz and Jazz", doing twelve minutes, have been working in the Sheedy houses in and about New York, booked by Phil. Bush.

Andrew Williams, an old trouper is sick at his home, 913 Pipers street, Jacksonville, Fla. He would appreciate a word from his friends in the profession.

Marie E. V. Hurt has retired from the Eva Fay act, and has returned to her home in Kingston, N. Y. The act continues its tour to the Coast.

Roland Hayes sailed from New York January 23 to resume his European tour. While here he played but two dates, one in Washington and the other in Boston.

CHAMBERS' REVIEW

(Frolic Theater, Birmingham, Ala., Jan. 23)

The orchestra took the usual number of encores on an overture that sent another of those corking good vaudeville bills off to a good start. Greene and Price opened in one, with curtain music, the woman, a comedienne, working under cork as a traveler just returned from an Egyptian trip.

Boyd and Boyd, contortionists, male and female, working full stage, with a nice routine and each having a distinct feature, ran twelve minutes and were very good.

Frank Tansel, a colored man, under cork, billed as "Dusty, in Over the Top", and attired in evening clothes, sang "Never Take No One Woman To Be Your Friend", "Impossible" and "How Long, How Long", the latter with a buzzing effect.

Toosweet and Geneva, the former a hometown product, closed the bill. They opened to an ovation. The lady has a remarkable voice and put over "Down in Indiana" to a heavy hand. The male member, doing a "Simp" comedy, did a parody on "Moonlight" that pleased.

Charles (Pee Wee) Williams has joined the Harvey Minstrels as a cornetist in the band and to do his juggling act in the olio. He advises that he has lately secured a judgment against Irving Miller for \$175, a sum remaining due him from his engagement with the "Chocolate Brown" show.

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Vol. XXXV. FEB. 10, No. 6

Editorial Comment

NINE advance agents recently sat near each other in the lobby of a Loop hotel in Chicago. The nine figured that they represented 450 years in the composite sense. Three of them represented 208 years. No youngsters were in the impromptu gathering. All of the nine were on the job and each had something definite to say about the business his show did at this or that stand. All of which reminds us that the old adage about being "too old to get a job" is the bunk when an advance agent is wanted. Just so long as an advance agent keeps his mind and his legs he is an asset. He belongs to a sect whose power lies not in their youth, but in the vast fund of information gained thru passing decades. Any one of the veterans above referred to could sit down with a sheet of paper and a pencil in Boston and route a show to the Coast and back without leaving his chair. He would name the theaters, house managers, railroads, distances, cost of billing each town, how much money he made in each house last year or ten years ago, what shows preceded and followed

him and how much money they got. Getting his consecutive dates, of course, would take a lot more time. It is the advance agent's head that drinks in more wisdom of the "road" each year and it takes more than mere age to put a dent in that head.

THE news that the City Council of Boston has appropriated \$200,000 to restore Faneuil Hall recalls that this famous edifice was one of the cradles of the American stage. On January 8, 1776, the British troops, commanded by Howe and Burgoyne, gave a performance there of "The Busybody", a comedy in two acts, and it was followed by a farce of General Burgoyne's, called "The Blockade of Boston".

During the performance of the latter piece the comedy Yankee sergeant walked down to the footlights and said: "A dangerous fire has started in Charlestown." The audience took this as part of the play and laughed uproariously. Then the sergeant an-

will go thru a period of readjustment in their habits.

WE HEAR from a correspondent of ours in Siam that "Romeo and Juliet" was recently performed there in a translation made by the King of that country. This is his third venture in Shakespearean translation and production, he previously having done "The Merchant of Venice" and "As You Like It". In each case these plays were staged in Bangkok under the personal direction of the King.

Speaking of his love for Shakespeare, the Siamese King once said: "I have read all Shakespeare's works, every one of them at least twice and several of them more times than I can remember."

Could anything better illustrate the artistic universality of Shakespeare's works than this incident? Here we have a race which would naturally be supposed to have little interest in the English classics, yet the King of Siam

QUESTIONS AND ANSWERS

F. S.—"Carrie Oder der Erbonkel" was a popular play about twenty-five years ago.

D. D.—The Chicago World's Fair opened May 6, 1893, and closed February 10, 1894.

C. A.—Louis Anker is now appearing with the Proctor Players at Harmanus Bleeker Hall, Albany, N. Y.

E. F.—Most every State has passed a law that all drops and curtains must be flame-proof. Some States enforce the law and others are not so strict.

F. C. E.—Some of the vaudeville circuits book acts all year 'round. Some of the theaters, however, are closed during the summer months. The addresses are as follows: Keith and Orpheum circuits, Palace Theater Building, New York City; Western Vaudeville Managers' Association, State-Lake Building, Chicago; Pantages Agency, 36 South State street, Chicago, and Marcus Loew, 160 West Forty-sixth street, New York City.

J. G.—De Wolf Hopper's first wife was Ella Gardner, whom he married at the very outset of his career. She was the daughter of a minstrel, and her successor was a pretty member of the chorus named Ida Mosher. After divorcing wife number two Hopper married Edna Wallace in 1893. Five years later he married Nellie Reardon Bergen, an actress whom he installed as his prima donna. Divorces were granted in each instance. His present wife is known as Hedda Hopper.

with a better grace than our players would.

VAUDEVILLE is full of songs about women in various degrees of the "kept" class. Always the woman who orles for fur coats, diamonds, motor cars and what not is a chorus girl. Are there no mankings, stenographers, manicures, dowagers or debutantes in the world who do the same thing? A meager perusal of the daily press will disclose excellent material for these unlovely songs.

Why, then, does a vaudeville artiste deliberately, thru songs, drag choristers a step lower in the eyes of the public, upon which artiste and chorister alike must ultimately live? It is at least shortsightedness.

Hisses and groans of disgust would greet the singer who substituted dowagers or debutantes for chorus girls. Do the sprinkling of professional people who are in every audience ever use such unmistakable signs of displeasure? If they did the artiste would cease.

Look at that string of class A Canadian fairs tucked in Johnny J. Jones' pocket—and then there're Winnipeg (no, not a fair) and the big Toronto exhibition. This will be the third time for Mr. Jones to make the big Canadian exhibitions, which speaks volumes for the class of amusement he offers and the manner in which his organization is conducted.

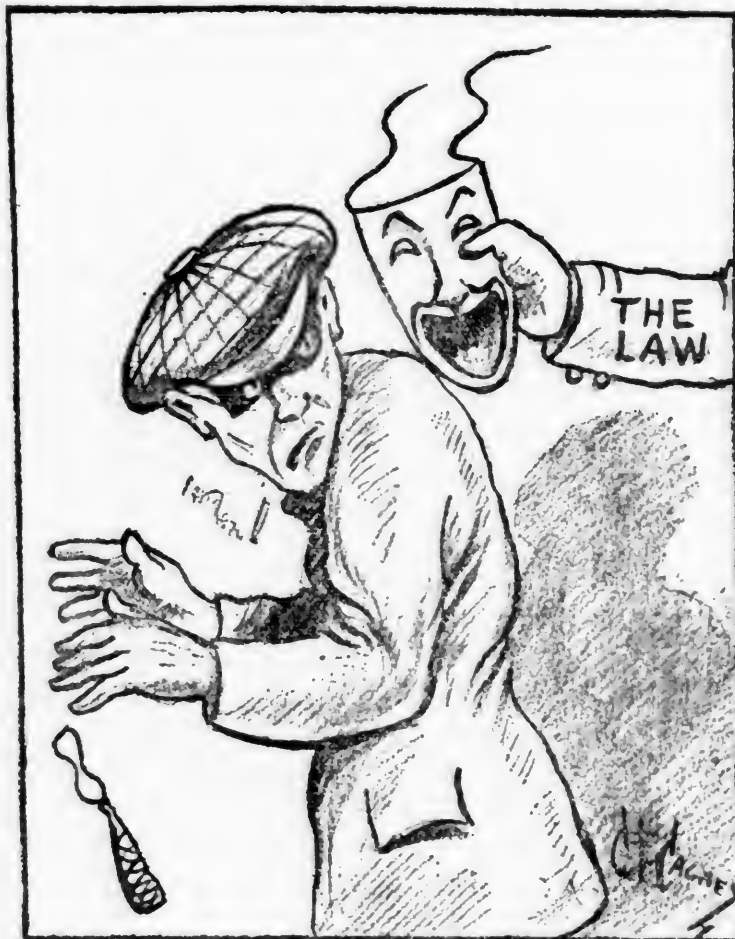
"Sunday Blues" and "Censorship Blues" are "sung" in practically every section of the country by certain groups, now probably more than ever, but they don't seem to be "going over" so well, according to editorial comment in the daily press.

The next big social event in outdoor show circles—Showmen's League Banquet and Ball in Chicago. A wonderful line to be had—Chairman Edward P. Neumann says so, and one can go by what he says. Remember the date, Wednesday evening, February 21.

Some say it's going to be tough getting independent dates for carnivals this year, but we don't think so—not for agents of clean ones at any rate.

What have you done about the Public Defender? Still boosting it? Good for you.

UNMASKED



nounced that Boston itself was in peril, and the audience understood. The curtain was rung down, and that ended the first and last performance of "The Blockade of Boston".

SOME indignation is said to have been occasioned by the action of a Chicago alderman who has offered an amendment to the city code to prohibit the seating of theater patrons while a play is actually in progress. We are unable to fathom any valid grounds for such resentment.

Patrons who arrive late not only do not see all of the play, but disturb others who came to see all of the play. The man who snugly parks his "kelly" beneath his seat, drapes his overcoat over his chair after smoothing out the wrinkles and squares himself to get his money's worth cannot get up, fold his seat, mash his hat and rearrange his coat without being a contributing cause to making others uncomfortable, and all because somebody else wasn't on time and had to sit beside him.

It would not be especially remarkable if the Council passes the proposed amendment. If it does some people

is so imbued with the beauties of Shakespeare that he is led to translate and produce three of his plays and assiduously reads the rest. Not only does this strike one as being a really kingly task, but it again affords an instance of the towering nature of Shakespeare's genius.

THE performances of the Passion Play at Oberammergau last year were seen by 318,040 people, who paid the sum of 21,640,470 marks in admission fees. Another 5,806,333 marks was gleaned thru the sale of librettos and photographs. There were more than 1,000 persons in the cast of the play, and they received an average of 14,000 marks each for their services. This amounts to about \$2.25 a performance at the December rate of exchange.

Two dollars and twenty-five cents a performance is pretty good pay in Germany at the present moment, but the players rehearsed seven months to get this. That's not so good. How-ever, as they only do the play once in every ten years, perhaps they accept it



# The Little Theater Movement

(Continued from page 37)

life during any day's business occupation. Consider how puzzled would be someone of foreign birth, studying the language, who attempted to learn by such apparently practical methods. Think of the pronunciation, not to mention the many and various accents, which would thus be acquired, and the reader may get a laborious conception of the trials of a director of amateurs, upon reading and rehearsing various plays that require precise enunciation.

And it is not only in portraying Shakespeare that good diction is essential, dropped g's, nasal or hard a's, abbreviated terms such as "em" for "them", "cha" or "yeh" for "you", "noos" for "news", "lawr" for "law", "litratur" for "literature", "bin" for "been", "sez" for "says", are as prolific among the members of an amateur cast playing a modern comedy, and as trying, as would be more serious defects of a similar kind in a more difficult production.

A director of a little theater group should be constantly on the lookout for flaws in enunciation, pronunciation and diction, and unhesitatingly call attention to each one, tho it is more tactful to do so to the players individually, instead of in open rehearsal, if there is time. But CORRECTED mistakes of this kind MUST be, consistently and patiently, until the desired effect is realized and gained.

## Music

THERE is a place in the little theater for music, as there is in combination with all the other arts. Music is the lock and key to our memories and affections. It leads us into the realm of imagination and shows us a world full of love and devoid of sorrow. It reveals to us the secrets of our hearts. It reviews pictures that years and events have dimmed almost to obliteration. It is readily understood and deeply felt. Always music has adequately expressed every shade of sentiment and interpreted every phase of emotion more powerfully and more truly than does the language of words.

Music reveals to us the quintessence of life itself; it voices the joys and woes, the hopes, dreams, prayers and despair of men and women the world over. It speaks to the heart of humanity; it evokes response from the most reticent, it both changes and creates moods. To be sure, music, however used, should harmonize with the spirit of the production. There are few fantasies that would not be more charming with the introduction of an appropriate song, or a subtle motif in keeping with the theme of the piece, softly accompanying it from time to time. Notable examples of the effectiveness of music, well adapted, on the professional stage, are some of David Belasco's productions and the type of mystery play that was "The Deep Purple"; comedy, of course, offers even more opportunity for the introduction of music. Miss Billie Burke has proven how effectively it is possible in this field.

Therefore I have no hesitancy in suggesting experiments along the musical line for little theater groups. Practically every group contains several members who could probably qualify amazingly well in both composition and vocal work, but they seldom have the opportunity unless they join forces with a company avowedly out to present musical comedies. It seems a pity that these members cannot help build up their own organization and regard their own group as the natural and logical outlet for their creative and interpretative ability that it is found to be for dramatic aspirants and scenic and costume designers. I firmly believe that by means of such a method there would develop another valuable source of contributory art.

## Scenery

AS I have already said, most little theater groups contain one or more people who have creative ability in designing scenery and costumes.

As every play presents its own problems and admits of several methods of interpretation, so is it possible for various kinds of settings to adequately suggest the period and atmosphere in which the action is supposed to take place.

In planning settings remember that the secret of success lies in suggestion, not in representation or reproduction. Therefore avoid elaboration and monotony and plan your scenery with a view to simplicity and artistic suggestion.

Right here let me say that two things are almost indispensable in carrying out the above idea. The first has to do with draperies. Far too little is known, among amateurs, of the effectiveness and the possibilities of using draperies, combined with proper lighting. This kind of setting can, if properly used, be made both appropriate and beautiful for anything from a modern scene to that for a fantastic costume play, and no one other kind of setting can be used as adequately for so many Shakespearean plays as draperies.

One necessary precaution must be taken in planning the use of draperies, if a group is only able to afford one setting; the draperies must be of a neutral color, which can be changed entirely by skillful lighting effects. Gray, for that choice, which can be made blue,

violet, red, black, orange or green, by lights, and blue, brown, green, black or white for second choice, will be found far more satisfactory than more pronounced and flamboyant colors. Individualism, which will result in distinction; harmony and symmetry, which will spell charm; repose, which will be the natural result of this combination, will more than repay the effort which is necessary to secure it; not only will the effect be stimulating to the players, but the spectators will feel as well as see it, and the well-planned background will enhance the stage-picture as nothing else can do.

The other requisite in the way of scenery, whether as a background for parted draperies for entrances, or as a background for an exterior set of any kind, or for an interior set with windows and doorways which must reflect the proper outdoor atmosphere, a blue backdrop of a large dimensions as the stage permits will answer the purpose of a cyclorama and provide a horizon that will be useful in innumerable ways. This should be painted quite light at the bottom, gradually growing bluer as the color rises.

Before a drop of this kind a producer can suggest practically anything demanded by many plays. There may be trees and formal hedges to suggest a garden; a low line of hills with the silhouette of a town in the distance; a few low rock pieces and scrubby trees with taller ones to mask the sides, and you have a plateau; four streets may converge into an open space; a wall across the rear of the stage, with the ends of houses masking either side, will give a medieval effect; an Oriental atmosphere may be secured by the use of a few palms and the erection of an arched city gate; a flight of steps center, with hedge and large urns on either side, and you have another setting that can be used for Shakespearean productions. There are so many uses for the horizon blue backdrop that it should be practically the first piece of scenery provided for by a little theater group.

## Lighting

IF anyone interested in, but ignorant of, the different effects made possible by artistic stage lighting is desirous of realizing how very important this one feature of the theater is, a trip thru the heart of any large city at night will provide food for reflection.

In the City of New York, for instance, it is possible to count on the fingers of one hand the business firms that understand and take advantage of this valuable aid for displaying their wares. Most of the attempts are crude and glaring, so that the few windows which are artistically lighted and harmoniously arranged stand out all the more prominently, by way of contrast; some have curtains drawn, as if their owners frankly acknowledged their inability to adequately cope with the problem of electricity, plus art.

It is exactly so with little theater plays. They are divided into practically the same three classes, with about the same proportion of success in attempting to create artistic stage-pictures, plus the beautiful color effects made possible by skillful lighting.

Neutral-colored draperies can be completely changed and made far more beautiful by harmonious lighting than an elaborate set poorly lighted. The backdrop previously suggested can be made deep as the night sky, with dark blue lights; red and yellow will tint it wonderfully for dawn or sunset; and white, in varying degrees, will make the scene seem cold and hard.

Most little theater groups have to struggle with poorly equipped stages, and worse lighting apparatus. The new method of projecting scenery by means of electricity, such as was used in "Back to Methuselah", will, when it has become more inexpensive and familiar, be a boon to little theater groups and solve many of their lighting and scenic problems.

## Costumes and Makeup

NEXT to artistic settings and lighting, there is nothing more apt to make or mar a performance than costumes and makeup of the right or wrong sort.

There, again, must the little theater producer consider economy; he cannot plan harmonious and beautiful costumes without regard to cost, as do most professional producers, nor can he depend upon his costumes to carry the play, as does many a professional producer.

The most practical means for solving the problem is the stipulation that each player provide his or her own costume. Selection of materials, colors and designs should be in the hands of a costume committee and subject to the producer's suggestions and approval, which is as much as he will have time for or find it necessary to give. There must be the entire harmony as a result and no clashing of colors or modes; costumes must be appropriate for characterization and reflect the period of the play. Also details are quite as important as the selection of colors and designs; footwear and paraphernalia must be as

carefully thought out as are headgear and properties.

As for makeup, amateurs must remember that in most little theaters the distance between actor and spectator is so reduced that making up must be sparingly and skillfully done or the result will be caricature.

Character makeup requires knowledge and practice to be applied convincingly and, where it is possible, it is safest and nearly as economical to turn this over to a professional make-up man whose stock of paints, etc., is sure to be larger and better than those purchased for the occasion.

Where each player applies the makeup individually, unless much practice has ensued, there is seldom consistent uniformity, as, of course, there should be.

## Educational Dramatics

LETTERS taken at random from my files show the amazing need for more practical information in various parts of the country. Technical knowledge can be gained from many libraries, but appalling ignorance of the more necessary phases of the drama prove how great is the need for very real help on the subject. Every kind of organization writes in to me for every sort of information concerning the drama, and it is a source of very real inspiration to know that I am helping, in a practical way, these communities and individual instructors and players who are interested in the work and who are struggling, some of them against tremendous odds, to bring better drama into their midst.

For, chiefly, they do not know WHAT to produce, nor many of them HOW to do so. From the ambitious and progressive West have come at least a third of the hundreds of letters. Even the teachers in the elementary grades and the country schools there are teaching dramatics. The grades compete in frequent presentations of various kinds, and many of the country schools are equipped with auditoriums for this purpose. Most of the high schools have a dramatic department and present one or two excellent plays a year; many of these wrote for suitable lists.

One far-Western town, sixty miles from a railroad, was spending forty thousand dollars on an auditorium for the purpose of presenting amateur performances to an audience drawn from many miles around; they wrote for a suitable list of plays, for outside of the auditorium itself their resources were meager and talent scarce. It was groups of people like this, whose courage and determination, as well as their spiritual striving for something to lift them above the every-day routine of life, who were the pioneers of this great country, and from them will come new and convincing proofs of the survival of this spirit which makes America so vital a factor in the affairs of the world today.

The church, too, birthplace of the drama, is manifesting fresh evidences of renewed interest in the subject and recognition of the potency of the message which can be so vividly delivered by this means. Sunday-school classes and other departments in the churches are presenting wholesome plays and pageants regularly. One progressive young rector in Canada, with three parishes, an auditorium so poorly equipped that there were practically no lighting facilities—none of electricity—had determined on dramatic presentations as a means of bringing his people closer together and providing them with one more interest which would break the monotony of isolated lives. To him I suggested a work-shop center—a barn would do to begin—where scenery and costumes could be made and instructions given which would stimulate the interest of the people themselves in the possibilities involved in producing dramatic performances.

Women's clubs, colleges, country towns, settlement and neighborhood houses, churches and many other organizations are now sponsoring educational dramatic work and it is heartening to learn, from time to time that they are progressing and are not only interested in, but enthusiastic about, this fact.

## American Little Theater Activities

AMONG the many little theater movements all over America there are several which stand out because they are doing creative work. Among these is the Little Country Theater movement, sponsored by Cornell University and under the capable direction of Professor A. M. Drummond. This work began with the thought of devoting its activities solely to the rural field, Professor Drummond feeling that the possibilities of bringing the theater to the country had only been faintly realized. The pleasure and profit for the improvement of country life which might be found in dramatic work of good standard were recognized by the university, and in 1919 the New York State Fair Commission sponsored the Little Country Theater demonstration at the fair in Syracuse.

Its insistent and gratifying success proved the great interest in worth-while plays. A bare barn building was whitewashed inside and out, a stage was built at one end, the

seats were only hard benches, the settings extremely simple, but it was filled to overflowing, while horsing and other thrilling things were going on nearby. From 11 a.m. until 6 p.m. hourly the Cornell Dramatic Club presented one-act plays to 6,000 people weekly, and turned that many more away.

The great success of this movement decided the Fair Commission to offer prizes for the best native dramas which might be presented in this manner, for, needless to say, the Country Theater has flourished each year since its initial presentation. This resulted in a number of unknown playwrights coming forward, and many of the plays since presented have been the original ones of these contestants for the prizes. Thus are born new plays which otherwise would probably never have been written; it is thus that America encourages her undeveloped talent.

Another equally fine little theater movement, specializing in original work, is that of the Carolina Playmakers, under the efficient direction of Professor Frederick H. Koch, of the University of North Carolina.

These young people write their own plays in English class, about their own native traditions, make their own scenery and costumes, and then pack it all up and, touring the State with their plays, take back to the very people from whence it comes the drama which directly concerns them. Their success has been phenomenal and should encourage other communities and States to follow their example.

Most of the larger cities have drama leagues, among them New York, Chicago and Los Angeles; these act as a clearing-house regarding all phases of amateur production work.

The American Entertainment Institute is doing a unique creative work in supplying programs of various kinds as well as original musical productions and directors, where they are desired, for the many communities and organizations which need service of this variety. Community service centers promote the growth of work along community lines, specializing particularly in pageantry and playground work.

The Intertheater Arts is a new organization which provides a practical course for the dispensing of work-shop knowledge, dyeing of materials, the construction of scenery, etc.

To me, because I have specialized to a great extent in children's work, the most promising and interesting thing that has happened recently was the opening of the new Children's Theater in New York. There should have been one long ago; other cities have had successful ones, and because I know what a great source of joy it will be to the little folks who will eagerly watch their favorite fairy-tale characters appearing in person before them, because I know what a precious and fleeting thing is youth and what a refuge is a properly nourished imagination when maturity is reached, because I believe that wholesome stimulation of mind and a spiritual perception of beauty are as important as physical well-being, I am glad that New York has given its children this beautiful place in which they may see beautiful things.

In Baltimore the Vagabond Theater and some of the settlement houses are sponsoring little theater productions; Boston has several very successful little theaters; Washington, D. C.; New Orleans, Louisville, Philadelphia, Rochester, Buffalo, Pittsburg, Newark, Bridgeport and many other Eastern and Southern cities have excellent little theater movements, not to mention the many others which exist and are doing splendid work in smaller communities.

But it is in the West that the little theater is coming into its own. The distance from large cities to smaller ones, and to towns of good size, prevents road companies of professional performers from reaching many of the people who are thrown upon their own resources for productions of the drama. One after another the Western cities have sponsored successful little theaters, and they now are flourishing in Chicago, Detroit, Cleveland, Indianapolis, Kansas City, Minneapolis, St. Paul, Cincinnati, Los Angeles, Portland, Galesburg, Lake Forest, Duluth and Milwaukee. Nor are these all; space and time do not permit more than an indication of the growth of the work, but in addition to those already cited there are many, many others, but these will serve to make the public which is interested in the subject realize something of the tremendous scope of the work and the possibilities involved.

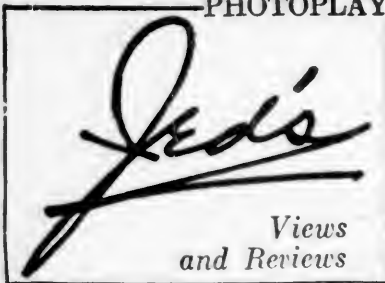
## The Future and the National Theater

AND now comes the fulfillment of the dream of many a hard-working director and earnest individual player—the National Theater, which will be both an incentive and a goal for amateurs and little theater groups all over the country. Associated with this movement are men whose ideals are high and whose sincerity has been proven; that realization of the tremendous responsibility, as well as knowledge of the theater and drama in all its many phases, is there also, goes without saying.

That little theater groups may have released to them new plays, as soon as they are

(Continued on page 63)

## PHOTOPLAY



(Continued from page 11)

The man for exhibitors to remember as the sponsor of the bill for censorship in Indiana is not Senator Knox, as we stated recently in The Billboard, but Senator CLAUDE S. STEEL, of Knox.

Thomas H. Ince advises exhibitors to be more careful in film "shopping". "Be sold yourself on a production before trying to sell it to your public," he says, arguing there are good pictures a-plenty. Right-o! Don't show any old thing that comes along simply because it is exploited on Broadway, New York. You have your own Broadway and to you it's a lot more important than New York's main street.

And, speaking of good pictures, here are a few to put in your Billboard datebooks:

"Hunting Big Game in Africa", now settled down for a run at the Lyric, New York; "The Pilgrim", the next Chaplin, and advertised as his last for Associated First National under his present contract; "The Power of a Lie", a program offering released by Universal, and far better than most "specials"; "The Christian", made by Maurice Tourneur for Goldwyn, and a real box-office attraction; "Fury", a strong sea picture, starring Richard Barthelmess and featuring Dorothy Gish; "The Toll of the Sea", the Metro-Technicolor picturization of the Madame Butterfly theme; "Second Fiddle", made by Film Guild, with Glenn Hunter starred, for Hodkinson release; "The Runaway Dog", a short Fox; the latest series of Bruce Wilderness Tales, being booked by Educational; "When Knighthood Was in Flower", the Marion Davies special; "Peg o' My Heart", with Laurette Taylor herself, giving more experienced screen stars a lot of pointers; "The Flame of Life", a Universal-Jewel, starring Priscilla Dean; "The Dangerous Age", made by John M. Stahl, and starring Lewis Stone; "Robin Hood", the Douglas Fairbanks special; "Nobody's Money", which gives Jack Holt a chance to prove he knows how to handle comedy; "Dr. Jack", the current Harold Lloyd comedy, and quite a number of others that will be mentioned from time to time.

We are getting together a list of bad pictures. These probably will have to be published in serial form, but, as Ince says, there are plenty of good ones and more coming, so why worry about the bad ones? Just disregard them.

There's a fine display advertisement in Gasnier's "Poor Men's Wives". It ought to be worth money to the manufacturer whose foodstuffs are advertised. Without hurting the story the bit could be cut from the film. Wise exhibitors, therefore, might get the rental cost back by making a deal with the manufacturing company before running the picture without editing. That may be a narrow-minded viewpoint, but good advertising is worth paying for, and the bit mentioned certainly is good advertising.

Governor Smith of New York, commenting on the program of the reformers at Albany, a program that calls for continuance of the motion picture censorship and the abolishment of Sunday movies, Sunday baseball and traveling carnivals, said recently: "Well, all I can say is that they are biting off a pretty big chunk of pie."

Good, old-fashioned executives like Governor "Al" can and will do more for motion pictures and show business in general than all the executive chairmen and special committees put together. Let's hope that if Governor Smith carries out his promise to do away with film censorship everyone connected with the business will show appreciation by proving his stand justified. Let's prove the industry doesn't need any privately paid guardian of its morals.

The more we think about Maurice Tourneur production for Goldwyn of Sir Hall Caine's "The Christian" the less we worry about the future of the films. Here truly is a masterpiece, a great show, entertainment plus for everybody. Exhibitors who are fortunate enough to book this one will get a thrill in watching the crowds go in and a thrill of satisfaction in watching them come out. For "The Christian" is a box-office attraction that will produce profits and prestige.

In its annual report, which, if Governor Smith keeps his word, will be its swan song, the State Motion Picture Commission of New York tries to

chance to set up a howl or telegraph an appeal to Hays to "do something." There is nothing that Hays and his organization can do to "clean up the industry" that the exhibitor and his organization cannot do first and do better.

Exhibitors who remember Mae Marsh for her work in "The Birth of a Nation" and other Griffith productions may like to know that Charles Wilcox, of Graham-Wilcox Productions, has arrived in New York from London with "Paddy the Next Best Thing" and "Flames of Passion", both made in England, with Miss Marsh starring. Mr. Wilcox is at the Waldorf-Astoria to arrange for American bookings of these pictures. "Paddy" is being shown at the Scala, London.

Sunday movies had a close call in Alabama when by a vote of eighteen to seventeen the State Senate killed a bill to prohibit Sunday amusements.

Photography in recent films has been a delight. Several screen stories we have had to sit thru lately have been saved from the scrap basket by photography and printing.

The Selsnick news reel has been discontinued.

We did not see "The Voice From the Minaret" when Marie Lohr, the English star presented it on the speaking stage, but having seen it on the screen with Norma Talmadge in the stellar role, we can understand why the story did not hold the play on Broadway for a hit. Why such a smart showman as Joe Schenck ever bought the piece for pictures is something we cannot understand, for it certainly will not register with the majority of photoplay patrons. For pictures it is beautifully done by Frank Lloyd and Norma Talmadge is just as charming as ever, but as a screen story or any other kind of a story, "The Voice From the Minaret" just isn't. Exhibitors who expect the name of the star to pull them in may get away with the picture if they have to play it, but they won't send their patrons away satisfied, which is something that must be considered. Eugene O'Brien is featured, but Edwin Stevens steals the acting honors, finally succeeding in dying.

The Sol Lesser and Abe Gore deal, which won control for them and their associates of the Turner & Dahnken theater holdings for West Coast Theaters, Inc., is followed by the report that Jensen & Von Herberg, important Pacific Coast amusement operators, also have joined the Lesser crowd, and that Joe Schenck has purchased at least a twenty per cent interest in the West Coast Company. Sol Lesser certainly is making Far West film history.

"Fatal Photo", a C. C. Burr comedy, starring Charles Murray, Raymond McKee and Mary Anderson, ought to add a lot of play dates for the Hodkinson exchanges. Murray hasn't forgotten his Keystone schooling, and "Fatal Photo" rings up a lot of laughs. Except for a bit of suggestive, so-called comedy, which can be and should be cut, the picture is better than average two-reel fun.

The movies will get 'em all eventually. Our old friend "Tex" Cooper has been up in Woodstock, Vt., showing the stunt stars some real thrillers for a feature that is in the making. One little hair-raiser is the driving of a horse hitched to a sleigh over the side of a mountain for a fall of 100 feet.

"Gambling With the Gulf Stream", an unusual Bray short subject, released thru Hodkinson, is most interesting and worthy of a spot on almost any program.

Another producing outfit has started work. Phil Rosen, formerly a Paramount director, has gone on his own, his first to Richard Talmadge in "Honor Bound". He also promises "His Last Race", with Pauline Starke, Gladys Brockwell, Noah Beery, Robert McKim, Tully Marshall, Alec B. Francis, Rex "Snowy" Baker, William Scott, Dick Sutherland and the horse, Boomerang. Reeves Eason will handle the megaphone.

Some time back we mentioned that Roscoe "Fatty" Arbuckle would not be seen on the screen, but would confine his future film efforts to directing comedies, so why all the fuss and fury? Now it comes out. He admits it. Enough for that.

"The Sky Splitter", a Bray short on the Jules Verne order, is ready for release by Hodkinson, and should find a welcome from exhibitors who like to dress their programs. The same might be said for "Col. Heeza Liar's Enchanted Island" and Col. Heeza Liar and the Ghost", both clever Bray cartoon comedies.

It is reported that Cinema Consolidated, a company making comedies with colored players, has signed Noble Sissle

## Flashbacks on the Films

- "FURY"—Barthelmess and Dorothy Gish in smashing sea picture.  
 "THE PILGRIM"—Chaplin. Not his best, but Chaplin.  
 "THE TOLL OF THE SEA"—Sure-fire color feature.  
 "SALOME"—Nazimova in white bobbed wig and exhibitors wondering why.  
 "DR. JACK"—Harold Lloyd prescribing a sure Cure for the blues.  
 "ONE WEEK OF LOVE"—Conway Tearle and Elaine Hammerstein in a variation of the sheik theme, with exploitation ideas dragged in.  
 "STRANGERS BANQUET"—Marshall Neilan crowding a story out of the way to make better than average movie entertainment.  
 "MY AMERICAN WIFE"—Proof of Jesse Lasky's wisdom in signing Antonio Moreno to a five-year contract. Exhibitors, however, can afford to wait.  
 "GIMME"—An advance notice to exhibitors to watch for Rupert Hughes' film plays. This is not his best, but it's above average.  
 "DRUMS OF FATE"—Can be played to Mary Miles Minter fans. It drums her out of Paramount successfully.  
 "HUNTING BIG GAME IN AFRICA"—As big and powerful as the herd of wild elephants starred.  
 "THE FLAME OF LIFE"—Priscilla Dean fighting furiously.  
 "SECOND FIDDLE"—Glenn Hunter and Mary Astor in excellent entertainment.  
 "THE RUNAWAY DOG"—A Fox short subject. Book it.  
 "THE SCARLET CAR"—Fair Rawlinson picture.  
 "THE HERO"—Ought to play for a profit.  
 "DAY DREAMS"—Buster Keaton making 'em laugh.  
 "PEG O' MY HEART"—Laurette Taylor at her best—one of the very best.  
 "OMAR, THE TENTMAKER"—Flashy and boresome.  
 "DARK SECRETS"—Pretty good picture, beautifully photographed. Fine chance for Coue tieup.  
 "THE POWER OF A LIE"—Strong story well told. Excellent.  
 "THE CHRISTIAN"—Promises box-office boom.  
 "NOBODY'S MONEY"—Good. Jack Holt having lots of fun.  
 "POOR MEN'S WIVES"—Not worth that big red sign on Broadway.  
 "THE DANGEROUS AGE"—Lewis Stone. Should pay out.  
 "MONEY, MONEY, MONEY"—Not a penny.

prove its need by arguing that the Commissioners ex-Governor MILLER provided with jobs have shut out "foreign films disseminating propaganda against American institutions." As most films go thru the New York M. P. Commission, it is fair to assume that the entire country, as well as the State, has been saved from the efforts of "undesirable foreigners who are attempting to undermine and revolutionize our own form of Government." Were it not for our faith in the great majority of exhibitors, we might ask that Governor Smith be released from his promise to do away with film censorship for fear that without the Commission the country would go to red ruin. However, perhaps the Governor feels that the film theater owners can be trusted to be quite as patriotic and loyal to the Stars and Stripes as political censors.

And just in passing, it is the exhibitor who must be held responsible for the too-widely admitted need for "cleaning up the industry." Each theater owner must be ever on the guard against propaganda photoplays. He also must be the one to bar objectionable films before the reformers in his town get a

Exhibitors in the State of Washington have a censorship battle on their hands. Let's hope they stick together. Also that they guard against showing objectionable films at this time or ever.

It's a pleasure to report that W. T. Benda, widely-known illustrator, whose masks, introduced in one of the Greenwich Village revues, have added to his fame, has made the posters for the next Marion Davies production, "Adam and Eva", which has its first Broadway showing at the Rivoli, New York, next week.

The world do move. S. L. Rothafel, during his trip across the Atlantic on the Berengaria, is said to be "getting" the Capitol orchestra, New York, by radio. A special set was installed in the Capitol director's stateroom.

Exhibitors may be interested to learn that until further notice they will do business with Metro thru the following new exchange managers: C. R. Osborn, Cincinnati; S. A. MacIntyre, Omaha; J. J. Burke, Atlanta. These changes were announced recently from the home office.



of "Shuffle Along" fame, for five-reel features.

"The Nuisance" and "A Social Error", two-reel comedies, featuring Charles Murray, Raymond McKee and Mary Anderson, are good fun, pretty well done. Hodkinson releases them.

Having seen his work in the Maurice Townner-Goldwyn production of "The Christian" it is not surprising to learn that Richard Dix has been signed by Jesse Lasky for the next five years. With Antonio Moreno hooked up for the same length of time Famous Players sales managers are feeling better than they did a few weeks back.

Newspaper dispatches from Paris state that Douglas Fairbanks, Jr., is to be starred in films financed by the Sully fortune, and, with William Elliott, formerly a member of the old theatrical firm of Elliott, Comstock & Gest, managing. Mrs. James Evans, who was Mrs. Douglas Fairbanks before Mary Pickford assumed that role, is said to be planning to bring young Doug. to America next month to start work in his first picture, which will be on the order of those being made by his father.

Having made "Rich Men's Wives" and "Poor Men's Wives" for the Al Lichtman Corporation, Gansner is now hard at work on "Mothers-in-Law".

Warner Brothers are promising announcement of a definite play date at the Strand, New York, for Marion Russell's "Little Church Around the Corner".

Educational announces that the Cone picture is completed and being edited for release. Motion Picture Arts, Inc., made the film, which is called "The Message of Emile Cone", and John L. McCutcheon directed.

Here's hoping that Barbara LaMar, who has the heavy perspiring to do in "Poor Men's Wives", gets a real chance before long. It's a shame to have her ability wasted. A film to get the money everywhere needs more than fine photography, movie social functions and big red signs on Broadway.

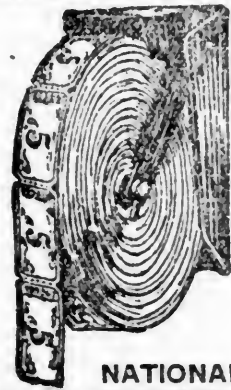
CERTAINLY we believe in advertising, but why not spread it around? Do exhibitors in Dayton and Dallas and Davenport and Denver reap any benefit from the lights that are burned up on Broadway?

Two interesting notes are being sent out by Film Guild, the co-operative organization starring Glenn Hunter. One is that F. Scott Fitzgerald, the young novelist, has written a "crook story" for the Tuttle-Waller organization with "Jim" Creelman doing the scenario, and the other is that Mary Astor, Hunter's leading woman, has been loaned to the Richard Barthelmess company for "The Bright Shazel".

What does the advance advertising on "The Covered Wagon" mean to exhibitors? For example: One advertisement states that during the making of this Paramount production "3,000 actors spent three months on location eighty miles from a railroad;" that "eight truckloads of supplies a day had to be taken over the rough desert roads;" that "200 buffalos and 1,000 horses were required;" that "1,000 Indians were employed;" and that a commissary department employing "several hundred" fed the crowds. Now, conceding all this to be true, let's get out a pencil and pad and figure one item only, disregarding food costs for the thousands of persons and hundreds of stock. Say the average pay a day for each of the 3,000 actors, which, it is presumed, included the high-salaried principals, was only five dollars. (Producers and agents tell us this is minimum and that the average is higher, but it is high enough, so we'll hold to it.) Including the time required to get to the location "eighty miles from a railroad", it seems safe to assume that

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ROLL (RESERVED COUPON) FOLDED FOOTBALL TICKETS CARNIVAL. DIAGRAM AND ADVANCE SALE RACKS. BEST FOR THE LEAST MONEY. QUICKEST DELIVERY. CORRECTNESS GUARANTEED.



SPECIAL PRINTED ROLL TICKETS

Table with 2 columns: Quantity and Price. Five Thousand - \$3.00, Ten Thousand - 5.00, Fifteen Thousand - 6.50, Twenty-Five Thousand - 9.00, Fifty Thousand - 12.50, One Hundred Thousand - 18.00.

THE BIG TICKET AT THE SMALL PRICE. Your own Special Ticket, any color, accurately numbered, every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, \$8.00. Prompt shipments. Cash with order. Get the samples. Send diagram for Reserved Seat Coupon Tickets. State how many sets desired, serial or dated. All tickets must conform to Government regulations and bear established price of admission and tax paid.

NATIONAL TICKET CO., Shamokin, Pa

each of the actors got 100 days' pay, or \$500. To pay 3,000 of them \$500 each would require \$1,500,000. "The Covered Wagon" is said to be a great picture. From that one item alone it would seem like it would have to be if the exhibitor is going to get a profit after paying his share of the cost, which, of course, must have been more than the salaries of these 3,000 actors for three months, more than eighty miles from a railroad.

"Truth in Advertising." Producers who try to "kid" the exhibitor are only "kidding" themselves.

It's a good idea to remember the exhibitor LIVES on Main street and has to face his friends the day AFTER he makes them dig at his box-office.

Exhibitors everywhere will be grieved to learn of the death, January 30, of Lyman H. Howe, of Wilkes-Barre, Pa., in a hospital in Brookline, Mass., after an illness of eight months. He was 68 years old and one of the pioneers in films, his work always having been progressive.

"Robin Hood" drew such crowds to the Capitol, New York, last week that it has been held over. This delays the showing of "The Christian", scheduled to follow the Douglas Fairbanks production.

We still insist that it is bad business to exploit Mrs. Wallace Reid (Dorothy Davenport) in a drug picture at this time, even for the expressed purpose of using the proceeds to found a sanatorium for addicts as a memorial to the late film star.

Sol Lesser announces that Bert Lytell has been signed to star in the screen version of George M. Cohan's "The Meanest Man in the World".

"The World's Applause", the current William DeMille offering, released by Paramount, is a fair program picture as flashily done as its title would indicate. It is by no means up to the William DeMille standard. Where Bebe Daniels draws the picture may do well enough, as her work is perhaps a little better than the material. Lewis Stone, Kathlyn Williams, Adolphe Menjou and Mayme Kelso are good.

Just another little boost for Frederick Stahlberg's direction of the orchestra at the Rivoli, New York. Also for his handling of Riesenfeld's Classical Jazz numbers. The Rialto musicians might get some pointers from their colleagues at the Rivoli.

"Peg of the Movies", starring Baby Peggy, is advertised as a Century Comedy. Booking of this sort of thing as entertainment is great salesmanship.

"The Voice From the Minaret", starring Norma Talmadge, and "Colonel

Hecca Liar's Treasure Island", both reviewed in these columns this week, are on the current program at the Strand, New York.

M. P. T. O. A. announces that separate charters have been issued to the M. P. T. O. of Eastern Missouri, of which Joseph Mogler, of St. Louis, is president, and the M. P. T. O. of Western Missouri, of which Charles T. Sears, of Nevada, is president.

The National Committee for Better Films, affiliated with the National Board of Review, has adopted a creed. Here it is:

- I BELIEVE that the best way to improve motion pictures is to select, patronize and advertise the best. I BELIEVE in special performances for boys and girls and special "family nights". I BELIEVE in educating parents to study their children and to regulate their attendance at motion pictures with intelligent care. I BELIEVE in the maintenance of the highest standards in the conduct of the motion picture theaters which I will attend. I BELIEVE in telling the exhibitor when I like his program and why, as well as when I don't like his program and why. I BELIEVE in the motion picture theater as a community institution and in community co-operation with the exhibitor. I BELIEVE in the vast educative, cultural and recreational values of the screen and in my own ability to add a little to the forces working for its constant elevation.

As creeds go this one is not so bad.

It is reported that William Fox has outbid D. W. Griffith for the screen rights to Channing Pollock's "The Fool", paying \$150,000 and agreeing not to film the play for two years.

Fine for C. Pollock.

NEW THEATERS

Construction of the new \$75,000 theater in Tracy, Calif., is nearing completion.

The new 1,000-seat Strand Theater, Tupelo, Miss., was opened two weeks ago.

The new Court Theater, Danville, Ill., was opened late last month.

The Princess-Paramount Theater, Morenci, Mich., was opened two weeks ago under the management of Gordon E. Peltz.

The Tivoli Theater, South Bend, Ind., is fast nearing completion and is expected to be ready to be opened about February 15.

F. M. Phipps will build a large modern theater at Childress, Tex., work to commence shortly.

The New Capitol Theater, Delphos, O., was opened last week. The Capitol, a picture house, is owned and operated by F. H. Staup.

The picture theater being erected in Holbrook, Ariz., is nearing completion. It will have a seating capacity of 500.

A \$50,000 theater is planned for Huntington Beach, Calif., by a group of business men of that place. Seating capacity will be 700.

The New Miller Theater, Jefferson City, Mo., which represents an expenditure of about \$150,000, was opened February 1. Seating capacity is 1,240.

A theater is to be erected in Galva, Ill., by the heirs of John Best, who originally planned to build the house. It will probably be used for pictures and vaudeville.

The Burford Theater Company has announced plans to erect a \$100,000 theater in Arkansas City, Kan. This theater will have a seating capacity of 1,200 and a stage 25 by 62 feet.

Site for a new \$30,000 theater has been purchased in Jasper, Ala., by Joe Johnson. Ben Price, of Birmingham, is architect for the building, which will be completed by June 1.

Work is about to be resumed on the Capitol Theater, Newark, N. Y., being erected on Main street. The theater will be ready by early summer. The cost is estimated as \$50,000.

Joseph Parascondala was recently refused a permit to erect a theater at 43-49 Tompkins Place, Brooklyn, N. Y., following complaints from about one hundred residents of that district.

A corporation has been formed in Walnut Ridge, Ark., capitalized at \$25,000, to finance the erection of a modern theater in that city. Stockholders are mostly residents of Walnut Ridge.

Harry C. Gordon, of Parkersburg, W. Va., has been named manager of the new theater of the West Virginia Amusement Company, on Adams street, Fairmont. It is expected to be opened in May.

A Gottersman, representing a New York Company, purchased the Centennial Hall site, Pottstown, Pa., for \$110,000. According to the plans of the promoters, a large theater building will be built on the site.

A picture and vaudeville theater, to cost \$150,000, will be erected this spring at Broadway and Westport avenue, Kansas City, Mo., according to Frank P. McClure, of that city, said to be one of the promoters.

A permit was recently granted the Stone Amusement Company to erect a \$25,000 picture theater at Twentieth street and Eighth avenue, Huntington, W. Va. W. E. Deegan is said to be director of the interests of the amusement company.

George Lynch, who has been assistant manager of the Strand and Hippodrome theaters, Carthage, N. Y., has left for Cobleskill, N. Y., where he will manage the Park Theater. Before going to Carthage he was manager of the Schine Theater, at Oswego.

A. R. Hood and L. B. Harrell are having plans drawn for a 1,000-seat theater for Waycross, Ga. Surmounting the theater will be a roof garden. The theater will have a commodious stage and the owners plan booking road attractions and vaudeville.

A large building that will include a theater and considerable office space is to be erected in Charlotte, N. C. It is planned to have the moving picture exchanges located in Charlotte occupy the offices. R. D. Craver, of Charlotte, is interested in the project.

GO INTO MOVING PICTURE BUSINESS. Small Capital Starts You. Our Catalog FREE. Show us how to earn \$25 to \$50 per day. Atlas Moving Picture Co. Post 37 E 38 St. Chicago

FOR SALE. 4-K. W. Universal Generator, 5-K. W. Winton, direct connected to four-cylinder engine. G. R. DAVIS, Hagerstown, Indiana. EARN BIG MONEY. No experience needed. Professional Machine and Complete Outfits. Openings everywhere. Start NOW. Monarch Theatre Supply Co. Post 700. 724 So. Wabash Ave., CHICAGO, ILL.

LYCEUM  
CHAUTAUQUA  
FESTIVAL

# THE PLATFORM

SPEAKERS  
ENTERTAINERS  
MUSICAL ARTISTS

Conducted by AL FLUDE

## EDWIN ARNOLD

### A Reminiscence of the Lecture of the Great English Author

R. E. Morningstar, the veteran representative of the Lyceum, said recently in a talk before the Kiwanis Club, of Englewood, that one of the first world-famous lecturers he had heard was Sir Edwin Arnold. Not many of us were in the business at that time. I was still thinking about Morningstar's reminiscences of Arnold and other famous speakers when I met Julian Arnold, that delightful author, world traveler, lecturer and son of Sir Edwin. "Tell me something about your father and his America lecture tour," I said. "Major Pond told me," said Mr. Arnold, "that he had two famous speakers who always filled the house and who were horn speakers. These were Edwin Arnold and Henry M. Stanley.

"On one occasion Sir Edwin, fearing that he might not be heard in the huge hall, arranged for Major Pond to sit in the back row and to draw his handkerchief across his face if he could not hear the speaker. It was a hot night and the Major, forgetting his instructions, kept mopping his face with his handkerchief from beginning to end of the lecture. Sir Edwin spoke louder and louder at each pass of the handkerchief until he finished his lecture fairly screaming. At the close of the lecture, fairly exhausted with his efforts, Mr. Arnold asked the Major if he had not caught a few of his remarks. 'A few of

proved to be a shy boy, little accustomed to such work. The quick eye of the editor soon saw the boy's trouble, and he told him to take lots of paper and write for dear life.

"Then Sir Edwin dictated to him one of the finest 'interviews' which had ever been read in the American press, dealing not alone with the locality, or even America, but with life and with the philosophies of death, and the whole gamut of social progress.

"Now," said Sir Edwin, "take that to your editor and if he doesn't raise your salary he doesn't know his business."

There is no more delightful story teller upon the American platform than Julian Arnold. The next time you meet him entice him over into some comfortable corner and have him tell you a story of Henry M. Stanley, or Sir Richard Burton, or Sir Edwin Arnold, and you will find it a rarer treat than to listen to many a famous lecture.

### WHEN IS A CHAUTAUQUA?

We have just received a letter (which is too long to quote in full) from Geo. W. Traver complaining of an article which appeared in The Billboard last September about his "Traver Chautauqua". The article appeared long before the present editor had anything to do with The Billboard. It seems to have been a keen criticism upon Mr. Traver's enterprise as a chautauqua. Mr. Traver says: "The Traver Chautauqua was composed of five rides, an Indian village of thirty Indians, with the well-known lecturer, King Carlo; another show of educated dogs, ponies, etc. We also carried twelve concessions, all recognized by the State of New York as games of skill."

We are ready to assume that the statement that every show connected with the enterprise was "clean", but the fact remains that this enterprise was not a "chautauqua", and to call it a chautauqua is misleading. Games of skill, Indian villages and rides do not constitute chautauqua features. There is no law to pre-

vent any one calling a horse race a chautauqua, but that does not make it one. The Traver enterprises may be very desirable for a community. Of that we are not the judge. But they are not chautauquas, and to call them so only invites criticism.

### HOLLADAY SELLS HIS CHAUTAUQUA CIRCUITS

Robert Myers and Nelson Trimble, of the Interstate Platform Service, have bought the Five-Day Circuit of the Midland Chautauquas. With the contracts they acquired the rights of the name Midland Chautauquas, and these chautauquas will be continued under that name. The programs are already selected, and the Interstate promises to give the communities some of the best features they have yet enjoyed.

This sale leaves Mr. Holladay with only his seven-day circuit, and rumor has it that this will be sold within the next few days.

Sam Holladay was one of the very first in the circuit chautauquas. His chautauqua experience forms an important link in the history of the American chautauqua. He has extensive real estate interests in Iowa, and expects to devote most of his time to looking after his various farm properties.

Mr. Moon, who has been associated with him in the chautauqua work, was in Chicago January 27 looking after the transfer to the Interstate.

Mr. Holladay will continue his lyceum activities.

Since the above was written word comes to us that the seven-day circuit has been sold to W. S. Rupe, of the Acme Lyceum and Chautauqua System, of Des Moines. This will be a decided departure for the Acme Bureau, as heretofore it has been running short-time circuits, in which work it has been decidedly successful. In entering the larger chautauqua field Mr. Rupe is bringing an experience of several years in both the chautauqua and lyceum field.

## NEWS NOTES OF THE PLATFORM

Harry P. Harrison has been in Toronto taking over the business of the Coit-Alber Dominion Chautauquas.

The sale of the Coit-Alber circuits led some to believe that the Coit-Alber Independent Chautauqua Company was included in that sale. That is not the case. The latter is an entirely separate corporation, and will continue in the independent chautauqua business as before.

"Shorty" Alford reports that this has been his best season in hooking. He is representing the Redpath Independent chautauqua business and the lyceum business as well.

It seems to be the unanimous opinion of those who are in a position to judge that the backbone of the lyceum and chautauqua hard times has been broken and there are better prospects ahead—for sane and conservative hooking.

The Sumner, Iowa, Argo-Gazette writes: "No more serious problem has faced Sumner for some time than the apparent collapse of local lyceum spirit. The season 1922-23 in Sumner lyceum circles which will close during the latter part of this month will be far from successful. This community has enjoyed talent much superior to what is ordinarily secured in similar localities, but that wonderful spirit of co-operation and interest which made this possible has been lacking this year. When we surrender our lyceum we will surrender one of our finest institutions. But heroic measures will be necessary to keep alive the organization and its institution. Certainly we cannot afford to let it die." The above from The Gazette is interesting, because it illustrates a well-known fact of lyceum and chautauqua history. It repeats itself in almost every community. That is that the prosperity of the lyceum fluctuates, varying from year to year as a result of various incidents and vicissitudes. The most frequent cause of such a depression is the dropping out of some local worker or lecturer. Sometimes it is the result of a series of disappointments. But the really important thing is that, in spite of the little depression, the lyceum and the chautauqua always come back, because they are founded upon a healthy, insistent demand of the people for the things upon the platform which will leave the whole community better in every way.

The Chautauqua at Devils Lake, N. D., has just selected its program for the season of 1923, having secured these numbers thru Geo. Bicknell, of the Coit-Alber Independent Chautauqua Company.

The Independent-Co-Operative Chautauqua Company, of Bloomington, has contracted to furnish the programs for the chautauquas at Worthington and St. Peter, Minn., and part of the program at Madison, S. D., for next summer. R. F. Gosup was the representative.

It is a notable fact that the rural communities furnish many of the leaders of life in this country. Shelbyville, Ill., is justly proud of its record in its production of persons who are well known in America for their connection with the platform and the stage. Max L. Fraker, of that city, sends the following list of Shelbyville people who, during the past twenty-five years, have been connected with the stage or platform. It is an interesting list and one of which any community might feel proud. We are reproducing below the names of those who have been well known in connection with the lyceum or chautauqua: Don Geo. B. Wendling, lecturer (deceased); Len G. Behmyer, musical manager, Los Angeles; Chas. L. Wagner, manager opera stars; Dr. Frank Busy, lecturer; Don Frank B. Wendling, senator and lecturer (deceased); W. H. Townsend, lecturer; Clyde Pontier, reader and entertainer; Everett Kemp, lecturer and impersonator. In addition to the above are the names of more than a score of musicians and others who have been connected with the platform or the stage in various capacities.

The Columbia Lyceum Bureau, W. E. Dillinger, president, 118½ N. 8th St., St. Joseph, Mo., reports that the lyceum business for the coming season has started out much better than anticipated and that it will probably put on at least two extra circuits for the coming year.

The Swarthmore Chautauqua Association publishes a Courier which is sent out monthly to its attractions, representatives and committees. The No. 1 of Vol. II was a Lecturers' Conference number and gave a splendid review of the Lecturers' Conference held in Washington December 7, 8 and 9. By the way, have you secured your Conference book as yet giving reports of the Conference speeches which in

## FITS AND MISFITS

What is the greatest proof of friendship among platform people? For one lecturer to listen to another.

Geoffrey O'Hara sends the following poem, with the remark: "This looks like good stuff for singers":

### AMERICA—THE ANCHOR AND HOPE OF THE WORLD

Undaunted in peril and foremost in danger—  
Ready the rights of mankind to defend—  
The guard of the weak, the support of the stranger.

A foe to oppression, to freedom a friend,  
Amid the rude scenes of dismay and commotion,  
Since anarchy first her red banner unfurled,  
Still, firm as a rock in her own native ocean,  
America stands—the hope of the world.

Sweetest spot on the earth, where true honor,  
Combining

With justice and truth, gives a strength to  
The whole;  
Where the rosebud of beauty, with valor en-  
twining,

Enriching the heart and exalting the soul,  
Oh, land of my birth, yet shall peace be thy  
portion,

Thy white sails in commerce be ever un-  
furled;  
And still shalt thou stand, like a rock in the  
ocean,

The anchor of liberty—hope of the world.  
Published by M. KELLY—1841,  
211 North Second street, Philadelphia.

being sent to members of the I. L. C. A. for only \$1? It is well worth it and should be in the library of every platform speaker in America.

Ralph Parland, who will be remembered by many of the old people of the platform as with the Parland-Newhall Company, is expecting to do chautauqua work with the independent chautauquas next summer. He has been located in St. Joseph, Mo., for many years and is a prominent factor in the music of that community.

James H. Shaw, of Bloomington, writes: "My dear Flude: I appreciate your method of editing your department in The Billboard and giving us news. That is the part that I like. So I am going to try to give you some whenever I can find it. I have tried to get a lineup on midget companies which might do chautauqua work, but have not secured any of them as yet. Can you be of help?" This should interest some midget company, for the Shaw Chautauquas could give them a good season.

George H. Turner, acting executive secretary of the International Lyceum and Chautauqua Association, writes: "Dear Mr. Flude: It is a joy to learn that you are to edit the Chautauqua and Lyceum section in The Billboard. Your thorough knowledge of these institutions and your intimate connection with them will enable you to make that department more useful in our work. I congratulate our movement upon this new arrangement."

Keith Vawter, of the Redpath Chautauqua System, writes: "I believe in you and your efforts in behalf of the lyceum."

We have quoted the above items from a large number which have been received in the last few weeks merely to show that the bureaus are welcoming this department in The Billboard and to emphasize the fact that the co-operation of every person upon the platform is needed in order to get the vast benefit of the widespread publicity which The Billboard is able to give to chautauqua and lyceum interests.

"The Little Shepherd of Kingdom Come" by John Fox, Jr., is being played by Byron G. Harlan in the leading schools of Virginia, Kentucky and Tennessee this winter. Mr. Harlan is managed by the Paramount Musical & Lyceum Bureau, of New York City.

There are few of the old people of the platform who do not remember J. D. Reed, who was for so many years connected with the Chautauqua Managers' Association and with the Mutual Lyceum Bureau and other bureaus as representative in Nebraska and the West, and all of those who knew him so well will be very sorry to learn that he is at present an inmate



SIR EDWIN ARNOLD

them" said Pond. "Immortal gods! No one could help hearing you. What made you shout so?" And then the murder came out.

"The author of the 'Light of Asia' cared but little for clothes. Some one said of Sir John Galsworthy: 'It must have taken some tailor in London infinite pains to produce the careful carelessness of his clothes.' This was very true of Sir Edwin. Preedy, the London hatter, said that the biggest heads among his customers were those of the Marquis of Salisbury (Prime Minister in the Victorian era) and Sir Edwin Arnold, and that they both wore their hats until they would have been scorched by a rapier."

"Reporters had as easy time of it with Sir Edwin. For forty years he had been the editor of The London Daily Telegraph, and reporters were to him as literary children, ever to be befriended and helped.

"Once in an American hotel his servant said:

"There's a reporter outside would like to see you."

"Well, show him in."

"But I can't, Sir Edwin, you're in your bath."

"That's all right, he doesn't want my clothes, he wants me. Show him in."

"So the poet got out of his bath and put on a gown, and in came the reporter. He



of the State Hospital of Nebraska. This was the result of a paralytic stroke which caused a hemorrhage of the brain, destroying the brain cells. Mr. Reed's sickness resulted in a nervous breakdown for Mrs. Reed, but she is now recovering. The two sons have good positions in Nebraska, and the daughter is a teacher in the northern part of the State. Many will join with us in extending our sympathy to the family over this unfortunate illness of Friend Reed.

Joe Spring, the brother of Coyln Spring Smith and James Spring Holmes, of the South-Spring-Holmes Company, and organist of the Hatfield Theater, has just been chosen president of the Association of Organists, of Chicago.

Mr. L. Verne Slout is arranging an entirely new musical company for his chautauqua work next season. It is to be called the White Minstrels and will be a singing orchestra of six men. The first part of the program will be worked out in the regular minstrel style with the company in novelty costume. The second half of the program will consist of novelties and specialties with plenty of ensemble songs with the company in the Old Frier Tuck costume. It sounds interesting and the minstrel idea is one that the chautauquas have been asking for for several years.

Joe DuMond, manager of the DuMond Male Quartet which has been with Redpath Vawter for three seasons, is spending the winter in Chicago studying under Charles DuMores, tenor. Fred Wolf, of the Redpath-Vawter System, has just signed this quartet up again for twenty-five weeks beginning next September. The company is composed of Ferdinand Nelson, tenor; Joe DuMond, second tenor; Vane Baker, baritone, and Max Noub, bass.

Mrs. Rebt. Thompson Layne, of Shreveport, La., has made a gift of \$10,000 to found a Baptist lecture course in that city. This is a permanent foundation, the income being used each year to secure the services of leading speakers for a series of lectures on church doctrines.

The Lincoln, Ill., chautauqua held a special meeting of its stockholders Jan. 23 in order to revise its constitution and by-laws. This has been done in such a way that any profits of the chautauqua after paying actual expenses and taking care of investments will be devoted to charitable objects. This, it is hoped, will do away with the difficulty in regard to the ticket tax which has been a burden on many of the great chautauquas of the country that have been using a splendid educational work.

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The school superintendents of twelve of the larger cities of Kentucky have organized into an association for the purpose of bringing noted speakers to Kentucky for lectures in the interest of the boys and girls of that State. Supt. Cassidy, of Paris, Ky., is president of the organization.

Trenton, Mo., will have a chautauqua again next year, a contract having just been entered into with the Redpath Vawter Chautauqua. Under this contract the usual guarantee clause is omitted, which was the reason for the failure of renewing last year, as the guarantors had been putting up so often that they refused to offer a guarantee again. The only responsibility is that all tickets that are subscribed for will be sold and as many more additional as possible.

The Muscatine Chautauqua Association, Muscatine, Iowa, has concluded a three-year contract with the Independent Chautauqua, and has decided to hold a five-day affair this year, opening July 21. Programs are already partly completed and 800 tickets subscribed. C. S. Hall, representing the chautauqua circuit, will be in the city the next few weeks completing the organization. The Muscatine association officers are: President, S. A. Potts; vice-president, J. E. T. Wessels; secretary, H. R. Frank.

The Venetian Trio, Ralph M. Manter, manager; Helen E. Andrews, impersonator, and Irene E. Soule, soprano and pianist, started their season in October with the Federated Bureau, under Bryan, of Asheville, N. C. They will close in March with Ferranti, of Columbus, Ohio. This trio has been together for six years, presenting much of its program in costume.

The Royal Holland Bell Ringers, which are on the White & Myers courses out of Kansas City, gave the musical program at the great Masonic banquet recently at Topeka, Kan. There were over 1,200 in attendance. The program met with a great deal of enthusiasm. The platform people are more and more in demand for entertainment of that sort. The Platform Department of the Billboard will be pleased to assist any organization to secure entertainment of this kind. There is no charge for such service.

Gilbert Baker, who was at one time Dr. Frederick Cook's booking manager and was later engaged as a chautauqua representative, is now located in Detroit as correspondent with the Missoula Bead Company.

### "SENATE RADICAL BLOC HITS SNAG IN CHAUTAUQUAS"

The above is the three-line "head" of a column-long article by Clinton W. Gilbert, Washington correspondent, in The Philadelphia Evening Public Ledger of January 12, 1923. There are three subheads, one of which reads "Orators. With Money-Making Contracts, Oppose Summer Session of Congress".

Mr. Gilbert is probably correct in stating that members of Congress have accepted engagements for lectures in next summer's chautauquas. We think he is incorrect, however, when he places the emphasis upon the big salaries alleged to be paid, and apparently seeks to leave the inference that the lure of these salaries is interfering with public business.

He ignores the country-wide demand that Congress take a vacation and the announced desire of the administration that there should be no special session during the summer.

He alludes to the fact that public opinion is not sufficiently crystallized on the debatable questions of the hour to permit final action, and says "much may happen to public sentiment in that time" (between March and December). What he does not see and what the average newspaper correspondent rarely sees is that that condition probably contributes more toward making a chautauqua tour attractive than even the promised salaries.

He misses entirely the value of the platform in crystallizing the public opinion so that it may become a solid foundation for constructive legislation. He does not know, as does President Harding, that the chautauqua platform affords "the exceptional opportunity to present such information as will enable your audiences to fully understand the problems involved in the limitation of armament" or in any other vital question.

He has not known, as the President and all the others who have addressed chautauqua audiences "in differing and wide-scattered communi-

ties have known, the eagerness with which the people, to the number of many millions, annually seek illumination on public questions and the broadening of community vision."

We fear, from the tenor of his article, that he has not learned that other fact of which President Harding makes record: "The time has long since passed when there could be any doubt of chautauqua's service to the country; we are far past the era of misunderstanding when this great work could be waved aside with the light word of tolerant superiority. Its wide appeal and high place in public confidence have imposed upon chautauqua an onerous responsibility. That responsibility is for the taking of authoritative information to the people."

It is just these considerations which have been so well stated by President Harding which makes desirable the engagement of men in public life as chautauqua lecturers. Who better than they can convey to the people the needed information? And to a conscientious Congressman or Senator what could be more alluring than so favorable an opportunity of hastening the settlement of the trying problems of the hour by the crystallization of public opinion concerning them?

The ten million patrons of chautauqua are to be congratulated that it is possible for the members of Congress to discuss for them the unsettled questions of the hour. Usually the only opportunity for hearing these, presumably the most competent men in America for imparting the necessary information, is in times of political campaigns when partisanship beclouds vision and when party policies must be defended.

Now come the chautauquas, at a time when the party spirit is not excited, presenting a non-partisan platform for a free and necessarily non-partisan discussion. There is little real discussion in a political campaign—there is mostly ex parte pleading. The chautauquas present one of the few remaining opportunities for that free discussion that is so essential to a democracy. It was for this reason that President Wilson called chautauqua "an integral part of the national defense."

Is it strange, therefore, that Senators and Congressmen should welcome the opportunity to speak from chautauqua platforms, or that chautauqua managers and committees should gladly hail their coming?

GEORGE H. TURNER, Executive Secretary, International Lyceum and Chautauqua Assn.

### THE PLATFORM AND WOMEN'S CLUBS

The Platform Department of The Billboard wishes to represent every part of the platform world as much as possible. It would be impossible to overestimate the scope and the value of the work of the women's clubs in America, and a very important part of their program each week or month is taken up in listening to people of the platform. Thousands of public speakers and entertainers are appearing before the women's clubs each month, and the fact that many of these are not booked in the same manner as the lyceum courses is no reason for ignoring them. Theirs is a great work. I hope the time will come when this field will be thoroughly covered by the bureau—but that is another story which I hope to present in the near future.

I shall not soon forget the meeting at Western Springs, Ill., where it was my good fortune to speak before the club of that city January 23. In the first place, an audience of that sort is an inspiration to do one's best. It is an audience of picked listeners. In the second place, the speaker has been chosen because that club is especially interested in the particular subject he is to discuss. And then, they are sufficiently interested in the matter to prepare. At Western Springs the women had been studying about Japan. They had collected a beautiful exhibit of Japanese curios which was on display. They had prepared a program of Japanese music. (Perhaps it would be truer to call it "Japanese music", for the real Japanese music would be a little strong for any American audience.)

We want to hear from the women's clubs. We invite every one of them to report to us on their speakers, tell us what they are doing and to come to us for help.

### HOME TALENT NOTES

"The Camco Girl", by the Harrington-Adams Production Company, is to be put on at Fond du Lac, Wis., March 5 and 6 by the American Legion of that city.

The home production entertainment given under the direction of George Eckert at Rockville, Ind., January 25 and 26 was his new play,

"Love Pirates of Hawaii", the well-known comedy by Otis M. Carrington, and not "The Windmills of Holland". Those who were in charge of this event at Rockville report that it was one of the most successful and delightful programs ever put on in that city. Mary E. Hall took the part of Dorothy Dear, Dorothy Burton that of Lehua, Mrs. J. J. Connelley that of Karamani, Less Harrison was the Pirate Chief, Carl W. Wilson was Scary, Katherine Johns was Miss Prime, Ernest (Jack) Hughes was Lieut. Billy Woods. This play is new in the home production field, but is proving to be well adapted for a presentation of that kind.

### THE RADCLIFFE CHAUTAUQUAS' CIRCUITS

The Radcliffe Chautauquas are sending out the following attractions over their long circuits during the coming season. These circuits work in the South and in the Far West; two of them usually begin in Florida and one starts in the West and works thru California. Their musical attractions are as follows:

The Clifford Collins Duo, Clifford Collins, manager; Arthur Irwin, magician; Walter Eccles and M. Pearsall, The Jesters; Perry's Ye Olde New England Choir, F. L. Perry, manager; The Missouri Entertainers, Edward Barroll, manager; Palmer's University Boys, Ralph D. Palmer, manager; The Hendrys, Francis Hendry, manager.

The lecturers for the long circuits are Clark M. Eichelberger, Stanley Upton Mock, Guy Morse Bligham, Ray Morse Hardy, Albert Marjou Hyde.

They have secured for their short circuits next summer Frederick Wheeler, the well-known orator and concert baritone; Helen Ware, well-known violinist and composer; Porter Concert Company, Tolley Operatic Company, Ellsworth Plumstead, impersonator; the Welsh Miners' Quartet, Kraft Concert Co., Parker-Fennelly Duo, Oakley Concert Trio and Pietsch's Swiss Yodelers.

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 (Continued on page 60)

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(Continued from page 59)
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Answer by mail to GEORGE REID, Gen. Del., Phila-
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Circus experience. Write or wire. AGENT, 241
Parkwood Blvd., Schenectady, New York.

MANAGER—First-run pictures or combination houses,
where a big experienced young hustler is needed.
A man of liberty and ability. Original in ex-
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first-run houses. Prefer a connection where a long
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BOX A, Billboard Pub. Co., New York. feb19

YOUNG MAN, 23 years of age, college education,
with one year's experience as assistant manager with
Loew's, Incorporated, desires place where he can
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Melody Girls' Orchestra at Lib-
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SIMPSON, Gen. Del., New Haven, Connecticut.
feb19

Mr. Manager Look This Over!
A snappy six-piece dance orchestra, includ-
ing singer and entertainer, now on tour. De-
sires summer engagement. Resorts, hotels,
pavilions, parks. Will enlarge if necessary.
Union. Best of references. Go anywhere. Re-
liable managers only. Address B. M. WEST-
BROOK, Manager, Franklin Hotel, Benton, Ill.

AT LIBERTY—FIRST-CLASS DANCE OR-
chestra. Can produce the goods. Five to
nine men. All young (under 25), neat appear-
ing and original. Would like to hear from any
one of good, reliable job. H. E. SMITH, 227
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AT LIBERTY—Snappy Dance Orchestra, 8 or 7
pieces; young and first-class dancers only; white
trousers, blue coats; from June 25 to Sept. 5. Play-
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MAN, 54 Edmonds St., Rochester, N. Y.
feb19

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THE BILLBOARD PUB. CO., 25-27 Opera Place, Cincinnati, Ohio.

TRIO AT LIBERTY—VIOLIN, PIANO AND
Clarinet. Play first-class concert music.
Hotel or movie house preferred. TRIO, 701
Bath Ave., Ashland, Kentucky.
feb19

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AT LIBERTY—TWO BILLPOSTERS, NOW
employed in large city, wish to make change.
Would consider smaller town where one could
take charge of plant. Reliable and can drive
truck or build boards, or would consider small
show. One man an experienced agent of sev-
eral years. State salary. BILLPOSTER, care
Billboard, Cincinnati, Ohio.

AT LIBERTY FOR
CIRCUS AND CARNIVAL
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HAND-TO-HAND TEAM AT LIBERTY TO
Join good Troupe or Circus. Address GOKEN-
BACH, care Billboard, Chicago.

At Liberty—Train Master.
Would like to connect with circus or large
amusement company for season 1923. Can handle
anything big. Good reference. Address ED-
WARD SULLIVAN, Billboard, St. Louis, Mo.
feb17

AT LIBERTY—A. L. PEARSON, 4207 SPAUL-
ding St., Omaha, Neb. Three seasons Sec-
retary and Treasurer J. M. Husby's Minstrels.
feb19

AT LIBERTY—CIRCUS AND CARNIVAL FIRE
Eater, with 21 tricks, and Glass Dancing.
Want Mexican Costume and Clown. PROF. W.
MAYFIELD, P. O. Box 915, Hancock, Mich.
feb19

BOSS CANVASMAN AT LIBERTY FOR THE
coming season. Reliable and nothing but
good reliable people need answer this ad. I
prefer a good motorized show. I have my own
touring car and sleeping outfit, but I will
consider any good offer. ELMER M. FOLKER,
712 1/2 Bridge St., Alma, Michigan.

KNIFE THROWING AND MINDREADING
act at Liberty for spring opening. Can make
openings and lecture. Let me have your best
offer. IMPALEMENT ZEDS, General Delivery,
Detroit, Michigan.
feb17

STOCK WHEEL AGENT OPEN FOR POSITION.
Six years' experience. Fully capable and
reliable. Only big propositions considered.
T. A. W., care Billboard, Cincinnati.
feb17

AT LIBERTY—Competent Cook wishes position with
2 or 3-car show. JOHN ECKBLAD, Fender, Neb.

AT LIBERTY—DR. T. BRAZENALL, Veterinary
graduate, would like a situation with a good re-
liable circus as Veterinary, Physician and Surgeon.
Lakeland, Florida.

AT LIBERTY—Tattooed Man and Wife with large
Pythian Snakes. Only circus considered. TATTOO
ARTIST, 207 Second Ave., So., Seattle, Washington.

EXPERIENCED HELPER in Privilege Car. Doing
Car and Candy Butcher, or will do light work
around tent show, season 1923. LESLIE CLAPP, 3433
N. Delaware St., Indianapolis, Indiana.

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COLORED PERFORMERS
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Comedian, Producer, One-Man
Band (ticket). PERCY HOWELL, Billboard,
Cincinnati, Ohio.
feb17

COLORED TROMBONE, 4 months schooled, wants to
join an learned first-class minstrel band. Reliable
leaders write. State all first letter. J. DORSEY,
Route A, Box 6-C, Saratoga, Georgia.

AT LIBERTY
DRAMATIC ARTISTS
3c WORD, CASH (First Line Large Black Type)
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At Liberty for Stock or Reper-
toire. M. F. Ryan—Characters, gen. bus.
Can direct. Gertrude Dion Magill—Anything
cast for except ingenue leads. Feature strong
singing and comedy dancing specialties. Joint
engagement only East or West. Reliable man-
agers looking for first-class artists address
MR. M. F. RYAN, Gen. Del., Fall River,
Massachusetts.

At Liberty After March 4th.
Young general business woman. Specialties,
piano. All-round trouper. VERA GRAY, Med-
lette, South Dakota.

Rep. Managers, Attention!—
Blanchard, Marlin & Queen open for summer
season after Feb. 17th. Donald, age, 33;
weight, 150; 5 ft. 9. Juveniles, general busi-
ness, no specialties. Blanche, age, 28; weight,
120; 5 ft. 4. Ingenues, general business, sing-
ing, dancing specialties. Snappy appearance.
Queen, good wardrobe. Life-long experience.
The world's greatest high diving dog. Weight,
50 lbs. Handsome pit bull dog. The heaviest in
the business. Carry all paraphernalia. A sen-
sational dive each night either inside the house
or in front. Queen strong enough to feature
on any show. Salary, \$100.00; Equity. Address
until Feb. 17th BLANCHARD, MARLIN &
QUEEN, New Rand Hotel, Cincinnati, Ohio.

YOUNG SOLO CELLIST-SAXOPHONIST (FEA-
ture Wood Saw), wishes to get in with good
act. Willing start with moderate salary.
CELLIST, 40 Greene Ave., Norwich, Conn.

AT LIBERTY MARCH 1—Young Lady. Small, good
looking. Trained at Specialty Dancing. Husband,
Pianist. Address MR. BUFFALO, care Billboard,
Cincinnati, Ohio.



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Make Offer (Anything) for Light Levitation Form. HELBIG, Lynchburg, Virginia.

AUCTIONEER—NOTHING TOO LARGE OR small. Either salary or commission. W. T. PEOPLES, P. O. Box 143, Willis, Tex. feb17

YOUNG MAN WISHES TO TRAVEL WITH notable party as Secretary and Treasurer. Reference, A. L. PEARSON, 4207 Spaulding St., Omaha, Nebraska. feb10

AT LIBERTY M. P. OPERATORS

3c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c)

AT LIBERTY—MOTION PICTURE OPERATOR. Assistant Manager, Billposter, Stage Hand. (Can do anything around a theatre. Locate anywhere. Best of references furnished. Twelve years' experience. No booze or cigarettes. Married. What have you to offer? A. T. BROOKS, Wyoming Theatre, Casper, Wyoming.

AT LIBERTY AFTER MARCH FIRST—A-1 Projectionist. Six years' experience. Any machine. Married. Go anywhere. Write FRED ANDERSON, Pine Bluffs, Wyoming. x

EXPERIENCED OPERATOR. Assistant Manager. Wants job in town not less than five thousand. With chance to join union if necessary. E. E. STEWART, Leslie, Arkansas. feb10

HERE I AM—A-1 reliable Operator, nine years' experience. Any machines; at any man; reference. State salary. Write or wire PROJECTIONIST, 2124 College Ave., St. Louis Missouri.

AT LIBERTY MUSICIANS

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At Liberty March 25—Violin double alto and C melody sax., dance clarinet. Read, improvise; union; tuxedo; sober. Prefer dance or hotel around Ohio. Do not misrepresent. MUSICIAN, Kennedy's Cafeteria, W. Palm Beach, Florida. feb17

At Liberty—Organiste. Experienced all lines picture work. Large library; good organ essential. OLIVIA PITTS, Elite Theatre, Waukegan, Illinois. feb17

At Liberty—Viola Player, on account of orchestra being reduced. Thoroughly routined and can furnish references. Address "VIOLA PLAYER", Madison Theatre, Peoria, Illinois.

At Liberty—Clarinetist. Competent and reliable. Young. Union. Experienced in pictures and vaudeville. Wire F. ALTOMARE, 147 W. Vermont St., Indianapolis, Indiana.

At Liberty—Violinist, Experienced in pictures, vaudeville, etc. Clean style of playing. Young man. Union. VIOLINIST, 42 Orchard St., Asheville, North Carolina.

At Liberty—French Horn. Desires to make a change. Am now first horn in one of the largest motion picture theatres in the Middle West. Have been in present position for two years. Can give best of references. Prefer motion picture theatre orchestra or concert band. Will go anywhere. Can leave on less than two weeks' notice if necessary. Address K. C., care Billboard, Cincinnati, Ohio. feb17

At Liberty—Lady Viola, Violin; pianoforte accompanist; union; experienced "VIOLA", Langwell Hotel, 44th St., New York.

At Liberty—A-1 Fast Dance Violinist. Wishes to join good dance orchestra. Get clean powerful tone. Single. Condemn. Go anywhere. Would like to hear from good pianist, lady or gentleman, with view to form high-class combination for hotel and resort work. Address VIOLINIST, care The Billboard, Kansas City, Missouri. feb17

At Liberty—Trio. Violin, Cello, piano. Hotel or theatre. References. TRIO, Box 276, Cedar Falls, Iowa.

At Liberty—Pianist and Trap drummer. Man and wife. Troupe or locate. Exp. tab., vaud. or picture. Drummer doubles small parts. Both young. Address "PIANIST", 705 Maple Ave., Laporte, Indiana.

A-1 Bass Drummer Desires position with concert band for coming season; fifteen years' experience band and orchestra (violin). Age 30. Neat appearance; union. FRED COOK, 101 Duke St., Hamilton, Canada.

A-1 Sousaphone Bass, Double bass saxophone. Desires engagement with a real dance or theatre combination. Prefer location. Young, neat, union. WM. G. JON, 1226 West First St., Dayton, Ohio.

A-1 Business Pianist Doubling French horn. Union, experienced, arrange, direct. Prefer reliable week stand. Others write. WM. SHONK, 608 South Tod Ave., Warren, O.

A-1 Clarinetist at Liberty—Union. Experienced in concert, pictures and vaud. Can do nothing but play clarinet. ABE APPELSTEIN, 2738 Stoddard St., St. Louis, Missouri.

A-1 Violinist and Saxophonist at liberty about February 1. Theatre and dance experience. Can lead or will play side. Small city preferred. Address C-BOX 1, care of Billboard, Cincinnati, Ohio. feb17

Alto Sax.—June 1. Doubling C soprano. Both horns colored. Laugh, gutter tongue, good tone. Write, telling all ALLEN VICKERY, Bellevue, Ohio.

An Artistic Violinist With Exceptional orchestral ability is desirous of locating permanently with recognized organization immediately. Union, married, American and dependable. Age, thirty. References exchanged. Wire or write ARTISTIC VIOLINIST, care Billboard, Cincinnati, Ohio.

Bassoon at Liberty. Experienced; capable. Picture house with good orchestra preferred. BASSOONIST, care Billboard, Chicago, Illinois.

C Melody Saxophonist Doubling B-flat soprano and piano. Bass saxophonist doubling solo singing. Young, neat, experienced, tuxedo, pleasing personality. Prefer joint; job must be steady; age, 21 and 23. T. TAYLOR, 933 N. Ninth St., Springfield, Ill.

Experienced Violin Leader for Picture House at liberty. Fine library. Best reference. New England preferred. Non-union. "CLEF", care Billboard, Cincinnati, Ohio. feb17

Flutist—Positively First class, thoroughly experienced, desires legitimate, vaudeville or picture house position. Recently with a "Mark Strand" house. Accident reason this ad. Address FLUTIST, 518 Hamilton St., Schenectady, New York. feb10

French Horn for Traveling Position only. GROVER MONTGOMERY, Orlando, Florida.

Lady Saxophonist at Liberty. O melody; excellent tone; read cello parts. Also double B-flat soprano. Young and of good appearance. Experienced. Union. P. O. BOX 1369, Pittsfield, Massachusetts.

Organist—At Liberty. Union, first class, one year in present position, salary \$75. Good organ, essential; privilege of taking organ students desired; only first-class place wanted. W. H. PERRINS, State Theatre, Hibbing, Minnesota.

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Violinist, With Solo Tenor voice at liberty. Top or lead. Also doubles cornet. V. T., care Billboard, Cincinnati.

Violin—Good Tone and Experienced all lines; union. Wire VIOLINIST, P. O. Box 362, Muscatine, Iowa.

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A-1 DANCE VIOLINIST—EXPERIENCED Paul Whiteman and Ted Lewis styles. Age, 23. Read, jazz, memorize. Double some Xylophone; Chord Piano. Tuxedo. References. Consider other work; music as sideline. VIOLINIST, care 898 N. Howard St., Akron, O.

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AT LIBERTY—FOUR GOOD MUSICIANS FOR dance orchestra or good concert band. One Trumpet, one Eb Bass, one Trombone, one Trap Drummer. Will go to locate or travel anywhere in New England. Will go for good show or circus band. Non-union. All letters address JOSEPH BOUZAR, 12 Marvin St., New Bedford, Massachusetts.

AT LIBERTY—A-1 THEATRE DRUMMER and Xylophonist. Married, reliable, neat, young. Consider anything if permanent. Experienced in all lines. Best reference. DRUMMER, Box 1091, Thermopolis, Wyo. feb17

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AT LIBERTY—ALTO SAXOPHONE. TRANSPOSE and improvise. Would like to hear from snappy dance orchestra. Also double Flute. H. E. SMITH, 227 Market St., Williamsport, Pennsylvania.

CORNETIST AT LIBERTY—BAND OR ORchestra. Union. Address MUSICIAN, 294 Pacific St., Brooklyn, New York.

FLUTIST OF ABILITY DESIRES PERMANENT engagement. RONALD W. FAULKNER, Greeley, Colorado.

THEATRE ORGANIST, EXPERIENCED, DESIRES change. Cue pictures. Union. Young man. ORGANIST, 1110 Grand Ave., Milwaukee, Wisconsin. feb24

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A-1 TENOR BANJOIST, doubling Jazz Cornet. Union. Age, 22. Six years' dance experience. High-class work only considered. Prefer Southern resort or hotel but would consider good road job. C. CULP, 423 Arcadia Ave., Toledo, Ohio.

A-1 SAXOPHONIST-CLARINETIST desires immediate connection with good dance orchestra. Read, fake, memorize easily and get good tone in tune. Play legitimate and also feature a hot jazz Clarinet. Frame attractive arrangements (Paul Whiteman style) for novelty orchestra. Also read blues. Play other Saxophones, but at present using C Melody. Young and plenty of pep. Have advertising and advance agent experience. Several years in vaudeville. State age and your limit for feature man. Join on wire. All replies answered. Address EARL CONES, 103 W. Rayen, Youngstown, Ohio.

A-1 BbB CONCERT TUBA, doubling String Bass, at liberty Feb. 16. Present engagement 3 consecutive years. Only high-class engagements considered; concert bands, hotel or dance orchestras. Answer with letter, stating all. Age, 20; very good appearance. Address C-BOX 2, care Billboard, New York City. mar10



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Trap Drummer—Play Bells, xylophone, tympani. Fourteen years' experience vaudeville, pictures, concert, dance. Sight reader; union. Wife, pianist; joint or single engagement. First reasonable offer. Wire T. W. FLYNN, 315 N. 11th St., St. Louis, Mo.

Trombonist—Experienced vaudeville and pictures. Prefer good vaudeville house. Must be permanent job. Reliable union. Must give two weeks' notice. C BOX 1, care Billboard, Chicago, Illinois. feb10

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Violinist Experienced in Orchestra and solo work wishes position pictures, vaudeville or hotel. Prefer West or Southwest. Address D. SALAZAR, Musicians' Club, Kansas City, Missouri.

In Answering Classified Ads, Please Mention The Billboard.

(Continued on Page 62)

AT LIBERTY—A-1 Violinist, leader or aide. Experienced in all lines; good library; union. Address MUSICALIAN, 1200 6th St., N. W., Canton, O. feb24

AT LIBERTY—Trombone and Baritone Player. Union. Prefer vaudeville or picture theater, hotel or concert band. Transpose and player of exceptional ability. Address V. N. P., care Billboard, Chicago, Ill. feb1

AT LIBERTY NOW—V. P. Conductor, for movie and vaudeville and concert orchestra. Single. Address 222 Loomis St., Chicago, Illinois.

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TOM AND BESSIE HAYES, AERIAL GYMNASTS, present the greatest novelty aerial act ever accomplished. We put on two entirely different acts. Work out of indoors. For terms, recommendations, etc., address Sandusky, Michigan. feb10

THE LA CROIX (Lady and Gentleman), classy Cradle Trampoline Act. Now booking indoor carnivals, bazaars, circuses. A feature act. Write for particulars. Address 1304 Walton Ave., Fort Wayne, Ind. feb10

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A-1 Pianist—Cue Features correctly. Read, improvise; large, complete library; 15 years' experience, reliable, reference, top salary. Prefer night work only. Write for further particulars. State all first letter. Hams, lay off. PIANIST, Majestic Theatre, Athens, Ohio.

At Liberty—Picture Pianist. Cue exactly. Good library. Reference, Union. Can play vaudeville. D. D. BARTLEY, Clinton, Illinois.

Mr. Movie Manager—A-1 Male Pianist wants position at once. Prefer to play alone, but will play with orchestra if necessary. Experienced. Guarantee to please. JAMES FLOOD, R. D. 2, Beaver, Pennsylvania.

Piano Leader, Organist, Dealers change on two weeks' notice. Experienced. Cue pictures. Complete library. State hours, salary, etc. No grind. References. Address R. P. O., Billboard, Kansas City, Mo.

PIANIST AT LIBERTY. WORKS ACTS. Double Bits. EDW. BAILEY, Owego, N. Y.

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AT LIBERTY—Lady Pianist, experienced in pictures. Good sight reader, classical and popular music. Address MUSICALIAN, care Billboard, New York. mar2

PIANO PLAYER AT LIBERTY—Red-hot dance man. Have played with best. Will tie permanent with congenial bunch. Will travel or locate. Can leave on wire. Don't misrepresent. PIANIST, 2479 So. Galapago St., Denver, Colorado.

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OPERATIC TENOR wishes to join company or concert post. A. T., 427 E. 155th St., New York City. feb10

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AT LIBERTY—FOR MED. SHOW. BLACKFACE Comedian. Put on acts; make them go. Single. Singing and talking specialties. Change each night. Some dancing. Ticket? Yes. JAMES MILLER, 313 1/2 So. 8th St., St. Joe, Missouri.

Mlle. PETITE GEORGETTE, AGE, 28; PRETTY. Seven years own team vaudeville, Paris, Buenos Aires. French, Apache, Brazilian and classic dancing. Sing, but speak little English; therefore offer for chorus or complete team or troupe. What have you after March 20th? Billboard, Cincinnati.

A-1 BUCK, WING and Soft Shoe Dancer; can sing and play parts; long experience; sober and reliable; need ticket. Reference if desired. Can join at once. MARSHALL GREEVER, Gen. Del., Hendersonville, Kentucky.

AT LIBERTY AFTER FEB. 10TH—Trained Assistant for mad reading, crystal gazing, magic or illusion acts. Will adapt m/s if to your particular requirements. Salary your limit. Write immediately. Address ASSIST., Billboard, Cincinnati, Ohio.

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AT LIBERTY—Poker, small parts and advancing. Will consider mad. Partner for next fall. H. DUNBAR, Gen. Del., London, Canada.

AT LIBERTY—Top Mounter, for hand-to-hand; do ground tumblers, do forward and back flip-flops, handstands, half twister backs. Have worked with Roseland Trio. I would like to join troupe or comedy acrobats at once. BILLY STAN BEDELL, 16 Third St., Norwich, Connecticut.

Charles Horwitz, Author of hundreds of most successful songs, sketches, monologues and best of acts performed by noted artists. Exclusive material. No order accepted without deposit. CHARLES HORWITZ, 1063 East 16th St., Brooklyn, N. Y. feb10

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J. C. Bradley Writes Modern original acts. 110 King St., New York. feb24

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HOKUM SONGS, Acts, Tabs, Parodies, Bits, Monologs. New list free. BERNARD HINKLE, Station A, Joplin, Missouri. mar3

MANUSCRIPTS—Dramatic and Tabloid, all the latest. Send for list. Vaudeville Acts, five acts (real material, no junk), \$1.50. Three doubles, two singles. ED T. SHERWOOD, care Billboard, Cincinnati, Ohio.

THE PUPPET BALLET

I HAVE already mentioned how instant was the success of William Simmonds' puppet show at Professor Rothenstein's house last Thursday. His public performances this week at the Hall of the Art Workers' Guild in Queen Square were so crowded with the important in art and letters that ordinary mortals there felt quite embarrassed. This afternoon its social success was crowned by the presence of a Royal Princess. I mention that side of the show to indicate how even the eminent in art and letters and society do often get to hear about beauty when it comes to town.

Mr. Simmonds has done for puppetry what the Russians did for the ballet, and has brought to his feet the same sort of people. He has taken the adept, vigorous, rough-and-ready, well-worn technique, of which that strange survival Crum Lewis is the last master, and developed it along its own lines into a form of a gay, light beauty, and instead of "The Mystery of the Red Barn" he gives you a scene with fauns and satyrs and dryads with a glamour that encompasses you like that of the best Russian ballet.

There is, of course, much to be said for the old puppet masters and their plays, but Mr. Simmonds' achievement is of another kind. It is really puppet ballet. But he has preserved in it an unexpected pleasure from the old. It has humor of a jolly, appropriate kind. "A Seaport Town" (which has a flying seagull as first character) is full of rich character touches, especially in the dancing sailor and the old woman, and even in "The Woodland" he has smiles in his poetry, in the dance of Little Faun after Big Faun and the kick of the Centaur's hoof.

The figures are all less than a foot high, and are designed and wrought to a fine point of art. An interlude, "Scene-shifters' Shift", where a little door opens high over the proscenium and puppet scene-shifters are revealed greasing the wires and fixing the poles and discussing the audience until they discover the open door and shut it with a bang, reminds one of the "Alice in Wonderland" scene when Bill the Lizard climbs up to the chimney. —MANCHESTER GUARDIAN.

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A World of Wows! K. O. Gags! Get those snappy "Happy Howls" (mags zine). Stands, hotels, everywhere or mailed, 25c. NEW YORK TREND (4/6), 1547 Broadway. feb10

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Money Comes Fast Selling wonderfully new little article for cigar stands. Low-selling price. Reserve your territory quick. PEORIA NOVELTY CO., Peoria, Illinois. mar10

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THE QUESTION OF FREE CONCERTS

FREE concerts, such as have been arranged for the second half of the winter at the Metropolitan Museum of Art in New York, with the Juilliard Musical Foundation contributing toward the cost, are a sort of undertaking which, if left to men who make music a business, would probably never come to realization. They represent a type of effort that bureau directors on their own initiative can hardly be imagined as undertaking. They belong, indeed, to a class of things which managers ordinarily deery and discourage, the line of argument being that people care nothing for what costs nothing. There can be no doubt, either, that free concerts have oftentimes, according to authentic observation, been, in large measure, a failure. Musical performances, that is to say, which listeners do not pay for, have, in many cases, passed off thanklessly, or, at any rate, have received poor appreciation, considering the trouble involved. Free band concerts given in the parks of cities in the summertime, for example, have been known to be attended by audiences the outer fringe of which was downright rowdy, and the inner core of which was none the worse for a little surveillance by the police.

Concerts of the summer-park class, sad to say, are not in all instances of great artistic importance and therefore do not invariably engage the interest of serious people. Possibly good music carries in itself a certain disciplinary quality and can get along without the constable. But the managers do not need that argument. For they can show that concerts for which people buy tickets are usually a success on the score of public manners, even when they fail on the score of musical art.

All that the managers may say, however, is controverted by the evidence of the art museum concerts that have been given in New York in former seasons, and of art museum concerts, also, that have been given in Cleveland, to name another city. And there can be little dispute that the free aspect of the concerts has been somehow a good thing.

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NO PREMIUM ON IGNORANCE

California Writer Objects To Censorship of the Arts

FREDERICK O'BRIEN, California writer, in a recent address before the San Francisco Center, excoriated censorship of the arts. "Censorship of the movies," he maintained, "has resulted in pictures for the most part fit only for morons. "Censorship of books, if exercised in the past as an attempt is being made to enforce it today, would have kept from the world such masterpieces as Shakespeare's plays, Maupassant's short stories, Kipling's 'Without Benefit of Clergy', and Whitman's 'Leaves of Grass'. "If censorship were exercised equally toward all books the most complete case would be that brought to suppress the Bible. "It is supposed by some ignorant persons that by a series of prohibitions based upon profound ignorance life may be turned into a thing of sweetness and light. Such prohibitions close the door to genius and shut off the development of new ideas." In the main O'Brien is right. While all right-thinking men and women unhesitatingly subscribe to the thought that the purity of our young people must be protected, not all are willing to concede that ignorance of the facts of life constitutes protection. It must be obvious, even to the least discerning, that the writer who seeks to interest mature minds cannot in the very nature of things be expected always to work with one eye on the children. It may be admitted that the young people of today are wiser than the young people of yesterday, but it does not necessarily follow that such wisdom or knowledge of the facts of life constitutes a menace to society. It is a mistake ever to put a premium on ignorance. It is well for the progress of the race that different men hold different opinions. —SAN FRANCISCO CHRONICLE.

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J. B. ON BOOBS

"NOT only are they born every minute, but sometimes they come in swarms," chuckled Joe Bullwinkle, as he squeezed himself into his accustomed chair. "What's the new line of thought?" I asked. "It ain't thought, it's observation," mused J. B. "When a man beats me at his own game, I've got an alibi. When he trims me at mine, I take off my hat to him. This I think is a good story," continued Joe; "Along in November a certain producer—I won't mention his name—brought a play into New York. It was treated pretty well by the pen pushers and settled down for what the company thought would be a comfortable run. About three weeks before Christmas the business manager went around to the leading members of the company, individually, and told 'em confidentially that the show was losin' money, but that the management wanted to keep it on. In order to do it, however, it would be necessary to cut salaries 25 per cent for about three weeks, after which the regular salary would be restored. They were all good Equity actors, an' all or most of 'em had run-of-the-play contracts. Well, what did they do? Did they say: 'I can't give you an answer on this till I have consulted Equity?' They did not. Each man and woman thought of his or her little job an' fell for the proposition. As is usual in such cases, the small members followed the lead of the big ones an' took the cut. Business kept boomin' right along, an' at the appointed time full salaries were restored. An' then the gang woke up. Accordin' to the terms of the Equity contract the manager couldn't ask them to work for half salary the week before Christmas, an' Equity couldn't allow them to work for half salary if they wanted to, but by goin' it alone, as they used to in the old days, an' ignorin' their organization, which had been created to prevent just such practices, they had let Mr. Manager put one over on 'em. Were they pleased? I hope so. That manager, whatever else he may be, is no fool. He can think of more ways of handling an actor, an' think of 'em quicker than any man in the business. Added to this he has a sense of humor, an' I hear he's laughed himself sick every time he thought of how he got a bunch of Equity actors to work the week before Christmas for a seventy-five instead of a fifty per cent cut. He was a bit of a piker at that. He might just as well have made it four weeks, an' then he'd got his week before Christmas for nuttin'. I'm wonderin' now what he'll spring on the next bunch. It'll be somethin' nifty an' I'm bettin' ten to one he gets away with it." "Well, what's the answer?" I asked. "There ain't none," growled Joe. "There ain't no law to prevent an Oklahoma Indian from buildin' a house an' sleepin' under a blanket in the back yard. There's just one man that the law can't protect you against, an' that's yourself." With that J. B. left me to think it over. CHAMPROUPE.

MISSING RELATIVES—Rose Walker of Covent Garden Market, London England. Left for New York some forty years ago. Now married American millionaire. Nice inquiring of whereabouts. Was Italian opera singer. Address MRS. ROY KOBRINKA, Lamont, Alberta, Canada. mar17

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(Continued on page 66)

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BELLE ISLE (LITTLE QUEEN OF ALL ISLANDS). feb17

THE PASSION PLAY CRITICIZED

By HERMON OULD

THE manner of presentation is tedious and lacking in continuity. The scenes are not only divided by the narrative and choruses, but by Old Testament "tabernacle vivants" that might be based on those colored oleographs which disfigured the walls of Sunday-schools twenty years ago—and may still fulfill the same function for all I know! The method employed is the method of realism. We are spared none of the painfulness of the Gospel story. The crown of thorns is pressed brutally into the head of Christ and imitation blood trickles down His face; a spear is pressed into His side, and gasp and blood follow the action. The bones of the crucified thieves are broken with as faithful a semblance of reality as it would be possible to imagine, and their limp bodies are removed from the crosses with a brutality which sets one's teeth on edge. Nothing is left to the imagination.

Judged as an act of devotion, it is doubtful if the religious emotion extends far beyond those who take part in the play. The applause which instinctively followed the chorus at the conclusion of the play was evidence that the huge audiences had regarded it as a theatrical performance pure and simple. I was reminded, by contrast, of the Passion Play given by the Monks of Caldey Abbey during the Feast of Corpus Christi this year—a performance in which art was so inseparably wedded to religion that the impulse to applaud was infinitely remote.

Judged by the folk art of the old mysteries—"Everyman" and the "Chester Moralities", for instance—the play is heavy, unimaginative and pretentious. The music has moments of vigor, but for the most part is a feeble imitation of the oratorios of Handel and Haydn; the orchestra is hardly to be regarded seriously, and the singing is curiously lacking in every quality but that of being in tune. Light and shade of tone and feeling were conspicuously wanting.

Judged by the standards of the best modern theater work, the production is negligible; it is dull without thrill, except the cheap thrill provided by the brutality which has been referred to. One conjures up a vision of what Reinhardt or Granville Barker would have made of this concourse of two thousand actors and such a subject, and one sighs.

Ober-Ammergau's Passion Play, in a word, falls between two stools. It has no value as a contribution to culture, for it offers nothing that has not been better done on the boards of an ordinary theater, and it has no value as "folk" art, for it is not the direct utterance of a simple group of the unlettered expressing their faith in unself-conscious naivete, but the work of intelligent and (in a sense) well-read people imitating the art of the picture books of twenty or thirty years ago.

—ENGLISH REVIEW.

HOKUM COMEDY SONGS. Sure-fire. Big list free. LARRY POWERS, Billboard, Cincinnati, Ohio. mar21

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—NEW YORK TRIBUNE.



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ENGLISH PRONUNCIATION

IT is a mistake to suppose that the "vulgar tongue" means the "plebeian tongue". The very last people to give it up were probably the county families. Lady Lucy Pusey . . . never called her illustrious son anything but "Edward". She also always said "woman" for "woman". Dickens' "lower orders", of course, always did so. But it was a mode of speech which they had in common with those whose family plate, so to speak, included a silver venison dish. The greatest aristocrat I have ever known always said "woman" like Sairy Gamp. . . . I remember hearing Sir Algernon West say that his own parents always said "Room, gold, chancy, laylock", for "Room, gold, china, glass". These words have all been corrected by the spelling from the normal traditional English pronunciation. As a very little child I always said "Inylock". This particular form had outlived its companions. Grown a little older, I suspect—I don't remember, but I fear it may have been so—that I began to correct my mother by the spelling book. It is very difficult to write on these subjects without becoming autobiographical, and I am moved to put down here that my parents and grandparents all spoke the vulgar tongue, and the best of good English it was. . . .

One could gossip endlessly about all these things. I have said that the speech of my childhood was the vulgar tongue, but there are certain things which the speakers regarded as vulgarities, and rigidly eschewed. There was something apparently very arbitrary about this. In reality when once a form became generally disused, and lingered only among the lowest class, it was considered "vulgar". They said "arrand", for instance, but never "scoldard" or "mossel". . . . "Sojer" and "door" (which last the eighteenth-century poets rhyme with "to her") were never used, but the present-day "soldier" and "dore". "After" was scrupulously pronounced, "arter" or "ater" being left severely to the untanght and unwashed, tho we have the sufficient witness of the nursery rhyme to the fact that it was the true old traditional English form:

"Jack and Jill Went up the hill To fetch a pail of water; Jack fell down And broke his crown And Jill came tumbling after."

"Spannel" for "spaniel", and "Dan'l" (like Lady Lucy's "Edward") for "Daniel" were always used, as they had been for centuries. "Weskitt" for "waistcoat" and "ford" for the horrible "forchord", I am thankful to say, have not even yet been displaced. "Culard", too, still holds its own. . . .

There is no space left in which to speak of the colloquial English idiom of my recollection. But I have no doubt that in my early days I heard and spoke the English not so much of the eighteenth as of the sixteenth century. Professor Wyld gives a selection of passages illustrating the transition from the language of the sixteenth century to that of the present day. Among the rest is one from Lord Bacon, in which he says: "Hasty speech confounds the memory, and oftentimes, besides unseemliness, drives a man either to a nonplus or to unseemly stammering." . . . "I'm brought to a nonplus." I suppose one may occasionally still hear the phrase. I only know that belonging to my own time I never use it naturally and spontaneously myself, or think of using it. "Eight of the clock, eight of the clock," said . . . Cardinal Wolsey, and so continued divers times rehearsing "eight of the clock."

—R. L. GALES, in Old World Essays.

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OPEN LETTERS (Continued from page 46)

self-styled expert in the field, ought to offer some HELP on this point.

Theater ticket speculation also came in for some of Mr. Brady's heated invective. Again he blamed the public. He said the public shouldn't patronize the speculators. Mr. Brady apparently has never tried the hox-offices when he wanted tickets for a popular show.

These, and a few other sentiments of like nature, were Mr. Brady's contribution toward solving the troubles of the show world. And it might be said that the audience at which they were directed did not go away relieved or pleased. Nor could these people be blamed. It's about time the public ceased being made the goat. It's about time mana-

gers treated the public with a little more respect and solicitude. If it were not for the public and the actors there wouldn't be any need at all for managers. But there is no doubt that the public and the actors could get along very well without managers.

So let respect be paid where respect is due. It is a very easy thing to slam. To be helpful is more difficult. But it is much better to fall in trying to be helpful than to succeed in knocking everything in sight.

(Signed) DON CARLE GILLETTE.

MUSICAL MUSINGS (Continued from page 45)

cisco at a salary said to be \$500 a week. Holt was in Spokane in the interest of the Hope-Jones line of organs. The concert organ at the Denver Municipal Auditorium, Holt stated, is the organ marvel of the country and inquiries regarding it have been received by Denver officials from Japan and Egypt. Daily concerts are given in the Denver Municipal Auditorium for the benefit of tourists. In addition to the dignified tone qualities of a cathedral organ the Denver organ is capable of the fastest playing. Hope-Jones, explains Holt, was the inventor of the electric stops for organs and first designed the "second touch" system for the keys.

Several musicians of wide experience are playing under the baton of Clifford Webster at the Savoy Theater in San Diego, Calif. Webster himself is no newcomer in orchestra ranks. Previous to 1915, when he began at the Savoy Theater, he was in the pit at Keith's Chestnut Street Theater, Philadelphia, and also played with the Franz Schubert Symphony Orchestra and toured with "The Pink Lady" Company.

E. P. James, drummer at the Savoy for the past four years, joined A. F. of M., Local 21, in Kansas City, Mo., in 1896, since which he was on the road with numerous musical comedy and opera companies, having also filled engagements with Pryor's Band, Thinney's Band and other noted organizations.

F. C. Kendall, trombonist, was with the Iowa State Band from 1890 to 1894, having appeared at the World's Fair at Chicago, and also was with the Phinney, Dally, Brocke and Ohlmeyer's Tent City bands.

J. G. Seehold, flutist, has appeared with the Expert Exposition Band at Philadelphia, Pa.; Ingelwood Park Band, Richmond, Va.; Gartland's Tenth Regiment Band, Albany, N. Y.; Ohlmeyer's Tent City Band and Innes' Band.

Robert (Jack) Johnson, who has been piccolo player at the Savoy for seven years, previously was on the Sullivan & Considine Circuit and with the Exposition Band at San Diego in 1915, also with the Palmans Tent City Band.

Ruth Varin, in vaudiville for eight years with the team of Varin and Varin, has been pianiste at the Savoy for the past two years.

THE HAVANA THEATERS

THEATRICAL activity in Cuba, which is to say Havana, seems to be unusual. I am prompted no doubt by the arrival in Havana of Benavente and his present favorite leading actress, Lola Membrives, as well as by the presence of the noted Selliian, Grasso, and the much-admired Argentine actor, Enrique Arellano. With them these three names have brought a diverse array of plays that provide the Havana playgoers with examples of the varied currents of the modern stage. Benavente's repertory, of course, is in itself a mirror of modern dramaturgy; Grasso's Selliian productions represent a different corner of the Latin thought and feeling; Senor Arellano is making the deepest impression with one of Florencio Sanchez's most discussed plays, "Los Derechos de la Salud".

The Havana critics, comparing the histrionic abilities of Grasso with those of Senor Arellano, find them, if equally noteworthy, at the opposite poles of temperament. Grasso, writes one, "stands unique in his art. There is none like him for roaring like a tempest, for representing instinct unleashed, for overwhelming the spectator with the hurricane of his personality. As for Arellano there is none that can equal him for interpreting to us the modern theater, none so charmingly natural."

According to Arellano, who seems to be a student as well as an actor, the greatest dramatist now writing is Hauptmann; as for us South America is concerned he prefers Ibsen to Sanchez. Appearing with Arellano is an actress who is attracting much attention as his leading lady, Camilla Quiroga, who is versatile and able, performing with equal skill in light and in serious pieces.

—CHRISTIAN SCIENCE MONITOR.

## THE LITTLE THEATER MOVEMENT

(Continued from page 53)

returned from touring, instead of having to wait a year or several of them before they are available, is one of the fine things that those interested in the National Theater are advocating. True, this works both ways, for undoubtedly stimulated interest in the drama throughout the country will result in better-filled theaters everywhere. But since I am convinced that there is no better medium for self-expression than the drama, and this means a wholesome method of portraying emotionalism, which is far too often repressed, to the ultimate detriment of the individual and society at large, I, as well as many other little theater producers, am heartily in accord with the aims of the new National Theater.

Those who specialize in the great educational and artistic movement that is the drama know that it is on the eve of a new era. Those who have vision see that in the hands of creators of art, plus practical altruism—helping individuals to help themselves—lies the tremendous future of all phases of the amateur production.

Out of that future will emerge those who will make the amateur as well as the legitimate stage thrill with emotion portrayed as reality, surge with laughter and song and bloom with new and rare beauty.

They will contribute to it a trio without which no great work of this kind can survive, music, art and sincerity, remembering as they interpret the message entrusted to them that the world needs the thrill of romance, the sunshine of laughter, the magic of forgetfulness.

(Editor's Note—Miss Colladay will be glad to answer questions on problems relating to the little theater, and invites you to address her, care The Billboard, 1493 Broadway, New York.)

## "STOLEN SWEETS"

New York, Jan. 25.—Ye editor of burlesque, as a "gallery god" at the old National Theater, Philadelphia, back in 1888, got his thrills thru such players and plays as Edwin Arden in "The Eagle's Nest", but at that it did not come up to the thrill that old "Doc" Bond gave us when he drove out Lancaster pike with his team of snow-white horses and banjo players for a "high pitch" on a corner. To look and listen to "Doc" was to aspire to do likewise, and later in life we did to our heart's content with a "high pitch" for egg shampoo and a "low pitch" for green-dyed sawdust moss for Christmas trees.

It was our earlier experience that probably accounts for us becoming an unidentified "yes" guy for every "pipe" from a pitchman that we have ever seen on the street, and we have been a paying skill for many of them who have looked upon us as a typical "fall guy".

That is just what we did at the Yorkville Theater on Sunday night last when our feminine friend looked with envious eyes on the winners of the "Stolen Sweets" prizes and we yessed the candy butcher, as usual, and almost fell off our seat when our friend pulled from the box an order for a camera which proved to be an Eastman of considerable value.

The surprise was on us, and, being informed that we were elected to buy every time the butcher came around, we tried to convince a friend that it was a plant, and at that we were inclined to believe it to be true, altho we were a stranger to the house and its attacks.

We had never given much attention to the candy butchers up to this time, but on Monday at the Star Theater, Brooklyn, we listened with attention to the oratorical discourse of that master orator, Billie Klein, and after the show told him of our experience at the Yorkville, and Billie wised us up to the fact that the prize winning was on the level and that

every purchaser of the candies had a chance of winning, as a certain number of prizes were allotted to a certain number of packages sold during the intermission, and this was later confirmed by Jim Sutherland, manager of the Casino Theater, Brooklyn.

As an employee of The Billboard we have been a paying a skill for all the pitchmen we met on the street and contributed to their sales and income in the sentimental belief that they were contributing to our own salary, but from now on we are going to be a fall guy for a friend who swears by "Stolen Sweets" and the prizes that she is going to get.

NELSE.

## PICKED UP IN PHILLY

At the Casino Theater Jack Reid and his famous "Record-Breakers" show were indeed record-breakers for popularity and good business. It's one of the best shows seen here this season. Mr. and Mrs. Jack Reid and company were showered with receptions and after-the-show parties from all parts of the town.

The "Jazztime Revue" show went over finely at the Bijou Theater and drew good houses. A dandy bunch of hard-working principals and chorus. Chas. (Tramp) McNally singled out Jeff Davis, "King of the Hoboes", in the audience and Jeff arose and delivered a stirring speech that got the house. Jeff appears at this house week of February 5 in a publicity stunt.

A good show at the Trocadero. Principals were: Nan Kervan, Rena Vivienne, Jerry Fleming, Fred Jordan, Happy McNally, Sam Baaban and Abe Leonard. Princess Zwatki, a newcomer, in an excellent Oriental dance scored a big bit. Good houses.

The Gayety had a speedy show, with some new bits (not used so some time), with principals: Jim Dalley, Babe Griffin, Gale Steward, Bessie Miller, who put on a new song that went big. Marty Pudig and Billy Bendon were much in evidence, likewise Johnny Goodman. Also right there was Happy Freyer.

ULLRICH.

## "DRESDEN", A NEW THEATER

New York, Feb. 2.—The new playhouse now being constructed in the New Amsterdam Theater Building will be called The Dresden and will be fitted up in accordance with its name. A. L. Erlanger, Charles Dillingham and Florenz Ziegfeld, Jr., lessees of The Dresden, promise it to be one of the daintiest in its furnishings and the most comfortable in its equipment to be found in America. The auditorium will have a seating capacity of 800, and the decorations will be of German design.

## TAX SWELLS CHARITY FUND

Montreal, Can., Feb. 2.—Nearly 5,000,000 people visited the theaters and other places of amusement here subject to the amusement tax during September, October and November, 1922, according to returns prepared by A. Bienvenu, superintendent of privileges and licenses for the executive committee. The receipts for the three months amounted to \$176,705.65, half of which goes to the city for charitable purposes and the remainder to the provincial treasury for distribution under the Public Charities Act.

## PRESS AND ADVANCE AGENTS

(Continued from page 47)

Md., and, along with Advertising Agent Robert V. Rice, billed the city like a circus. Result, \$3,390 for three performances. Speaks well for the work of Higgins and Bedwards, not to forget "Bluker" Rice, of the Maryland Theater publicity staff.

Harry Allen and Walter Roles, ahead of Lecomte & Fleisher's "Listen to Me" Company, arrived here, and, with their billing ability, drew the natives' attention. Result, \$1,890

## AN EARLY SPRING?

Perhaps. But early or late, the annual Spring Number of The Billboard, the harbinger of the outdoor show season, will be right on time, full to overflowing with Outdoor Show News, Fair News, Park News, Vaudeville News, Burlesque News, Motion Picture News, Concert and Opera News and news of all other departments of Professional entertainment.

This issue will herald a season that will break all records. An attractive cover in colors of seasonable design will be just one of the many attractive features.

It is not any too soon to place your order with your local news dealer. Order now.

The issue will be dated March 17.

THE BILLBOARD PUBLISHING CO., Cincinnati, Ohio:

Please enter my subscription for The Billboard for one year, and include the Spring Number, for which I understand there is no extra charge. I enclose \$3.00.

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for two performances. After playing here the company had dates at Keyser and Elkins, W. Va., and good business was the report.

Fred Follett is ahead of Jake Field's "Hello Girls", Mutual burlesque show, which played here January 17-18. This is the first Mutual show to play the Maryland Theater in some time.

Frank S. Rowe, traveling passenger agent Western Maryland Railroad Company, Cumberland, Md., has accomplished more for the comfort of the profession and saved more managers unnecessary worry than any other railroad passenger agent west of Baltimore. Mr. Rowe is the right man in the right place, and the profession in general should appreciate his efforts by looking him up while in Cumberland. The Billboard is his "booking guide".

J. C. Clift, traveling passenger agent for Compagnie Generale Transatlantique, French Line Mail Steamers, dropped into Cumberland for a short business visit, and incidentally left word that he was looking for the chap who wrote theatrical publicity for The Billboard. Mr. Clift is well known in the theatrical profession.

## And It Has Come To Pass

If our editor-in-chief would only give us the space in this issue to publish all the copy that we received from press and advance agents we could fill the book, for it has come to pass that agents have awakened to the importance of this column and are sending in news of who they are, where they are and what they are doing, so look out for the next issue.

NELSE.

## TOWN RUNS ITS OWN BUREAU

(Continued from page 57)

B. F. Wright, for a series of five entertainments.

"This course of five entertainments will be given this winter, the second of the series at the Auditorium next Thursday evening, December 28, as mentioned in last week's Journal. Each one of the five programs will be presented by local talent and the proceeds will remain at home and be used to assist our local musical organizations.

"The program for next Thursday evening should prove a rare treat, including numbers from Hazel Cannada, soprano; Alice Johnston, violinist; Marjorie Wright, pianist, and Virginia Woolley, reader, each an artist in her own specialty."

The important question in regard to the Park City experiment is not whether their money will be spent in or out of town. The one thing of importance is that the people of Park City shall receive the maximum amount of inspiration, education and entertainment from every number. If that can be secured in the above way, then well and good. The only reason for the existence of any lyceum bureau, or of any wholesale house, or any railroad, or any other institution to which we pay money, is that they may give us service. If we get the service and if that service serves to enrich our lives, then it is foolish to quibble as to where the money will go. The average town spends more money for sugar and flour each week than it spends for lyceum attractions in a year, and every penny of that money goes out of town and is well spent. The Park Rapids experiment is an interesting one, but as a general precedent for other communities would be of little value.

## BERLIN NEWS LETTER

(Continued from page 48)

even led to fights. Now it is reported from Munich that all Bavarian actors stand behind the latter, having for their main object the removal of the A. A.'s president, ticket. The minimum salary for actors was set for December at 90,000 marks.

El Garron's The Accordion Ten from Cairo are a lively orchestra at the Scala Casino dance floor. Another new Russian cabaret, The Emigrant, opened in Berlin at Rosener's Restaurant Grunewaldstr.

Carl Hagenbeck has received a large shipment of animals from Africa, the first since the war, which he has put on view at the Circus Busch Building in Hamburg, where he gives circus performances at present. Among the new arrivals are six large lions, 18 zebras, six camels, leopards, jackals, angora goats and a great number of monkeys and birds.

The Berlin operagoer is not satisfied with conditions existing relative to grand opera. Not that there are not sufficient opera houses in Greater Berlin (a fourth is to come this year in the rebuilt Kroll, which will be the biggest). It is the quality they grumble about. All the big stars are following the call of the dollar (or any other money that is good). Barbara Kemp, the strongest personality of the State Opera, will soon say good-by as well, going, of course, to America, where a number of other stars already are. Luc Blech, the conductor, has sailed with George Hartmann's company of the German Opera House and will be replaced by Egon Pollok, of the Hamburg Municipal Theater. Stiedry, the second conductor, has gone for five weeks to Spain, and Intendant Skillings himself is going on a tour to Spain. It is the same with vaudeville and concert, the big stars are gone, with very few exceptions.

A recent Saturday night the Berlin police made a raid at the Potpourri, a cabaret in Bellevue street, long after closing time, and found a large gathering enjoying "beauty dances" and champagne at 30,000 marks a bottle. There were seventy-two foreigners and ten Germans present and they at first made a protest against the disturbance by the cops, saying this was their Club Bellevue. The Potpourri is managed by Walter Kollo, the composer.

Outdoor show business in Germany does not seem very profitable just now. Glancing thru the columns of the two trade papers, "Komet" and "Anker", lots of "hargains" are advertised for sale on account of the excessive railroad charges (another 100 per cent increase since January 1) and the ever-increasing cost of living (the official figure shows a rise of 53 per cent against the previous month): Anatomical museums, containing 2,000 objects, shooting galleries, organs, marionette theaters, aerial swings (one with twelve boats advertised for sale for 800,000 marks—\$100), any number of cars, carousel (complete with organ and motor at one million marks), swings, figure-eight rides and mountain railways, two traveling circuses, hippodrome.

While the Wintergarten has discarded entirely the restaurant system on account of the fifty per cent tax on each ticket, and there are no more menus served as before on the terrace, the new Admirals claims a big profit by it, in fact the Admirals, altho holding about 2,500 seats against the 1,800 of the Wintergarten, could hardly exist without the restaurant revenue. A glass of beer is 410 marks at the Admirals, and food is on similarly high charges, yet people do not seem to mind any price these days. The New Year's Eve celebration at the Admirals was a tremendous affair, in spite of 2,000 marks admission.

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

## THEATER NURSERIES

## A Few "Do Nots" for Mothers

A VALUABLE set of instructions on the subject of Theater Nurseries, prepared by Hazel Clarke, matron at Pantages' Theater, Kansas City, Mo., was published recently in The Kansas City Journal-Post. So that other theaters having Nurseries may be in a position to pass the information on to the public, we reprint the list of "Do Nots" for mothers to follow who leave their babies in the Nurseries while they attend the show:

DO NOT put pins in baby's clothing. Many a child cries because it is being tortured by pins and insufficient clothing. It takes only a few minutes to sew on buttons.

DO NOT rush in, drop the baby in a convenient place, and leave without telling the matron where to find you if necessary.

DO NOT stay away for two or three shows without coming back to see how the baby is faring.

DO NOT bring a baby without proper food and clothing to use while you are away. Sour, cold milk cannot be fed a baby.

DO NOT come running in every three or four minutes to see if baby is all right. The child will renew its cries for "mamma" every time you leave.

DO NOT say "Good-by, dearie, mamma is going away; be nice girlie." This is a sure way to bring tears and loud cries.

DO NOT frighten your child by saying: "Unless you stay here with the matron, the 'Boogie-boo-man' will get you." The child is in mortal fear until you return. Be careful what you tell a child and be sure it is absolutely true.



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 February 5-10 is to be supplied.

Accos, Four (Palace) Chicago; (Orpheum) St. Louis 12-17. Ails, Eddie & Edith (Roosevelt) W. Hoboken, N. J.

Berri & Bonni (Auditorium) Norfolk, Neb., 8-10; (Liberty) Lincoln 12-14; (Novelty) Topeka, Kan., 15-17. Berry, Harry & Miss (Strand) Ithaca, N. Y., 8-10; (O. H.) Jamestown 12-14; (Park) Meadville, Pa., 15-17.

Brown's, Bothwell, Beauties (Loew) Montreal. Bryant & Stewart (Keith) Philadelphia. Buchanan & Campbell (Roanoke) Roanoke, Va.

TAN ARAKIS

Presenting a Sensational Foot-Balancing Ladder. February 4-7, Orpheum Theatre, Tulsa, Oklahoma. Direction PAT CASEY AGENCY.

Arakis, Tan (Orpheum) Oklahoma City, Ok., 8-10. Archer, Adele (Victoria) New York. Ardell, Franklin, & Co. (5th St.) New York 8-10.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

NAME

Table with 4 columns: WEEK, THEATER, CITY, STATE

Blask, Billy (Orpheum) Ft. Madison, Ia. Bloom, Harry (Pantages) Saskatoon, Can. Blue Bird Revue (Orpheum) Tulsa, Ok., 8-10.

Carey, Harry (Golden Gate) San Francisco. Carey, Bannon & Marr (Orpheum) New York. Carleton, Violet (Metropolitan) Brooklyn.

Clarke, Marie & Ann (Imperial) Montreal; (Keith) Lowell, Mass., 12-17. Claude & Marion (Riverside) New York 12-17. Clayton, Una, & Co. (Grand) Atlanta, Ga.

WIG Real Human Hair for Lady Sourette, \$2.50 Each; Tights, \$1.20; Hair Muslin for Chin Beard, 25c Each. Stage Properties, Catalog Free. O. KLIPPERT, 46 Cooper St., New York.

R. R. TICKETS BOUGHT AND SOLD. DAVID LYONS, Licensed R. R. Ticket Broker. Telephone, Harrison 3073. 311 South Clark Street, CHICAGO, ILL.

Dundin & Play (Palace) Waterbury, Conn., 8-10.  
 Duponts, The (Princess) Nashville, Tenn.  
 Duttons, The (Orpheum) Brooklyn; (Buswick) Brooklyn 12-17.  
 Duvall & Sandoms (Palace) Cincinnati.  
 Dyer, Hubert, & Co. (Crescent) New Orleans.  
**Eadie & Ramsden (Grand) Shreveport, La.**  
 Earl, Maude (Pantages) Ogden, Utah; (Pantages) Denver 12-17.  
 Earl & Edwards (Grand) Fargo, N. D., 8-10.  
 East & Ferry (Palace) South Bend, Ind., 8-10.  
 Eastman & Moore (Palace) New Orleans.  
 Ebs, Wm., & Co. (Davis) Pittsburg; (Keith) Cincinnati, O., 12-17.  
 Echo & Kyo (Princess) Montreal.  
 Eklund & Gordon (Loew) Loudon, Can.  
 Edmunds & LaVelle (Grand) Atlanta, Ga.  
 Edwards, Al (Strand) Greensburg, Pa., 8-10; (Lyric) Hamilton, Can., 12-17.  
 Edwards, Gus, Revue (Riverside) New York.  
 Edwards & Allen (Yonge St.) Toronto.  
 El Cote (Academy) Norfolk, Va.  
 El Cote (Pantages) Oakland, Calif.; (Pantages) Los Angeles 12-17.  
 El Roy Sisters (Orpheum) Denver 12-17.  
 Elaine & Marshall (Majestic) Ft. Worth, Tex.  
 Elmore & Williams (81st St.) New York.  
 Ely (Orpheum) Des Moines, Ia.; (Orpheum) Kansas City 12-17.  
 Eltinge, Julian (Orpheum) Kansas City; (Orpheum) Winnipeg, Can., 12-17.  
 Emerson & Bladwin (Orpheum) Tulsa, Ok., 8-10.  
 Emrys, Earl, Pets (Orpheum) Des Moines, Ia.  
 Equilla Bros. (Pantages) Minneapolis; (Pantages) St. Paul 12-17.  
 Erville, Carmen (Imperial) Montreal.  
 Eretton, Four (Orpheum) Wichita, Kan., 8-10.  
 Erford's Oddities (Greely Sq.) New York.  
 Eternal Triangle (Poli) Bridgeport, Conn., 8-10.  
 Evans, the Great (New Sun) Springfield, O.; (Auditorium) Newark 11-17.  
 Exposition Four (Pantages) San Diego, Calif.; (Pantages) Long Beach 12-17.  
**Faber & McGowan (Orpheum) Peoria, Ill., 8-10; (Rialto) St. Louis 12-14; (Orpheum) Joliet, Ill., 15-17.**  
 Fagan, Noodles (Pantages) Portland, Ore.  
 Fage & White (Kilde) Kansas City 8-10; (Majestic) Grand Island, Neb., 15-17.  
 Falcona, Three (State) New York.  
 Falls, Archie & Gerlie (Colonial) Erie, Pa.; (Keith) Syracuse, N. Y., 12-17.  
 Farnell & Florence (Orpheum) Portland, Ore.; (Orpheum) San Francisco 12-17.  
 Farrell & Hatch (Pantages) Kansas City; (Pantages) Memphis 12-17.  
 Farrell-Taylor Trio (Hipp.) Cleveland.  
 Farro, Frank (Lyric) Mobile, Ala.  
 Fashion Plate Minstrels (Pantages) Ogden, Utah; (Pantages) Denver 12-17.  
 Faulkner, Lillie, & Co. (Orpheum) New York.  
 Faversham, Wm. (Moore) Seattle; (Orpheum) Portland 12-17.  
 Favorites of the Past (Seventh St.) Minneapolis; (Majestic) Milwaukee 11-17.  
 Fay, Mrs. Eva (Majestic) Chicago.  
 Fenton & Fields (Empress) Grand Rapids, Mich.; (105th St.) Cleveland 12-17.  
 Ferris, Dorothy (Metropolitan) Brooklyn.  
 Fields Family Ford (Majestic) Dallas, Tex.; (Majestic) Houston 12-17.  
 Fifty Miles From Broadway (Palace) New York.  
 Fishers & Gilmore (Orpheum) St. Louis; (Orpheum) Memphis 12-17.  
 Fisher & Smith (Lincoln) Chicago 8-10.  
 Fiske & Fallon (Princess) Nashville, Tenn.  
 Fitch, Dan, Minstrels (Tivoli) Chattanooga, Tenn.  
 Fitzgibbon, Bert (Golden Gate) San Francisco 12-17.  
 Flaherty & Stoning (Ivory) Chattanooga, Tenn.  
 Flaugans & Morrison (Orpheum) Kansas City.  
 Flinders & Butler (Orpheum) Madison, Wis., 8-10; (Kedzie) Chicago 12-14.  
 Flashers (Orpheum) St. Louis; (Orpheum) Memphis 12-17.  
 Flashers, Seven (Rialto) Racine, Wis., 8-10; (Orpheum) Green Bay 15-17.  
 Flashlights of Songland (Keith) Boston.  
 Flirtation (Orpheum) St. Paul.  
 Florenia, The (Orpheum) Omaha; (Orpheum) Kansas City 12-17.  
 Foley & LaTour (Orpheum) St. Louis; (Main St.) Kansas City 12-17.  
 Folsom, Bobby, & Band (Orpheum) Omaha; (Main St.) Kansas City 12-17.  
 Ford, Senator (Orpheum) New Orleans.  
 Ford & Packard (Palace) New York; (Keith) Philadelphia 12-17.  
 For Pity's Sake (Colonial) New York.  
 Ford & Truly (Pantages) Seattle; (Pantages) Vancouver, Can., 12-17.  
 Ford, Frank (Central) Jersey City, N. J.  
 Four of Us (Orpheum) Sioux City, Ia., 8-10.  
 Fowler, Gus (Keith) Washington; (Maryland) Baltimore 12-17.  
 Fox & Brice (Orpheum) Boston.  
 Foxworth & Francis (Pantages) Winnipeg, Can.; (Pantages) Regina 12-14.  
 Foy, Eddie (Orpheum) St. Louis; (Palace) Milwaukee 12-17.  
 Frances & Scott (Liberty) Terre Haute, Ind., 8-10.  
 Francis & Day (Keith) Portland, Me.; (Keith) Lowell, Mass., 12-17.  
 Franklyn & Charles (Hipp.) Terre Haute, Ind., 8-10.  
 Freda & Anthony (Fordham) New York 8-10.  
 Fries & Wilson (Keith) Portland, Ore.; (Golden Gate) San Francisco 12-17.  
 Friganza, Tracie (Proctor) Newark, N. J.; (Keith) Washington 12-17.  
 Frisco, Signor (Orpheum) Los Angeles 12-17.  
 Fuller, Mollie, & Co. (Coliseum) New York 8-10; (Alhambra) New York 12-17.  
**Galett's Monks (Orpheum) St. Paul.**  
 Gamble, Valand (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-17.  
 Gascott Bros. (Keith) Columbia, O.  
 Gardner & Aubrey (State) Newark, N. J.  
 Gardner & Beverly (Orpheum) Aberdeen, S. D., 8-10; (Auditorium) Norfolk, Neb., 15-17.  
 Gardner, Grant (Loew) Montreal.  
 Gautier & Pony Boy (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 12-17.  
 Gautier's Bricklayers (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.  
 Gehls, Les (Orpheum) Des Moines, Ia.; (Orpheum) Minneapolis 12-17.

Gene & Mignon (Orpheum) Peoria, Ill., 8-10; (Orpheum) Joliet 12-14.  
 George, Jack, Duo (Majestic) Springfield, Ill., 8-10; (Orpheum) Champaign 15-17.  
 Girard, Chas., & Co. (La Salle Garden) Detroit 8-10.  
 Gorher, Billie, Revue (Orpheum) Sioux City, Ia., 8-10; (Orpheum) Sioux Falls, S. D., 12-14.  
 Gibson, Jack & Jessie (Majestic) Houston, Tex.; (Majestic) San Antonio 12-17.  
 Gibson Sisters & Grady (Majestic) Grand Island, Neb., 8-10.  
 Gilbert, Harry (Electric) Springfield, Mo., 8-10.  
 Gilfill, J. & G. (Regent) Lansing, Mich., 8-10.  
 Gignras, Ed. & Co. (Miller) Milwaukee.  
 Girl in the Moon (Regent) Lansing, Mich., 8-10.  
 Girl From Toyland (Lyric) Mobile, Ala.  
 Gibson, Billy (Orpheum) Kansas City; (Palace) Chicago 12-17.  
 Glenn & Jenkins (Orpheum) St. Paul; (Palace) Chicago 12-17.  
 Glencoe Sisters (Palace) Jacksonville, Fla.  
 Glick & Bright (Pantages) San Diego, Calif.; (Pantages) Long Beach 12-17.  
 Goebel & Hall (Central) Jersey City, N. J.  
 Gold & Sunshine (23rd St.) New York 8-10.  
 Goldie, Jack (Pantages) San Francisco; (Pantages) Oakland 12-17.  
 Gordon & Healy (Warwick) Brooklyn.  
 Gordon, John R., & Co. (Alhambra) New York.  
 Gordon & Ford (Davis) Pittsburg; (Keith) Cincinnati 12-17.  
 Gordon & Rice (Columbia) Far Rockaway, N. Y., 8-10; (Orpheum) Brooklyn 12-17.  
 Gordone, Robbie (Keith) Boston; (Albee) Providence, R. I., 12-17.  
 Gorman Bros. (Keith) Dayton, O., 8-10.  
 Gosler & Lushy (Rainton O. H.) Lima, O., 8-10.  
 Gould, Venita (Riverside) New York.  
 Grace Twins (Proctor) Elizabeth, N. J., 8-10.  
 Graduation Day (Boulevard) New York.  
 Graff, Victor (Capitol) Hartford, Conn., 8-10.  
 Granese, Jean (State) Newark, N. J.  
 Gray Sisters (Hijou) Savannah, Ga.  
 Grazer & Lawlor (State) New York.  
 Green & Burnett (Majestic) Milwaukee; (Kedzie) Chicago 12-14; (Rialto) St. Louis 15-17.  
 Green & Myra (Greely Sq.) New York.  
 Green & Parker (Orpheum) Wichita, Kan., 8-10.  
 Grenadas, Pepita (Keith) Augusta, Ga.  
 Grey & Hyron (Loew) Montreal.  
 Grindell & Esther (Orpheum) Tulsa, Ok., 8-10.  
**Hackett & Delmar (Palace) Milwaukee; (State-Lake) Chicago 12-17.**  
 Hale, Joe & Willie (Majestic) Dallas, Tex.; (Majestic) Houston 12-17.  
 Haley, Leo (Gordon) Middletown, O., 8-10.  
 Hall, P. & G. (Poli) Wilkes-Barre, Pa., 8-10.  
 Hall, Al K. (Palace) South Bend, Ind., 8-10; (Hipp.) Terre Haute 12-14; (Majestic) Springfield, Ill., 15-17.  
 Hallen & Russell (11th St.) Los Angeles.  
 Hallen & Day (Fordham) New York 8-10.  
 Halls, Frank & Ethel (Orpheum) Champaign, Ill., 8-10; (Grand) St. Louis 12-17.  
 Hamilton, Alice (Orpheum) Brooklyn.  
 Handworth, Octavia, & Co. (Victory) Evansville, Ind., 8-10.  
 Haney & Morgan (Lyric) Atlanta, Ga.  
 Hanley, Inez (Orpheum) Green Bay, Wis., 8-10; (Grand) Fargo, N. D., 15-17.  
 Hanneford Family (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 12-17.  
 Hardy Bros. (Seventh St.) Minneapolis; (Majestic) Duquaque, Ia., 12-14; (Rialto) Racine, Wis., 15-17.  
 Harmonyland (Lyric) Atlanta, Ga.  
 Harrington & Green (Greely Sq.) New York.  
 Harris, Dave, & Band (State) New York.  
 Harris, Marion (Shea) Toronto; (Princess) Montreal 12-17.  
 Harrison & Dakin (Proctor) Mt. Vernon, N. Y., 8-10.  
 Harrison & Moss (Broadway) Springfield, Mass.  
 Harrison, S., & Co. (Majestic) Jackson, Mich., 8-10.  
 Harrison's, Happy, Circus (Grand) Shreveport, La.  
 Hart, Betty Lou (Pantages) Portland, Ore.  
 Harvard, Holt & Kendrick (Pantages) St. Paul; (Pantages) Winnipeg, Can., 12-17.  
 Harvey, Haney & Grace (Palace) Indianapolis.  
 Harvey, Chick & Tiny (Delancey St.) New York.  
 Hasckell, Loney (Roanoke) Roanoke, Va.  
 Hasler, Margaret (Riverside) New York.  
 Havel, A. & M. (Orpheum) San Francisco; (Orpheum) Los Angeles 12-17.  
 Havemann's Animals (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 12-17.  
 Hawthorne & Cook (Maryland) Baltimore; (Keith) Philadelphia 12-17.  
 Hayes & Lloyd (Majestic) Milwaukee; (Seventh St.) Minneapolis 12-17.  
 Hayes, Rich (Keith) Portland, Me.  
 Haynes, Mary, & Co. (Riviera) Brooklyn 8-10.  
 Hazelle & Redfield (Keith) Lowell, Mass.  
 Healey & Cross (Prospect) Brooklyn 8-10; (Keith) Syracuse, N. Y., 12-17.  
 Heather, Josie, & Co. (Pantages) Portland, Ore.  
 Hebert Musical Duo (Elk-Grand) Bellaire, O.  
 Hector (Majestic) Houston, Tex.; (Majestic) San Antonio 12-17.  
 Hem & Lockwood Sisters (Orpheum) Boston.  
 Henry & Moore (Royal) New York.  
 Henry & Adelaide (Keith) Lowell, Mass.  
 Henrys, Flying (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 12-17.  
 Henshaw, Bobby (Orpheum) San Francisco; (Orpheum) Fresno 15-17.  
 Hera & Wells (Alhambra) New York.  
 Herbert & Dara (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 12-17.  
 Herberts, The (Orpheum) Los Angeles.  
 Hernan, Al (Keith) Toledo, O.; (Keith) Cincinnati 12-17.  
 Herrmann, Adolphe (105th St.) Cleveland; (Keith) Columbus, O., 11-17.  
 Hiett, Ernest (Hipp.) Terre Haute, Ind., 8-10.  
 Hickman Bros. (Majestic) Jackson, Mich., 8-10.  
 Higgins & Bates (Albee) Providence, R. I.  
 Hill & Quinnelle (Hipp.) Cleveland.  
 Hill & Dale (Liberty) New Castle, Pa., 12-14; (Altmeyer McKeesport) 15-18.  
 Hilliam, E. C. (Keith) Philadelphia; (Maryland) Baltimore 12-17.  
 Hines, Harry (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash. 12-17.  
 Hoffman, Lew, & Jessie (Fulton) Brooklyn.  
 Holland & Oden (Palace) Waterbury, Conn., 8-10.  
 Holman, Harry (Orpheum) San Francisco; (Orpheum) Oakland 12-17.

Holmes & Levere (Colonial) New York; (Royal) New York 12-17.  
 Hon, Andy Gump (Seventh St.) Minneapolis; (Majestic) Duquaque, Ia., 12-14.  
 Honeymoon Ship (Majestic) Chicago; (Kedzie) Chicago 12-14; (Palace) South Bend, Ind., 15-17.  
 Hori Trio (Orpheum) New York.  
 Horlick & Harrie Sisters (Grand) Atlanta, Ga.  
 Howard (Orpheum) St. Paul 12-17.  
 Howard, Chas., & Co. (Pantages) Winnipeg, Can.; (Pantages) Regina 12-14.  
 Howard & White (Fulton) Brooklyn.  
 Howard, Bert (Orpheum) Vancouver, Can.; (Moore) Seattle 12-17.  
 Howard & Clark Revue (Proctor) Newark, N. J.; (Colonial) New York 12-17.  
 Howard & Lewis (Proctor) Mt. Vernon, N. Y., 8-10.  
 Hudson & Andrews (Centennial) Lowell, Wis.  
 Huff, Grace (Palace) Chicago.  
 Hughes, Mrs. Gene, & Co. (Orpheum) Brooklyn.  
 Hughes & Debow (Orpheum) Fresno, Calif.; (Orpheum) Oakland 12-17.  
 Hughes, H., & Co. (Lyric) Mobile, Ala.  
 Hughes, Fred, & Co. (Palace) South Bend, Ind., 8-10.  
 Hughes & Pam (Crescent) New Orleans.  
 Humberto Bros. (Majestic) Springfield, Ill., 8-10; (Hipp.) Terre Haute, Ind., 12-14; (Palace) South Bend 15-17.  
 Humphries, Doria, & Co. (Lyric) Hamilton, Can.; (Shea) Toronto 12-17.  
 Hunters, Musical (Columbia) St. Louis 8-10.  
 Hurst & Vogt (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-17.  
 Hyams & McIntyre (Orpheum) St. Louis; (Orpheum) Memphis 12-17.  
 Hyde's, Alex, Orch. (Loew) Ottawa, Can.  
 Hymack (105th St.) Cleveland.  
 Hymet, John B. (Orpheum) Denver 12-17.  
**Irving & Elwood (Loew) Dayton, O.**  
**Jackson, Joe (Pantages) Minneapolis; (Pantages) St. Paul 12-17.**  
 Jackson, Bobby, & Co. (Orpheum) Paducah, Ky., 8-10; (Ben All) Lexington 12-14; (Keith's Strand) Dayton, O., 15-17.  
 Ja Ja Trio (Victory) Evansville, Ind., 8-10.  
 Janis, Ed, Revue (Roanoke) Roanoke, Va.  
 Janis & Chaplow (Proctor) Yonkers, N. Y., 8-10.  
 Janslovs, Five (Pantages) Winnipeg, Can.; (Pantages) Regina 12-14.  
 Jarro (State) Newark, N. J.  
 Jantell & Rita (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 12-17.  
 Jewell's Manikins (Hipp.) Cleveland.  
 Johnny's New Car (Orpheum) Galesburg, Ill., 8-10; (Majestic) Bloomington 12-14.  
 Johnson, J. Rosamond, & Co. (Proctor) White Plains, N. Y., 8-10; (Colonial) New York 12-17.  
 Johnson Bros. & Johnson (Orpheum) Green Bay, Wis., 8-10; (Grand) Fargo, N. D., 15-17.  
 Johnson & Baker (Orpheum) Portland, Ore.; (Orpheum) San Francisco 12-17.  
 Johnson, Harry, & Co. (Keith) Indianapolis; (Keith) Toledo, O., 12-17.  
 Jones & Jones (Temple) Detroit; (Temple) Rochester, N. Y., 12-17.  
 Jones & Ray (Poli) Worcester, Mass., 8-10.  
 Jones & King (Grand) Atlanta, Ga.  
 Jonila's Hallowlans (Hipp.) Terre Haute, Ind., 8-10; (Majestic) Chicago 12-17.  
 Jordan, Cliff (Orpheum) Wichita, Kan., 8-10.  
 Jordan Girls (Shea) Buffalo.  
 Josefsen's, Johanna, Icelanders (The Board-walk) New York 12-17.  
 Jue Quon Tal, Princess (Keith) Boston.  
 Juggland (State-Lake) Chicago; (Orpheum) Memphis 12-17.  
 Juliet (Keith) Washington.  
 Just & Marshall Revue (Poli) Bridgeport, Conn., 8-10; (Olympia, Scollay Sq.) Boston, Mass., 12-17.  
 Juvenile Frolics (Poli) Bridgeport, Conn., 8-10.  
**Kaley & Brill (Dutchess) Poughkeepsie, N. Y.; (Kurtz) Bethlehem, Pa., 12-17.**  
 Kanazawa Japs (Imperial) Montreal.  
 Kane, Morcy & Moore (Liberty) Terre Haute, Ind., 8-10.  
 Karoll Bros. (Orpheum) Tulsa, Ok., 8-10.  
 Kate & Wiley (Pantages) Portland, Ore.  
 Kaufman & Lillian (Pantages) Salt Lake City; (Pantages) Ogden 12-17.  
 Kay, Hamlin & Kay (Maryland) Baltimore; (Shea) Buffalo 12-17.  
 Keley, Frankie, & Co. (Auditorium) Norfolk, Neb., 8-10; (Liberty) Lincoln 12-14; (Electric) St. Joseph, Mo., 15-17.  
 Kellers, Les (11th St.) Los Angeles.  
 Kellam & O'Dare (Brooklyn; (Bushwick) Brooklyn 12-17.  
 Kelly, Walter C. (Orpheum) Denver 12-17.  
 Kelo Bros. (National) New York.  
 Kelsa & Lombardi (Empire) Indianapolis.  
 Keltons, The (Majestic) Ft. Smith, Ark., 8-10.  
 Kennedy & Krauer (Academy) Norfolk, Va.  
 Kenny & Hollis (Albee) Providence, R. I.  
 Keno, Keyes & Melrose (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 12-17.  
 Kerkjarto (Keith) Boston.  
 Kerr & Weston (Keith) Columbus, O.; (Keith) Toledo 12-17.  
 Kilkenny Duo (Orpheum) Oklahoma City, Ok., 8-10.  
 Kimberley & Page (Crescent) New Orleans.  
 Kinkels, Three (Poli) Bridgeport, Conn., 8-10.  
 Kitaras, Three (Lyric) Richmond, Va.  
 Kitzner & Reaney (Pantages) San Francisco 12-17.  
 Klitz, Albert (Strand) Racine, Wis.  
 Kiwima Japs (Majestic) Little Rock, Ark., 8-10.  
 Klass & Brilliant (State) Buffalo.  
 Koss, Mel (Imperial) Montreal; (Keith) Lowell, Mass., 12-17.  
 Klown Revue (Keith) Lowell, Mass.  
 Kolan Japs (Palace) Flint, Mich., 8-10.  
 Kolin, Miguette (Orpheum) Kansas City; (Orpheum) Winnipeg, Can., 12-17.  
 Kraemer, Berdie (Loew) Ottawa, Can.  
 Krosch, E. & E. (Lyric) Birmingham, Ala.  
 Kross, Three White (Novelty) Topeka, Kan., 8-10; (Electric) St. Joseph, Mo., 12-14.  
**LaFrance & Byron (Palace) New Orleans.**  
 Lewis, Ada (Palace) (Pantages) Winnipeg, Can.; (Pantages) Regina 12-14.  
 Lambert (Majestic) Ft. Smith, Ark., 8-10.  
 Lambert & Fish (Orpheum) Sioux City, Ia., 8-10; (Empress) Omaha, Neb., 12-14; (Liberty) Lincoln 15-17.  
 Lamey & Pearson (Palace) Springfield, Mass., 8-10.

Land of Fantasy (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 12-17.  
 Lane & Harper (Broadway) New York; (Keith) Washington 12-17.  
 Lang & Blakely (Keith) Columbus, O.; (Davis) Pittsburg 12-17.  
 Langdon, Harry (Orpheum) Portland, Ore.; (Orpheum) San Francisco 12-17.  
 Langford & Frederick (Orpheum) Los Angeles; (11th St.) Los Angeles 12-17.  
 Lanning, Don (Majestic) Milwaukee; (Seventh St.) Minneapolis 12-17.  
 Larimer & Hudson (Palace) Rockford, Ill., 8-10; (Majestic) Chicago 12-17.  
 Lawton (Orpheum) Champaign, Ill., 8-10; (Palace) Rockford 12-14; (Orpheum) Madison, Wis., 15-17.  
 Ladora & Beckman (Pantages) Spokane; (Pantages) Seattle 12-17.  
 LaFrance Bros. (Delancey St.) New York.  
 LaFleur & Portia (Cummings) Pittsburg, Mass., 8-10; (Empire) Lawrence 12-14; (Grand) Brockton 15-17.  
 LaMonte, Lester (Rialto) Racine, Wis., 8-10; (Orpheum) Green Bay 11-14; (Grand) Wausau 15-17.  
 LaPalera Trio (Palace) Rockford, Ill., 8-10; (Kedzie) Chicago 12-14; (Rialto) Racine, Wis., 15-17.  
 LaRoche, Roxy (Temple) Rochester, N. Y.  
 LaSalle, Bob (Pantages) Minneapolis; (Pantages) St. Paul 12-17.  
 LaSova & Gilmore (Crescent) New Orleans.  
 LaTour Hros. (Loew) Ottawa, Can.  
 Lavier, Jack (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-17.  
 LaVare, P. & W. (Orpheum) St. Paul.  
 Leach-Wallin Trio (Pantages) Salt Lake City; (Pantages) Ogden 12-17.  
 Leahy Bros. (Majestic) Elmira, N. Y., 8-10.  
 Leavitt & Lockwood (Palace) New York.  
 Ledegar, Chas. (Proctor) Elizabeth, N. J., 8-10.  
 Leedum & Stamper (Alhambra) New York; (Palace) New York 12-17.  
 Lehman, Bobby (Pantages) San Francisco; (Pantages) Oakland 12-17.  
 Leitzel, Lillian (Shea) Toronto; (Princess) Montreal 12-17.  
 Leon, Great (Majestic) Springfield, Ill., 8-10; (Orpheum) Peoria 12-14; (Orpheum) Champaign 15-17.  
 Leon & Mitzel (Loew) Astoria, L. I., N. Y.  
 Leonard, Eddie (Orpheum) Los Angeles.  
 Leone, Maude, & Co. (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 12-17.  
 Lester, Great (Rialto) St. Louis 8-10; (Majestic) Springfield, Ill., 15-17.  
 Letter Writer (Orpheum) Des Moines, Ia.; (Orpheum) St. Paul 12-17.  
 Levy, Bert (Temple) Rochester, N. Y.  
 Levy, Jack, & Four Crowell Sisters (Habeck) Lehigh, Pa.; (Orpheum) Madison, Wis., 8-10; (Grand) St. Louis 12-17.  
 Lewis & Dody (Bushwick) Brooklyn; (81st St.) New York 12-17.  
 Lewis, Buddy (Hal Bailey Show) Ft. Wayne, Ind., 5-7.  
 Lewis & Norton (Pantages) Minneapolis; (Pantages) St. Paul 12-17.  
 Lewis, Flo (Majestic) Ft. Worth, Tex.  
 LeGros, The (Pantages) Omaha; (Pantages) Kansas City 12-17.  
 LeMaire, Geo., & Co. (Broadway) New York.  
 Billings, Mont., 9-11; (WVlma) Missoula 12-14; (Hipp.) Spokane, Wash., 15-17.  
 LeVola, Pat & Julia (Pantages) Seattle; (Pantages) Vancouver, Can., 12-17.  
 Libonati (125th St.) New York 8-10.  
 Liddell & Gibson (Majestic) Houston, Tex.; (Majestic) San Antonio 12-17.  
 Lime Trio (Davis) Pittsburg; (Riverside) New York 12-17.  
 Lindsay, Fred, & Co. (Keith) Dayton, O., 8-10.  
 Ling & Long (Broadway) Springfield, Mass.  
 Lumars, The (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 12-17.  
 Lupton, Jack (Seventh St.) Minneapolis.  
 Little Lord Robert (Yonge St.) Toronto.  
 Empire North Adams, Mass., 12-14.  
 Little Cinderella (Pantages) Spokane 12-17.  
 Little Pipfax (Pantages) Pueblo, Col.; (Pantages) Omaha 12-17.  
 Little Billy (Orpheum) Omaha; (Orpheum) Minneapolis 12-17.  
 Lloyd, Herbert (Electric) Kansas City, Kan., 8-10; (Electric) St. Joseph, Mo., 12-14.  
 Lloyd, Arthur (Palace) Indianapolis.  
 Lonesome Manor (Albee) Providence, R. I.; (Keith) Boston 12-17.  
 Long Tack Sam (Columbia) Far Rockaway, N. Y., 8-10.  
 Lopez, Vincent, & Band (Palace) New York.  
 Loral's Doga (Keith) Philadelphia; (Davis) Pittsburg 12-17.  
 Love Sisters (Moore) Seattle; (Orpheum) Portland 12-17.  
 Lovenberg Sisters & Neary (Palace) New Orleans.  
 Lovett, George, & Co. (Orpheum) Quincy, Ill., 8-10; (Columbia) Bayreuth, Ia., 15-17.  
 Lucas & Inez (Moore) Seattle; (Orpheum) Portland 12-17.  
 Lucas, Atha, & Co. (Majestic) Little Rock, Ark., 8-10.  
 Lyons & Yosco (Hijou) Savannah, Ga.  
 Lytgen, Hugo (Liberty) Lincoln, Neb., 8-10.  
 Lytle & Fant (Keith) Washington.

**MINSTREL WIGS, REAL HAIR.**  
 30c, 50c, 75c Ea. Klipsbert,  
 46 Cooper Square, New York.



Mason & Bailey (Central) Jersey City, N. J.  
 Mason & Schell (Hipp.) Terre Haute, Ind., 8-10; (Majestic) Springfield, Ill., 12-14; (Rialto) St. Louis 15-17.  
 Mathon, Jacques (Aboose Circus) McKeesport, Pa.  
 Mathews & Ayers (Lyric) Hoboken, N. J.  
 Mathews, Robert (Pantages) Omaha; (Pantages) Kansas City 12-17.  
 Mauris & Grier (Strand) Washington.  
 May & Lutz (Orpheum) Vancouver, Can.; (Orpheum) Seattle 12-17.  
 Mason & Brown (Hipp.) Cleveland.  
 Maxwell & Nelson (Keith) Dayton, O., 8-10.  
 Mayor, Eugene (Regina) Regina, Can., 8-10; (Pantages) Spokane, Wash., 10-24.  
 May, Verna (Hipp.) Savannah, Ga.  
 McBees, George (Broadway) New York.  
 McBray & Walton (Lincoln Sq.) New York.  
 McCormack & Irving (Young St.) Toronto.  
 McCormack, John, Jr. (Golden Lily Cafe) Chicago.  
 McKeown, Marc (Orpheum) Los Angeles.  
 McKeown, Kelly & Quinn (Palace) Milwaukee; (State-Lake) Chicago 12-17.  
 McKeown Trio (Strand) Kokomo, Ind., 8-10.  
 McKeown Sisters (Pantages) San Diego, Calif.; (Pantages) Long Beach 12-17.  
 McKeown, Owen (Palace) Cleveland; (Keith) Columbus 12-17.  
 McKern, Frank (Regent) New York 8-10.  
 McGrath & Deeds (Jefferson) New York 8-10.  
 McLaughlin & Evans (Princess) Montreal; (Keith) Portland, Me., 12-17.  
 McNaughton, Chas. & Cecil (American) New York.  
 McLellan & Carson (Keith) Augusta, Ga.  
 McLee & Clegg (Orpheum) St. Paul; (Orpheum) Des Moines, Ia., 12-17.  
 McLee, Tom, & Co. (Lyric) Columbia, S. C.  
 McManis, Jim (Colonial) New York.  
 McMechan's Dogs (Orpheum) Minneapolis; (Palace) Chicago 12-17.  
 McMechan & Newman (Temple) Detroit; (Lyric) Hamilton, Can., 12-17.  
 Merle, Miss, & Co. (Keith) Lowell, Mass.  
 Mersey Sisters (Poll) Wilkes-Barre, Pa., 8-10.  
 Meyers & Nolan (State) Memphis, Tenn.  
 Meals & Paulie (Rialto) Chicago.  
 Mitchell & Spachmeyer (Hill St.) Los Angeles.  
 Mitchell Monarchs (State-Lake) Chicago.  
 Mills, Bob (23rd St.) New York 8-10.  
 Mills & Duncan (Hipp.) Racine, Wis., 8-10; (Majestic) Milwaukee 12-17.  
 Mills & Miller (Pantages) Memphis, Tenn.  
 Mills & Mack (Orpheum) Oklahoma City, Ok., 8-10.  
 Miller, M. & P. (Orpheum) Los Angeles.  
 Miller, Grace (Lyric) Hoboken, N. J.  
 Miller & Bradford (Colonial) New York.  
 Miller, Clint & Kuby (Alhambra) New York.  
 Miss Nobody (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 12-17.  
 Mitty & Tullio (Shea) Toronto; (Princess) Montreal 12-17.  
 MoZett, Glad (Tivoli) Chattanooga, Tenn.  
 Monroe & Mae (Palace) Waterbury, Conn., 8-10.  
 Monte & Lyons (Columbia) Davenport, Ia., 8-10; (Keith) Chicago 15-17.  
 Monte Carlo Four (Jefferson) Dallas, Tex., Indef.  
 Montgomery, Marshall (Lyric) Atlanta, Ga.  
 Montrose, Belle (Majestic) Springfield, Ill., 8-10; (Orpheum) Peoria 12-14; (Columbia) Davenport, Ia., 15-17.  
 Moody & Duncan (Keith) Syracuse, N. Y.  
 Moore, E. J. (Palace) Indianapolis.  
 Moore & Arnold (Globe) Kansas City 8-10; (Electric) Joplin 12-14; (Electric) Springfield 15-17.  
 Moore & Kendall (Rialto) Racine, Wis., 8-10; (Seventh St.) Minneapolis 12-17.  
 Moore & Shy (Empress) Omaha 8-10; (Electric) St. Joseph, Mo., 15-17.  
 Moore & Fields (Orpheum) Quincy, Ill., 8-10; (Majestic) Springfield 12-14; (Hipp.) Terre Haute, Ind., 15-17.  
 Moore, Victor, & Co. (Coliseum) New York 8-10.  
 Moore, Harry, & Co. (105th St.) Cleveland; (Keith) Toledo 12-17.  
 Moore, George, & Girls (Imperial) Montreal, Can.; (Lyric) Hamilton 12-17.  
 Moran, Polly (Palace) Jacksonville, Fla.  
 Moran & Mack (Palace) New York; (Maryland) Baltimore 12-17.  
 Moran & Gray (Pantages) Salt Lake City; (Pantages) Ogden 12-17.  
 Moran & Hinder (Majestic) Houston, Tex.; (Majestic) San Antonio 12-17.  
 Moran & Gates (Majestic) Dallas, Tex.; (Majestic) Houston 12-17.  
 Moran Sisters (Pantages) Winnipeg, Can.; (Pantages) Regina 12-14.  
 Morton-Jewell Troupe (Palace) Cincinnati.  
 Morton, Ed (Hipp.) Savannah, Ga.  
 Morton & Glass (State-Lake) Chicago.  
 Morley, Alice & Dorothy (Loew) Ottawa, Can.  
 Morris, Will (Orpheum) Peoria, Ill., 8-10; (Orpheum) Joliet 12-14; (Majestic) Cedar Rapids 12-17; (Pantages) Spokane 12-17.  
 Morsley, Dolly (Loew) Astoria, L. I., N. Y.  
 Moss & Frie (Columbia) Far Rockaway, N. Y., 8-10.  
 Munsu, Tina, & Co. (Albee) Providence, R. I.  
 Murbuck, Low & Paul (Empress) Grand Rapids, Mich.  
 Murphy, Bob (Palace) Cincinnati.  
 Murphy, Senator (Murray) Richmond, Ind., 8-10.  
 Murphy & Pradley (Delaney St.) New York.  
 Murray & Maddox (Palace) Jacksonville, Fla., Indef., 15-17.  
 Murray & Oakland (Palace) Cleveland; (Keith) Toledo 12-17.

Nihla (Princesa) Montreal; (Temple) Rochester, N. Y., 12-17.  
 Nilsson Duo (Majestic) Milwaukee; (Seventh St.) Minneapolis 12-17.  
 Nixon & Sargent (Lyric) Nashville, Tenn.  
 Norralne, Nada (Orpheum) Boston.  
 Norris' Folies (Murray) Richmond, Ind., 8-10.  
 Norris' Simians (Globe) Kansas City 8-10; (Electric) Joplin 12-14.  
 North & Hilliday (Keith) Dayton, O., 8-10.  
 Norton & Melnotte (Pantages) San Francisco; (Pantages) Oakland 12-17.  
 Norton, Jack (Orpheum) St. Louis 12-17.  
 Norton, Ruby (Keith) Philadelphia.  
 Norwood & Hall (Temple) Detroit.  
 O'Connor Girls (Orpheum) Champaign, Ill., 8-10.  
 O'Donnell & Blair (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 12-17.  
 O'Dowd's, Dave, Regal Revue (Garrick) Norristown, Pa., 8-10.  
 O'Malley & MacGill (Orpheum) Sioux Falls, S. D., 8-10; (Empress) Omaha, Neb., 12-14.  
 O'Neill Sisters & Benson (Kudze) Chicago 8-10; (Majestic) Bloomington 15-17.  
 Oakes & Delour (Keith) Syracuse, N. Y.; (Colonial) Erie, Pa., 12-17.  
 Obaia & Adrienne (Warwick) Brooklyn  
 Oklahoma Four (Pantages) Spokane; (Pantages) Seattle 12-17.  
 Oldimers, The (Fulton) Brooklyn.  
 Olga & Nicholas (Lincoln Sq.) New York.  
 Olive & Mack (Grand) St. Louis.  
 Oliver & Olp (Proctor) Newark, N. J.; (Keith) Philadelphia 12-17.  
 Olms, J. & N. (Orpheum) New Orleans.  
 Olsen & Johnson (Keith) Lowell, Mass.; (Keith) Boston 12-17.  
 Orlole Trio (Idea) Fond du Lac, Wis.; (Apollo) Janesville 11-17.  
 Ormsbee & Romig (Keith) Orlando, Fla.  
 Ortons, Four (Pantages) Omaha; (Pantages) Kansas City 12-17.  
 Osborne Trio (Empress) Grand Rapids, Mich.; (Temple) Detroit 12-17.  
 Osterman, Jack (Moore) Seattle; (Orpheum) Portland 12-17.  
 Oswald, Adele (National) New York.  
 Otto Bros. (Poll) Wilkes-Barre, Pa., 8-10.  
 Overholt & Young (Orpheum) New York.

Padden, Sarah (Palace) New Haven, Conn., 8-10.  
 Padula, Margaret (Majestic) Little Rock, Ark., 8-10.  
 Page & Green (Palace) Ft. Wayne, Ind., 8-10.  
 Pafo & Palet (Pantages) Portland, Ore.  
 Pantages Singers, J. H. Harris, mgr.; (Keith) Portland, Me.; (Strady) Brockton, Mass., 12-14; (Cummings) Hittchburg 15-17.  
 Pardo & Archer (Greely St.) New York.  
 Parker, Ethel (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-17.  
 Parkers, The (Orpheum) Aberdeen, S. D., 8-10; (Auditorium) Norfolk, Neb., 15-17.  
 Parks, Grace & Eddie (Pantages) Spokane; (Pantages) Seattle 12-17.  
 Patts, Aerial (Faurot) Lima, O., 8-10.  
 Pauline, Dr. (Orpheum) St. Paul; (Orpheum) Des Moines, Ia., 12-17.  
 Pearson, Newport & Pearson (Orpheum) Omaha; (Orpheum) Des Moines, Ia., 12-17.  
 Pearsons, The (Orpheum) Boston.  
 Pedestrianism (Palace) Jacksonville, Fla.  
 Penman & Lillian (Pantages) San Diego, Calif.; (Pantages) Long Beach 12-17.  
 Perceval, Walter, & Co. (Temple) Detroit.  
 Perez & LaFlor (State) Buffalo.  
 Perez & Marguerite (Golden Gate) San Francisco; (Orpheum) Oakland 12-17.  
 Perraine & Shely (Loew) Dayton, O.  
 Perrone & Oliver (Orpheum) Denver.  
 Phillips & DeVoe (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 12-17.  
 Phillips, Evelyn, & Co. (Columbia) Davenport, Ia., 8-10.  
 Phillips, Mr. & Mrs. N. (Hipp.) Baltimore.  
 Phillips, Three (Gates) Brooklyn.  
 Philmers, Three (Majestic) Grand Island, Neb., 8-10; (Liberty) Lincoln 12-14.  
 Pierce & Goff (Pantages) San Francisco 12-17.  
 Pierce & Ryan (Proctor) Elizabeth, N. J., 8-10.  
 Pierpont, Laura, & Co. (Jefferson) New York  
 Pietro (Orpheum) Fresno, Calif.; (Hill St.) Los Angeles 12-17.  
 Pigs la Pigs (Keith) Chicago 8-10.  
 Pisto & Biele (Keith) Portland, Me.  
 Pollock, Milton, & Co. (Grand) Fargo, N. D., 8-10; (Orpheum) Sioux Falls, S. D., 15-17.  
 Polly & Oz (Colonial) New York 12-17.  
 Powell & Gilmore (Rialto) Chicago.  
 Powell, Jack, Sextet (Loew) Astoria, L. I., N. Y.  
 Powers & Wallace (Keith) Indianapolis.  
 Primrose Minstrels (Loew) Dayton, O.  
 Prosper & Merritt (Pantages) Memphis, Tenn.  
 Pryor, Martha (Poll) Bridgeport, Conn., 8-10.

Quixano, David, & Co. (Gordon) Middletown, O., 8-10.  
 Quixy Four (Hill St.) Los Angeles.  
 Race & Edge (Lincoln) Union Hill, N. J.  
 Raffayette's Dogs (Riverside) New York; (Palace) New York 12-17.  
 Racine Harmony Three (Idea) Fond du Lac, Wis.; (Apollo) Janesville 11-17.  
 Rainbow & Mohawk (Loew) Montreal.  
 Raines & Avey (Majestic) Milwaukee.  
 Randall, Geo. (State) Memphis, Tenn.  
 Ruth Bros. (Palace) Chicago; (Palace) Milwaukee 12-17.  
 Rawls & Von Kaufman (Roanoke) Roanoke, Va.  
 Ray & Hilliard (Proctor) Elizabeth, N. J., 8-10.  
 Ray, Huston (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 12-17.  
 Raymer, Dorothy (Proctor) Paterson, N. J., 8-10.  
 Raymond & Stern (Boulevard) New York.  
 Reynolds, Emma, & Co. (Franklin) New York 8-10.  
 Readings, Four (Palace) New York.  
 Reddington & Grant (Grand) Fargo, N. D., 8-10; (Seventh St.) Minneapolis 12-17.  
 Redmond & Wells (Temple) Rochester, N. Y.; (Hill) Buffalo 12-17.  
 Reeder & Armstrong (Gates) Brooklyn.  
 Reilly & Rogers (Tivoli) Chattanooga, Tenn.  
 Rempel, Harriet, & Co. (Riverside) New York; (Bushwick) Brooklyn 12-17.  
 Renard & West (Central) Jersey City, N. J.  
 Retter, Dezs. (Palace) New Haven, Conn., 8-10.  
 Revue Jimmety (Hipp.) Cleveland.  
 Reynolds, Jimmy (Poll) Bridgeport, Conn., 8-10.  
 Reynolds & Donegan (Lyric) Birmingham, Ala.

Rhoades, Major (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 12-17.  
 Rhodes & Watson (Princess) Montreal; (Keith) Boston 12-17.  
 Rial & Lindstrom (Pantages) Spokane 12-17.  
 Rialto & Lamont (Union St.) New York.  
 Richard, Earl (American) New York.  
 Right or Wrong (Grand) Rochester, N. Y.  
 Rigoletto Bros. (Pantages) Kansas City; (Pantages) Memphis 12-17.  
 Rinaldo Bros. (Pantages) San Francisco 12-17.  
 Ring, Julie, & Co. (National) New York.  
 Ross, The (Royal) New York.  
 Ringel, Jack, Splash (Grand) Morgantown, W. Va.  
 Ritter & Knappe (Jefferson) New York 8-10.  
 Roberts, R. & W. (Keith) Philadelphia; (Keith) Washington 12-17.  
 Roberts, Joe (Palace) New York.  
 Robert, Theo., & Co. (Orpheum) Sioux City, Ia., 8-10.  
 Robinson, Bill (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 15-17.  
 Robyns Family (Lyric) Hamilton, Can.  
 Rockwell & Fox (Bushwick) Brooklyn.  
 Rodero & Brown (American) New York.  
 Rodgers, Four (Columbia) St. Louis 8-10.  
 Rogers, Will & Mary (Hipp.) Terre Haute, Ind., 8-10; (Lincoln) Chicago 12-14; (Majestic) Cedar Rapids, Ia., 15-17.  
 Rogers, C., & Co. (Majestic) Jackson, Mich., 8-10.  
 Rogers, Roy & Rogers (Pantages) Spokane 12-17.  
 Rogers, Allan (Orpheum) Vancouver, Can.; (Moore) Seattle 12-17.  
 Rogers & Donnelly (Palace) New Haven, Conn., 8-10.  
 Rolland & Ray (Greenpoint) Brooklyn 8-10.  
 Rome & Dunn & Memphis Five (Colonial) New York.  
 Rome & Gaut (Lyric) Richmond, Va.  
 Rooney & Bent (Fordham) New York 8-10; (Palace) New York 12-17.  
 Rose Revue (8th St.) New York.  
 Rossner, Geo. (Delaney St.) New York.  
 Rose's Royal Midgets (Avenue B) New York.  
 Rosler & Muffs (Palace) Indianapolis.  
 Rosini, Carl, & Co. (Faurot O. H.) Lima, O., 8-10.  
 Ross & Costello (State) Memphis, Tenn.  
 Ross & Roma (Pantages) Minneapolis; (Pantages) St. Paul 12-17.  
 Ross & Foss (Royal) New York.  
 Roth, Dave (105th St.) Cleveland; (Davis) Pittsburg 12-17.  
 Rounder of Broadway (Keith) Dayton, O., 8-10.  
 Rowland & Neelan (Pantages) San Diego, Calif.; (Pantages) Long Beach 12-17.  
 Roy & Arthur (Palace) Waterbury, Conn., 8-10.  
 Royal Sidneys (Orpheum) Sioux City, Ia., 8-10.  
 Royce, Ruby (Proctor) Mt. Vernon, N. Y., 8-10.  
 Rozellas, The (Lyric) Richmond, Va.  
 Rubenville Four (Palace) Indianapolis.  
 Rubini, Jan (Pantages) Los Angeles; (Pantages) San Diego 12-17.  
 Rudell & Dunezan (Orpheum) St. Paul; (Orpheum) Winuipic, Can., 12-17.  
 Ruetters, The (Lyric) Hamilton, Can.; (Shea) Toronto 12-17.  
 Ruzel, Yvette (Bushwick) Brooklyn; (Colonial) New York 12-17.  
 Rule & O'Brien (Shea) Buffalo; (Shea) Toronto 12-17.  
 Runaway Four (Keith) Boston; (Keith) Lowell, Mass., 12-17.  
 Russ, LeVan & Pete (Victoria) New York.  
 Russell & Hayes (Capitol) Hartford, Conn., 8-10.  
 Ryan, Thomas, & Co. (Bushwick) Brooklyn.

Sabini, Frank, & Co. (Royal) New York.  
 Samsel & Leonhard (Poll) Worcester, Mass., 8-10.  
 Sampson & Douglas, (125th St.) New York 8-10.  
 Samuels, Maurice, & Co. (Miller) Milwaukee.  
 Samuels, Rae (Orpheum) New Orleans.  
 Santiago Trio (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 12-17.  
 Santos & Hayes (Shea) Toronto; (Princess) Montreal 12-17.  
 Santee, Henry, & Band (Majestic) Bloomington, Ill., 8-10.  
 Sargent & Marvin (Proctor) Newark, N. J., 8-10.  
 Savo, Jimmy, & Co. (American) New York.  
 Sawyer & Eddy (Tivoli) Chattanooga, Tenn.  
 Saxon & Griffin (Majestic) Ft. Smith, Ark., 8-10.  
 Saxton & Farrell (Keith) Lowell, Mass.  
 Saytons, The (Temple) Detroit.  
 Scanlon, Dena & Scanlon (Hill St.) Los Angeles.  
 Scheff, Fritz (Columbia) Far Rockaway, N. Y., 8-10.  
 Schick, Willie, & Co. (Bushwick) Brooklyn; (Orpheum) Brooklyn 12-17.  
 Schepp's Comedy Circus (Pantages) St. Paul; (Pantages) Winnipeg, Can., 11-17.  
 Schicht's Menkins (Shea) Buffalo; (Shea) Toronto 12-17.  
 Scholder, H. & H. (Maryland) Baltimore; (Keith) Philadelphia 12-17.  
 Sealo (Electric) Joplin, Mo., 8-10; (Main St.) Kansas City 12-17.  
 Seamon, Class, E. (Miller) Milwaukee.  
 Seeger & Carroll (Orpheum) Brooklyn; (Riverside) New York 12-17.  
 Selbini & Grovini (Majestic) Chicago; (Grand) St. Louis 12-17.  
 Seymour, Harry & Anna (Majestic) Bloomington, Ill., 8-10.  
 Seymour & Jeanette (Palace) Rockford, Ill., 8-10; (Majestic) Cedar Rapids, Ia., 12-14; (Columbia) Davenport 15-17.  
 Sharp's, Billy, Revue (Franklin) New York 8-10.  
 Shaw, Lillian (Keith) Syracuse, N. Y.  
 Shaw, Allan (Golden Gate) San Francisco; (Hill St.) Los Angeles 12-17.  
 Sheik's Favorite (Pantages) Saskatoon, Can.  
 Sheldon, Balentine & Hoff (Princess) Montreal; (Temple) Detroit 12-17.  
 Shelly, Patsy, & Band (Orpheum) New Orleans.  
 Sherman, Van & Hyman (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 12-17.  
 Sherman & Doll (Empress) Omaha 8-10.  
 Sherman's Dan, Unit Show (Eldis' O. H.) Bellaire, O.  
 Shields, Frank (Palace) Hartford, Conn., 8-10.  
 Shilow (Orpheum) Oklahoma City, Ok., 8-10.  
 Shirley, Eyn, & Band (Orpheum) Brooklyn.  
 Show Off, The, with Fred Sumner (Princess) Montreal; (Keith) Syracuse, N. Y., 12-17.  
 Shroyer, Frank J., & Co. (Fountain) New York 8-10.  
 Silver, Duval & Kirby (Orpheum) Galesburg, Ill., 8-10; (Majestic) Bloomington 12-14; (Orpheum) Chattanooga 15-17.  
 Simms & Wynne (Rialto) Chicago.  
 Simpson & Bean (Majestic) Dallas, Tex.; (Majestic) Houston 12-17.

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Sinclair & Gray (Palace) Cincinnati.  
 Sinclair, Katherine, & Co. (Orpheum) Madison, Wis., 8-10; (Majestic) Milwaukee 12-17.  
 Skatelles, The (Palace) Jacksonville, Fla.  
 Skelly-Heit Revue (Ben Ali) Lexington, Ky., 8-10.  
 Smith, Willie (Victoria) New York.  
 Smith & McHarry (Electric) Springfield, Mo., 8-10; (Electric) St. Joseph 12-14.  
 Smith & Strong (Orpheum) St. Louis; (Orpheum) Memphis 12-17.  
 Smith, Tom, & Co. (Davis) Pittsburg; (Keith) Indianapolis 12-17.  
 Snapshots (Bijou) Birmingham, Ala.  
 Sreil & Vernon (Rialto) St. Louis 8-10; (Orpheum) Peoria, Ill., 12-14; (Majestic) Springfield 15-17.  
 Snow, Columbus & Hoctor (Palace) New York.  
 Son Dodgers, The (Alhambra) New York.  
 Songs & Scenes (Grand) Centralia, Ill., 8-10.  
 Songsters, Four (Majestic) Jackson, Mich., 8-10.  
 Sossman & Sloan (Pantages) Memphis, Tenn.  
 Sovereign, Mac (Keith) Indianapolis; (Keith) Cincinnati 12-17.  
 Sparks of Broadway (American) New York.  
 Speeders, The (Majestic) Ft. Worth, Tex.  
 Spencer & Williams (Orpheum) Los Angeles; (Hill St.) Los Angeles 12-17.  
 St. Clair Twins (State) Newark, N. J.  
 Stanley & Burns (Hamilton) New York 8-10.  
 Stanley, Aileen (Colonial) New York; (Maryland) Baltimore 12-17.  
 Stanley, Stan (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 12-17.  
 Stanley & Wilson Sisters (Lyric) Atlanta, Ga.  
 Stanley, Doyle & Reno (Ben Ali) Lexington, Ky., 8-10.  
 Stanton, Will, & Co. (Rialto) Chicago.

**WALTER STANTON**  
 CARE BILLBOARD, CHICAGO.

Stanton, V. & E. (Orpheum) St. Paul; (Orpheum) Des Moines, Ia., 12-17.  
 Stars of Yesterday (Orpheum) San Francisco; (Orpheum) Oakland 12-17.  
 Stateroom 19 (State) Buffalo.  
 Steelman, Al & Fannie (105th St.) Cleveland; (Empress) Grand Rapids, Mich., 12-17.  
 Steppe & O'Neill (Metropolitan) Brooklyn.  
 Sternad's Midgets, Billy Hart, mgr.; (Grand) St. Louis.  
 Stevens & Hollister (Pantages) Seattle; (Pantages) Vancouver, Can., 12-17.  
 Stevens & Laurel (Lincoln) Union Hill, N. J.  
 Stevens & Lovejoy (Victoria) New York.  
 Stockbridge, T. E. (Iris) Houston, Tex.  
 Stone, Louis, & Co. (Lyric) Columbia, S. C.  
 Storm, The (Palace) Chicago.  
 Strain, Margaret (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 12-17.  
 Stranded (Orpheum) Madison, Wis., 8-10; (Orpheum) Galesburg, Ill., 12-14; (Orpheum) Quincy 15-17.  
 Strickland's Entertainers (Palace) Brooklyn.  
 Striker, Al (Lyric) Atlanta, Ga.  
 Sturm Bros. (Orpheum) Paducah, Ky., 8-10.  
 Sully & Houghton (Majestic) Little Rock, Ark., 8-10.  
 Sutto, Harry & Kitty (Grand) St. Louis.  
 Sutton, Larry (Princess) London Mills, Ill.  
 Swartz & Clifford (Orpheum) New Orleans.  
 Swift & Kelly (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 12-17.  
 Sylvester & Vance (Regent) Kalamazoo, Mich., 8-10.

Tabor & Green (Poll) Scranton, Pa., 8-10.  
 Takeras, Three (Orpheum) Green Bay, Wis., 8-10.  
 Taliaferro, Edith, & Co. (Academy) Norfolk, Va.  
 Tamaki (Majestic) Ft. Worth, Tex.  
 Tango Shoe (Majestic) Ft. Smith, Ark., 8-10.  
 Tangway, Eva (Pantages) Spokane; (Pantages) Seattle 12-17.  
 Tanner, Eddie, & Palmer Girls (Rialto) Chicago.  
 Tellecan, Lou (Orpheum) Denver; (Orpheum) Kansas City 12-17.  
 Ten Eyck & Wiley (Proctor) White Plains, N. Y., 8-10; (Keith) Washington 12-17.  
 Texas Four (Coliseum) New York 8-10.  
 Thibero's Circus (Pantages) San Francisco 12-17.  
 Thank You, Doctor (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 12-17.  
 Thompson & Carlin (Proctor) Yonkers, N. Y., 8-10.  
 Thompson, Dr. (Majestic) Dallas, Tex.; (Majestic) Houston 12-17.

**WALTER NEWMAN**  
 IN PROFITEERING.  
 Baked sold on Orpheum Time.  
 Direction Wm. S. Hennessy.  
 Newman, Walter, & Co. in Profiteering (Orpheum) Denver; (Orpheum) Lincoln, Neb., 12-17.  
 Newman, Edward (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 12-17.

Thornton, James (Maryland) Baltimore.  
 Thursday, Dave (Pantages) Los Angeles; (Pantages) San Diego 12-17.  
 Tighe, Harry (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 12-17.  
 Timely Review (125th St.) New York 8-10.  
 Tollman Revue (Pantages) Pueblo, Col.; (Pantages) Omaha 12-17.  
 Toney & George (Pantages) Winnipeg, Can.; (Pantages) Regina 12-14.  
 Toto (Riverside) New York; (Keith) Washington 12-17.  
 Tracy, Ray & Edna (Novelty) Topeka, Kan., 8-10; (Globe) Kansas City, Mo., 12-14; (Rialto) St. Louis 15-17.  
 Travers, Roland, & Co. (Flatbush) Brooklyn.  
 Travers & Douglas (Flatbush) Brooklyn.  
 Trella & Co. (Temple) Rochester, N. Y.  
 Trevett, Irene (Orpheum) Aberdeen, S. D., 8-10; (Orpheum) Sioux Falls 15-17.  
 Tuck & Claire (Pantages) Kansas City; (Pantages) Memphis 12-17.  
 Tucker, Sophie (Temple) Detroit; (Shea) Buffalo 12-17.  
 Tunes & Steps (Palace) Springfield, Mass., 8-10.  
 Turner Bros. (Lyric) Birmingham, Ala.  
 Tuscano Bros. (Golden Gate) San Francisco; (Hill St.) Los Angeles 12-17.  
 Twins (Orpheum) Green Bay, Wis., 8-10; (Grand) Fargo, N. D., 15-17.

Usher, C. & E. (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 12-17.  
 Vadie & Gysi (Orpheum) Tulsa, Ok., 8-10.  
 Valdo, Meers & Valdo (Fifth Ave.) New York 8-10.  
 Valentine & Bell (Shea) Toronto; (Princess) Montreal 12-17.  
 Valentines, Aerial (Orpheum) Vancouver, Can.; (Moore) Seattle 12-17.  
 Valletta's Leopards (Pantages) Tacoma, Wash.; (Portland) Portland, Ore., 12-17.  
 Van Allen, Billy (Lincoln) Chicago 8-10.  
 Van & Corbett (Keith) Boston; (Bushwick) Brooklyn 12-17.  
 Van Haven (Proctor) White Plains, N. Y., 8-10.  
 Van & Schenck (Temple) Rochester, N. Y.  
 Van & Tyson (Keith) Philadelphia.  
 Vanderbilts, The (Lyric) Mobile, Ala.  
 Vane, Sybil (Keith) Washington.  
 Vardell Bros. (Orpheum) Kansas City.  
 Vardon & Perry (Pantages) Seattle; (Pantages) Vancouver, Can., 12-17.  
 Varrino, Leon (Warwick) Brooklyn.  
 Venetian Five (Main St.) Kansas City; (Majestic) Cedar Rapids, Ia., 12-14.  
 Vernon, Hope (Pantages) St. Paul; (Pantages) Winnipeg, Can., 12-17.  
 Virginia Five (Grand) Shreveport, La.  
 Virginia Bell (Pantages) Spokane 12-17.  
 Viser & Co. (Orpheum) Los Angeles.  
 Volunteers, Four (Faurot O. H.) Lima, O., 8-10.  
 Vox Valentine (Majestic) Chicago; (Majestic) Milwaukee 12-17.

Wahl, Dorothy (Orpheum) New York.  
 Wahlkita, Princess (State-Lake) Chicago.  
 Waite, Kenneth R. Trio: Albany, Mo., 8-10.  
 Waites, Australian (Rialto) Chicago.  
 Walker, Dallas (Grand) St. Louis.  
 Walker, Buddy (Pantages) Denver; (Pantages) Pueblo 15-17.  
 Walsh & Ellis (Greenpoint) Brooklyn 8-10.  
 Wallhall, Henry B. (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 12-17.  
 Walton, Bert (Pantages) Spokane; (Pantages) Seattle 12-17.  
 Walters, The (Lyric) Hoboken, N. J.  
 Ward & Dooley (Pantages) San Francisco; (Pantages) Oakland 12-17.  
 Ward, Charlie, & Co. (Main St.) Kansas City; (Grand) St. Louis 12-17.  
 Wardell & LaCosta (58th St.) New York 8-10.  
 Warden Bros. (Hamilton) New York 8-10.  
 Watson, Jos. K. (Keith) Cincinnati.  
 Wayne, Clifford, & Co. (Poli) Scranton, Pa., 8-10.  
 Weak Spot (Keith) Toledo, O.  
 Weaver Bros. (Palace) Milwaukee; (Palace) Chicago 12-17.  
 Weber & Elliott (Avenue B) New York.  
 Weber, Ada (Electric) Kansas City, Kan., 8-10; (Electric) Springfield, Mo., 12-14.  
 Weldonas, The (Pantages) Denver; (Pantages) Pueblo 15-17.  
 Wells, Virginia & West (Keith) Philadelphia; (Shea) Buffalo 12-17.  
 Welsh, Jack, & Co. (23rd St.) New York 8-10.  
 Werner-Amorus Trio (Gordon) Middletown, O., 8-10.  
 Wesley & Hillier (Proctor) Paterson, N. J., 8-10.  
 Weston, Cecilia (Alhambra) New York.  
 Weston & Ellice (Pantages) Los Angeles; (Pantages) San Diego 12-17.  
 Wheeler Trio (Academy) Norfolk, Va.  
 Wheeler, Bert & Betty (Palace) Cleveland; (Keith) Columbus, O., 12-17.  
 Wheeler & Potter (Miller) Milwaukee.  
 When We Grow Up (Rialto) Chicago.  
 When Love Is Young (Keith) Philadelphia.  
 Whirlwinds, Three (Empress) Grand Rapids, Mich.  
 White & Barry (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 12-17.  
 White, Elsie (Proctor) Newark, N. J.  
 White City Trio (Drake Ave.) Centerville, Ia., 8-10.  
 Whitfield & Ireland (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.  
 Whiting & Burt (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 12-17.  
 Whitman, Frank (Majestic) Dallas, Tex.; (Majestic) Houston 12-17.  
 Widener, Rusty (Cosmos) Washington, D. C.; (Lyric) Richmond, Va., 12-14; (Academy) Norfolk 15-17.  
 Wilber & Adams (Majestic) Ft. Worth, Tex.  
 Wilbert, Raymond (Majestic) Ft. Smith, Ark., 8-10.  
 Wilkins & Hughes (Capitol) Hartford, Conn., 8-10.  
 Williams & Wolfus (Orpheum) Des Moines, Ia.; (State-Lake) Chicago 12-17.  
 Williams & Taylor (Keith) Portland, Me.  
 Willis, Bob (Keith) Syracuse, N. Y.; (Colonial) Erie, Pa., 12-17.  
 Wilson, Lew (Fulton) Brooklyn.  
 Wilson & McAvoy (Rialto) Chicago.  
 Wilson & Addie (Pantages) Oakland, Calif.; (Pantages) Los Angeles 12-17.  
 Wilton Sisters (Palace) New Haven, Conn., 8-10.  
 Witnie, Dave (Electric) St. Joseph, Mo., 8-10; (Novelty) Topeka, Kan., 12-14.  
 Wood, Britt (Pantages) Ogden, Utah; (Pantages) Denver 12-17.  
 Wright & Douglas Sisters (Lyric) Mobile, Ala.

Wyeth & Wynn (Keith) Columbus, O.; (Colonial) Erie, Pa., 12-17.  
 Yarmark (Palace) Milwaukee.  
 Yates & Carson (Lyric) Columbia, S. C.  
 Yes Means No (Orpheum) New Orleans.  
 Ylborons, Four (Keith) Syracuse, N. Y.; (Palace) Cleveland 12-17.  
 Yip Yaphankers (Colonial) New York.  
 York & King (Orpheum) St. Louis; (Orpheum) Memphis 12-17.  
 Yorke & Maybelle (Poli) Worcester, Mass., 8-10.  
 Yost & Clady (Shea) Toronto; (Princess) Montreal 12-17.  
 Young, Margaret (Palace) Milwaukee; (Orpheum) Kansas City 12-17.  
 Young & Wheeler (84th St.) New York.  
 Youth (Pantages) Memphis, Tenn.  
 Youth & Melody (Majestic) Chicago.  
 Zardo, Eric (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 12-14.  
 Zarrell, Leo, Duo (Loew) Dayton, O.  
 Zeck & Randolph (Imperial) Montreal.  
 Zelaya (Orpheum) San Francisco; (Orpheum) Oakland 12-17.  
 Zelda Bros. (Orpheum) San Francisco; (Orpheum) Oakland 12-17.  
 Zemeter & Smith (Rajah) Reading, Pa., 8-10; (Forsyth) Hazleton 12-14; (O. H.) Shensadoah 15-17.  
 Zintour Bros. (Pantages) Saskatoon, Can.  
 Zubn & Dreis (Princess) Montreal.

**SHUBERT VAUDEVILLE UNITS**

Brushing Bride: Open week 5-10.  
 Follies of 1922: (Harlem O. H.) New York 5-10.  
 Galettes of 1923: (Crescent) Brooklyn 5-10.  
 Main St. Follies: (Chestnut St. O. H.) Philadelphia 5-10.  
 Midnight Revels: (Shubert) Cincinnati 5-10.  
 Midnight Rounders: Open week 5-10.  
 Oh, What a Girl: (Central) New York 5-10.  
 Rose Girl: (Shubert) Newark, N. J., 5-10.  
 Spice of Life: (Englewood) Chicago 5-10.  
 Twentieth Century Revue: (Garrick) Chicago 5-10.  
 Troubles of 1922: (Detroit O. H.) Detroit 5-10.  
 Whirl of New York: (State) Cleveland 5-10.

**CONCERT AND OPERA**

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)  
 American Singers' Quartet: New York City 8.  
 Bachaus, Willem: (Town Hall) New York City 13.  
 Barclay, John: Toronto, Can., 15; Detroit, Mich., 18.  
 Capoulliez, Francois, Concert Co.: (Seelbach Hotel) Louisville, Ky., 7-8; (Miami Hotel) Dayton, O., 9-10; (Gibson Hotel) Cincinnati 12-13; (Patten Hotel) Chattanooga, Tenn., 14-15; (Piedmont Hotel) Atlanta, Ga., 16-17; Casals, Pablo: Minneapolis, Minn., 13.  
 Chalpinu, Feodor: San Francisco 11.  
 Chicago Opera Co.: Washington, D. C., 5-7; Pittsburg, Pa., 8-10.  
 Cortot, Alfred: New York City 7; Montreal, Can., 8; Norfolk, Conn., 12; Toronto, Can., 13; Washington, D. C., 16.  
 Cottlow, Augusta: Chicago 15.  
 DeMaeco, Elena: Ft. Lauderdale, Fla., 12; Key West 14-15; St. Petersburg 17.  
 Dobkin, Dmitry: New York City 11.  
 Dux, Claire: Concord, N. H., 8.  
 Eshuco Trio: Lansing, Mich., 15.  
 Friedman, Ignaz: Montgomery, Ala., 12.  
 Gadske, Mme.: (Carnegie Hall) New York City 12.  
 Garrison, Mabel: (Carnegie Hall) New York City 12.  
 Gauthier, Eva: Minneapolis, Minn., 13.  
 Gerhardt, Elena: (Town Hall) New York City 11.  
 Helfetz, Jascha: New Orleans 15.  
 Hess, Myra: Utica, N. Y., 7; Rochester 9; Toronto, Can., 15; Kingston 16.  
 Hofmann, Josef: San Francisco 11 and 18.  
 Humer, Mme. Louise: Baltimore, Md., 7.  
 Hopper, De Wolf, Opera Co.: (Princess) Toronto, Ont., Can., 5-17.  
 Huberman, Bronislaw: New York City 13, 20 and 23.  
 Hungarian Operette Co. of N. Y.: Emery Szabo, mgr.: Terre Haute, Ind., 7; Clinton 8; E. St. Louis, Ill., 9.  
 Ivogun, Maria: Chicago 11.  
 Karle, Theo.: Pasadena, Calif., 15; Los Angeles 18.  
 Kindler, Hans: Philadelphia, Pa., 11; Harrisburg 15.  
 Kreisler, Fritz: (Odeon) St. Louis 8; Chicago 11.  
 Korb, May: New York City 8.  
 Levitzki, Mischa: New York City 8-9.  
 Lhevime, Josef: New Orleans 17.  
 Macbeth, Florence: Chicago 18.  
 Metropolitan Opera Co. (Metropolitan O. H.) New York Nov. 23, indef.  
 Ney, Elly: Denton, Tex., 11.  
 Oneglu, Sigrid: New York City 15.  
 Pryor, Arthur, Band: Miami, Fla., until April 2.  
 Samacoff, Olga: Philadelphia, Pa., 13; Harrisburg 15.  
 San Carlo Grand Opera Co., Fortuna Gallo, mgr.: (Grand) El Paso, Tex., 7-10; Los Angeles, Calif., 12-23.  
 Seidel, Trolan: Chicago 18.  
 Smith's Concert Co., David G. H. Smith, mgr.: Toronto, Can., 5-10.  
 Sundebus, Marie: Norwalk, Conn., 7 and 17.  
 Sylva, Marguerita: Philadelphia 8; New York City 13.  
 Tiffany, Marie: Toronto, Can., 15.  
 Ukrainian National Chorus: Ann Arbor, Mich., 13.  
 Walska, Ganna: Chicago 12.  
 Witke, Wilhem: Cleveland 8.

**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, with Pauline Lord, Arthur Hopkins, mgr.: (Garrick) Washington, D. C., 5-10; Wilmington, Del., 12-13; Allentown, Pa., 14-15; Stamford, Conn., 16-17.

Arless, George, in The Green Goddess: (Wletting) Syracuse, N. Y., 8-10.  
 Anglin, Margaret: (Garrick) Detroit 5-10.  
 Harnum Was Right: (Majestic) Buffalo 5-10.  
 Better Times: (Hippodrome) New York Sept. 2, indef.  
 Blossom Time: (Lyric) Philadelphia Oct. 23, indef.  
 Bible, The, with J. Moy Bennett; Sargent, N. B.; Palmer S.; Milford J.; Maryville, Mo., 12; New Hampton 13; St. Joseph 14-15; Festus 16.  
 Bunch and Jody: (Colonial) Boston Jan. 22, indef.  
 Burke, Billie, in Rose Briar: (Empire) New York Dec. 25, indef.  
 Call of the Cumberlands: Courtright, Ont., Can., 8; Fort Stanley 9; Craig Hill 10; Forest 11; Oil Springs 12.  
 Captain Applejack, Sam H. Harris, mgr.: (Harris) Chicago Jan. 15-March 24.  
 Carrillo, Leo, in Mike Angelo: (Morosco) New York Jan. 8, indef.  
 Caroline, with Tessa Kosta: (Ambassador) New York Jan. 31, indef.  
 Cat and the Canary: (Adelphi) Philadelphia, Jan. 29, indef.  
 Cat and the Canary: (Princess) Chicago Sept. 8, indef.  
 Chauve-Souris: (Century Roof) New York Feb. 3, indef.  
 Circle, The: Peoria, Ill., 9-10; Burlington, Ia., 11; Keokuk 12; Quincy, Ill., 13; Hannibal, Mo., 14; Jacksonville, Ill., 15; Springfield 16; Bloomington 17.  
 Claire, Ina, in The Awful Truth, Chas. Frohman, mgr.: (Cox) Cincinnati 4-10.  
 Clinging Vine, The: (Knickerbocker) New York Dec. 25, indef.  
 Cowl, Jane, in Romeo and Juliet: (Henry Miller) New York Jan. 24, indef.  
 Dagmar, with Nazimova: (Selwyn) New York Jan. 22, indef.  
 Dancing Girl, The: (Winter Garden) New York Jan. 24, indef.  
 Doley, Thomas, Namack, mgr.: (Shubert) Riviera: New York 5-10; (Bronx O. H.) New York 12-17.  
 Dunbar Musical Comedy Co.: (Lyric) Cincinnati, O., Dec. 25, indef.  
 Elsie: (Illinois) Chicago Jan. 21, indef.  
 Emperor Jones, Adolph Klauer, mgr.: Oakland, Calif., 7; San Jose 8; San Luis Obispo 9; Santa Barbara 10.  
 Eve, with Nyra Brown and Johnny Getz, Geo. Wintz, mgr.: Raleigh, N. C., 7; Petersburg, Va., 8; Fredericksburg 9; Newport News 10; Fort Monroe 11.  
 Extra (Lonzac) New York Jan. 27, indef.  
 Ferguson, Elsie, in The Wheel of Life: (American) St. Louis 4-10.  
 First Year, with Frank Craven, John Golden, mgr.: (Woods) Chicago Nov. 5, indef.  
 Fliske, Mrs.: (Cort) Chicago Jan. 29, indef.  
 Fool, The: (Times Sq.) New York Oct. 23, indef.  
 For All of Us, with William Hodge: (Studebaker) Chicago Nov. 29, indef.  
 George, Grace, in To Love: (Playhouse) Chicago, Jan. 28, indef.  
 Gillette, William, Chas. Frohman, mgr.: (Shubert) New Haven, Conn., 5-10.  
 Gingham Girl: (Earl Carroll) New York Aug. 28, indef.  
 Give and Take: (40th St.) New York Jan. 15, indef.  
 Glory: (Vanderbilt) New York Dec. 25, indef.  
 God of Venetian: (Provincetown) New York Dec. 19, indef.  
 Greenwich Village Follies, John Sheehy, mgr.: (Shubert-Jefferson) St. Louis 4-10; Milwaukee 11-17.  
 Greenwich Village Follies: (Shubert) New York Sept. 12, indef.  
 Hamlet, with John Barrymore: (Sam Harris) New York Nov. 16-Feb. 9.  
 Hampton, Walter, Co., Harold Entwistle, mgr.: (Auditorium) Baltimore 5-10; (Garrick) Washington 12-17.  
 Hayes, Helen, in To the Ladies: (Montauk) Brooklyn 5-10; Newark, N. J., 12-17.  
 Hello, Rufus, Long & Evans, owners: (Bijou) Nashville, Tenn., 5-10; (Palace) Memphis 12-17.  
 Honey Bunch, E. B. Coleman, mgr.: (Liberty) Dayton, O., Jan. 28, indef.  
 Humming Bird, with Maude Fulton: (Ritz) New York Jan. 15, indef.  
 Ice Bound: (Harris) New York Feb. 10, indef.  
 Irene: (Loyal Alexandra) Toronto, Can., 5-10.  
 It Is the Law: (Nora Bayes) New York Nov. 29, indef.  
 Jitta's Atonegment, with Bertha Kalich: (Comedy) New York Jan. 17, indef.  
 Johannes Kreisler, with Ben Aml: (Apollo) New York Dec. 18, indef.  
 Johnson, Al, in Bombo: (Alvin) Pittsburg 5-10; (Auditorium) Baltimore 5-10; (Garrick) Washington 12-17.  
 Kempy, with Grant Mitchell and the Nagents: (Walnut St.) Philadelphia 29-Feb. 10.  
 Kiki, with Lenore Ulric: (Belasco) New York Nov. 29, indef.  
 Lady in Ermine, with Wilda Bennett: (Century) New York Oct. 2, indef.  
 Lady Butterflies: (Globe) New York Jan. 22, indef.  
 Last Warning: (Klaw) New York Oct. 24, indef.  
 Lauder, Sir Harry: Stockton, Calif., 7; Sacramento 8; Oakland 9-10; (Curran) San Francisco 12-17.  
 Leiber, Fritz, Co.: Los Angeles 4-10; San Francisco 11-24.  
 Lightnin', John Golden, mgr.: (Hollis) Boston, indef.  
 Lightnin': (Tulane) New Orleans 5-10.  
 Listen to Me, with Barbara Bronell, Frank Flesher, mgr.: Durham, N. C., 7; Henderson 8; Wilson 9-10; Washington 12; Greenville 13; Goldsboro 14; Kingston 15; Newbern 16; Wilmington 17.  
 Listening In: (Hou) 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. Colman) New York Nov. 14, indef.  
 Loyalties: (Gaiety) New York Sept. 27, indef.  
 Make It Snappy, with Eddie Cantor: (Apollo) Chicago Jan. 7, indef.  
 Mantell, Robert B.: (New Detroit O. H.) Detroit 12-17.  
 Mary the Third: (39th St.) New York Feb. 5, indef.  
 Shaded Woman, The, with Helen MacKellar: (Hou) New York Jan. 25, indef.  
 Maytime: (Shubert) Philadelphia 5-17.  
 Merry Widow: Portland, Ore., 8-10; Seattle, Wash., 11-17.  
 Merton of the Movies: (Cort) New York Nov. 13, indef.  
 Molly Darling, with Jack Donahue: (Forrest) Philadelphia 5-10.  
 Monster, The: (Teck) Buffalo 5-10.

Moscow Art Theater: (Jolson) New York Jan. 8, indef.  
 Music Box Revue (First Edition), Sam H. Harris, mgr.: (New Detroit O. H.) Detroit 4-10; (Ohio) Cleveland 12-17.  
 Music Box Revue, 1923, Sam H. Harris, mgr.: (Music Box Theater) New York Oct. 23, indef.  
 O'Brien, Eugene, in Steve, Geo. M. Gatts, mgr.: Kokomo, Ind., 7; Crawfordsville 8; Peru 9; South Bend 10-11; Indianapolis 12-14.  
 O'Hara, Fiske: Muskegon, Mich., 7; Kalamazoo 8; South Bend, Ind., 9; Lansing, Mich., 10; Battle Creek 12; Jackson 13; Flint 14; Saginaw 15; Bay City 16; Port Huron 17.  
 Old Soak: (Plymouth) New York Aug. 22, indef.  
 Partners Again, with Bernard & Carr: (Selwyn) Chicago Dec. 31, indef.  
 Passions for Men: (Belmont) New York, indef.  
 Peaches: (Garrick) Philadelphia Jan. 22, indef.  
 Peck-a-Boo Players, Myers & Oswald: (Folly) Shamrock, Ok., 4-10; (Bayes) Blackwell 12-17.  
 Peer Gynt: (Garrick) New York Feb. 5, indef.  
 Polly Preferred: (Little) New York Jan. 9, indef.  
 R. U. R.: (Frazee) New York Oct. 9, indef.  
 Rain, with Jeanne Eagels, Sam H. Harris, mgr.: (Maxine Elliott) New York Nov. 7, indef.  
 Rambau, Marjorie, in The Goldfish: (Wletting) Syracuse, N. Y., 5-7.  
 Robson, May, W. G. Snelling, mgr.: (Columbia) San Francisco 5-10; Medford, Ore., 13; Eugene 14; (Hollis) Portland 15-17.  
 Ryan, Elsa, in The Intimate Stranger: Appleton, Wis., 7; Green Bay 8; Wausau 9; Neenah, 10; Racine 12; South Bend, Ind., 13; Ft. Wayne 14; Columbus, O., 15-17.  
 Scianin, Walter, in Maytime in Erin, Geo. M. Gatts, mgr.: Orillia, Ont., Can., 8; Lindsay 9; Peterboro 10; Ottawa 12-13; Kingston 14; Brockville 15; Belleville 16; Brantford 17.  
 Sally, Irene, Mary: (44th St.) New York Feb. 5, indef.  
 Sally, with Marilyn Miller & Leon Errol: (Colonial) Chicago Jan. 7, indef.  
 Sanderson, Julia, in Tangerine, Dan C. Curry, mgr.: (Grand) Cincinnati 4-10; (Hanna) Cleveland 12-17.  
 Sauter, Baby, E. B. Coleman, mgr.: (Hippodrome) Peoria, Ill., Jan. 28, indef.  
 Secrets, with Margaret Lawrence: (Fulton) New York Dec. 25, indef.  
 Seventh Heaven: (Booth) New York Oct. 30, indef.  
 Shuttle Along (Geo. E. Wintz's), Clem T. Schaefer, mgr.: Columbia, S. C., 7.  
 Shuttle Along, with Miller and Lykes: (Olympic) Chicago Nov. 12, indef.  
 Six Cylinder Love, Sam H. Harris, mgr.: Pittsburg 5-10; Philadelphia 12-March 10.  
 Six Characters in Search of an Author: (Princess) New York Oct. 30, indef.  
 Skinner, Otis, Chas. Frohman, mgr.: (Broad St.) Newark, N. J., 5-10.  
 Slout, L. Verne, Payers, in His Father's Business: West Mineral, Kan., 7; Grand 8; Mindonmines, Mo., 9; Anora 10; Nevada 12; Cleveland 13; Freeman 14; Chillicothe 15; Hughesville 16-17.  
 So This Is London: (Hudson) New York Aug. 30, indef.  
 So This Is London: (Cohan's Grand) Chicago Nov. 19, indef.  
 Square Peg, A: (Punch & Jody) New York Jan. 27, indef.  
 Stone, Fred, in Tip Top: (Lyceum) Duluth, Minn., 12-13.  
 Sun Showers: (Astor) New York Feb. 5, indef.  
 Taylor, Laurette, in Humoresque: (Broad) Philadelphia 5-10.  
 Tomlinson, The: (Powers) Chicago Jan. 21, indef.  
 Twist, The: (Lafayette) Chicago Jan. 21, indef.  
 Uncle Tom's Cabin (Kibbles), Chas. F. Ackerman, mgr.: (Lyceum) Pittsburg 5-10; Johnstown, Pa., 12; Windber 13; Clearfield 14; Phillipsburg 15.  
 Uncle Tom's Cabin (Newton & Livingston's No. 1), Thos. Alton, bus. mgr.: (Arlington) Boston 12-24.  
 Uncle Tom's Cabin (Newton & Livingston's No. 2), Thos. Alton, bus. mgr.: Newport, N. H., 7; Claremont 8; Randolph, Vt., 9; Burlington 10; St. Albans 12; Montpelier 13; Berlin, N. H., 14; Portland, Me., 15-17.  
 Up She Goes: (Playhouse) New York Nov. 6, indef.  
 Warfield, David, in The Merchant of Venice: (Lyceum) New York Dec. 21, indef.  
 Whispering Wires: (Broadhurst) New York Aug. 7, indef.  
 Whiteside, Walker, in The Hindin: (Shubert) Kansas City, Mo., 4-10; (Shubert-Jefferson) St. Louis 11-16.  
 Why Not? (Equity 48th St.) New York Dec. 25, indef.  
 Wildflowers: (Casino) New York Feb. 7, indef.  
 Will Shakespeare: (National) New York Jan. 1, indef.  
 Wynn, Ed, in The Perfect Fool: (Colonial) Boston 5-10.  
 Zeno: (Shubert-Northern) Chicago Jan. 7, indef.  
 Ziegfeld Follies: (New Amsterdam) New York June 5, indef.

**STOCK & REPERTOIRE**

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)  
 Alhambra Players: (Alhambra) Brooklyn, N. Y., indef.  
 Allen Players: (New Empire) Edmonton, Ala., Can., indef.  
 Amphibium Players: Malden, Mass., indef.  
 August Stock Co.: (Gorman) Framingham, Mass., indef.  
 Bainbridge Players: (Shubert) Minneapolis, Minn., indef.  
 Donatelle Players: (Providence O. H.) Providence, R. I., Sept. 25, indef.  
 Boston Stock Co.: (St. James) Boston Aug. 21, indef.  
 Bow's, Louise Muesel, Players: (Heuck's) Cincinnati, O., indef.  
 Broadway Players: (Fulton O. H.) Lancaster, Pa., Jan. 29, indef.  
 Broadway Players: (Van Curier) Schenectady, N. Y., indef.  
 Brockton Players: Brockton, Mass., indef.  
 Brown's, Leon B., Players: (Bijou) Woonsocket, R. I., indef.  
 Brown's, Leon E., Players: (Bijou) Pawtucket, R. I., indef.  
 Bryant, Marguerite, Players, Charles Kramer, mgr.: (Globe) Washington, Pa., indef.  
 Carlo-Davia Players: (Star) Pawtucket, R. I., indef.  
 Carroll, James, Players: (Majestic) Halifax, N. S., Can., indef.



Carter Dramatic Co., James E. Carter, mgr.: Coral, Mich., 5-10.  
 Chicago Stock Co., Chas. H. Rosskam, mgr.: Hudson, N. Y., 5-10; Poughkeepsie 12-17.  
 Colonial Players: (Colonial) Lawrence, Mass., Indef.  
 Colonial Players: (Colonial) Pittsfield, Mass., Indef.  
 Compositon 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, mgr.: St. John, N. B., Can., Jan. 29-Feb. 24.  
 Forth Players: (Forth) Atlanta, Ga., Indef.  
 Fulton Players: (Fulton) Oakland, Calif., Indef.  
 Garrick Players: (Garrick) Washington, D. C., Indef.  
 Garrick Players: (Garrick) Milwaukee, Wis., Aug. 2, Indef.  
 Gifford Players: (Palace) Superior, Wis., Dec. 23, Indef.  
 Glass, Vaughan, Players: (Uptown) Toronto, Can., Aug. 19, Indef.  
 Gordinier Players, S. O. Gordinier, mgr.: Fort Dodge, Ia., Indef.  
 Gordinier Players, Clyde H. Gordinier, mgr.: (Waterloo) Waterloo, Ia., Indef.  
 Grand Players: (Grand) Haverport, Ia., Indef.  
 Grand Players: (Grand) Salina, Kan., Indef.  
 Hartman Players, J. D. Colegrove, mgr.: (Majestic) Pueblo, Colo., Nov. 2, Indef.  
 Hastings, Jane, Stock Co., A. J. LaFelle, 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.  
 Keyway Players: (Ray Ridge) Brooklyn, N. Y., Indef.  
 Keys, Leslie E., Comedians: (Empress) Springfield, Mo., Indef.  
 Kramer, Ella, Players: Williamsport, Pa., Indef.  
 Lavern, Dorothy, Stock Company: (Rialto) Sioux City, Ia., Indef.  
 Leah Marsh Players: (Grand) El Paso, Tex., Indef.  
 Lewis-Worth Company: (Prince) Houston, Tex., Sept. 4, Indef.  
 McLaughlin, Robert, Players: (Metropolitan) Cleveland, O., Indef.  
 Mack, Grayce, Stock Co.: Radford, Va., 5-10.  
 Majestic Players: (Majestic) Houston, Tex., Indef.  
 Mendel, George, Players: (New Lyceum) Houston, Md., Indef.  
 Martin Sisters Co.: Stamford, Tex., 5-10.  
 Metropolitan Players: Edmonton, Alta., Can., Indef.  
 Mergant, Hal, Players: (Mouart) Jamestown, N. Y., Nov. 27, Indef.  
 Morocco Stock Company: (Morocco) Los Angeles, Calif., Indef.  
 National Players: (National) Chicago, Indef.  
 Nutt, Ed C., Comedy Players: Mobile, Ala., Dec. 19, Indef.  
 Omi-Goodwin Players: (Washington) Richmond, Ind., Jan. 29, Indef.  
 Orpheum Players: (Orpheum) Harrisburg, Pa., Indef.  
 Orpheum Players: (Orpheum) Reading, Pa., Indef.  
 Park, Edna, & Her Players, A. Wright, bus. mgr.: (Royal) San Antonio, Tex., Dec. 24, Indef.  
 Paul's Players: Wilkes-Barre, Pa., Indef.  
 Permanent Players: Winnipeg, Man., Can., Indef.  
 Peckert Stock Company, Clint Dodson, mgr.: Wilmington, N. C., Indef.  
 Pell Players: (Majestic) Bridgeport, Conn., Indef.  
 Pell Players: (Grand) Worcester, Mass., Indef.  
 President Players: (President) Washington, D. C., Indef.  
 Princess Players, A. J. Kleist, Jr., mgr.: (Howland) Pontiac, Mich., Indef.  
 Princess Players: (Princess) Wichita, Kan., Nov. 20, Indef.  
 Proctor Players: Albany, N. Y., Indef.  
 Robbins, Clint & Hensle, Co.; Pierre, S. D., 5-17.  
 Robinson, Geo. C., Tent Theater Co., Clarence A. Shook, bus. mgr.: Hallettsville, Tex., 5-10; Cairo 12-17.  
 Rochester Players: (Corinthian) Rochester, N. Y., Indef.  
 Rockford Stock Co., C. M. Waddell, mgr.: Rockford, Ill., Dec. 25, Indef.  
 Sanger Players: (St. Charles) New Orleans, La., Indef.  
 Sherman Stock Company: (New Grand) Evansville, Ind., Sept. 3, Indef.  
 St. James Theater Stock Co.: Boston, Indef.  
 Toledo Stock Company: Toledo, O., Indef.  
 Warrington Players: Oak Park, Ill., Indef.  
 White Players: Los Angeles, Calif., Indef.  
 Wilkes-Alcizar Stock Company: San Francisco, Calif., Aug. 26, Indef.  
 Wilson Players: (Denham) Denver, Col., Indef.  
 Williams Stock Co., Ed Williams, mgr.: (Landon) Orpheum) Springfield, Mo., Jan. 22, Indef.  
 Wilmington Players: (Garrick) Wilmington, Del., Indef.  
 Winniger, John, Repertoire Co.: Kewanee, Ill., 5-10; Ft. Madison, Ia., 11-17.  
 Woods Popular Players: Huntington, Park, Indef.  
 Woodward Players: (Garrick) St. Louis, Mo., Indef.  
 Woodward Players: (Grand) Calgary, Alta., Can., Indef.  
 Winters, Charlotte, Players: (Lyceum) Paterson, N. J., Indef.

Folliea Revue, Jack Shears, mgr.: (Barron) Erwin, Tenn., 5-10; (Majestic) Asheville, N. C., 12-17.  
 Folly Town Maids, Arthur Higgins, mgr.: (Kylie) Beaumont, Tex., Indef.  
 Friedlander & George's Musical Comedy Co.: (Rotary Stock) Chicago, Ill.  
 Friedlander & George's Musical Comedy Co., No. 2: (Rotary Stock) Chicago.  
 Friendly, Dan, Musical Comedy Co.: (Riant) Denver, Col., Indef.  
 Gambols of 1923, Harry Moore, mgr.: (Strand) Charleston, W. Va., Jan. 22, Indef.  
 Harris, Honey, & the Pearl Revue: (New Year) San Antonio, Tex., Indef.  
 High Life Revue, Bert Peck, mgr.: (Orpheum) Marion, O., 5-10; (Stratton) Niles 11-17.  
 High Speed Co., Fred Norman, mgr.: (Orpheum) Waco, Tex., Feb. 4, Indef.  
 Humphreys, Bert, Dancing Buddies: (Majestic) Asheville, N. C., 5-10.  
 Hurley's Big Town Serenaders, Frank Smith, mgr.: (Opera House) Greenville, Ia., 5-10.  
 Hurley's Step-a-Long Co., Al Ritchey, mgr.: (Sella) Central City, Ky., 5-10.  
 Hurley's Metropolitan Revue, Frank Maley, mgr.: (Vaudette) Columbus, Ga., 5-10.  
 Hurley's Knick Knack Revue, Geo. Fares, mgr.: (Grand) Raleigh, N. C., 5-10.  
 Hurley's Love Pirate, Lake Kellum, mgr.: (Rose) Fayetteville, N. C., 5-10.  
 Hurley's All-Jazz Revue, Fred Hurley, mgr.: (Clifford) Urbana, O., 5-10.  
 Johnson's Musical Revue: (Star) Louisville, Ky., Indef.  
 Kennedy's R. G., Klassy Kids: (Gayoso) Kansas City, Mo., Indef.  
 Leeb's, Sam, Hip, Hip, Hooray Girls: (Gem) Little Rock, Ark., Indef.  
 Lord, Jack, Musigiri Comedy Co.: (Columbia) Casper, Wyo., until Feb. 24.  
 Mississippi Misses' Musical Revue, Fred J. Jenk, mgr.: (Rialto) Indianapolis, Ind., Indef.  
 Morris, Bobby, Co.: (Circle Stock) Minneapolis, Minn.  
 Morton's Kentucky Belles, Homer Meachum, mgr.: (Olympic) Newport News, Va., 5-10.  
 Pep & Ginger Revue, George Clifford, mgr.: (Princess) Quebec, Que., Can., Indef.  
 Phelps & Cobb's Jolly Jollifiers: (Star) Muncie, Ind., Indef.  
 Ricton's Dream Doll Revue: Dry Ridge, Ky., 5-10; Brooksville 12-17.  
 Vogel & Miller's Odds & Ends of 1923: (Bae'table) Syracuse, N. Y., 5-10.  
 Walker's, Marshall, Whiz Bang Revue: (Cozy) Houston, Tex., Jan. 1, Indef.  
 White's, Billy, Smiling Through 1923, Billy White, mgr.: (Manhattan) El Dorado, Ark., Indef.  
 White's, Billy, Blue Grass Belles, Bill Dougherty, mgr.: (Princess) Hot Springs, Ark., 5-24.  
 Whirl of Gaiety, Boddie McMillan, mgr.: (Star) Bristow, Ok., 5-10; (Liberty) Dewey 12-17.

BURLESQUE

(COLUMBIA CIRCUIT)

American Girls: (Gayety) Boston 5-10; (Grand) Worcester, Mass., 12-17.  
 Bowery Burlesquers: (Empire) Toledo, O., 5-10; (Lyric) Dayton, 12-17.  
 Ion Tons: Open week 5-9; (Gayety) Omaha 10-16.  
 Bubble Bubble: (Columbia) Chicago 5-10; (Star & Garter) Chicago 12-17.  
 Hip Jamboree: (Columbia) New York 5-10; (Cairo) Brooklyn 12-17.  
 Broadway Hiredies: (Miner's Bronx) New York 5-10; (Empire) Providence 12-17.  
 Broadway Flappers: (Grand) Worcester, Mass., 5-10; (Miner's Bronx) New York 12-17.  
 Cooper's Beauty Revue: (Casino) Boston 5-10; (Columbia) New York 12-17.  
 Chuckles of 1923: (Lyric) Dayton, O., 5-10; (Olympic) Cincinnati 12-17.  
 Flashlights of 1923: (Gayety) Rochester, N. Y., 5-10; Ithaca 12; Elmira 13; Binghamton 14; (Colonial) Utica 15-17.  
 Finney's, Frank, Revue: (Gayety) Montreal 5-10; (Gayety) Boston 12-17.  
 Folliea of the Day: (Majestic) Jersey City, N. J., 5-10; (Hurtig & Seamon) New York 12-17.  
 Folly Town: (Palace) Baltimore 5-10; (Gayety) Washington 12-17.  
 Greenwich Village Revue: (Gayety) Detroit 5-10; (Empire) Toronto 12-17.  
 Giggles: (Gayety) Minneapolis 5-10; (Gayety) Milwaukee 12-17.  
 Hello, Good Times: (Casino) Philadelphia 5-10; (Palace) Baltimore 12-17.  
 Hipity Hop: (Gayety) Buffalo 5-10; (Gayety) Rochester, N. Y., 12-17.  
 Keep Smiling: (Gayety) Kansas City 5-10; open week 12-18; (Gayety) Omaha 17-23.  
 Knick Knacks: (Cohen) Newburg, N. Y., 5-7; (Rialto) Poughkeepsie 8-10; (Empire) Brooklyn 12-17.  
 Let's Go: (Empire) Newark, N. J., 5-10; (Orpheum) Paterson, 12-17.  
 Mimic World: (Orpheum) Paterson, N. J., 5-10; (Majestic) Jersey City 12-17.  
 Marion's, Dave, Show: (Empire) Providence 5-10; (Casino) Boston 12-17.  
 Maids of America: (Yorkville) New York 5-10; (Casino) Philadelphia 12-17.  
 Reeves, Al, Show: (Gayety) Milwaukee 5-10; (Columbia) Chicago 12-17.  
 Social Maids: (Olympic) Cincinnati 5-10; open week 12-17; (Gayety) St. Louis 19-24.  
 Record Breakers: (Gayety) Washington 5-10; (Gayety) Pittsburg 12-17.  
 Radio Girls: (Star & Garter) Chicago 5-10; (Empress) Chicago 12-17.  
 Rockets: (Hurtig & Seamon) New York 5-10; (Cohen) Newburg, N. Y., 12-14; (Rialto) Poughkeepsie 15-17.  
 Sliding Billy Watson's Show: (Gayety) St. Louis 5-10; (Gayety) Kansas City 12-17.  
 Step on It: (Colonial) Utica, N. Y., 8-10; (Gayety) Montreal 12-17.  
 Step Lively Girls: (Empire) Brooklyn 5-10; (Empire) Newark, N. J., 12-17.  
 Temptations of 1923: (Gayety) Pittsburg 5-10; (Colonial) Cleveland 12-17.  
 Town Scandals: Open week 5-10; (Gayety) St. Louis 12-17.  
 Talk of the Town: (Colonial) Cleveland 5-10; (Empire) Toledo, O., 12-17.  
 Watson's, Billy, Bee, Trust Beauties: (Gayety) Omaha 3-9; (Gayety) Minneapolis 12-17.  
 Wine, Woman & Song: (Empress) Chicago 5-10; (Gayety) Detroit 12-17.

Williams', Mollie, Show: (Casino) Brooklyn 5-10; (Yorkville) New York 12-17.  
 Youthful Follies: (Empire) Toronto 5-10; (Gayety) Buffalo 12-17.

(MUTUAL CIRCUIT)

Band Box Revue: (Garden) Buffalo 5-10; (Park) Utica, N. Y., 12-17.  
 French Models: (Foly) Baltimore 5-10; Allentown, Pa., 12; Frederick, Md., 13; Hagerstown 14; Cumberland 15; Altoona, Pa., 16; Elyria, O., 17.  
 Georgia Peaches: (Olympic) New York 5-10; (Star) Brooklyn 12-17.  
 Girls From the Follies: (Plaza) Springfield, Mass., 5-10; (Howard) Boston 12-17.  
 Girls From Reno: (Bijou) Fall River, Mass., 5-10; (Park) Bridgeport, Conn., 12-17.  
 Girls-a-la-Carte: (Howard) Boston 5-10; (Bijou) Fall River, Mass., 12-17.  
 Helix Lake, Girls: (Gayety) Louisville 5-10; (Broadway) Indianapolis 12-17.  
 Jazz Time Revue: Cumberland, Md., 8; Altoona, Pa., 9; Elyria, O., 10; (Empire) Cleveland 12-17.  
 Jingle Jingle: (Star) Brooklyn 5-10; (Empire) Hoboken, N. J., 12-17.  
 Kuddlin' Kittens: (Lyric) Newark, N. J., 5-10; (Majestic) Wilkes-Barre, Pa., 12-17.  
 Laffin' Thru: (Lyceum) Columbus, O., 5-10; (Band Box) Cleveland 12-17.  
 Lid Lifters: (Broadway) Indianapolis 5-10; (Lyceum) Columbus, O., 12-17.  
 Merry Maids: (Empire) Hoboken, N. J., 5-10; (Gayety) Brooklyn 12-17.  
 Midnight Maidens: (Bijou) Philadelphia 5-10; (Folly) Baltimore 12-17.  
 Mischief Makers: (Empire) Cleveland 5-10; (People's) Cincinnati 12-17.  
 Miss New York, Jr.: (Majestic) Albany, N. Y., 5-10; (Plaza) Springfield, Mass., 12-17.  
 Monte Carlo Girls: (People's) Cincinnati 5-10; (Gayety) Louisville 12-17.  
 'Round the Town: (Gayety) Brooklyn 5-10; (Lyric) Newark, N. J., 12-17.  
 Runaway Girls: (Band Box) Cleveland 5-10; (Garden) Buffalo 12-17.  
 Smiles and Kisses: (Park) Bridgeport, Conn., 5-10; (Olympic) New York 12-17.  
 Step Along: (Majestic) Wilkes-Barre, Pa., 5-10; (Majestic) Scranton 12-17.  
 Town Follies: (Majestic) Scranton, Pa., 5-10; (Bijou) Philadelphia 12-17.  
 White, Pat, & His New Big Show: (Park) Utica, N. Y., 5-10; (Majestic) Albany 12-17.

MINSTRELS

Chocolate Town, Raymond Daley, mgr.: Youngstown, O., 5-7; Cumberland, Md., 9-10.  
 Coburn's, J. A., Coburn, mgr.: Sumter, S. C., 7; Florence 8; Fayetteville, N. C., 9; Wilmington 10.  
 Famous Georgia, Arthur Hockwald, mgr.: Livermore, Calif., 8; Tracy 9; Madera 10; Fresno 11-12; Dinuba 13; Lodi 14; Merced 15; Sacramento 16-17.  
 Field, Al G.: Easton, Pa., 7; Shamokin 8.  
 Harvey's, C. Jay Smith, mgr.: Uniontown, Pa., 7; Brownsville 8; Wheeling, W. Va., 9-10.  
 O'Brien's, Nell, Chas. E. Vaughn, mgr.: Greenwood, Miss., 7; Greenville 8; Vicksburg 9; Natchez 10; (Tulane) New Orleans, La., 11-17.  
 White's, Lasses, Spatch & Co., mgrs.: Wichita, Kan., 7-8; Eldorado 9; McPherson 10; Atchison 13; St. Joseph, Mo., 14-15; Columbia 16; Sedalia 17.

BANDS AND ORCHESTRAS

Allen's, Jean, Band: Lafayette, La., 5-10.  
 Almyre's, S., Philadelphia, Pa., 5-10.  
 Ambassador, Dace Orch., L. B. Gatz, mgr.: (Casade Roof) Chicago, 4-10; (New Tiffin) Chicago 11-17.  
 Bachman's, Harold, Million-Dollar Band: West Palm Beach, Fla., until April 7.  
 Block's, Bernie, Orch.: (Hofbrau Club) Milwaukee, Wis., Indef.  
 Burk & Lein's Steamer Capitol Orch.: (Rose Garden) Hannibal, Mo., Indef.  
 Carlos, Ferrer, Band: (Hiding Club) Cincinnati, O., until March 7.  
 Carolina Syncopators: (Princess) Shelby, N. C., Indef.  
 Curcio's, H. A.: (Hotel Burton) Danville, Va., Indef.  
 Hartigan Bros.' Orch., J. W. Hartigan, Jr., mgr.: Atlantic, Ia., 8; Avoca 9; Iowa City 10; Cedar Rapids 12-13; Ft. Dodge 14; Arnold 15; Racine, Wis., 16; Madison 17.  
 Hill's Players, W. A. Hill, mgr.: (Hotel Linker) LaCrosse, Wis., Indef.  
 Hopper's Southern Syncopators, H. O. Dunfee, mgr.: (Winter Garden) Charleston, W. Va., Indef.  
 Jolly Six, Jack Sims, mgr.: Galesburg, Ill., until Feb. 23.  
 Lowe's, Ren, Players: (Remy's Dansant) New York City, Indef.  
 MacBride's, John A., Orchestra: (Hotel Broadway) Ft. Lauderdale, Fla., Dec. 23, Indef.  
 Matthews, R. D., Band: (Strand) Plainfield, N. J., until March 13.  
 Melo Blue Orch., L. Philbrick, mgr.: (Chamberlain Hotel) Des Moines, Ia., Indef.  
 Miami Lucky Seven, O. G. Ireland, mgr.: (Columbia) Beloit, Wis., 5-17.  
 Moran's Musical Maids, Mabel Moran, mgr.: (Hotel McCurdy) Evansville, Ind., Indef.  
 Orange & Black Orch., Webster J. Cole, mgr.: (Lakeside Park) Orlando, Fla., Indef.  
 Original Novelty Six Orch., B. M. Westbrook, bus. mgr.: Christopher, Ill., 8; Mt. Vernon 9; Benton 10.  
 Original Imperial Aces: (Manhattan Cafe) Tampico, Mex., 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) San Francisco 11-17.  
 Sunset Harmony Kings of California: (Tivoli Gardens) Racine, Wis., Indef.  
 Tleman's, Tad, Orch., T. W. Tleman, mgr.: (Merry Gardens) Memphis, Tenn., Oct. 16, Indef.

Topsy-Turvy Orch.: (DeSoto Springs Pavilion) Hot Springs, Ark., Indef.  
 Turner's, J. C., Orch.: (Garden) Flint, Mich., Indef.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)  
 Bell's Hawaiians: (Imperial) New Kensington, Pa., 5-10; (Grand) Greensburg 12-11.  
 Birch, McDonald, Magician, Ellison & White mgrs.: Myrtle Creek, Ore., 7-8; Center Point 9; Rogue River 10; Glendale 12-13; Waldport 14-15; Falls City 16; Woodland 17.  
 Bragg, Geo. M., Vaudeville Circus No. 2, Dorothy Clayton, mgr.: Tyler, Tex., 5-10.  
 Bragg, Geo. M., Vaudeville Circus No. 2, Geo. M. Bragg, mgr.: Galveston, Fla., 5-10.  
 Cohen's, Margie, High Life Set Co.: Chattanooga, Tenn., 5-10; Atlanta, Ga., 12-17.  
 Daniel, B. A., Magician: Rostle, N. C., 9-10; Ellenboro 12-13; Cliffside 14-15; Shelby 16-17.  
 Edington's Magic Show: (Queen) Pioneer, Tex., 5-10.  
 Helms, Harry, Magician: (Armory O. H.) Sparta, Wis., 5-10; (O. H.) Portage 11-17.  
 Lucas, Thos. Elmore: Tallahassee, Fla., 8.  
 Myerstein, the Little Wonder: (Hipp.) Clarksville, W. Va., 5-10.  
 Mystic Spencer Co., George W. Johnston, mgr.: (Rialto) Frankfort, Ind., 5-10.  
 Mysterious Smith Co., J. M. Bell, bus. mgr.: (Crystal) Anderson, Ind., 4-10; (Orpheum) Marion 12-17.  
 Nanizaca Hawaiians: Madison, S. D., 8-10.  
 Newmann the Great, J. R. Kiefer, mgr.: Missoula, Mont., 8-10; Hutte 11-17.  
 Nocera, Anthony: New Kensington, Pa., 5-10; Greensburg 12-14; Butler 15-17.  
 Peerless Hawaiian Quartet, Fred Culver, mgr.: Logan, O., 5-9; Shawnee 10; New Lexington 12-13; Crooksville 14-15; Junction City 16; Bremen 17.  
 Rajah Bahod Co., George Buchanan, mgr.: Jonesboro, Ark., 5-10; Myrtleville 12-17.  
 Rice's, W. H., Water Circus & Swim Easy Revue: (Philippine Expo.) Manila, P. I., until Feb. 15; (Shrine Circus) Manila 17-April 1.  
 Richards, the Wizard, J. J. Wilson, bus. mgr.: (Grand) Helena, Ark., 8-10; (Empire) Jonesboro 12-14; (Auditorium) Hot Springs 15-17.  
 Stuart, Neil, & Co.: Plevna, Mont., 5-10; Mildred 12-17.  
 Turtle, Wm. C., Magician: Dallas, Tex., 5-10; Cleburne 11-13; Granbury 14-15.  
 Uncle Tom's Cabin (Picture), Chas. H. Bailey, mgr.: Keene, N. H., 9; Athol, Mass., 10; Gardner 12-13; Fitchburg 14; Lowell 15-17.  
 Washington, Leveline B.: (Bijou) Chattanooga, Tenn., 5-10.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)  
 Delmar Quality Shows: Jasper, Tex., 12-17.  
 Jones, Johnny J., Expo. Shows: (Fair) Tampa, Fla., 5-10; (Fair) Orlando 12-17.  
 (Continued on page 111)

ADDITIONAL ROUTES ON PAGE 111

ANDERSON-STRADER SHOWS Now booking Shows and Concessions for season 1923. Opening April 23. Address Anderson-Strader Shows, P. O. Box 382, Superior, Neb.  
 Wanted, Concessions, Opening Manhattan April 18.  
 BARLOW'S BIG CITY SHOWS Address Harold Barlow, Mgr., Box 50, Manhattan, Kan.

CALIFORNIA SHOWS, Inc. Now booking Shows, Rides and Concessions. Address SAM ANDERSON, 59 Astar Street, Boston, Mass.  
 GEORGE'S FAMOUS SHOWS Booking Rides and Concessions season 1923. GEO. W. MATHIS, Sot. Owner, 3762 Ludlow Avenue, Cincinnati, Ohio.

HENRY & KLINE SHOWS Want Concessions. 1493 Broadway (303), NEW YORK.  
 FELIX BLEI MAURICE B. LAGG KNICKERBOCKER SHOWS Now booking Rides, Shows, Concessions. Office: Room 312 Romax Bldg., 215 West 47th St., New York City.

MACY'S EXPOSITION SHOWS Now booking Concessions, Rides, Shows for 1923. Season opening last week in March. Address BOX 188, South Charleston, West Virginia.  
 McCLELLAN SHOWS Booking Shows and Concessions for 1923. Hotel Oakley, 8th and Oak Sts., Kansas City, Mo.

DONALD MCGREGOR SHOWS Now booking Shows and Concessions for season 1923. WANT capable people all lines. BOX 335, Hillsboro, Texas.  
 Frank J. Murphy Shows Now booking Concessions, Shows and Rides. 215 West 43d St., New York City. Telephone, 7912 Bryant.

WARDER'S MAJESTIC SHOWS Now booking Shows, Rides and Concessions. Address Dublin, Georgia.  
 MISS QUINCY—HIGH-DIVER GREATEST ACT OF ITS KIND. Address DR. QUINCY, P. O. Box 581, Norfolk, Va.

SMITH'S SOUTHERN SHOW Now booking Shows and Concessions. Montgomery, West Virginia. STEVE SMITH, Manager.  
 SUNSHINE EXPOSITION SHOWS Now booking Shows, Rides and Concessions for season 1923. Opening March 24. Address H. V. ROGERS, P. O. Box 275, Hester, Alabama.

ZEIDMAN & POLLE EXPOSITION SHOWS Address Trained Wild Animal Circus Combined. Now booking Shows and Concessions for Season 1923. Address Nitro, West Virginia.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)  
 Bonie's James, Curly Heads: (Heuck's) Cincinnati, O., Indef.  
 Frowder, Mury, Tropical Maids: (New Sun) Salem, O., 5-10.  
 Carpenter's, Chas., Jolly American Girls: (Bijou) Omaha, Neb., Indef.  
 Colburn's Blapper Revue, Jim Collier, mgr.: (Grand Dover), 8-10; Mansfield 12-17.  
 Gen. Roy Girls, Lester Richards, mgr.: (State) Alliance, O., 5-10; (Princess) Youngstown 12-17.  
 Davis' Dancing Dollies, Don D. Davis, mgr.: (Majestic) Greenville, S. C., 5-10.  
 Delmar, Chic & Jo, Stratford Revue: (Rotary Stock) Detroit, Mich., Indef.  
 Flippers of 1923, Chas. Morton, mgr.: (Metropolitan) LaGrange, Ga., 5-10.

RAILROAD AND OVERLAND

CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY, THE TROUPER

VERDICT IN FAVOR OF EQUESTRIENNE

Mrs. Hattie McCree Awarded \$100,000 in Personal Damage Suit

Toledo, O., Feb. 2.—Mrs. Hattie McCree was given what is said to be the largest sum ever awarded in a personal damage suit in Toledo Federal Court yesterday when a jury returned a verdict for \$100,000.

WASHINGTON (GA.) TAX

The amusement tax in Washington, Ga., for this year follows: Circuses, with two or more rings, one day, two performances, including side-shows and street parades, \$100; smaller circuses, such as wagon shows, \$25; dog and pony shows, \$50; carnivals for the week (the larger ones), \$250; opera house or theater, \$15 for a year; moving picture theater, \$15 for one year; one-night stand tent shows, \$15 to \$20 a night, or at the discretion of the Mayor; merry-go-round for the week, \$25; tent show for the week, \$25 to \$50 or according to size; bowling alley for the year, \$15; skating rink for the year, \$10; street vendors, \$5, or at the discretion of the Mayor; shooting gallery, \$10 a year, or at the discretion of the Mayor.

Lewis H. Amason informs that Washington has not had a big circus in four years, and that the city would welcome good ones at all times. The Hagenbeck-Wallace Circus was billed there for October 17, 1922, but on account of heavy rains did not unload and many people were disappointed.

PIONEER CIRCUS MAN

Lansing, Mich., Feb. 3.—George Reed, a veteran circus man 84 years old, is a resident of Charlotte, Eaton county, and is probably the oldest tent man in the country. He first made his appearance as "White Ball Reed" back in 1850, during the early days of P. T. Barnum, Forepaugh and Yankee Robinson shows.

In 1861 he volunteered in Berdan's Sharpshooters, but was mustered out because of disability. While traveling thru Virginia with his teammates, Charles and Anna Robinson, great bareback riders, the latter died at Terrytown. Mr. Reed made a personal canvass of the Barnum show personnel with a petition headed by himself and raised a sum of money which was used to erect a monument to the memory of Miss Robinson. This still stands in Terrytown and is often visited by old circus artists.

In his day Reed was a nimble bar performer, and now has settled down to gardening work. He is a fancier of shrubs and flowers and was employed by the Cemetery Association of Maple Hill for years. He is well acquainted in Gratiot county and lived for years near Palo.

WOULD PROHIBIT AMUSEMENTS

In Michigan on Decoration Day

Lansing, Mich., Feb. 3.—Rep. William O. Lee, of Port Huron, has just introduced in the State Legislature in session here a bill which would prohibit all amusements on Decoration Day. The measure lists carnivals, circuses, circus parades, baseball games, horse races, moving picture shows, theatrical performances or any other sporting game or amusement held in public, all of which would be officially banned on that day should the act be adopted. This would make Memorial Day the quietest day of the year in Michigan.

THE HARRISES IN CHICAGO

Chicago, Jan. 31.—S. F. Harris, last season front door man for Gollmar Bros. Circus, and an experienced man among the white tops, together with Mrs. Harris, called at the Bill-board office yesterday. Mr. Harris has not made his plans for the new season as yet.

PERMANENT QUARTERS

For Atterbury Wagon Show Near Sioux City, Ia.

Permanent winter quarters for the Atterbury Wagon Show will be built by Manager R. L. Atterbury on a farm, recently purchased, five miles from Sioux City, Ia. Contracts have been let for elephant, horse and wagon barns. Three large and some small buildings will be erected during the summer while the show is en route, all to be completed and ready for the return of the show at the close of the 1923 season. Animals will occupy heated and electric-lighted buildings, the floors of which will be of concrete. There will also be hot and cold water in the structures. A beautiful residence on the farm will be occupied by Mr. Atterbury's family a part of each year. The Atterbury Show will open at Sioux City April 21. All of which is according to Eddie West.

W. E. MORGAN SHOW

The W. E. Morgan Show is in winter quarters at Blaineville, Tenn., and W. E. Morgan, the owner, and wife are at their home in Knoxville, Tenn. Ed Disney is with a construction company; Al Burke joined a minstrel show; Bert Avery went to his home in Cumberland, Tenn., and Ahab-Ben-Saden is in Knoxville. This one-ring show will open in May with all new canvas, and will have four wagons and four cages of animals. The animals will be the side-show attractions, and the Ahab-Ben-Saden Troupe will be the feature attraction in the big show. The writer will be on the advance.

BILLY LEDANZAL (for the Show)

I. A. B. P. & B., LOCAL NO. 12

Milwaukee, Feb. 2.—Local No. 12, I. A. B. P. & B., at its last regular meeting, installed the following new officers, recently elected: H. R. Scott, president; Wm. Donette, vice-president; Fred Dick, financial secretary; Roy Morris, recording secretary; Frank J. Lee, business agent; E. J. Lee, Wm. Bates and Chas. McGinn, trustees. This organization has inaugurated a publicity campaign for the use of the union label, and is asking organized labor of Milwaukee to call the business agent when in need of men to place advertising for dances, concerts, theaters, etc.

GILSON REORGANIZING BAND

Chicago, Feb. 1.—O. A. Gilson, bandmaster for Howe's Great London Circus, is spending a few weeks in Chicago, after which he will go to Fort Dodge, Ia., and reorganize his band for the coming season.

ILL. POSTER MEN MEET

Yearly Event Will Be Held in Springfield

Rockford, Ill., Feb. 2.—Just before adjournment of the meeting of the Illinois Poster Advertising Association here last Thursday, Springfield was selected as the place for the holding of the annual meeting. Various phases of the poster advertising business were discussed by State and national officers of the association in talks before the delegates. Among the speakers on the program were C. F. Keyser, W. W. Bell, national secretary; B. W. Robbins, secretary of the Illinois organization, and G. Allen Frost.

PUNCH AND JUDY STILL LIVES!

In perusing the columns of The Billboard, I noticed a clever little writeup by Chas. Mack in regard to Punch and Judy. Was pleased to see that some of the "oldtimers" are still living and manipulating the figures. Punch and Judy originated in Italy over three hundred years ago and was then called Punchinello, done with one figure or "dummy", held on the hand by the man who usually stood on the street corner and had the figure bow and talk a few words, then passed around his hat for pennies. Some time after this another figure was added for the other hand, and called Judy, and they were worked over a curtain. It was then called Punch and Judy and it was only a matter of time before other figures were added, until today as many as fifteen figures are used by some first-class Punch and Judy performers. Some of the so-called "oldtimers" are still wearing knee pants, and I know of some Punch men who have a thread tied to their whistle and to their buttonhole, for fear of swallowing the whistle, and a number of others do not even use a whistle as they don't know how. But speaking of "oldtimers" in this line, I think Sig Stautelle the dean of Punch and Judy men. May he, like Punch and Judy, never grow old! GEO. H. (PUNCH) IRVING.

TILLIE'S BIRTHDAY CAKE

Lansing, Mich., Feb. 2.—Thilie, one of John Robinson's military elephants which appear here in the Grotto winter circus next week, will be 107 years old February 4. In honor of the event a huge birthday cake has been prepared by a baking company of Lansing and is being exhibited in the windows of a local store. This cake will be cut by Thilie in four pieces for the four pachyderms in the troupe. The cake is frosted and decorated with designs and candies. It contains the delicacies dear to the heart of the elephant, such as onions and cabbages.

THE BEST SHOW TENT HOUSE IN THE WORLD THE BEVERLY CO. LOUISVILLE, KENTUCKY GOLDEN BROWN CHOCOLATES

Gentry Bros. Famous Shows COMBINED WITH

James Patterson's Big 4 Ring Wild Animal Circus WANTED AND FOR SALE

FOR SALE—Owing to the combination of these two shows we have for sale surplus Circus Property of every description—Circus Wagon, Tents, Seats, Harness, Wards, and, in fact, all property to complete a circus-car circus. This property is now stored at Paola, Kan., and will make low prices to move quick. WANTED—Novelty Acts for big show program, Wire Arts, Single and Double Teaps, Iron Jaw, several young ladies to Hille Menages and work Domestic Animal Acts, Clown who can Double Clown Band and an A-1 Profiting Clown, Big Top Boss Caravanman, Assistant Boss Caravanman, Sideshow Boss Caravanman, Boss Property Man, Harness Maker and Ball Maker to start work at once. Address JAMES PATTERSON, P. O. Box 411, Paola, Kansas.

YOU ARE INVITED TO INSPECT OUR NEW SALES AND DISPLAY ROOM, LOCATED IN OUR GENERAL OFFICES SEVENTH and WYANDOTTE STREETS, Kansas City. Pay us a visit. We cater to your requirements in the way of Tents and Equipment.

BAKER-LOCKWOOD MFG. COMPANY, INC. 7th and Wyandotte Sts. KANSAS CITY, MO.

MOORE WITH BANTLEY BROS.

Chicago, Feb. 3.—Harry R. Moore has written The Billboard that he has signed up with Bantley Bros. Circus as general agent for the coming season.

44 YEARS REPUTATION BACK OF EVERY TENT GOSS' SHOW CANVAS CARNIVAL TENTS FLAGS Waterproof Covers SEND FOR NEW CATALOG AND SECOND HAND LIST The J. C. GOSS CO. DETROIT MICH.

CARS FOR SALE Two 65-ft. Converted Pullman, steel sheathed, sliding electric lights, axle generators. One car has baggage end. One 72-ft. State Room Car, electric lights. One 72-ft. Converted Pullman. One 68-ft. Converted Pullman. OTHER CARS READY. SOUTHERN IRON & EQUIPMENT CO. (Est. 1889.) ATLANTA, GA.

E. J. HAYDEN & CO., INC. COMMERCIAL ARTISTS CIRCUS CARNIVAL SIDE SHOW BANNERS AND FRONTS STUDIOS 106-110 Broadway BROOKLYN, New York

PRIVATE CARS We buy, sell, repair and furnish Private Cars. We have what you want. See us. Will buy what you have to sell. See us. KANSAS CITY RAILWAY EQUIPMENT CO., 713 Searritt Building, Kansas City, Missouri.

NEED TENTS? Our prices will interest you. Write C. R. DANIELS, INC., 114-115 South Street, New York City. Manufacturers of Everything of Canvas.

PEPPY PRESS STUFF Written by a real newspaper man. Three copies of a single notice, \$1.00. Three copies of 6 notices, \$5. Cash with order. Send full particulars of show or act. Reference, First National Bank, FRANK M. WELCH, care The Messenger, Stillwater Minn. P. S.—Regards to friends.

TENTS LATEST STYLES CONVENIENT AND ATTRACTIVE FOR SHOWS AND CONCESSIONS. Write for Catalog. St. Louis Awning & Tent Co., 800 N. 2d, St. Louis.

PONIES Sheldards, F. Witte, Sr., P. O. Box 186, Cincinnati, O. USED TENTS FOR SALE CHEAP 60x90 feet, 8-ft. wall, 10x110 feet, 8-ft. wall, 10x110 feet, 8-ft. wall, 10x110 feet, 8-ft. wall, THE SHAW TENT & AWNING CO., 415 South Center St., Bloomington, Illinois.

WILD WEST CANOPY 15x80. A-1 Shape. A Bargain. 512 Elm St. CINCINNATI, OHIO.

PERFORMING BEAR Weight, 400; perfect; a beauty. Will hook or sell at a bargain. Write or wire TOM BEERS, Lock Box 32, Bessemer City, North Carolina.



# UNITED STATES TENT & AWNING CO.

LARGEST SHOW TENT HOUSE IN THE WORLD

Closing Contracts Now for 1923 Delivery on Everything Used in the Line of Canvas for Outdoor Show Purposes

Write for Stock List of New and Used Banners

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MANUFACTURERS OF CIRCUS AND CARNIVAL TENTS AND BANNERS.

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PROMPT SERVICE

## The Largest Consignment of Animals Will Arrive Soon

Elephants, Camels, Zebras, Tapirs, Tigers, Leopards, Polar Bears, 2,000 Monkeys all kinds, many Tame Chacmas, Male Chimpanzee, Lemurs, Emus, Snakes, Rare Birds and others. The above will be on exhibition at our quarters upon arrival. Let me know your wants now.  
J. T. BENSON, Hagenbeck Bros.' Co., 311 Newark St., Hoboken, N. J.  
(Take Hudson Tube.) Visitors welcome. 15 minutes from Cortlandt Street or Times Square.

## CIRCUS PROPERTY FOR SALE

**CARS**—Advance, Stocks, Flats, Sleepers, Train Runs, etc.  
**ANIMALS**—Elephants, Tigers, Lions, Leopards, Bears, Kangaroos, Deer and Monkeys, etc.  
**HORSES**—Baggage, Ring Stock, Wild West Bucking Horses and Bucking Mules, etc.  
**HARNESS**—Double and single sets Baggage Harness, Saddles, Trappings, etc.  
**LIGHTS**—Full sets Bolte & Weyer Gasoline Lights.  
**WARDROBE**—Surplus Wardrobe of all descriptions.  
**SEATS**—Complete sets Blues and Reserve Seats.  
**WAGONS**—Baggage Wagons, Cages, Tableaus, Steam and Air Calliopes, Ticket Wagons, etc.  
All of the above and other Show property too numerous to itemize here in excellent condition.

THE JOHN ROBINSON SHOWS CO., Peru, Indiana

## FLAT CAR AT A BARGAIN

One new 60-ft. standard Flat Car ready for immediate shipment.  
MT. VERNON CAR MFG. COMPANY, Mount Vernon, Illinois.

# AMERICAN TENT CORPORATION

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EDW. P. NEUMANN

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## USE BOYLE'S DRILL IN YOUR TENTS

When you order your Tents, insist on Boyle's drill, as the experience for many years has been that Tents made out of Boyle's drill last considerably longer and give better satisfaction. We have a large stock of this drill always on hand and can positively guarantee it as the best to use in Show Tents. Look for Boyle's brand on your goods.

## UNDER THE MARQUEE

By CIRCUS SOLLY

Lamont's Bird Show and the Millard Bros.' show have combined for the coming season. The show will be motorized.

Sidney Rink is breaking in an elephant act, also a camel act, at the winter quarters of the Christy Bros.' Circus, Beaumont, Tex.

Duke LaMae has signed with Patterson's Trained Wild Animal Circus to play the air calypso in the program and parade.

A well-known circus trouper would like to know if Earl (Soup Bone) Cline remembers who John D. was with Gollmar Bros.' Circus.

Harley Hubbard, of the Mighty Haag Show, recently became a member of A. A. G. N. of the Mystic Shrine, India Temple, Oklahoma City, Ok.

Ed C. Brown, the past two seasons with the Gentry Show, will be on the advance car of the Patterson Trained Wild Animal Circus this season.

Joe Pontico, last season in charge of the balloon concession with the Gollmar Bros.' Circus, is now hutchering on the Southern Railroad out of Birmingham, Ala.

Abdella Ben Deb, formerly with the Sparks and Wallace shows and last season on the Howe show, has returned from Europe and is now located with Luke Killeoin in Chicago. Ben says that he and his wife will again be with Howe's Great London Circus.

Higgins and Higgins, contortionists and aerial artists, will play faira this season for the Gus Sun Booking Exchange. This act will be one of the features at the Woodmen of the World Indoor Circus at Grand Rapids, Mich., February 17 to 22. They have several other dates to follow.

Latham and Rubye put on the aerial number in several of the circus scenes in a picture now in the making at the Goldwyn Studio at Culver City, Calif. There seems to be an epidemic of circus pictures at present, which gives employment to a good many circus artists who are wintering in Southern California.

**FULTON SHOW AND CARNIVAL TENTS**

IT WILL PAY YOU TO COMMUNICATE WITH US BEFORE BUYING ANYTHING MADE OF CANVAS

**FULTON BAG & COTTON MILLS**

330 WYTHE AVE., BROOKLYN, N.Y.  
ATLANTA, GA. ST. LOUIS, MO. NEW ORLEANS, LA.  
DALLAS, TEXAS

The DeMarlos report they have been working steadily since the closing of the Ringling-Barnum Circus. They are now on the Keith Southern Circuit and have been offered Panfages and Orpheum bookings, but will be back with the big show this season. The DeMarlos will probably play the Orpheum or Panfages circuit next season.

The many friends of Eddie Mullen, well-known circus driver, will be surprised to learn that he has fallen a victim of Cupid. Mr. Mullen and bride are touring Southern California on their honeymoon, and will be at home to friends after February 10 at 1075 Sunset Boulevard, Los Angeles, where Mr. Mullen will open a balloon school. So reports William H. Jones.

It looked like circus day last week at Foll's Capitol Theater, Hartford, Conn. with the "Barnum Was Right" side-show sketch on the bill, with Zip; Baby Doll, fat girl; Carlitta and Rowita; twins; Winnie Wiske, bearded woman; Stats, human splinter; Punch Allen,

lecturer and punch. Andrew White, the dwarf clown of the Ringling show, did his policeman publicity stunt all week.

The famous showmen's home at 612 Bourbon street, Havre de Grace, Md., came near going up in smoke Sunday morning, January 28, owing to defective insulation, says Fletcher Smith. The landlady was awakened by the crackling of the fire and there was a hustle to cut off the current. Little damage was done, but it would have been fierce to have had to get out in the blizzard that was raging.

An impromptu troupers' reunion was held recently at the Hotel Albert, Albert Lea, Minn. The party included Chas. W. Martin, formerly with the Ringling Show, now with the Barnes office; Ray Willard, old-time strong man, now retired; Ray W. Anderson, of the Lew Rosenthal Amusement Enterprises, and Ray Christopher, clown. Needless to say, the big top was put on the lot and taken down several times. Christopher will be in

clown alley on the John Robinson Circus this season.

In a recent issue of The Billboard, mention was made that the late R. H. Duckrill is survived by his daughter, Mrs. George Holland. Word from Mrs. Tote Ducrow is to the effect that she is also a daughter of Madame Elissa Duckrill, the great equestrienne, and a sister of Mrs. George Holland of Delavan, Wis., who was the only one mentioned in the article, leaving the impression that she was the only survivor. Mrs. Ducrow says: "My mother passed away two years ago. I am the wife of the famous clown, Tote Ducrow, now a noted actor in pictures. His latest picture was the 'Fride of Palomar', he playing the part of Pablo. We have a nice home here in California."

From T. C. Hubbell: "Season of 1878 in Gilmore's Garden, New York City, now Madison Square Garden, Frank Gardner, with the London Circus, did a double and single somersault over five elephants, one camel and three horses, the center elephant being elevated on a high pedestal. In 1881, with the Barnum & London Show at the same place, he increased his leap to nine elephants, with three on tubs, following it in Brooklyn with a double somersault over ten elephants, three on tubs. In Detroit, Mich., he accomplished the feat of turning a double over twelve elephants, seven on tubs, the center tub five feet high. Later in the season, at St. Louis, he did the same feat over eighteen elephants. In St. Louis, September 12, 1881, he leaped over eighteen elephants, five on pedestals four feet high, the fifth one five feet, clearing the elephants by five feet. The last I heard from Gardner was when he and Nappa Londa were in Cuba with their circus, and their season closed at Newport, Ark., in 1881."

Some "Do you remember?" by Buck Leahy: "When Earl Shipley, Jack Kell and Ollie Gustard rode flat races with Gollmar Bros.? When Dick Masters, Art Brown, Jack Selterich, Karl Karthola and Roy Chambers were with the Mighty Haag Show? When Lew Hershey was with John W. Vogel's Minstrels? When Tom Mix, George Barton and Joe Berrero were with the 101 Ranch? When Tom Brown played clarinet with Guy Bros.' Minstrels? When Mel Bates and Bill Sears joined DeKue Bros.' Minstrels at High Bridge, N. J.? When George Weyman and Albert Gaston were with the Dode Fiske Show? When J. Wilson Cliffe did 'Tom' with McGraw's 'Tom' Show? When Tommy Gaffey, Mickey Guy, Leahy Bros., Doc Whitman, Art Crawford, Pete Latelle, Rue Enos and Willard Weber were with Ill Henry's Minstrels?"

(Continued on page 76)

## WE KNOW HOW!

TENTS

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BANNERS

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THE CORRAL

By ROWDY WADDY

The Association ball is about to start rolling.

K. L. C.—Most any saddle maker can supply you. Look thru our advertising columns.

Make your letters short and to the point if you want them published in this column.

Now not too much paw-woeing, but let the representatives get down to some business.

This year should see many changes in the promotion and presentation of cowboy and frontier sports.

Let all conscientious FRONTIER committees and promoters from now on advertise their doings as "contests", not "shows".

If it IS a CONTEST refer to it as such. But if it is a SHOW, do not refer to it as a CONTEST.

What have the various circuses and carnivals to say regarding their Wild West shows for the coming season?

Arizona Jack Campbell informs from Baltimore, Md., that he is wintering there and that after a one-year layoff from the show arenas he will be back in the business this year with one of the big white-top organizations.

Mike Hastings recently returned to Fort Worth, Tex., from a trip to Colorado with a very bad cold which threatened to develop into pneumonia, but Mike has taken only about one-fifth of the medicine he bought for him and is reported better.

Tommy Kirnan is wintering in Dallas, Tex., where he has rented one of the barns at the State fair grounds and is using the track for workouts. Tommy and Bea will be among those present at the rodeo in Fort Worth during the Stock Show.

Jack DeGraffeur, of Breckenridge, Tex., will be a "delegate" at the Fort Worth Rodeo. The reason Jack is called a delegate is because he is being sent by the Breckenridge Chamber of Commerce to represent Breckenridge in the calf-roping contest, with his expenses and entrance fee paid by the chamber.

Among the hands wintering at Fort Worth are: Bryan and Ruth Beach, Mike and Fox Hastings, Robe and Midget Roberts, Jim Massey, Lee Robinson, Red Sullett, Frank Hayden, Roy Quick, Frank Johnson, George and Mary Bernier, Turly, Toots and Dick Griffith Chester Byers, Bob Calen, Tommy Douglas and Bud Timmons.

Tom L. Burnett, who has staged the Wichita Falls Roundup for the past three years, will hold the event on the Tri-Angle Ranch some time in April. Mr. Burnett's ranch is located sixteen miles from Wichita Falls, on the paved road from Wichita Falls to Electra, with the railroad station and the paved road within a hundred yards of the proposed arena, with the whole affair being held with the cooperation of Wichita business interests. As their celebration of the Wagoner irrigation project the roundup should be bigger than ever, it is predicted.

Word received from Calgary, Alberta, Canada, announces that the week of July 1 will see one of the biggest Frontier celebrations in that city that was ever attempted in the Northwest. "The Stampede" will be held in conjunction with the big Calgary Exhibition, the well-known manager of which, E. L. Richardson, has signed up Guy Weadick to produce the big "Frontier Day" exhibition and Stampede" jointly with the exhibition. Cash prizes running into thousands of dollars, as well as many special donations, will be paid the winners. About 4,000 Indians of the six tribes, Blackfeet, Saravacs, Gros, Stoney, Bloods and Piegan, will be camped on the spacious exhibition grounds. A big reunion of remaining oldtimers and pioneers of the Northwest will be held. A reproduction of the Carleton Indian Treaty, signed in 1870, will be held, with many prominent Government officials participating. A big buffalo barbecue will be held the last night on the grounds so that everyone attending will receive buffalo meat free.

The Wanderer-Buff automobile road running thru the Canadian Rockies, will be officially opened June 30 and it is predicted that large delegations will go to Calgary the following week for the big event there. Mr. Richardson says that the Calgary Exhibition will be bigger and better than ever, and that Guy Weadick is already working on details of the Stampede part of the celebration that promise to eclipse any of his former efforts. All stock and special features have already been contracted for.

Dear Rowdy: Doc Davis, from Cheyenne, wrote you a letter that was clear in his intentions. He seems to say that Cheyenne realizes that something has to be done in forming a regular association. That's good. He says they are willing to go into it. That's still better. He says the big contests are the ones to do it. That's his opinion. John Stryker writes you a letter. He says that a regular association is needed. That makes another fellow to say so openly. Stryker sez the big contests are all dead in all the business they can and are satisfied to let things go as they lay. He sez it's the small contests that's gotta form the association, to get it started. That's his opinion. Fog Horn Clancy, who has been made manager of the Ft. Worth contest, says a regular contest association must be had. Says he and the folks he represents are willing to join. That's his opinion. Guy Weadick says without a regular association the contest business is not a recognized factor in American sport. He sez every outfit pulling a contest should belong to the association. Both large and small. That's his opinion. The BBBB has been given about the same thing. In fact, everybody that knows anything about the contest business knows that an association must be formed—and the sooner it is formed the better.

So far, The Billboard, Cheyenne, Guy Weadick, Fog Horn Clancy, represent'n' Ft. Worth, and John Stryker have openly declared their intention of being willing to join an "supposed" an honest association. That's a starter. What about the others? Let's have some word from them. It's got to come, no use kiddin' about it. You on out in the open, you fellers, that's for the best interests of the cowboy contest. Make a stab at doin' the right thing right now.—SODIR SAM.

Regarding suggestions on uniform rules to govern various events on a Frontier contest program:

As roping and tying down steers is not permitted in some sections of the country, there should be one rule made for use wherever roping and tying is allowed, and another rule to govern the contest of simply roping and getting the time when the string breaks. As to bull-dogging or steer wrestling there should be two different rules to cover both angles of this event. One set to govern "hoodlumming", and a different set to govern the "stop and twist down" style. Another suggestion, as to both the steer roping and bull-dogging events, is to try and arrange that all cattle used at EVERY contest should be about of a uniform size. At one contest steers weighing from 700 to 800 pounds will be used, while at the next contest cattle weighing from 1,000 to 1,200 will be used. There is hardly any fair way to compare the averages of men who are working on two different sized cattle. We are of the opinion that steers from 700 to 800 are the best weights for contest work, as they are light and fast. Contestants can make faster time on this style of cattle with much less danger of crippling the stock, thereby eliminating the many adverse criticisms that are often heard when heavy, fatty cattle are used.

As to bronk riding, we are not in favor of what is commonly known as the "association saddle". Not all contestants have them, and furthermore many contestants are used to riding an entirely different tree. A rule should be made that would allow a moderate-width fork. The saddle and rigging should be made so that the saddle will set up on a horse's back, where a saddle is supposed to set—not away up on the withers or neck. Any contestant who comes up to ride with a saddle that is not in accordance with the rules could be turned down.

Full cowboy regalia, such as either boots or chaps, or both; cowboy felt hat (not caps), and be ready at the APPOINTED time for each event, either parade, grand entry, or event in which he is contesting. The managements are advertising a Western frontier contest, and participants should dress accordingly, and do all in their power to assist the management in living up to the advertisements.

Any contestant dissatisfied with the general rules at contests (those universally adopted by the Frontier Contest Association) should withdraw quietly. Any attempt at the signing of petitions, so-called "strikes", kicking, disorganizing, etc., should be promptly dealt with in the form of a severe penalty of suspension from the participation of any such contestants at any association contest.

We are NOT in favor of the ladies' hobbid-stirrup lunking horse riding contests, unless the managements ANNOUNCE to their audiences, or PRINT in their programs, that the ladies are riding with "hobbles" and explain the difference between "hobble" riding and "slick" riding. There has been much talk by some of the lady "bronkriders" as to how hard the horses given to them are to ride—according to some of them much harder than those given to the men riders. It has in many places hurt and chagrined the efforts of men putting up really clever rides (slick) on real hard lunking horses, while the exhibition given by some of the ladies, while "hobbled" on, were such, together with their own version of it, to outsiders after the performance, to actually cause many persons who are not familiar with the technical points of the game to brand the whole affair as a "fake".

We are of the opinion that the Frontier Contest Association for whatever other title should appoint TWO judges at EACH contest, and that the LOCAL committee appoint the third. We believe that EVERY judge should thoroughly understand from personal experience the event he is to judge.

There should be one set of uniform rules to govern all relay races, both men and ladies. Definite statements issued as to whether ladies should have to change saddles, the same as the men, or just horses.

It might be that trick riding and trick roping should be judged in the mornings, before the audience is in, but all contestants should do their best, daily, before the audience. When

In St. Johns, N. H., August 30, 1882, to an overflow house. Most of the ring stock and paraphernalia was bought by W. O'Dale Stevens, who opened at the foot of East Houston street on the lower East Side of New York City on September 11 of that year. Wm. O'Dale Stevens' Great Australian Circus. I believe Stevens and the Deal Sisters were with the W. W. Cole Show in the Antipodes season of 1880-81, hence the title, Australian.

I wonder if Punch remembers Romeo, a young African elephant, a legacy from the W. C. Coup Show? It took a lot of time and trouble to keep him in bounds. Romeo broke loose every night he had a chance to look over and rob the cookpot. Sgt. Smith in the concert was Happy Jack (Amos) Smith (who died last year), former well known trainer of the old-time six-day pedestrians, Frank Hart and Gus Guerrero. Stevens had trouble on that lot, nothing but rain for almost a week after the opening. Had bad luck from the very beginning. Did not gauge the gas right the first night, which resulted in a bad tangle in semi-darkness during the four-horse carrying act of Deal Sisters (Wonder if Mrs. Stevens remembers that?). Opened the following season, 1883, in the big Indian wigwam, Thirty-fifth street and Broadway, New York City, in conjunction with the Healy & Bigelow Kickapoo Indian Medicine Show. Some show, including Bob Sticks, Sam Emma Lake, Wooda Cook, Rosina Dabaki, riders: James E. Cooke, rider and ringmaster; Millie Tourner, balancing act; Deal Sisters and Maude Oswald, flying rings; Willie Gaylord and Young Ajax, contortionists; Anton Lerch, a very funny German clown who gave imitations of wild animals, using only a common lamp chimney in the process to produce the roars and snarls of the various animals; Fred Runnells and John Foster, clowns, and Princess Neoskaleeta (Indian), on the bounding rope. Healy worked his medicine sales in a forefift talk from the circus ring, with his group of Indians sitting around the ring curb, after doing various dances. Harry Walker's Orchestra furnished the music. Ten, twenty and thirty cents were the admission prices and a turn-away business was done every night. Stevens opened in Park Square, Boston, Mass., that summer and marked up another success, and I believe he died before the end of that season. Peace be to his ashes. A fine artist and sterling gentleman, is my youthful recollection.

I wonder if any of the oldtimers remember when the Howe & Crisling circus featured Jim Mace and Joe Cross in four rounds of boxing in the old dirt ring, also when they put on "Love in a Tub", a pantomime, as an afterpiece?

Reading in The Billboard a few weeks ago the query: "Why are there no leapers with circus any more?" Joe Artress Belmont writes: "In the first place, where can they get them? Such leaps as we have had can never be replaced, for the younger generation coming into the business hasn't the nerve to do them. Leaping was one of the best acts and most exciting likewise tumbling. Look these over and see how many of them you remember, and now—today. Here are a few double somersault leapers: Frank A. Gardner, Billy Butcher, Geo. Batcheller, Billie Button, John Wor and the latter, two of the best trick leapers that ever hit a leaping board, High Tom Ward, Willie Sells, Jimmie White, Zip Zieher, Wm. Edwards, Wm. O'Brien, Mablon O'Brien, High Walton, Dave Walton, Reno Walton, John-Patton Walton, Harry Wilson, Sport Clifford, Earl Wright, Hughie Horey, Willie Moore, Nigger Bennett, Ale Bishop, Ernest Mooney, Frank Green, Oscar De-Roben, Art Moring, John Larin, Eddie Bowman, Art Bowman, Albert Howe, the Swede, Johnnie Rooney, Billy Ashton, Frank Moran, John Quigley, Dave Castello, Wm. Castello, George Castello, Harry Van Anken, Chas. Cordello, James Kincaid, Herman Griggs, Charley Siegrist, Hughie Zorillo, Danny O'Brien, Chas. Wertz, Dummy Miller, Oscar Avolo, Wm. Karl, Bar Ban Ackman, Fred Sterling, Pete Bell, Seaman, of Seaman & Burk, American Japs; Willie Rosen and the writer. Here were our best long-distance, single-somersault leapers: Ted Jukes, Robert Stokely, Art Moring, Geo. Kelly, Mitch Zeller, Billy Butcher, Joe Bowman, and the best leaping clown that ever happened: Alex Schbert, Spader Johnson, Kid Kennard, Frank (Silver) Oakley, Chas. Morrison, Frank Sparks, Geo. Block, Geo. Hartzell, Sig Dawn, Al G. Field, Charley Sealey, John Rhebart, Lew Sunlin, Pogie O'Brien and Charley Belmont. Now think it over and see if you can find these kinds today. They were all-round artists. Could take any seven or eight of them and give a whole circus performance. Nowadays it takes from twenty to thirty artists to give a good one-ring show, and all patrons will leave saying that it was a fine show."

"I was with the W. H. Harris Nickel Plate Show in 1888 on the Ohio and Mississippi rivers. It was an excellent show and would remain a week in every town and park them in every night to the ring bank. Mr. Harris offered \$10,000 to anyone equalling his tumbling and leaping. Following were the artists in the show: Three Castello Bros., Chas. Morosco, Frank Sparks, Callie Harris, Lizzy Harris, Madam Harris, Joe Artress Belmont, John Quigley, Chas. Grapevine, Sam Bennett, Johnnie Oakley, Paolo Dan Castello and Mrs. Jessie James, rifle shooting in the concert. These people gave the entire arena performance, the concert, and everybody was well pleased that you find them today? Ask Chas. Artress. He can tell you as he had a fine show in 1880 or 1890. I just can't remember exactly, but I went to pieces in St. Joseph, Mo., and they got the elephant over into Kansas away from the receivers while they were watching the stuff at night. Some move! How about it, Pop DeArby and Jack O'Brien? Do you remember when you all were paid off in brass checks? Oh, boy?"

GOLDEN RETURNS TO FT. DODGE

Ft. Dodge, Ia., Feb. 2.—M. E. Golden, of Howe's Great London Circus, has returned from a three weeks' trip to California to the winter quarters of the show at Ft. Dodge. A J. Chas. is at the quarters and activities for the spring opening will begin in earnest. Jules Jacob, animal trainer, is still in Germany buying animals for the menagerie.



Band with the Campbell Bros.' Trained Wild Animal Shows, season 1922, under management of J. H. Barry. Most of the musicians will again be with the circus the coming season.

If this rule were uniform after a few "cheaters" had been barred the practice of coming to a contest without the proper equipment would soon stop. Each saddle should be equipped with a long flank, so that in case the judges decide to have any certain horse "flanked" the strap on the riders' saddle can be used. This would do away with the practice of putting on "flank ropes", a feature that has caused much unfavorable comment in various audiences, which think that the horse is being made to "lunk". Especially when raw and bleeding cuts are seen on the animal's flanks caused by the tightening and "burning" of the "flank rope".

In the bareback bronk riding a uniform style of stirringle should be used and each rider should have HIS OWN outfit, thereby eliminating many of the delays that are now caused in the bronk riding event by one contestant not being able to go when his name is called because some one else has his outfit.

From the correspondence we have received, it would indicate that the rule of riding a bucking horse with two reins would be more popular than the one rein that is now used at some contests. Some claim that in the practical work of riding bronks in the stock country two reins are always used, and a boy attending a contest only now and then does not get the one-rein practice that the boy who is continually contesting gets. It is also claimed that many a good bucking horse is fouled right the moment he is turned loose by a "strong-arm" rider with the one rein. He jerks the horse's head sideways right at the start, and in many cases the horse is jerked down. Of course such a rider can be disqualified for "pre-riding", but so can a rider for pulling on two reins. It is also claimed that riding with two reins a rider can steady his horse.

Another rule that should be universally adopted is POSITIVELY NO SUBSTITUTING IN ANY EVENT. It seems that if a man is crippled, so he cannot continue that is his "hard luck", exactly the same as a boxer in the ring. While substitutes are allowed in baseball, football, etc., that is where two teams are contesting not individuals.

A most important rule that should be made is the one requiring EACH and EVERY contestant entered in ANY competitive event at EVERY contest to appear in ALL parades, grand entries, etc., that the managements present in connection with the contests. Each person should be REQUIRED to be dressed in

It is judged before an audience the judges have not a fair chance to watch each and every contestant for the technical points, as many times a person who is doing very simple stuff is doing what is called "selling" it to an audience, and receives far more applause than another who is doing far more difficult tricks—which is really being judged, not their ability to "sell" an act to an audience.

UNDER THE MARQUEE (Continued from page 75)

When Bert Proctor, George Flat, Harry (Doc) Richards, George Taft, Francis Hanley, Al Wray and Chas. Ayers were with the Bartow & Wilson Minstrel?

Horace Laird, producing clown, has signed with the Walter L. Main Circus, which will be his fifth season with that show.

Gordon Little has been chosen as representative for the first district of Oklahoma for the adoption of an assessment plan for the banking problem solution in that State.

Abc Goldstein is doing all the clowning and riding lunking mule at the South Florida Fair, Tampa, Fla., February 1 to 10. He is working in his clown cap makeup.

Mr. and Mrs. Sid Kribble, novelty act, introducing "Princess", educated canine, have been re-engaged for the 4th Fair at Charleston, W. Va. Their act was a feature there last season, says Kridello.

George E. Beveren informs Solly that Sunny Hoy, the "French Flash", has left the cast of "Better Times", now playing at the New York Hippodrome, as feature acrobat. Hoy is 22 years of age and spent twelve of them in the profession. He is at present in a double act. His father, who was up in years, who is at the Hippodrome, has and can hold his own with the best of them.

From Eric B. Bettle, Brooklyn, N. Y.: "Noted Geo. H. Pumphrey 1892-1902, weeks of the years & seasons show, season 1893-1902. Punch wants to look up his date and I know he will, and he will find they landed in Bridgeport, Conn., April 15, 1882, and closed



# Around the World with Tatelec

Although the trip of the ninety-eight-foot power yacht, "SPEEJACKS", was not a circus stunt, nevertheless, the TATELEC treated canvas, of which her awnings, covers, etc., were made, was subjected to even greater and more varied hardships, during her fifteen months' voyage around the world, than that of any tent belonging to Ringling Bros. and Barnum & Bailey, Combined—all of whose canvas is TATELEC treated.

And the experience of the "SPEEJACKS" owner with TATELEC is worth reading—



"PERFECTION IN WATERPROOFING"

## Tate Electrolytic Textile Processes, Inc.

45 East 17th Street,

NEW YORK CITY

(Members of the National Tent and Awning Manufacturers' Association)

ALBERT Y. GOWEN  
111 W. WASHINGTON STREET  
CHICAGO

January 11, 1923.

Tate Electrolytic Textile Processes, Inc.,  
45 E. 17th Street, New York, N. Y.:

Gentlemen—I am sold on the TATELEC process! I wish to state this emphatically before proceeding any further. My enthusiasm is not a merely momentary one, but is the result of a forty thousand mile experience with TATELEC treated canvas, under the most trying and severe conditions that any canvas could be subjected to.

During our recent trip around the world, the "SPEEJACKS" passed through every variety of weather and climate, from hurricane to blistering calm, and today your TATELEC treated canvas is just as water repellent and free from mildew as on the day it was first stretched.

This latter fact is peculiarly remarkable, since in several of the countries we visited, mildew is certain to develop on ordinary canvas within a few days. In the rainy countries especially, such as New Guinea, for example, the people were simply amazed at the water and mildew repellency of the treated fabric.

As I told you last week in New York, I feel that the success of my trip demands my giving all possible credit to three firms: First, to the Consolidated Shipbuilding Corporation, who built the "SPEEJACKS;" second, to the Winton Engine Works, who made her engines, and third, to the Tate Electrolytic Textile Processes, Inc., who furnished the canvas.

I repeat, I am absolutely sold on your TATELEC process, and you may quote me to your heart's content.

It is "PERFECTION IN WATERPROOFING."

Delightedly yours,

(Signed) A. Y. GOWEN.

AYG.C

### IN WINTER QUARTERS WHEN WINTER COMES

Many of the readers of The Billboard are, no doubt, hibernating among the snow drifts during the winter months and enjoying themselves with the old folks after a strenuous season on the road with the circus. Many of them are out on the farm, with plenty of chicken, the cellar full of vegetables, sugar-cured hams, pork shoulders, etc., nothing to do but eat—peppering corn, plenty of cider and apples, sitting by the stove in the village store listening to the stories of the neighbors about the big snowstorm or who shot the most rabbits last winter—taking part in the entertainment in the schoolhouse for the benefit of the "Good Roads Society".

Ever stop to think how much better off at that they are than some others who are not so fortunate? Great life, the farmers'. Without them we would starve. They surely furnish the eats, and when the "bluebirds" nest again in the country folks, the real people, will be with us and attend the circus. Many a real showman today was raised on a farm, and some of the world's greatest financiers, and if a man with a thousand-acre farm is a chump then I'd be willing to be called one!

If you don't like this picture you can go South to Miami and live on the "sawtooths" there and sleep in a tent, or hire a furnished room on the top floor in the city, get an oil stove and a coffee pot and enjoy yourself. Take your choice of "winter quarters".

N. B.—Just paid a visit to "the old farm" hence this writeup. (Had to come home to get a hot bath.) But cheer up—this is a wonderful world—where do we go from here?

GEORGE H. (PUNCH) IRVING.

### LANCASTER (MO.) NOTES

Many old-time troupers make Lancaster their permanent home, the most notable of these being Ed. Moore, better known as "Calamity". For sixty years "Calamity" has followed the white tops, always in the same capacity, that of ring stock groom. In his time he has been with all the big ones and groomed for many of the best riders of the day. "Calamity" is eighty-two years old and gets around remarkably well for a man of his years. He expects to hit the trail again when the bluebirds call in the spring.

Another old trouper located here is Fred Sizemore. Besides owning several fine farms, he conducts the finest grocery store in Lancaster.

The Fargo (N. D.) Press is instituted in its praise of the Col. Hall elephants, which appeared there last week at the Shriners' Indoor Circus.

Several circus managers have been here the past week, buying horses for the coming season.

The first shipment of new wagons for the Honest Bill and Campbell Bros.' shows arrived last week.

D. P. Masten was in Kansas City the past week, visiting his folks and purchasing supplies for the repair shops.

J. H. BLAIR.

# WANTED!

## CIRCUS ACTS FOR SHRINE CIRCUSES

Cincinnati week February 26th; Columbus week March 19th; Akron week April 2nd. Address JOHN G. ROBINSON, Shrine Headquarters, Herschede Building, Cincinnati, Ohio.

# WANTED---Candy Butchers

Tin-type Photos to let. Address 5163 Enright Ave., St. Louis, Mo., until February 10, then Beaumont, Texas. C. J. MONAHAN, care Christy Bros.' Show.

### NO OUTDOOR SHOWS

Will Be Allowed in New Hampshire on Decoration Day

Senate Bill No. 11, introduced by Senator Branch, of Manchester, will prevent the appearance of any circus or carnival or outdoor amusement for which an admission is charged upon Decoration Day between sunrise and sunset in the State of New Hampshire.

### NEWARK BILLPOSTERS

Have New Headquarters

Newark (N. J.) Billposters and Billers, Local No. 18, have opened new headquarters at 126 Mulberry street. A hearty welcome is extended to all members when visiting Newark.

### FRANK LORMAN'S PASTE

Philadelphia, Feb. 3.—What will be a help to billposters is a paste that will withstand freezing weather. Frank Lorman, agent of the Trocadero Theater, this city, after twenty-five years of experimenting, says he has at last found a solution. This formula is entirely his own. The paste, he says, does not discolor the paper or harm the ink thereon. Much credit should be given Mr. Lorman for his perseverance.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

### BOB HICKEY GOES BACK

TO JOHN ROBINSON CIRCUS

Chicago, Jan. 30.—Robert E. Hickey, press agent last season with the John Robinson Circus, and who has been with the Hagenbeck-Wallace Winter Circus in a similar capacity, was a Billboard visitor Tuesday. Mr. Hickey has signed with the John Robinson Circus for the coming season.

### GENTRY-PATTERSON CIRCUS

The Gentry Bros.' Famous Shows combined with James Patterson's Wild Animal Circus have signed the agreement with the Billposters and Billers' Union.

Emory D. Proffitt will be manager, and M. Fagen, of Local No. 43, will be boss billposter on the No. 1 car.

Ed L. Brannau, general agent, was in St. Paul and Minneapolis last week, and some are now wondering if it will be the Northwest for the show this season.

### I. A. B. P. & B., LOCAL NO. 9

Altoona, Pa. Feb. 2.—At a meeting of Altoona Billposters' Union, Local No. 9, the following officers were elected for this year: Dan Tittle, president; Roy Vaughn, vice-president; Ken Riley, secretary and treasurer; John Connor, business agent; Bob Wertz, Howard Gibson and H. Lantz, trustees.

### ROSE KILIAN SHOWS

Have Flying Squadron

Few troupers who have spent their lives with the railroad shows have any idea of how the movement of a modern mud show is handled. The Rose Kilian Shows are moved over the road with as much system and dispatch as probably any big railroad show. First comes the Flying Squadron, which carries the cookhouse, stable tents and the stake and chain wagon. This part of the outfit is carried on trucks and starts out at daybreak. When the baggage train, which has long-eared "hayburners" for motive power, arrives in the next town it finds the cook tent up and a meal ready, the horse tents up ready to receive the stock and the lot laid out and the stakes for all tops driven. A sufficient number of workmen is carried on the trucks to perform this part of the work quickly when the squadron hits the lot. Next comes the cage train. By the time these arrive in town the menagerie top is up and the cages are driven into the menagerie and placed before the teams are unhooked from them. This show makes no parade. Then comes the autos and living vans carrying the artists and musicians, who usually find lunch ready and waiting for them upon their arrival in town.

The Rose Kilian Shows are being greatly enlarged and improved in every way for the summer tour and will be one of the largest and best equipped wagon shows on the road.

CLIFF SMILEY (Press Representative).

### THE LATE GUY E. MOREY

Guy E. Morey (known in the show business as Harry Martel), who died in Cincinnati, O., January 22 at the age of 37, brief mention of which was made in the Obituary column in the issue of The Billboard dated January 27, entered the show business in 1909. His first circus experience was with the old Pompaugh-Sells Show. He remained with it until it was taken over by the Ringling Brothers, and closed by them. Following his connection with this show he was with Ringling Bros., Barnum & Bailey and other shows. At one time he was an owner of a show, the Martel Comedians, touring the South. During the past three years, when his health permitted, he was with the Rhoda Royal Shows. It was necessary for him to leave the show last spring on account of ill health. His capacity with the various shows was as manager, advance agent, and while with the Rhoda Royal Shows, steward. Four weeks prior to his death he was preparing to go South in the hope of regaining his health.

He is survived by his wife, Mrs. Elva Morey, of Cincinnati; three sisters (Lillian L. Morey and Mrs. Forrest Robbins of Dayton, O., and Mrs. Margaret Cushman, of Miami, Fla.) and two brothers (Geo. L. Morey of Cincinnati, and Nathan L. Morey of Dayton, O.).

Funeral services were conducted January 26 at the residence of his sister, Mrs. Robbins, Dayton, O. Interment was in Woodland Cemetery in that city.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

# FAIRS AND EXPOSITIONS

## THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

### High-Class Entertainment an Essential of State Fair Program

### Oliver E. Remy Shows Lucidly and Forcefully How Successful Fairs Are Dependent Upon Entertainment and Amusement Features

By OLIVER E. REMEY

(No fair man who has been long in the game will for a moment question the need for entertainment at fairs, large and small, but there are those who contend that some fairs are giving too much attention to entertainment to the neglect of educational features. As a matter of fact this is true of very few fairs. At the annual meeting of the Minnesota State Agricultural Society, January 11, Oliver E. Remy, secretary of the Wisconsin State Fair and a man who has made a careful study of fairs and their needs, read a paper on "High-Class Entertainment an Essential Part of the State Fair Program" in which he set forth concisely and convincingly the part entertainment plays in making the State fair successful. What he says applies equally to the county fairs that of course they cannot present the programs that are possible for the larger fairs. We are sure Mr. Remy's paper contains valuable suggestions for every fair man, and we are pleased to present it herewith.)

First, let us glance at our responsibilities in presenting to the public an annual State fair, and asking patronage thereof which carries with it the levying of admission fees at outside and inner turnstiles.

The chief aim of the modern State fair is educational and inspirational results. Upon these accomplishments the fair managers center their energies and resources. As a result, today our leading State fairs are monumental agricultural educational projects, with added commercial results that amaze the business world.

State fairs are the universities of the great American system of agricultural education by means of fairs. How extensive this system is may be realized when it is known that in 1922 the attendance at a trifle over 4,000 fairs and allied shows in America reached over 50,000,000 people.

Having built the fair proper, which means the organization of all basic departments in the most effective manner, the next important duty evolving for the fair managers is that of attracting the greatest number of patrons from tributary territory, that these people may come under the educational influence of the fair proper. Just as important as efficient planning and preparation in the realization of the fair is the necessity of assuring that the greatest possible numbers of patrons take advantage of the hundreds of educational features.

Thousands will attend the fair because they are interested in educational features only. Thousands of others who should be interested in the educational features, but who are not interested, will not come, unless something which appeals to them is presented as a feature of the fair.

Centuries of fair work—covering the lapse of time when fairs began as religious gatherings and marts of trade to the present—have taught

that the most effective means of attracting all is entertainment.

#### Entertainment's Place in Life

In considering entertainment in connection with the fair, or any other big established periodical outdoor event, we must consider the

man and the employee find some means of acquiring daily their full quota of recreation and entertainment.

Business concerns employing large numbers of workers are careful to provide recreation and entertainment for their employees, that their service be maintained at desired standard.

It is estimated that billions of dollars are spent yearly, and an army of 100,000 required, to furnish the professional public entertainment by the American people. It is impossible to estimate either the cost of the number required in its preparation of entertainment furnished in the homes, schools, colleges, churches, social and civic organizations.

Entertainment, you see, is woven into every day—sometimes every hour—of our lives.

It is not only important but imperative that managers of the big up-to-the-minute fairs shall remember the important place entertainment fills in our every-day life, and provide the full quota for the fair program.

To run a fair without the inspiration that comes from entertainment, it seems to me, would be on a par with running a fair without opportunity for patrons to obtain food and refreshments to meet physical requirements.

#### HAVE AN ORANGE?



Who wouldn't have an orange offered by such attractive specimens of California's womanhood, and amid such beautiful surroundings as are depicted in the above picture, which shows one of the many wonderful exhibits at the great National Orange Show, San Bernardino, Calif.

### PENNSYLVANIA FAIR MEN OUT IN FORCE

### Successful Annual Meeting Is Best Attended in History of Association

The Pennsylvania State Association of County Fairs set a new record this year, its tenth anniversary, when representatives of forty-three fairs gathered at the Seventh Avenue Hotel, Pittsburgh, for their annual meeting. This was eleven more fairs than have ever before been represented at an annual meeting of the association.

The meeting, held January 31 and February 1, was a successful one in every particular, and is an indication of the splendid progress that is being made by the fair men of Pennsylvania.

The morning session of Wednesday, January 31, was called to order at 10:30 by President Harry White, of Indiana, Pa. Mr. White made an inspiring address, which is given in full elsewhere in this issue, and at its conclusion he was accorded enthusiastic applause. Following the appointment of the nominating committee and the officers in conduct the carnival, attraction and advertising meeting, adjournment was taken until 1:30 o'clock, when the afternoon session was opened by President White who introduced Alexander Dunbar, cashier of the Bank of Pittsburgh.

Mr. Dunbar told the assembled fair men what the bankers of the State have been doing to promote the interests of agriculture; how they have helped to carry on the boys' and girls' club work, etc. His address was full of practical suggestions and inspirational ideas and was very well received. Mr. Dunbar bade the fair men a hearty welcome to Pittsburgh and expressed his great pleasure at being able to talk to them.

Following Mr. Dunbar's talk Secretary J. F. Seidomridge presented his annual report, which was as follows:

#### Secretary's Report

We are meeting here today for the tenth time, this being the tenth anniversary of our association. Today there is a membership enrollment in our Pennsylvania State Association of County Fairs of 55 county fair associations of our State. There are several of our fairs that have not paid their annual dues for this year or for several years. Every one of them sometime or other during the life of this association has knocked at our door and when the door was opened they were standing there asking for help. Their call was willingly heard, help was given and their trouble settled to their full satisfaction, at the cost of the State association.

The annual dues of our association are very small indeed considering the good we have derived from it. My comparison we find the dues of similar associations much higher. Very many of these associations have been thinking seriously of forming a national association.

It was only a few years ago that the fairs of the United States were confronted with a burden proposed to be enacted into law. This was a war tax to be paid on all admissions to fairs, which would have meant a big bill of added expense that many of the fairs could not have paid. A meeting was called at Washington, D. C., to which our association sent representatives. Many States were represented and steps were taken that finally resulted in defeat of the proposed legislation. We can never tell when similar sort of trouble may arise and it is with this thought in mind that a national association of county fairs is talked of—as a protection to counteract such national legislation.

When we look back over the life of this association and review the adverse legislation that we have kept off the books because of our co-operative activities we can indeed be pleased with the success we have had. Our energies mastered these adversities and accomplished grand results. However, we do not want to be too content, but right now must be on the lookout and think of the new things that are to be done in this State. We are all aware that less money will be used and spent to conduct the fairs of the State. Therefore it will be well for us all as county fair associations to keep a watchful eye on our annual State appropriation in order that it is not cut or eliminated entirely. There has always been a reluctance in all county fairs financially yet they have always been ready to spend a million or more to foster and put across the State fair. Every State but one bordering our own State gives better support to its county fairs than our own, not only financially but in other ways.

County fairs have done more to promote agriculture than all other concentrated efforts made. Increased agricultural production is the major part of increased production demanded and needful to all our people for a livelihood. Yet with all the good we have accomplished we do not seem to be considered at our real worth. More recognition and support is due us. "Do not whip the horse that pulls the load."

With all these adversities fairs all over the United States have been progressing wonderfully within the last few years and it is the opinion of many that fairs are only in their

(Continued on page 102)

#### strong grasp entertainment has upon American life.

Human beings in this great nation are entertained from the time they are able to distinguish the sound of a baby's rattle until in the harvest time of life, when age weighs heavily, they enjoy "Silver Threads Among the Gold."

Scientists tell us we must so regulate our lives that a certain part of each twenty-four hours must be set aside for recreation and entertainment—the more vigorous our tasks the greater the necessity for recreation and entertainment.

Our common schools, high schools, normal schools, colleges, universities and our churches see to it that entertainment and recreation have a place in their fixed program for the day and year, that the strain of their real work may be relieved.

The big business man sees to it that the theater, or its equivalent, aids him at intervals to forget the cares of his business and help brain and nerves to bear their daily strain.

The small business man, the professional

#### Some Object to Entertainment

Occasionally someone, and with the best motives, will contend that agricultural fairs should be for agricultural people only; that fairs present too much entertainment.

Every fair should be organized for everybody, city, town and village people as well as rural people, and the fair that does not follow this policy is half doing its work.

The agricultural people produce, and the city people are the buyers of what they produce, and should be, and are, equally interested in actual displays of agricultural products and information concerning them.

City people, or town people, have more financial interest in the fair than rural people, if we care to take this thought into account.

In the case of a State fair operated by the State, city people, in the event of a deficit, pay sixty per cent of this deficit, because statistics show they pay sixty per cent of the cost of governmental expense.

In the case of appropriations by the State

(Continued on page 80)

#### ANNUAL MEETINGS

#### Of State and District Associations of Fairs

International Association of Fairs and Expositions, spring meeting, Auditorium Hotel, Chicago, February 21 and 22; Don V. Moore, secretary, Sioux City, Ia.

International Motor Contest Association, Auditorium Hotel, Chicago, February 19.

American Trotting Association, Auditorium Hotel, Chicago, February 20; W. H. Smolinger, secretary, Chicago.

Colorado County Fairs Association, Rocky Ford, Col., February 16 and 17; J. L. Reaman, secy., Pueblo, Col.

Association of Georgia Fairs, Ansley Hotel, Atlanta, Ga., February 14 and 15; R. M. Stripplin, acting secy., Atlanta, Ga.

Michigan Association of Fairs, Paffind Hotel, Grand Rapids, Mich., February 27 and 28.

Colorado County Fairs Association, Rocky Ford, Col., February 16 and 17.

Other association meetings will be listed as the dates are announced. Secretaries of State, District and Racing Circuits are invited to send notices of their annual meetings, to be included in this list.



1923 ANNOUNCEMENT

GUY WEADICK ENTERPRISES

WEADICK & LA DUE, Owners.

T. S. RANCH, LONGVIEW, P. O. ALBERTA, CANADA

Only ranch of its kind in the Canadian Northwest. Located in the beautiful Eden Valley on the Highwood River, in the Big Foothills of the Canadian Pacific Rockies.

Catering to a limited number of guests who desire to spend a summer holiday on a ranch 35 miles off the railroad. Gentle saddle horses, home cooking, guests live in log cabins and Indian tepees, excellent fishing, big game hunting in season, licensed guides and first-class mountain pack trains.

Guy Weadick and Flores La Due. Now playing B. F. Keith Circuit in their vaudeville offering "Riddles". Closing March 17th to go to Calgary to put on their Wild West exhibition of bucking horses, trick riding, trick roping and comedy mule for the Annual Spring Horse Show, week of April 2d.

WEEK OF JULY 9th to 14th Guy Weadick will again produce THE STAMPEDE; the Big Frontier Celebration and Cowboy Contest, in conjunction with the Calgary Exhibition. (Watch for advanced publicity on this combined celebration.)

EACH AND EVERY EVENT ON OUR PROGRAMME GUARANTEED TO PASS THE MOST RIGID INSPECTION OF ANY HUMANE SOCIETY OR ITS KINDRED AFFILIATIONS. TO THOSE LOOKING FOR A REAL ATTRACTION THAT HAS QUALITY AS WELL AS QUANTITY I WILL BE GLAD TO FURNISH FULL INFORMATION AS TO PROGRAMME, TERMS, ETC. WRITE ME DIRECT. NO AGENTS ARE AUTHORIZED TO OFFER THIS ATTRACTION. Great line of publicity matter, special cuts, etc. Title and all publicity matter fully protected by U. S. copyright.

Address all communications to GUY WEADICK

Care Billboard Pub. Co., Cincinnati, O., until March 12th. After that to Guy Weadick, T. S. Ranch, Longview, P. O. Alta., Canada



GUY WEADICK

After the Calgary Exhibition and Stampede is over Guy Weadick will present his newest big Western Thriller,

"THE STAMPEDE RIDERS"

as a free attraction at fairs, parks or any other outdoor location that is looking for something new, away from the old stereotyped performances that have been sold under the billing of "Wild West". This outfit consists of 25 people, 50 head of stock and a programme that is fast and snappy, with real thrilling stunts, presented in a showmanlike manner; people all sober, best dressed, best equipped as to stock in the business, bar none.

I am selling this attraction on its merits as one that will draw crowds and please them. Not selling you "titles", "championship photographs", etc., etc.

We carry our own "chuck wagon" and roundup cook, and the outfit camp right on the grounds, all living in big, real painted Indian tepees, a real flash. (Now watch others copy).

NO GAMES OF ANY KIND AT CHATTANOOGA FAIR

That Is Decision Made for 1923 — Progressive Program Is Planned

Chattanooga, Feb. 2.—No "games" of any character will operate at the Chattanooga Interstate Fair this season. This includes the so-called games of "skill and science" and also games of chance.

The annual meeting of the fair association was held January 24 and immediately afterward President Sam Conner, re-elected for the ninth consecutive time, announced the policy which will bar games. Judge Conner said:

"After my visit to the Toronto meeting and hearing the indictments presented there against the operation of games, and in view of our own experience, I think we will operate without them. There are so many things to be said against the games as operated in the past, and so few things in their favor, that we will try to get along without them."

The directors decided upon a very progressive program for the ensuing year. Premiums will be increased in nearly all the departments, and the publicity and attraction program will be larger than ever before. The big attendance last year has encouraged the directors to increase all departments of the fair.

The dates for the fair will be September 29 to October 6. Chattanooga will follow the Memphis and Knoxville fairs and will immediately precede Atlanta and Meridian.

The election of Judge Sam Conner as president and Joe Curtis as secretary marks their ninth consecutive term. In fact, every officer elected is exactly the same as when the fair was started. This is the only fair in the South which has not changed officials to some extent within this time, and is perhaps the best testimonial of the success of the local institution. The Chattanooga fair has made a splendid record, due very largely to the efficient work of its officials, and the many friends of Judge Conner and Joe Curtis in the fair game will be pleased at the progress of the fair at the foot of the historic Lookout Mountain.

NATIONAL ORANGE SHOW

To Be Housed in Three Big Tops and Many Small Tents—First Time Held on Qwn Grounds

California's classic orange exposition, the National Orange Show, which will open at San Bernardino February 16, will use three big tops and a dozen smaller tents this year. It

WANTED

HIGH-CLASS FEATURE ACTS

KANKAKEE INTER-STATE FAIR, Week of Sept. 10-15, inclusive. Quote lowest salary first letter. References. Guarantee as to appearance and satisfaction. C. R. MILLER, Pres., Kankakee Inter-State Fair, State House, Springfield, Illinois.

CONCESSIONS AND ATTRACTIONS WANTED

For the Four Big Days at the LAWRENCE COUNTY FAIR, BRIDGEPORT, ILL., September 11, 12, 13, 14, 1923.

Good, clean Concessions and snappy, unusual Attractions. Write J. M. HUMPHREY, Concessions. C. E. SCHMALHAUSEN, Attractions.

BOOKED SOLID FROM APRIL 1 TO AUGUST 18. NOW BOOKING 1923 FALL SEASON OF FAIRS AND EXPOSITIONS FOR

THE THAVIU BAND

AND MY NEW AND ORIGINAL MUSICAL SPECIALTIES. This is my best offering of high-class musical entertainment during eighteen years before the American public. A. F. THAVIU, 805 STEINWAY HALL, 64 East Van Buren Street, CHICAGO



will be the biggest display in the exposition's history, exhibits exceeding in size and magnificence all previous shows, according to Manager R. H. Mack, who predicts an attendance of more than 200,000 visitors.

The three big tops will house the main features of the show, which will be opened by Governor Friend William Richardson. The first will be used as the main fruit tent, housing fifteen feature exhibits of California communities and organizations. The second will be used as an industrial tent, containing industrial exhibits and an auto show. The third will be used as a midway with Snapp Brothers holding the main amusement concessions.

Games of chance have been barred by the exhibition management, but games of skill will continue to reign as a popular feature.

Among the exhibits there will be several notable creations of master designers and decorators. The Chamber of Commerce, of Fresno, will have a moving Dutch windmill display; Riverside a unique exhibit depicting an old-world orange market at Seville, Spain, while Orange County will have as its exhibit a clean-cut orange as the centerpiece for a fountain. At all the booths there will be costumed girls and the general scheme of architecture and decorations is along Moorish lines.

This year's orange show will be held on its

own grounds for the first time. A permanent entrance has been built and the huge tract permits the parking of all automobiles within the grounds.

In addition to the amusement concessions there will be operatic and classical musical concerts by the Santa Monica Municipal Band, headed by Alfredo Tommasino as conductor. Several other bands, an orchestra and vaudeville acts complete the program.

The exposition will continue for eleven days, opening February 16 and running until February 26.

NIGHT FAIR ON LARGER SCALE

Henderson, Ky., Planning Bigger Fair and Will Improve Grounds

Henderson, Ky., Feb. 1.—The annual stockholders' meeting of the Henderson Fair was held Saturday at the Chamber of Commerce rooms. The dates selected are July 24, 25, 26, 27 and 28. Jacob Zimbro was again elected secretary and general manager and will have full control. Many improvements will be made at the grounds, including permanent electric lights, making it possible to have night shows during the season. Increased premiums will be offered

NEW YORK STATE FAIR TO ENLARGE ITS SCOPE

Extensive Program Is To Be Submitted to State Fair Commission

Syracuse, N. Y., Feb. 2.—Business men of this city have started a drive to enlarge the scope of the annual New York State Fair, extension of the grounds themselves and the addition of a number of new features aimed to swell attendance. The movement has the backing of the Chamber of Commerce and is being energetically headed by Joseph A. Griffin, a live wire leading retail merchant.

The platform of enlargement as submitted to the State Fair Commission includes these things:

Enlargement of the grounds to extend to Oneida Lake.

Building of concrete piers into the lake. Securing of excursion rates from all over for the fair.

Waterproof roads on the grounds and covered connections between buildings.

Federal aid if possible.

Establishment of maximum prices for meals and refreshments.

Spectacular shows, like a rodeo, every day of the fair.

Inter-county competitions of all kinds during the fair to get all sections of the State interested.

Additional facilities at the fair grounds.

"We cannot hope to accomplish it all in one season," says Mr. Griffin, "but it will be our job to keep moving in the direction of these goals and future goals."

for stock and agricultural exhibits to interest the farmers. Running races will be featured, with \$6,000 in race purses.

The night fair which proved such a big success the past season will be put on on a much larger scale and big crowds and added revenue is expected from this source. Fireworks, horse show and vaudeville acts will make up the night entertainment. Mr. Zimbro, who is a strong believer in printer's ink, says \$2,500 will be spent in advertising and that the Henderson meeting will be billed like a circus. The coal mines in Western Kentucky are all running without any labor trouble. This, with the big prices for tobacco and farm products, makes prospects good for large attendance.

The Henderson Fair officials went on record endorsing The Billboard's policy for cleaner and better fairs, which insures the attendance of the best class of people.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

HIGH-CLASS ENTERTAINMENT AN ESSENTIAL OF STATE FAIR PROGRAM

(Continued from page 7c)

for plant improvements, city people again contribute their sixty per cent. Also, rural people take away most of the premium money, city patrons being satisfied not only not to win the premiums, but to contribute the major share of gate and other receipts.

Then seeing agricultural and county exhibits at the State fairs, thousands upon thousands of city people have been induced to purchase unsettled land in their respective States, and thereby substantially aided in the development of farms, thereby also shouldering a part of the burden of rural taxation.

It also may be said with truth that it is difficult in this day to tell just who is and who is not an agriculturist, or farmer.

In every village, town and city are many who pass for city people, and who are city people, who own farms and invest their money in the development and cultivation of their farms, and they are not all millionaires either.

The influence of the present up-to-date fair is of such vital importance that to contend only certain of our citizens should be benefited by it is akin to contending that only certain of our citizens should be eligible for higher education.

The modern, up-to-date fair should be, and is, the fair of everyone within its scope, for knowledge is the life blood of commerce, which in turn is the life blood of production.

Lots of Clean Entertainment

Good, clean entertainment, as much as possibly can be afforded, is essential to the success of the modern fair, because it builds up receipts, or, in other words, provides the means by which educational features can be presented.

By entertainment is meant pay shows, music, programs of vaudeville and circus acts in front of the grand stand, horse racing, automobile racing, fireworks, aviation stunts, parades and other features of interest to the great American public.

Entertainment more than anything else attracts the crowds and produces the stream of dollars poured into the turnstiles at the outside and grand-stand gates.

Forgetting for the moment the value of educational features, because of the short period of the average fair, and the uncertainty of weather conditions, and the tremendous cost of the up-to-date fair, it is most essential that every legitimate means be used by fair managers to draw crowds in order to meet the great costs of the fair.

High-class entertainment, and lots of it, is what lures the crowds. This is truer of patrons from rural districts than of patrons from city districts, for the city man and woman can see high-class entertainment most every day or night, while the rural patrons are not so fortunately situated, and get most of the high class entertainment they see during the year at their particular fair.

The big fairs of America long ago have proved the wisdom of presenting clean, high-class entertainment, and all of it they can afford.

So extensive are the entertainment features of the big fairs of the present day that it can be said that only at the big fairs are such stupendous entertainment programs presented.

Successful Fairs Prove Contention

Most critics who object to entertainment pick out harness racing for their special target.

What does a trotter or pacer really score for the word over a fair race course represent?

It very likely is the product of a breeding farm somewhere, which is as carefully maintained and worked—and with less profit—as the dairy farm.

How can you encourage the breeding of purebred light horses without encouraging harness racing?

Automobile racing and aviation have been criticized because they are considered dangerous. Both exemplify skill and courage, and of aviation it may be said that all the so-called foolish stunts performed by aviators are bringing closer the time when the airplane will be established on a commercial basis.

The most practical and effective argument in favor of lots of high-class entertainment is to be found in the fact that the most successful fairs are those presenting these features.

Many who are attracted to the fair by the entertainment get to see the educational features before they return home.

Those who do not care for entertainment are not compelled to see it.

It has been contended that so much entertainment attracts attention from educational features.

If this were true, and it isn't, the educational features surely would not be worth the name.

Get away from the fallacy that people cannot be educated and inspired unless they are serious.

A well-known and reliable booking agency dealing with fairs has estimated that \$29,000,000 is spent for entertainment each year by American fairs. This is a tremendous sum of money. Against this investment, however, must be balanced the grand-stand receipts at fairs, and a liberal percentage of outside gate receipts. When this has been done expenditures for entertainment will have been found to have been a good investment.

Effect on Patrons' Impressions

The live fair manager keeps in close touch with public sentiment. In return money spent at fairs he must give patrons very nearly what they want.

This does not mean that he must provide immoral shows, gambling concessions or fakes.

Barnum was great in his field during his time, but his methods in the management of a great fair of the present day soon would bring grief.

FAIR SECRETARIES and FAIR BOARDS

WE OFFER YOU

High-Class Amusements, Pageants and Spectacles

Please let us tell you about them.

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MOOREHEAD ATTRACTIONS

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ROY D. SMITH'S

FERRIS WHEEL GIRLS

COMBINATION OF FREE ACTS

4 ACTS FOR FAIRS 4 ACTS

- 1st ACT: DELLAMEAD TROUPE.....In Living Statuary
2nd ACT: EARLE SISTERS .....Flying Ladders
3rd ACT: JOE KILJOY & CO.....Novelty Comedy Act
4th ACT: FERRIS WHEEL GIRLS.....Music and Athletics

Complete Free Act Program for any Fair.

Address (MISS) NELLE SMITH, Auditorium Hotel, Chicago, Ill.

Michigan Association of Fairs BUSINESS AND ATTRACTION MEET

PANTLIND HOTEL, GRAND RAPIDS, MICH., FEBRUARY 27th and 28th

All concession, attraction, rides and show people invited.

FRANK S. NEAL, State Secretary

Arkansas Valley Fair ROCKY FORD, COLORADO

Ready to contract 15 to 20-car carnival for week of Sept. 2. Largest Fair in Colorado. J. L. MILLER, Secretary

Patrons of fairs represent the best people of the community, and by best people I do not necessarily mean the very rich, the overeducated or the moralists for appearance only, but I mean those men and women who have high ideals, lead clean lives and are leaders in the civic and commercial welfare and life of their communities.

Confirmation of this statement is easily apparent in the police records of big fairs.

If you will pardon a reference to my own fair, on Milwaukee Day, 1920, 116,804 passed thru the outside gates.

On this day not a single arrest was made, not an accident took place, not a child was lost, and not a single patron lost anything by theft.

This was not a tribute to the alertness of the police. It was evidence of the high character of the 116,804 patrons.

Minnesota has recorded much larger crowds, and I venture to say the police records of the days of the big crowds bear out the facts set forth concerning the big day at our own fair.

Now, patrons of this type do not want anything excepting entertainment of the highest standard and cleanest type.

If anything is presented on a fair grounds which is not of proper moral standard, the fair manager has incorrectly estimated his patrons. The fair manager is absolutely in control of his fair and grounds. If his fair presents anything of improper nature, he is the man to blame and should be made to stand the penalty, and not the offending showman or kaiser.

I have found, in coming back to necessity of keeping in touch with public sentiment, that an excellent way of ascertaining what your patrons think of your fair is to remove all badges and other marks of identification and mingle with the crowds as they leave your grounds.

They have seen your fair, and they are beginning to express their impressions of what they have seen. They are praising what they have found that pleases them, and they are disapproving what they have found they do not like.

In this way a fair manager can get more genuine, beneficial information concerning the results of his work than he can get in any other way, because his patrons are speaking their real minds without knowing that the man responsible is listening to them.

Sometimes some of the comment will make you wince, and at other times there will be glows of satisfaction, but if you follow this plan you'll get the real dope, and your fair will benefit as a result.

AND THE ONE GREAT BIG FACT YOU WILL LEARN THRU THIS EXCELLENT

sentiment, for favorable public sentiment is the best and biggest asset a fair can have.

Permanent Riding Devices Solution

There is another aspect of carnivals entering into proper consideration of them at this time, and that is their arrangement for accommodating patrons and the appearance of the paraphernalia.

The up-to-date fair, especially the big fair, prides itself on the neat and attractive appearance of its grounds, buildings and its other equipment.

Special attractions are presented on spacious, nicely arranged stages before grand stands furnishing acceptable accommodations for crowds. Race tracks are neatly made ready and enclosed by pleasing white fences.

The carnival, traveling hurriedly from point to point, necessarily must often present some of its shows and other attractions in tent enclosures not inviting to the eye.

Crowds are sometimes luddled in uncomfortable seats, and the stages for performers are sometimes make-shift arrangements.

The public, used to the last word in accommodations in places of amusement outside of fairs, has come to rebel somewhat against the carnival because of its appearance and accommodations.

What must the fair manager do? Tell the public it is unfair, or give the public what it wants in this respect, as in others?

The solution, it would seem, is to be demonstrated in the very near future, in the construction of permanent riding devices, many of which already have places as a part of the plants of the larger fairs.

The Wisconsin State Fair is at the present time negotiating for the construction on its grounds of twelve permanent riding devices.

High-class carnival men have read the writing on the wall, and several of them are planning to gradually adapt themselves to the order of the day, which, as said before, is the result of the methods of their avaricious brothers.

Added to the permanent riding devices, the fairs, especially the big fairs, may still retain some of the carnival features, such as animal shows and other standard acts, to be housed, of course, in permanent structures.

Carnival Spirit Cannot Die

It does not require much so-called second vision for the big fair manager of today to picture what the State fair of the very near future will present in the way of new shows.

The droning merry-go-round, if it is not relegated as a relic of past ages, and other riding devices will be in the form of permanent improvements, perhaps in operation during the entire summer as well as during the fair period.

Animal shows and other animal attractions will be housed in imposing structures, equipped with comfortable seats and surroundings.

There will be playgrounds for the children who swarm the fairs, these playgrounds equipped with every modern appropriate device, and ponies and camels upon which children may ride for nominal fees.

There will be plenty of substantial amusements fittingly housed, and managed for the protection of patrons as well as the fair.

There will be plenty of inspiring music and other holiday atmosphere.

Men well known today among reputable carnival men probably still will have their money invested in this feature of the fair and be identified in its management.

It will be the clean carnival of the canvas days brought up to the minute, shorn of features which today may offend and cause criticism.

It will be the carnival spirit expressed in new and more acceptable form, but it will be the carnival spirit just the same.

The carnival spirit has come down thru many ages and in many forms. Wherever people have gathered for big out-of-doors holidays for centuries it has manifested itself, and it will continue to do so to the end of time.

We may take it out of its canvas attire and clothe it with all the gaudiness of electrical towers, brightly painted forms of imposing architecture, prettily devised miniature lakes and shrubbery and flower-fringed promenades, but it will be the carnival spirit just the same, bringing the grownups and children alike amusement, laughter, joy.

Value Returned for Admission Fees

It would savor of impropriety for me to suggest to the Minnesota State Fair what it shall present in the way of entertainment, for Minnesota, the Canadian Exhibition at Toronto, the State Fair of Texas, the Iowa State Fair and the Wisconsin State Fair rank far ahead of other fairs in the class and magnitude of their entertainment, and their entertainment of necessity is very similar. Nearly all acts presented are standard acts, and I have found little at any of them meriting criticism.

Such stupendous programs as are presented at the fairs named are warranted from the point of view of good business by resulting receipts, they are justified, also, because they help to swell the unusual value returned for admission fees paid at these fairs.

It can be said of these fairs, and many other fairs as well, that nowhere in the world is so much real value returned for admission fees, and that nowhere in any public project can so much be found tending to educate and inspire.

There is one great basic principle to be emphasized and emphasized in the presentation of entertainment at fairs, and that is the attraction of patronage, and at the same time to render the many great educational features less monotonous; finally, to send away patrons with fond memories that they will continue their patronage in future years.

To this statement the experienced fair manager will add the fact that high class entertainment, more than anything else, helps to impress the fair upon the mind of average patrons as THE big event of the year in their particular lives.

Continuing this thought, it may be added with truth that there are thousands of men and women in the great Northwest today so arranging their affairs that they will be able to spend a day or two at the Minnesota State Fair of 1923. They are even now making these preparations because their visits to the Minnesota State Fair during past years left indelible favorable impressions upon their minds.

In the making of these impressions high class entertainment is entitled to no small share of the credit.

WANTED---A CARNIVAL COMPANY

to play the Ozaukee County Fair Cedarburg, Wis. Big Day and Night Event. August 21 to 25, 1923. Twenty miles north of Milwaukee. Write to FRED J. SCHUETTE, Secy., Cedarburg, Wis.

METHOD OF PULSING PUBLIC SENTIMENT IS THAT YOUR ENTERTAINMENT FEATURES, MORE THAN ANY OTHER, GUIDE THE AVERAGE PATRON IN FORMING HIS OR HER ESTIMATE OF THE FAIR.

Day of Carnival Passing

We come now to a feature of fairs, especially big fairs, concerning which there has been much discussion of late. I refer to the carnival.

Fairs, like everything else in American life, are of necessity changing, improving, growing stronger.

There was a time, and it was a long time, too, when the roving carnival was a necessary feature of the fair. I am speaking now of the CLEAN carnival. There never at any time should have been a place in any fair for an unclean carnival or any other offensive feature.

The carnival filled its place appropriately by presenting many features of entertainment at low cost. People who could not afford the prices of admission to the first-class theaters came to the fairs and liberally patronized the carnival shows, attracted by the low prices of admission, and they enjoyed them.

Carnival managers—some, not all—under the influence of liberal patronage, lost their heads, like our late lamented friends the brewers and distillers.

They weren't satisfied with profits earned in a legitimate way, but went after additional patronage with strong-arm methods. The offensive methods were not practised so much at fairs as at carnivals presented on streets of municipalities, under the auspices of fraternal and other reputable organizations. But the results of these strong-arm methods bounded over upon the fairs just the same.

The result has been that today public sentiment seems to be strongly against the carnival at fairs, as well as anywhere else.

An impressive fact concerning public sentiment is that when it once sets against anything it sweeps all before it, like a mighty flood. Mention the name of "Carnival," and the public mind seems to think immediately of bad carnivals and forget the good carnivals.

The result, it seems clearly apparent, is that the carnival as a feature of the fair has been the day.

It is a situation the avaricious carnival man has pulled down upon himself and his honest brother carnival men as well.

It is unfortunate, of course, that the deservingly most sometimes suffer with the bad, but this happens in other walks of life, and the world seems to wag on with little regard for where the chips of consequence may fall.

Now, fair managers, to protect their projects, just must be very careful not to offend public



# PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES  
WITH ITEMS OF INTEREST TO MUSICIANS

## MID-CITY PARK

To Operate Concessions

**Kendall B. Hassard Is New Head of Resort in Albany, N. Y.— Rides Included in Improvement Program**

Albany, N. Y., Feb. 2.—The Mid-City Park Corporation will own and manage all of the small merchandise games the coming season which, according to present plans, will be from April 21 to September 17. Kendall B. Hassard, elected as president of the corporation for this year, will have active charge of the management of the nearby resort with headquarters on the grounds. Lester W. Bloch is vice-president and attorney, and Beulah J. Hassard, secretary-treasurer, is to have charge of the office and cashiers.

In view of the improvement of the employment and industrial conditions in this section, the management looks forward to a prosperous summer for the park's fourth season. A new Caterpillar ride, constructed by the Traver Engineering Company, is being installed; also a 300-foot auto track for Custer Kiddie Cars and one of the newly imported Tanagra theaters. Two new band stands will be built, along with a new stage for free acts and several concessions stands. A picnic kitchen is being constructed and new benches and tables and additional water and electric service will be offered picnic patrons. All buildings will be repainted. Work on a new bathhouse, bathing pool and old mill chutes will be started later in the season. At present the park is equipped with a dance hall, roller rink, open-air theater and various well-known riding devices. Parking space is provided for 1,000 automobiles.

Daily hand concerts and acts, radio programs and announcements of baseball scores and important sporting events are among the free features promised for the new season. The management proposes an extensive newspaper, street car and signboard advertising campaign.

T. Ed Cavanaugh has been engaged as publicity agent; James E. Hassard will be in charge of games; R. F. Teller, superintendent of grounds, and Phillip Moore, of New York, will look after concessions.

A list of concessions and concessionaires follows: Skeeball (ten alleys), George A. Appleton; shooting gallery, Mrs. Harry Dorchers; Kentucky derby, Charles Fine; funhouse, Harry Berchers and Geo. W. Johnson; Tanagra theater, caterpillar, walking Charlie and Custer kiddie cars, John Reed; balloon racer, circle swing and whip, Altro Amusement Corporation; coaster, Albany Coaster Corporation; pony track, John Brennan; Ferris wheel, Chas. B. Lindbeck; dodgem and carousel, Stein & Goldstein; pinball, John W. and Andrew Powers; dance hall and roller rink, Harry E. Morton; Japanese Land, Hirokiichi Sano; water racer, Joseph Tamburr; drinks and refreshments, Mrs. Geo. W. Johnson, Edward M. Griffiths and Michael F. Teahan; automobile parking, Horatio C. Edgerton.

## CHANGES FOR WATERLOO PARK

Waterloo, Ia., Feb. 2.—R. E. Peterson, who has been connected with Electric Park since it opened sixteen years ago and is now joint owner with his son, Clarence, is busy making preparations for the coming season. Many buildings have been removed, the theater rebuilt and a concrete floor provided; the old band stand has been converted into an amusement device and the "Squeeze" removed to another part of the ground to make way for the installation of a new feature.

A new Superior Model Ferris Wheel was purchased in the Parker factories this winter and will be in use early in the season. It has a diameter of 53 feet and a carrying capacity of 40 adults, with arrangements to load two cars at a time.

## TO EXPEND \$100,000

Akron, O., Feb. 3.—A new \$15,000 roller coaster and a Dodgem are among the new features announced for Summit Beach Park this summer by Manager Frank Manchester. The improvement program, it is said, calls for expenditures of \$100,000. The work is to start as soon as weather permits.

## THE PUZZLE

Rochester, N. Y., Feb. 2.—The Walker Amusement Company, of this city, announces the introduction of its new game, named The Puzzle. The firm describes The Puzzle as a game of skill, which allows from forty to one hundred players to engage in the contest at one time. The winner is shown on an electric scoreboard, it is said, and the game is played in less than two minutes.

## RECEIVER FOR CENTRAL PARK

Rockford, Ill., Feb. 3.—Charles H. Hognquist has been appointed receiver for the Central Park Amusement Company by Judge Robert K. Welsh. A bill to foreclose a trust deed for \$150,000, filed by the People's Bank and Trust Company, precipitated the action.

## FOUR NEW RIDES

To Be Offered This Season at East Lake Park

Birmingham, Ala., Feb. 2.—New devices for East Lake, municipally owned amusement park, amounted to approximately \$60,000 when the city commission recently ratified a contract with Hugh W. Hill for installation and operation for five years of a Caterpillar ride, total cost of which, according to Commissioner William L. Harrison, who introduced the ratifying resolution, will be about \$7,500.

This is the fourth project that has been obtained by Commissioner Harrison. The Dodgem, the Giant Dip and the Seaplane had previously been contracted for by the city and are now in course of construction.

Commissioner Harrison has announced that a theory "rejuvenated" park will greet pleasure seekers when East Lake opens around May 10.

## IMPROVING SPANISH FORT

Park in New Orleans To Begin New Season About April 15

New Orleans, La., Feb. 3.—Installation of Penny Wonderland, a new feature for Spanish Fort Park that is to cost about \$20,000 and occupy a floor space of 120 by 40 feet, will be made soon and the grounds will be completely renovated for the new season, which, according to Manager Bloss Schleppey, will start around April 15. Ten concession booths, it is said, will be dropped to accommodate the yearly increasing attendance.

The resort is owned by the New Orleans Public Service Company, Inc., successor to the New Orleans Railway and Light Company. Last season was the first under the new management and many additional and creditable features were offered. The Boosters' Association will again have charge of the free attractions and promises to repeat its successes of previous years.

# ICE SKATING RINKS

Figures submitted on permanent or portable rinks for exhibition and public skating

by  
**THE C. M. ROBINSON COMPANY**

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Fishing Contest. Winner of 1923. "Skill," "Laughs," "Repeating" its virtues. KENTUCKY DERBY CO., INC., 108 John St., New York.

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*We Invite You To See the Best and Largest Variety of Games Ever Displayed At Our New York Salesrooms.*

Games that were big money makers last season and new Games for the coming season.

WRITE FOR OUR 1923 CATALOG.

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DESIGNERS AND BUILDERS OF

Amusement Parks and Amusement Park Devices  
and MILLER PATENTED COASTERS

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It holds your patrons on account of its interesting, mysterious and thrilling features. The only Riding Device with this combination. Patented and guaranteed. Write for testimonials and liberal terms.

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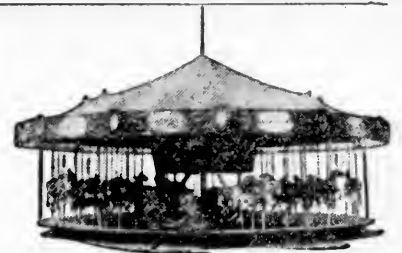
THE LARGEST AND BEST PARK IN THE CITY FOR MONEY MAKING.

New Sites Available For **BIG DIPPER, VIRGINIA REEL, WATER CHUTE**  
Food, Drink and Game Stands Being Let For 1923.

All offers to **CAPTAIN E. WHITWELL**, General Manager

# ELMO MACK ORCHESTRAS

Now booking Parks, Hotels, Ball Rooms, etc., for the summer season.  
ELMO MACK, 317 So. Wabash Ave., Chicago.



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**SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 40-FT. PORTABLE CAROUSSELLES, 50 FT. AND 60-FT. PARK MACHINES.**

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# S. ASCH

EXPOSITION and PARK BUILDER,  
383 Canal St., New York.

Designer and Builder of the NIAGARA FALLS Electric and Decorations for Madison Square Garden Pool. Keep me in mind for the 1923 season.

# T. H. ESLICK

Architect and Constructional Engineer. For twenty-four years an amusement specialist. Highest credentials. Exposition, Park and Commercial experience. Counsel, Plans, Blue-Prints, Estimates, Lay-Outs, Supervision. Write or wire 550 Forest Avenue, Detroit, Michigan.

**PARK and BEACH MANAGERS:** Several CONCESSION STANDS wanted for Merchandise Wheels, also some for Games of Skill and Eating Places. Will give full details as to terms, etc. G. J. THOMAS, 36 1/2 Rowland Street, Newark, N. J.

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**FOR SALE—TORPEDO GAME** for Amusement Park. Will sell for \$110. Can be seen. P. FREITAG, 270 W. 135th St., New York City.

## BLOW BALL RACE

The lowest priced, flashiest group skill game, for Parks. Portable for Carnivals. Patented Nov. 7, '22. E. E. BEHR, Mfr., 4015 Pabst, Milwaukee, Wis.

## MARVELOUS MELVILLE

Greatest of All Sensational Free Acts. Address Care The Billboard, New York.

## CONEY ISLAND BOARDWALK DRAWING WINTER CROWDS

100,000 Visited New Promenade on a Recent Sunday, When Bathing and Side-Shows Were in Evidence

New York, Feb. 3.—The Boardwalk at Coney Island is the most important of the eight outstanding achievements of Boro President Diegelmann and is the biggest single development that has ever been done for the Island according to his recently issued yearly report. If the present working schedule is maintained the Boardwalk will be finished by the early part of May. Just how far-reaching its results will be is impossible to predict now.

Already the Boardwalk has proven a magnet and, except for stormy weather, many people from the city are on hand daily to take a first look at the vast improvement. On a late Sunday when the temperature was rather mild, some 100,000 persons visited the Island to try the new promenade. About 400 men and women donned bathing suits and braved the January chill of the surf. "Hot dog" vendors did a rushing business, Julius Berkowitz, proprietor of Stauch's, reporting that in his sellout he handed over 515 frankfurters in one hour. The doors of several side-shows were opened for business by enterprising managers, who told of worth-while patronage. From this it seems that the days of a bleak winter season at the Island are over.

Many of Coney's guests come in automobiles. On Sundays the motor traffic is exceptionally heavy and as high as eight policemen are assigned to the Boardwalk to see that no jay-walking rules are violated.

Ground will be broken in the spring for the Municipal Baths addition, which is to be ready for the use of bathers by summer.

## ORCHESTRA TO PLAY PARKS

Chicago, Feb. 3.—Elmo Mack, manager of the Purple Derby's Orchestra, announces that he will give attention to parks and summer resorts this season owing to the many calls from that source for his organization.

PARK AND TENT CITY

To Be Established in Sonoma Valley, California

Verano, Calif., Feb. 1.—Whiff Barron, former business man of San Francisco, heads the company which is to establish an amusement park and tent city here, modeled after one of the leading resorts of Southern California.

BIG PLUNGE READY BY MAY 1

Birmingham, Ala., Feb. 3.—Contract for the building of the Cascade Plunge and Pavilion in Birmingham has been left to the C. G. Kershaw Construction Company at a cost of \$150,000 by the Whittle interests.

Completion of the Cascade Plunge and Pavilion will give Birmingham a bathing beach not exceeded by any inland city in the country, according to G. F. Whittle, the only one approaching it in design being at Buffalo, N. Y.

SEA BEACH PARK IMPROVEMENT

A pavilion of fun in the rear part of Sea Beach Park, Coney Island, New York, will be built by the Ridgeway Construction Company, of Boston, Mass., and is to be ready for the coming season.

S. B. R. CO. MOVES OFFICES

The Scenic Ball Racer Company has moved its offices from Atlantic Highlands, N. J., to 211 Franklin avenue, New Brighton, N. Y., to be near the company's shops.

BOARDWALK FOR ROCKAWAYS?

A committee of hotel and business men of Arverne, L. I., already has visited Coney Island, New York, for an inspection of the new boardwalk and will also study the boardwalks at Atlantic City, Long Beach and Asbury Park for the purpose of making recommendations for the proposed boardwalk at the Rockaways in Arverne.

AMENT'S MUSEUM DRAWS BIG

Capt. W. D. Ament reports that his big museum on the Silver Spray Pier at Long Beach, Calif., now playing H. W. Westlake's Circus Side-Show, is breaking all records for attendance of any of the beach attractions.

VENICE PIER OCEAN PARK PIER SANTA MONICA PIER
LOS ANGELES
WILL J. FARLEY, Venice
LONG BEACH PIER REDONDO BEACH SEAL BEACH

Los Angeles, Feb. 2.—About the most important thing in Los Angeles the week of January 22—in fact, it will be some time before another event of the kind is staged—was the opening of Graumann's Metropolitan Theater.

CHANGE OF ADDRESS
The Scenic Ball Racer Co.
The most wonderful game for the money.
Write for New Circular.
SCENIC BALL RACER CO.,
211 Franklin Ave.,
New Brighton, S. I., N. Y.

ENCLOSED 40-ACRE PARK
located in the thriving city of Chester, with three million population within a radius of fifteen miles, offers racing men, showmen, concessionaires, amusement managers, sporting men a grand opportunity to make money during 1923.

Woodlawn Park, Trenton, N. J.
To Open Saturday, May 19th, 1923
OPENING FOR LARGE SIZE FERRIS WHEEL, FROLIC, CATERPILLAR, PHOTO GALLERY AND FUN HOUSE.
Woodlawn is a new park. The policy has been to conduct the highest-class attractions obtainable.

JOYLAND PARK
Ft. Smith's new amusement park located at the Oklahoma side of the new million-dollar free bridge and paved highway right to our entrance, within walking distance of Ft. Smith's business section and there has been no park in operation here in about ten years; the people are hungry for it.

The Whip
Thrilling Amusement Ride. Famous the World Over. Every Park should have a Whip. New Booklet free.
W. F. MANGELS CO., Sole Manufacturer
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Over Fifty Years of Exclusive Carrousell Building
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Mechanically and Artistically Perfect
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THE AUTOMATIC FISHPOND
will take in \$1.00 a minute if properly located. We have in stock 35 combinations of our merchandise wheels to select from. We also paint wheels to order.
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FAIRMOUNT PARK
"THE HOME OF PICNICS."
Have good location for Penny Parlor, Crystal Mize, Whirlpool, Caterpillar.
WHAT HAVE YOU NEW to offer in Games and Concessions?
FAIRMOUNT PARK AMUSEMENT CO., Mt. Washington, Mo.
G. C. MCGINNIS, Manager.

SEAPLANE FOR SALE
6 Boats, 20-hp. engine, in A-1 condition. Special built; tower knocks down. Just the thing for fairs. Selling on account of other business. A real bargain. Call or see in Chicago. Address: SEAPLANE, care Billboard, Chicago, Illinois.

FOR SALE OR RENT
An Amusement Park, with complete equipment, located on main highway, three miles east of Chippewa Falls, Wis. Price, large sandy bottom bathing beach, pure clear water, fine fishing, dancing pavilion 100x100. Owners are business men and have no time to look after the property and are willing to sell it for fifty cents on the dollar. If interested write J. E. PANNIER, Chippewa Falls, Wisconsin.

some exquisite as well as unusual effects. Los Angeles now possesses, in the writer's opinion, the limit in motion picture theater construction and has a playhouse, the beauty and grandeur of which is not exceeded or perhaps not even equaled in the world. The massive balcony, built on the cantilever principle of construction, has been tested with 2,000,000 pounds weight.

the coming season. Mr. Robinson has formerly been connected with Horne's Zoological Arena at Kansas City and the Wortham interests.
Jean Hersholt is the first to be engaged to play a part, that of the violin, in the new Von Stroheim Goldwyn production.
A. Corenson has about decided to abandon his trip to the East.
Grant Carpenter, the man responsible for the adaptation of "Brothers Under the Skin", has been signed by Warner Bros. as part of their scenario staff.

Word comes that C. W. Parker will again visit the Pacific Coast most of February.

Norma Contero has terminated her contract as leading woman with Al St. John, in Fox comedies, and is considering entering the dramatic field.

George Donovan is again on the front of Smith's Museum, on Spring street, and every time you pass by he has another application for the Pacific Coast Showmen's Association. George is the "go-get-'em kid" on applications.

John Bowers is nursing his arm in a sling and Hal Cooley is wearing a pair of bruised shins as the result of an accident which occurred recently at the Ince studios, when a burning building collapsed prematurely.

L. C. Zelleno is contemplating a trip to the Middle West to embark in business there. He will in all probability locate in Kansas City.

John T. Backman has signed to go with one of the big animal shows the coming season. John says that he will be identified for one more season at least. He was on a jury in Venice, but says he would rather handle animal shows.

Picture rights to "Irene" and "Babbitt" have been bought by the Warner Brothers for coming features.
John Steven McGroarty announces that the twelfth year of his world-famed "Mission Play" at San Gabriel will be opened tomorrow afternoon.

Max Fisher and his band, now playing at Loew's State Theater, are not only making this theater popular in attendance, but are making their part of the program the talk of all Los Angeles. His concerts have been drawing above anything else and it is not infrequent to hear people ask at the box-office just when the Fisher orchestra goes on.

John M. and Mrs. Sheesley are still with us. He will remain for some time before returning to winter quarters at West Allis, Wis.

The \$300,000 blaze at the Fine Arts Studio here destroyed many feet of film as well as most of the studio itself. Twelve companies were making pictures at this studio, which was one of the finest built here. It was only partly covered by insurance.

Ernest Pickering, of the Pickering Pleasure Pier, Ocean Park, has been for some days planning his summer program. It is not yet completed, but the public may be sure there will not be any shortage of features at this pleasure pier.

J. Sky Clark has been superintending the re-arrangement of the buildings at Linedin Park in this city. The park will have much that is new in the way of attractions this year.

Lee Parvin is acting manager of Eggn's Little Theater in the absence of Frank Egan, who is at present in New York. "The First Fifty Years", with Evelyn Vaughan in the leading role, invited all who had been married fifty years to attend, a special performance for the occasion being given and it was largely attended. William H. Crane and wife were host and hostess to the aged visitors.

Charles Keeran has left for Fresno, but will return shortly as his celebrations in Bakersfield are to take place this month.

Harry Lander, the famous Scotch comedian, is again visiting Los Angeles. He is at the

WANTED!
PORTABLE WHIP
Must be practically new.
E. HERBERT, Box 58, Youngstown, Ohio



**JUST OUT**  
The  
**ONLY GAME**  
that can take the place of the  
**CORN** or **KENO** game which operated so successfully last season. **THE PUZZLE** is strictly a **GAME** of **SKILL**. Is indorsed by **PARK**, **FAIR** and **CIVIC ASSOCIATIONS**.

# THE PUZZLE

is the only **GAME** on the market whereby **TWO** attendants can handle **40 to 100 PLAYERS** in two minutes with only one winner in each **GAME**, being **SKILL** from **START** to **FINISH**.

**Park Owners and Concessioners** who are accustomed to handling **BIG MONEY**, **YOU** are invited to pay us a visit and see this wonderful **GAME** of **SKILL** and learn of its earning capacity at low cost of operation.  
This **PUZZLE** should be seen to be appreciated.

A new and original **GAME** of **SKILL** whereby **40 to 100 PLAYERS** **SIT DOWN** in a friendly contest. No mechanism to get out of order. Simple to install and is shark-proof, but fascinating. This **GAME** far surpasses the earning power of corn or keno games, and its average gross receipts per week run **\$2,000.00**, thereby netting its owner a **BIG** income.

The **PUZZLE** is Now on Exhibit at the New York Offices of The Kentucky Derby Co.  
**WALKER AMUSEMENT ENTERPRISES, Alliance Bank Building, ROCHESTER, NEW YORK**

Philharmonic Auditorium this week, and between the theater and the golf links he is a very busy man.

Dick Wayne Barlow has signed a three-year contract with John Aason, the Norwegian Boy Giant, for the No. 2 side-show with the Al G. Barnes Circus.

Mischa Elman, violinist, drew a capacity audience at his first concert at the Philharmonic last week.

H. W. McGeary will leave with his attractions for Honolulu. They will appear in Aloha Park for a week. Besides McGeary there will be many others in the party. Mrs. McGeary will accompany Harry on the voyage.

The annual ball of the Motion Picture Directors will be held February 17 at the Alexandra Hotel. With the aid of all the props of the studios a most brilliant affair can be imagined.

Remodeling has been completed at the Edwards Novelty Company factory at Ocean Park. Edwards has arranged for many new designs for the market this season.

Ernest Wilkes, actor and playwright and brother of Producer Thomas Wilkes, visited Los Angeles and was amazed at its rapid growth and the complete change it had undergone in the few years he had been away.

W. A. Cory, manager of Aloha Park in Honolulu, has been a visitor. He came here to arrange for new attractions for his park.

Ted Reed, who directed Douglas Fairbanks in "The Nut", has returned to studio work as Mary Pickford's production manager.

William Johnson was a visitor last week, scouting about for attractions for his park at Hilo, Hawaii. He was made a member of the Pacific Coast Showmen.

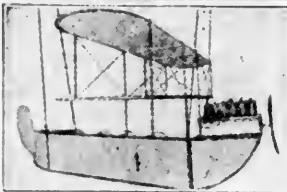
Edwin Carewe, accompanied by Louis Jerome, his business manager, left last week for Milford, Utah, to seek locations for his First National production of "The Girl of the Golden West".

Sam C. Haller is still the most active part of the New Seelig Zoo Park. He has many contracts that he will be unable to fill owing to their coming in late.

Hazel Lawrie, motion picture actress, is at the receiving hospital here suffering from serious internal injuries received in an automobile accident. Miss Lawrie was injured when the machine in which she was riding crashed into another car driven by P. M. Robillard. Jim Alamo, movie stunt man, who was in the company of Miss Lawrie at the time, escaped unhurt. Work on the feature picture being produced at Universal City is held up until a "double" for Miss Lawrie can be found.

Sol Lesser announces from the studios of the Sol Lesser productions, which have just taken over the studios formerly belonging to King Vidor, that they are ready to "shoot". Production activity will begin at once on a screen version of "The Meanest Man in the World".

**LAKE WICHITA PARK, Wichita Falls, Texas**  
want Aeroplane, Carouselle, Ferris Wheel, Miniature Ry., etc. Hoop Garden Dance Hall, Ducks, Boats, Novelties to let. Oil belt. Big territory.  
E. C. COGURN, Route 12, Box 159, Dallas, Tex.

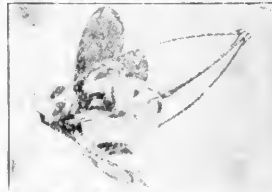


H. F. MAYNES' New **Caterpillar** \$28,323.83 in 9 weeks

The World's Greatest Rides Have Beaten All Except the Biggest Coasters

The Original Traver **SEAPLANE** — JOHN A. FISHER'S **Joyplane** — **Butterfly**

No Park complete without it. Carried 8952 in one day. Greatest thrills yet devised. Often beat a \$45,000 Coaster. Prettiest Ride ever built. Earned its cost in ten weeks. Beaver Falls, Pennsylvania.



## EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

**MORE PARTS FINISHED FOR DIRIGIBLE ZR-1**

Akron, O., Feb. 3.—Thirty-six large balloons to be used as gas containers in Uncle Sam's big dirigible, the ZR-1, a sister ship of the ill-fated ZR-2 which exploded over Hull, England, have been completed by the Goodyear Tire and Rubber Company and shipped to Lakehurst, N. J., for assemblage. The balloons range in size from 20,000 cubic feet gas capacity to 180,000 cubic feet, the largest being as big as the entire hulls of the navy and army non-rigid dirigibles now in commission. The completion of the gas containers marks the first successful employment in this country of "gold-beater skin" for such work.

**CINCINNATI AFTER INTERNATIONAL GLIDER CONTEST**

John H. Stewart, president of the Cincinnati Aero Club, last week conferred with Mayor Carrel, of Cincinnati, O., with a view of having a committee appointed to work to obtain this year's International Glider Contest for that city. In a previous letter to the Mayor Mr. Stewart says the topography of the city is

well adapted for such a contest and that because of its advertising value every effort should be made to have the contest held in the Queen City.

**CARLSON COMPANY TO OPEN SHORTLY**

After a very successful season last year, The Carlson Aerial Advertising Company, of New Orleans, La., is shortly to open the 1923 season. Last season the company worked Texas, Oklahoma, Louisiana and New York carrying passengers, dropping circulars, taking photographs and giving exhibitions that attracted much favorable comment from the press. This year the company intends to operate in the New England States and Louisiana with balloons, and in New York and Texas with planes.

**BALLOONIST DROPS DEAD**

The Billboard received a telegram from Danville, Ill., January 20, stating that Larry G. Everingham, a balloonist, who worked under the name of "Fontella", had dropped dead there just after ordering dinner in a lunch car.

George M. Cohan's stage success. The studio staff is Arthur Bernstein, general manager; Harry D. Wilson, chief of publicity, and Walter Anthony, scenario editor.

Bob Cavenagh and his staff have returned from San Diego. They will at once start working on the big Elks' Celebration, under the direction of John S. Berger.

John Fairbanks, brother of Douglas, is ill at his home here, having suffered a stroke of paralysis. Physicians declare the attack followed a breakdown due to overwork.

Sunset Pier at Venice is again to be opened the coming season. It will be put into shape by a new syndicate of promoters and will be thoroughly equipped with attractions and concessions.

The band at Venice this year will be heard from the Lagoons, as it is intended to build a pagoda in which it can successfully entertain all the visitors.

### ST. LOUIS

ALLEN H. CENTER  
Phone, Olive 1733

2046 Railway Exch. Bldg. Olive Street,  
Between Sixth and Seventh

John F. Cahill, formerly of Webster Groves, will sing February 4 for the Chicago Board of Trade at Duane Hotel.

Dominic Ruffano, violinist at the North Grand Theater, has been reported missing since Friday.

Mr. Stahl, manager of the Pershing Theater, reports that the photoplay "Robin Hood" played to 50,000 people, three weeks' run, at a \$1.38 top and broke all records for that theater.

Directors, sponsors and patrons of the St. Louis Symphony Orchestra Monday began a

campaign for \$27,000 to complete the 1922-'23 guarantee fund. This amount, it is hoped, will pay expenses for the rest of the season and cancel several debts which have been a burden for the past few years.

Robert B. Mantell, Shakespearean actor, who appeared at the American Theater last week, and Mrs. Robert Mantell and a number of Mantell's players were the guests of honor at a luncheon given by the Tercentenary Shakespeare Society at the Hotel Statler last week.

Marcus Loew, of New York, is in St. Louis. He will remain here until details are completed for the erection of the new \$1,000,000 theater he is planning to build at Eighth and Washington avenues.

John W. Donaldson, assistant secretary of the Motion Picture Producers and Distributors of America, gave an illustrated lecture Monday night at the Artists' Guild, in which he pointed out the development of motion pictures since its beginning twenty-five years ago. Samples of pictures filmed during the last quarter of a century were offered by Mr. Donaldson to show the heights to which the motion picture industry has risen.

Appropriations for the State Fair at Sedalia, to be recommended by the House Committee, were agreed upon at an executive meeting of the committee. The total appropriation will amount to \$196,365.

Muriel Castello, of Montreal, Canada, and David Kindler, of New York City, both members of the "Bon Ton Girls" Company, which appeared at the Gaiety last week, were married Saturday morning by Rev. M. J. Manning, pastor of the Second Unitarian Church.

Last Tuesday evening the Jessie L. Gaynor Choral Club gave a concert, with Lester Donahue, of New York, a well-known pianist, as principal performer, at the Armory in Webster Groves.

Mme. Schumann-Heink, contralto, will give a song recital at the Odeon on Monday evening, February 19.

H. Max Steindl, cellist, will give a recital in the Sheldon Auditorium the evening of February 12. He will be assisted at the piano by Ismeralda Berry Mayes.

Fritz Kreisler, violinist, will give a recital at the Odeon the evening of February 8.

Leonora Sparks, prima donna of the Metropolitan Opera Company, New York, and Helene Jefferay, violinist, appeared at the Delmonico last week.

**BALL GAME HOODS**, complete with poles and ropes, without wings or return curtain. 7 ft. high front, 6 ft. high back, 5 ft. deep, 7 ft. wide, 8-oz. khaki, \$13.80. Stripes, \$14.15. 10-oz. khaki, \$20.00. One-third cash, balance C. O. D. **TUCKER DUCK & RUBBER CO., Ft. Smith, Arkansas.**

**OPENS IN MAY. WANTED FOR DREAMLAND PARK RICHMOND, VA. FOR COLORED PEOPLE CLOSING NOVEMBER.**

**FOR COLORED PEOPLE** Rides, Games of Skill and all kinds of Park Devices. Percentage or rental basis. Long term contracts. Have 134 acres of beautiful woodland. Bus Lines direct to Park. First year had 74 Picnics, and now turning completely to Amusement Park.

**NOW INSTALLING**

Large Dance Pavillion, Fish Pond, Bath Houses, Shooting Gallery, Penny Arcade, Confectionery, Lunch Stand, Cigarette Gallery, Boating and Club House. Open every day and night. Large Electric Plant.

**TWO HUNDRED THOUSAND TO DRAW FROM WITHIN A RADIUS OF TWENTY-FIVE MILES**

NO OTHER AMUSEMENT PARK WITHIN 100 MILES. LAKE AROUND THE ENTIRE GROUNDS. BEST DRINKING WATER IN THE STATE ALL OVER THE PARK. PLENTY OF SHADE. BEST PLACE FOR SWIMMING POOL. WIRE OR WRITE WHAT YOU HAVE.

**M. GREEN, Manager Dreamland Park Amusement Co., 750 N. 3d Street, Richmond, Va.**

RIDING  
DEVICES  
AND  
CONCESSIONS

FAIR GROUND  
EXHIBITION

# CARNIVALS EXPOSITION MIDWAY SHOWS

BANDS  
AND  
SENSATIONAL  
FREE ACTS

## AND HIS MAJESTY, THE BEDOUIN

### NEW FEATURES PROMISED BY DeKREKO BROS.' SHOWS

To Leave New Orleans as Twenty-Car Organization, With Six Rides and Fourteen Shows  
—Work Being Rushed for Early Opening

DeKreko Bros.' Shows will go out from winter quarters in New Orleans as a twenty-car show. This is according to an announcement from Jean DeKreko, general manager, who was in San Antonio, Tex., arranging for several new shows and rides. Many new features being built and arranged this winter will be on the show and many new faces will be seen along with several of the old ones.

There will be at least six riding devices carried and fourteen shows of a varied character, giving twenty pay attractions in all. While in the Alamo City Mr. DeKreko was given a very flattering offer by Mr. Patterson, who recently bought the Gentry Shows. Still another offer came from another well-known showman, and by the time this is in print at least one of the deals will have been completed. Some of the best-known show people in the business will be on the DeKreko midway this year. The "boss" has put out the information that the shows will again be headed North, going even further than last year.

In winter quarters, at New Orleans, a force of fifty people is busy building wagons and fronts, painting and doing other necessary work. Ben Mottie has built two new wagons for his cockhouse. Louie Grasser has enlarged and rebuilt two new wagons for his Human Tangler, till it looks like a brand-new one. Gus Wagner, the well-known naturalist, has completely changed his two wagons and added a bunch of stuff just lately arrived from the Far East and will have one of the best museums on the road this season. Walter Jaap is busy with his Wild Animal Show and his Pit Show, which will have ten separate attractions. Kay DeKreko is busy getting all the flats and box cars in shape, while Horsep and Hen are two busy humans around the warehouse, and Charlie Bagdig is overhauling all three of the rides. Two new wagons are being built for the Broadway Minstrels and a new top and scenery also will be installed. With all the work going on in the Crescent City and the "boss" out on a hunt for new and more attractions, things are sure humming for the DeKreko Shows.

Harry E. Crandell, general agent, will be in New Orleans in the near future for a conference and will then be on his way to get the engagements. Several fairs and some spots up North have already been booked. While Harry has been "real busy" on his home in Florida, he has found time to do a little scouting around (corresponding) and really hasn't laid off a day. Good, clean, wholesome attractions, with money's

worth in each instance, will be the DeKreko policy. Everyone is looking forward to the opening date and a very prosperous season.  
CHARLES W. WEDGE  
(Press Representative).

#### INTER-OCEAN GREATER SHOWS

It has been decided by the management of the Inter-Ocean Greater Shows that they will open their season April 28, with a newly constructed line of attractions. Manager Cal Batebie and the writer are leaving Cincinnati tonight (January 28) for Pittsburg, Pa., to attend the fair secretaries' meeting there February 1. While on the trip Mr. Batebie will look over with a view to purchasing some of the latest mechanical shows.  
WM. H. McFARLAND (Press Representative).

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

#### CUDNEY & FLEMING SHOWS SMITH'S GREATER UNITED SHOWS

Close Winter Season—Reconstructing at North Little Rock, Ark.

North Little Rock, Ark., Jan. 30.—The Cudney & Fleming Combined Shows played Bison, Ark., to good business, the Saturday business being the best week-end of the winter season. From Bison the shows went to England, Ark., to very poor attendance.

The shows closed the season at England and shipped into North Little Rock, where the management had already secured winter quarters. A fine store room has been leased, with electric lights and water, and everything has been done to make the quarters pleasant for the workmen, who are already at work, painting and repairing, for the spring opening.

The show will be enlarged a little. A Ferris wheel, two more shows and about eight or ten concessions will be added, and the management is in touch with an 8-piece ladies' band, which, if secured, will live up the midway. The policy will be the same the coming summer as in the past—no girl shows and no grift, as Mad Cody Fleming and Chas. Cudney are strong for The Billboard cleanup campaign.

General Agent Frank Rodgers is already at work on some spring dates. The staff will remain the same, Mad Cody Fleming and Chas. Cudney, owners; Mrs. Fleming, secretary; Mrs. Cudney, treasurer; Frank Rodgers, general agent; Tiger Mang, trainmaster; Bill Cudney, lot man; "Louisiana Red", electrician, and the writer, Nellie Nelson, press representative.

#### MRS. BELDEN RECOVERING

Chicago, Jan. 30.—Mrs. Henry T. Belden is recovering from the effects of a recent operation in the General Hospital.

Catlettsburg, Ky., Jan. 30.—Everything in the way of preparatory work for the coming season, is booming at the winter quarters of Smith's Greater United Shows. Since the arrival of Manager K. F. Smith from his home in Salisbury, N. C., a staff of fourteen workmen has been put on the job. Fred L. Stebbin has the work in charge as foreman. A scenic artist of Ionis, Mich., has arrived and is turning out some nice work.

Following are the names of some of the people who have booked with this caravan for the coming season: Eddie Weekley, cook house and soft drinks; Adolph Kallman, blankets, silverware and dolls, and Mrs. F. Stebbins, candy floss and ball game.

Mr. Smith, and the writer, who will be associated with this organization this year, have been looking over territory and booking and routing the show for its first five weeks out. Weekley says his "eating emporium" and soft drink stands will lead "second to none" in the show business. Adam Erbe will have the Athletic Show. Richard Carlin will have charge of the platform show known as "Flossie, the Cow with Arms". Earl Lee will manage the Snake Show and Harve A. Buttner, formerly with Howe's Great London and John Robinson Circuses, will manage the 10-in-1 Side-Show. Johnny Moore will handle the Minstrel Show and Frankie Weekley "A Night in Japan". The show will take to the road as a fifteen-car organization March 23, carrying ten shows, four rides and about forty concessions.  
E. B. ROBERTS (For the Show).

#### EMPIRE GREATER SHOWS

Hickory, N. C., Jan. 30.—Manager W. R. Harris, of the Empire Greater Shows, recently returned from a three weeks' trip thru Kentucky, West Virginia and Virginia, and expects to leave at once for the show's winter quarters at Dunn, N. C., where he intends starting a force of men working on new show fronts, etc., and getting things in readiness for the coming season.

Manager Harris, who is also sole owner, is planning to carry eight shows, three rides and about thirty concessions, also Buffalo's Band of twelve pieces and Marjorie Nelson's aerial act as free attraction. Mr. Harris is a young man of hustling ability and looks forward to a prosperous season. The executive staff will include the following: W. R. Harris, general manager; L. W. Leeman, manager; C. E. Reed, general agent; A. Turner, special agent; C. L. Taylor, secretary; Thomas Moore, superintendent of concessions; C. M. Hart, trainmaster; Max Hendrix, electrician. L. Leeman, the past four years with the Billie Clark organization, is to manage the winter Empire Greater Shows, consisting of five shows, one ride and sixteen concessions. The winter show will stay out until the spring opening of the shows at Dunn or Gastonia, N. C., about the last week in March.  
A. TURNER (For the Show).

#### WHERE'S LEON REVE?

Mrs. Irene Reve, 35 Barclay Ave., Grand Rapids, Mich., writes The Billboard that she is extremely anxious to learn the whereabouts of her son, Leon Reve, early last season with Snapp Bros' Shows, later with Mighty Doris Exposition Shows and formerly with various others. The first week in October he was to be in Fulton, Ky., according to his instructions to her, but she says she received no reply to the letters she sent there to be called for that week and since.

#### OVER \$200.00 WEEKLY

Is M. Hyan's Steady Earnings With His SUGAR PUFF WAFFLE MACHINE



Made from secret recipe and methods which we teach you. No experience or skill needed. No spilling—beautiful machine—sanitary methods—and enticing looks and odor of PUFFY WAFFLES force the sales. Machines shipped on trial are complete and ready for business, and are priced from \$77.50 to \$162.50.

Write for full information. TALBOT MFG. CO., 1213-17 Chestnut, St. Louis, Mo.

#### ELECTRIC LIGHT PLANT FOR SALE

This plant consists of a 13-horse power Fox Engine and seven-and-a-half-K. W. Generator and Switch Board complete. This plant cost new Twelve Hundred and Fifty Dollars. It is just like new now. Four Hundred and Fifty Dollars take it. Address

CAPT. LATLIP, 209 Elm St., Charleston, W. Va.

#### CONCESSION MEN, ATTENTION! THE WIGGLEY TOY SNAKE

I have put this famous toy, Wiggley Snake, in the market. In bright colors and in three sizes and prices to suit all. For prices in gross lots or more write to R. F. DUKE, 1423 Vliet St., Milwaukee, Wis.

### For Fairs and Bazaars

The UNIQUE "INTERNATIONAL" BATH ROBE

Takes the place of commonplace Blankets. Will outlast any other premium five to one. Each Bath Robe is packed in an attractive display box, together with a clever enameled hanger.  
F3259A210—LADY'S "INTERNATIONAL" BATH ROBE. Made of Indian Blanket Cloth. Collar, cuffs and pockets trimmed with high-grade lustrous ribbons. Girdle at waist. Flashy, glowing Indian colors. Sizes 36 to 46. Boxed individually, with clever enameled hanger. \$3.00 Each

TERMS: 25% with order, balance C. O. D. No robe 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, \$8.75.

Prepaid Sample, 50c additional.

We are direct Mill Representatives. Prompt deliveries from either New York or Chicago.

#### CAYUSE INDIAN BLANKET CO.

S. W. GLOVER, Mgr.  
Office and Salesrooms: 205 Putnam Building, 1493 Broadway, New York (Adjoining Billboard Office).  
300 Palmer House, Chicago, Illinois.

### On Service

Service has a broader meaning than simply handing articles over the counter to a purchaser.

Service means anticipating the buyer's demands; knowing exactly what he wants without the burdensome task of writing back and forth for explanations.

Service means the physical and mechanical capacity to fill large orders quickly; the conscientious interest to carefully handle small ones.

Service knows no quitting time and means working late at night and Sundays to get special shipments off in a hurry.

Service means understanding the concession business; to know how disastrous not to have candy at the right place in time for the opening.

Service means facing complaints, not dodging them; the desire to more than satisfy the buyer.

Ireland's Chocolates are FAMOUS because of the Service that goes with them.

### THE CURTIS IRELAND CANDY CORPORATION

24 South Main Street,  
ST. LOUIS, MO.

28 Walker Street  
NEW YORK CITY.

Send for Illustrated Folder and Price List.

### "THE FLAPPER" 25c

Feather Shade and Dress



Real Ostrich Plume Feathers, 25c  
CORENSON

825 Sunset Blvd., Los Angeles, Cal.  
Don't waste postage; we answer no letters. Send \$1.00 for samples. THEY TALK.



**ELECTRIC-LIGHTED VANITY CASES or CANTEENS**



**DIRECT FROM MANUFACTURER**  
at prices that are incomparable. Our improved methods of manufacture enable us to quote the following prices for a limited time only:  
Large Octagon Push Button Light, Center Tray. Measures 7½x5½x3¼ inches.  
In Genuine Cowhide, to retail for \$15.00.  
**Our Price Each, . . \$5.00; by the Dozen, \$54.00**  
Same, Octagon, in Pencil Grain Patent, Each, . . \$4.25; by the Dozen, \$48.00  
**Keystone Shape, Sample, \$1.50; by Dozen, \$15.00**  
Finest Gold Lining.



160 N. Wells St., Chicago, Ills.

All above, with most practical and durable lighting system made. Send for catalog with over fifty live sellers for Agents, Sales-Board Men, Carnival and Bazaar Workers and Premium Users.  
Address reply to Department 210.

**AN AD WITHOUT AN EXAGGERATION**

**Frank J. Murphy Shows**

WANTED—A man to handle the best-equipped Ten-in-One in the business. Also high-class Freak to feature in same. Will furnish outfits to any show of quality. Will book or buy Motordrome. We own all Rides and Shows. Will open in Connecticut early in April and play Eastern Territory. Will operate all Wheels ourselves. Want first-class Wheel Agents. A few Ten-Cent Legitimate Grand Stages still open. Cook House and Juice sold. Here top and panel front for Glass Blowers' Show. Palmistry open to Americans only. Can also use Ride Help for Merry, Ferris Wheel and Whip.  
**FRANK J. MURPHY SHOWS,** 245 W. 43d St., New York City  
Telephone Bryant 7912

**P. S. McLaughlin Shows**

WILL OPEN THE 1923 SEASON SATURDAY, APRIL 28, IN THE HEART OF THE HARD COAL REGION. HAVE NOW BOOKED SEVEN OF THE BEST SPOTS IN THIS TERRITORY.  
The management of this show owns and operates its own riding devices—Parker Merry-Go-Round, Big Eli Ferris Wheel and Mangel's Whip. CAN USE experienced Help on any of the Rides. Want experienced Man to take charge of new Mangel Whip. I HAVE THE FOLLOWING CONCESSIONS SOLD—Ben Wells has Blanket Wheel, Silver Wheel, Electric Lamp and Musical Instrument, Daniel Daley Picture Wheel and Corn Drinks, Ed Wickes Cook House and Juice, Frank Moore Candy Wheel, Ice Cream, Waffles and Soft Drinks, E. Lewisley Parrot Wheel and Ball Games, Ralph Golder, Ball Games, J. Stein, Fruit Wheel, and Mrs. Mc. Doll Wheel and Doll Lamps. All the above concessions were with me last season. CAN PLACE any other legitimate concession other than those mentioned above. Want American Painter. WILL MAKE SPECIAL PROPOSITION to Ten-in-One Show with can outfit. Also any Mechanical Attraction. Address all correspondence to P. S. McLAUGHLIN, 25 North Washington St., Wilkes-Barre, Pa. Margaret McLaughlin, Secy. & Treas.; P. S. McLaughlin, Owner and Manager.

**CONCESSIONAIRES AND PARK MEN**

TAKE NOTICE

**OUR 1923 CATALOGUE IS NOW READY**

Showing our complete line of Silverware, Electric Lamps, Blankets, Dolls, Baskets, Aluminumware, Beaded and Mesh Bags, Candy, Wheels, Paddles, Salesboards, several Games of Skill. In fact, everything for the Concessionaire. Send in your address now.

**PREMIUM SUPPLY COMPANY**

171-177 N. Wells Street, Chicago, Ill.

**PRAIRIE STATE AMUSEMENT CO.**

**WANTS**

Two-Abreast Jumping Horse Carry-Us-All wanted with good Organ. One that can be up ready for work on Monday.  
SHOWMEN—I have two 20x40 Tops. What have you to put on the inside that will get the money? No Girl Shows carried. Want small Platform Show with your own outfit.  
CONCESSIONS all open except Pop Corn and Corn Game. No Buy Backs or P. C. Stores wanted. A reasonable deposit required from you. This show moves without borrowing from the people with it.  
Will open on or about the 23d of April in Central Illinois. Address all mail to PRAIRIE STATE AMUSEMENT CO., care Eli Bridge Co., Jacksonville, Illinois, until February 22; then Ramsey, Illinois, General Delivery. HAL GRAHAM, Manager.

**HAND CRAFT SCARFS**

HAND LOOMED

Made in all the colors of the rainbow. Over 30 different patterns. Wonderful flash. Sell like hot cakes. This is the genuine Hand Craft Scarfs, hand loomed. Agents, you can clean up. Wonderful for house-to-house canvassers. Over 100% profit for you. Three styles, any one sample, \$3.00 each. Sample set of three styles, \$8.75. Sample dozen, assorted, all different, \$33.00.

**YARN UTILITIES CORPORATION**

415 West Broadway, NEW YORK CITY.

**FOR SALE—ONE 3-ABREAST SPILLMAN**

**JUMPING-HORSE CAROUSEL**

Just refinished at factory, fully equipped, good as new. New 7½-horse power electric motor. Large organ. Wurlitzer Style 163; number Music Rolls. For price address  
W. A. GILLESPIE, Box 223, North Tarrytown, New York.

**NARDER'S MAJESTIC SHOWS**

Open at Dublin, Ga., in March

Narder's Majestic Shows, which are wintering at Dublin, Ga., this winter, will open at Dublin with one of the best collections of attractions that has ever been carried by this company. Several more cars and wagons have been secured, also several new shows and two new rides have been added to the lineup.

All equipment has a fresh coat of paint, from the railroad cars to every ride and show front. Nat Narder, manager, has been on the job at Dublin since the first of the year, getting everything in readiness, and T. R. Edwards, assistant manager, who the past year had charge of Hotel Edward (formerly The Childs) in Atlanta, has been very busy lining up shows and concessions.

The opening in Dublin promises to be a big one, as it will be during Dublin Industrial Exposition and Automobile Show, week of March 17. The Dublin Courier-Herald and Dispatch stated in part as follows:

"Narder's Majestic Shows will furnish all attractions for this event and from the amount of paraphernalia stored in the fair grounds and exhibit halls it appears that they will have a complete line of shows and rides. Manager Narder promises that he will be in readiness for the opening, to furnish plenty of amusement for everybody."

The Chamber of Commerce and all merchants are boosting and have advertised this event for miles around. From the way the above is mentioned by the Dublin papers it surely looks like this will be a big event. The writer and wife are very anxious to get on the road again and are "counting the days." Harry Rose, the general agent, has some good spots awaiting the show up the line.

T. R. EDWARDS (Assistant Manager).

**ZEIDMAN & POLLIE SHOWS**

Nitro, W. Va., Jan. 20.—Several callers graced the offices of the show and enjoyed the hospitalities of the Zeidman & Pollie Shows' winter quarters, inspecting the workings and activities of the "hibernating" show during the past week.

Among these were representatives from various supply firms. J. P. Cullen, representing the Beverly (tent and awning) Co., of Louisville, Ky., was the guest of Manager Henry J. Pollie during the early part of last week, while calling on the show regarding new canvas. Mr. Cullen was impressed very strongly with the activities, ideas and general appearance and size of the show, while he was rewarded by his efforts with prospective business from the organization. Mr. Wolfe, sales manager of the Chas. Moser Paint & Varnish Co., Cincinnati, made a special trip from his offices to Nitro and secured a contract for furnishing paints, varnishes and other supplies necessary to the construction and reconstruction of shows and equipment.

A letter from Colonel Littleton advises he is still in Akron, enjoying good health. He instructed a hurried return to quarters to supervise the construction of his double wagon front for the coming season.

Earl Hall has been in charge of winter quarters mechanical department, of late, as Mr. Ware has been confined to his bed with asthma the past three weeks. This is Hall's eighth season with the show.

U. K. Allen, formerly with the Johnny J. Jones show, was added to the mechanical staff last week, coming from Orlando, Fla. Allen was previously connected with the show and is a capable man in his department.

Prof. John Fingersh advises he is waiting for the "call" and will have "the best 20-piece American concert band in the show business." His band last season was a welcome musical treat to both town folks and show people.

Paul F. Clark, with his spectacular production, "Trip to Jungland," is scoring as a feature of indoor circuses and last week's Pittsburg Press carried a column on the production as well as several cuts. Capt. Warner is handling the wild animals.

Joe, Oliver, in Washington, D. C., is preparing for the road and expects to have a fine eating emporium with this organization. He established a reputation among these show folks and his efforts to please make him a popular fellow.

From all indications the show will open about the last week in April and, as stated, it is the aim of the management to invade new territory this season. However, plans will not be made until the return to the offices of General Representative Kline.  
GEO. W. ROBERTSON (Press Representative).

**MINER'S MODEL EXPO. SHOWS**

Phillipsburg, N. J., Jan. 30.—The winter quarters of Miner's Model Shows has been a visiting place for quite a number of showmen the past few weeks. Among these were John L. Apgar, who has charge of Mr. Miner's merry-go-round; W. M. Davis, better known as "Ferris Wheel Bill", who has charge of the wheel; Mr. and Mrs. George Down, of High Bridge, N. J., who have signed up with two concessions; Mr. and Mrs. Knight Miller, who have signed with a blanket wheel, and Mr. and Mrs. R. W. Follweiler, with doll wheel. H. H. Keith, of Huntington, Ind., has sent in his contract for the cook house and says same will be one of the neatest on the road. John Draper, of Wilkes-Barre, has contracted a ten-plate hall game.

Mr. Miner is a very busy man at present, and has arrived back in winter quarters after spending two weeks up in the coal fields with Agent Ralph E. Spencer, and they returned with a nice lot of contracts. They both state that things look very good in the coal fields. Mr. Miner is also interested in the boxing game, with the Eastern Boxing Association. They have been filling the Eastern orbicuum to the doors every two weeks, and have had such boys as Rocky Smith, Johnnie West, Indian Russell, Little Jeff, Johnnie Krane and Glen Stevens, and will bring together the following boys in the next show: Rocky Smith and Johnny Kelly, Johnny Krause and "Jack Dempsey", Kid Hogan and Midget Kilburn, Kid Lee and Kid Mango.

Mr. Miner states that he has placed an order for a new Tangley air callopo, to be mounted on a truck, and that it will arrive at winter quarters in a few days.

R. W. FOLLWEILER (for the Show).



World's Famous Leonardo

Ladies' Pearl and Pen and Pencil Set

SPECIAL PRICE

\$3.50

PER SET

Consisting of 21-inch Leonardo, high luster, best quality Pearl Necklace, with sterling silver snap; also 11-Kt. gold-filled Fountain Pen and Pencil and Repeal Pencil. Put up in an elaborate plush case. FIVE BIG ITEMS, FOR

\$3.50

CAN YOU BEAT IT?

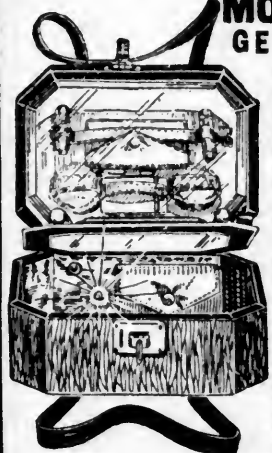
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House of Heiman J. Herskovitz

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Long Distance Phone, Orchard 391.

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We are the originators and manufacturers of the Night Light Vanity Cases, and for that reason we are able to quote attractive low prices. Write today for our new catalog and latest price list.

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PRICES: Scarf Pins, per dozen, \$3.00; Charms, per dozen, \$3.00; Cuff Links, per dozen, \$6.00; Dust Catchers, per dozen, \$8.00; Double Breasted Chains, each, \$5.00; Single Breasted Chains, each, \$3.50; Sample set of one Pin, one Charm, one pair of Cuff Links and one Dust Catcher sent prepaid for \$1.75. Send stamp for circular.

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Manufacturers of COMPOSITION NUGGET JEWELRY BOX 424, RED BLUFF, CALIFORNIA.

**Army Auction Bargains**  
20 ga. Hand and Shoulder Gun \$14.95  
Luger pistol \$21.50 | Haversacks \$1.50 up  
Krag rifle \$12.50 | TENTS \$1.95 up  
Full set Army steel letters and figures, \$1.00  
15 acres army goods. Illustrated catalog for \$2.25—372 pages—including full and highly interesting information (especially secured) of all World War small arms, mailed 50 cents. NEW circular, 16 pages, 10 cents. Established 1883.  
Francis Bannerman Sons, 501 Broadway, N.Y.

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Par Green, \$2.65; Oozen, \$2.00; Wax Nose, Novelty, \$1.00; Masks, Caps, Hats, \$1.00; Catalog, G. KLIPPERT, Cooper Square, New York.

SAY "I SAW IT IN THE BILLBOARD."





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## 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.

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LEAVENWORTH, KANSAS

## HULL UMBRELLAS

NATIONALLY KNOWN  
AMERICA'S LEADING UMBRELLA.



"Just Say Hull" Eventually Why Not Now?

BOOK A HULL UMBRELLA WHEEL ON YOUR SHOW.  
The leading Concession for 1923. Largest assortment of styles, in a variety of colors, in plain and carved effects. The handles are detachable and interchangeable.  
**FRANKIE HAMILTON**  
Direct Factory Representative,  
HULL BROS.' UMBRELLA CO., Toledo, O.

## NEW LOW PRICES—and a Big Improvement in Our

### NEV-R FAIL CLUTCH PENCIL

Now it propels and repels the lead. Every Nev-R Fail is a perfect pencil with small lead. Nothing to get out of order. Made of Goldline metal, the color that won't wear off. Will self faster than ever!

- In bulk, per Gross, - - \$9.00
- Mounted on Easel Display Cards, per Gr., - - \$10.25
- Extra Leads, three in each tube, per Gr. tubes - - \$4.00
- Special 120G Pencils in bulk per Gross, - - \$8.00
- Cigarette Cases, made of Goldline Metal, per Gr. - - \$9.00

25% deposit on C. O. D. orders includes remittance with parcel post orders.

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Dept. 10, 891 Broad St., Providence, R. I.

## KIRCHEN FLOWER BASKETS



KIRCHEN FLOWER BASKETS. Filled With Beautiful Artificial Flowers, Make the Flash that Brings in the Cash.  
**SPECIAL OFFER NO. 11** consists of 20 BASKETS for \$25.00. All 22 inches high. FILLED with gorgeous natural looking artificial flowers. 10 Rose Baskets and 10 Assorted Flowers. The greatest flash you ever saw for the money. Each basket is positively filled with flowers all ready for use, artistically arranged by our experts. Come packed in individual box. Baskets are made of red, beautifully colored gold bronze. FREE with this offer, 1 gross Assorted Colored Carnations. 25% with all orders. Balance C. O. D.  
**KIRCHEN BROS.,**  
222 West Madison Street, Chicago, Ill.

How Would You Like to **EARN \$50.00 A DAY**  
For Further Particulars Write  
**GOODYEAR RUBBER MFG. CO.**  
Dept. C. F. 34 East 9th St., New York City

**SANDY'S Amusement SHOWS**  
Opening April 18. Playing the coal country, Pennsylvania, Ohio and West Virginia. Now booking Shows, Hides and Concessions for 1923. Want to hear from small Merry-Go-Round.  
**S. A. TAMARCO, Manager,**  
Box 111, Northside Station, Pittsburgh, Pa.  
EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

not stop before the number of this equipment for his caravan reaches twelve.

Billie Loraine-Wallace, motorhome rider, advises that she has said "farewell" to the road and has opened a rooming house in Erie, Pa. Says she was with the J. F. Murphy Shows last season and compliments the management of that caravan, also several others with whom she was formerly.

Up to about ten days ago A. A. Hilley, Newport, Ky., was not certain regarding his coming season, but made a final decision early last week. He re-enlisted in the U. S. Army, at Fort Thomas, Ky., and postcarded that he would probably be sent from that post toward Honolulu about February 1.

Sydney Landcraft, assistant manager of the Snapp Bros.' Shows, and Fred Varin, of minstrel show fame, came from the same town, Quincy, Ill. They had not seen each other for fifteen years and there was a red-hot fanning bee at the San Diego Elks' Club, where Varin is one of the most popular "Bills" belonging there.

"Captain" Chris Kerr, of Barlow's Big City Shows, is touring Kansas and Nebraska with Jim (Speed) Murphy, his old friend, playing picture show houses until the carnival opens. The "Captain" will have his Jungleland exhibition, 110-foot Circus Side-Show and Zoma "cannibal" show with the Barlow Shows, and promises some great things for 1923.

E. M. Greene, electrician last year with Barlow's Big City Shows, is spending the winter in Manhattan, Kan., where the caravan will open April 18. Emmitt Curtiss and his pal, Bill Louisa, late of the same shows, are down in Louisiana and say that they can hardly wait until the band plays.

Harry T. Enoch, of Enoch Bros.' Shows, and past two years with the K. G. Barkoot and James M. Benson caravans, informs that he has something new in the amusement line, which can be used as an exhibition or free attraction. He has not decided in what branch he will launch it this season, but will probably advertise it in the near future.

An inquiry received last week: "Will you please write me the names of the circuses and carnivals and where they are wintering? I have kept looking over The Billboard, but can't find this information. Haven't signed up yet." I gave an expert oculist and have him prescribe what sort of "glasses" are needed for a case of this unusual significance.

Dave Jackson, last season with the Lachman Exposition Shows, says he is wintering at Leavenworth, Kan., and expects to again be with that caravan this year. Dave informs that he entered the outdoor show business in 1909 and during late years was also with the Frisco Exposition Shows. He predicts 1923 to be better than last year for business.

According to some "caravan" notes from J. Frank Heathcox, for years a showman and now in real estate business at Orlando, Fla., the property which Fireside & Madigan own there will pay them a comfortable income, even if they never sell another sandwich. J. Frank also opines: "If there is a more popular man, citizen or transient, in Orlando than Edward H. Salter, I have not yet met him—showfolks need more 'Ed Salters'."

Two years ago a show with "World" in the title played Newport, Ky., and last summer an entirely different caravan, but also with "World" in the caption, played a few weeks up the river, in Bellevue. And many of the natives were pointing out to each other "additions", "subtractions" and changes in the lineup of attractions. More showgoers remember the shows and rides than titles.

Among callers last week at the Cincinnati office of The Billboard were Edgar Vinal and Del Evans-Vinal, musical comedy and burlesque artists, and formerly with some of the larger caravans, including the Greater Shesley Shows. They are this winter and spring with "Town Scanda's", on the Columbia burlesque wheel, which played the Olympic, Cincinnati, week of January 25.

Leo Lackaye, carnival agent, more portly than ever, arrived in Cincinnati last week to spend a few days. Said he had success with promoting indoor shows this winter. While en route to Cincy he visited Manager I. K. Wallace, of the Wallace Midway Attractions, in winter quarters at Thornville, O., and reported that I. K. has purchased much new equipment, including tractors, trucks, etc., and will have a very pretty caravan when it opens this spring.

A little instruction, or reminder, to show story writers: When using typewriters there should be double spacing between all lines of the writeup. (Otherwise, the whole story must be rewritten before being sent to the linotype machines to be placed in type. (And, by the way, typewritten stories are preferable, when convenient; not alone for the saving of time, but for being more accurate in the distinguishing of names, etc.) Please put the spacer on "2" instead of on "1".

Doc Hall says the weather has been a great deal like spring in the vicinity of K. C., and that it seems all the feet of folks around "winter quarters" (as he terms the Heart of America Showman's Club) are "itching right now." Doc, by the way, has not yet made it known what caravan he will pilot this year—if he has decided. Incidentally, the Hall-Tarish Stock Co. is reported to be playing theaters to gratifying business, with Kenneth Dawson managing and playing leads.

Relative to recent inquiry regarding the whereabouts of B. W. Groves, made by Fred M. Groves, 4303 Eugene Place, San Diego, Calif., stating that his mother had died, Harvey D. Groves, general announcer, writes from North Little Rock, Ark., saying there might be an error in the assumption that B. W. Groves was formerly with the Wortham Shows (as was mentioned in the printed inquiry), as he has been with the Wortham in-

(Continued on page 88)

# Always Something New

In Answer to the Call for Something New  
Send for the

## SHURE WINNER CATALOG

THE BOOK THAT LEADS  
IN THE NOVELTY RACE



This catalog contains the cream of the best, gathered under one roof for your immediate and dependable source of supply. Merchandise that has proven to be in the whirlwind-seller class, goods that snap with sales-producing qualities are the only kind that find space in this book. Yours for the asking.

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## PEARLS

are nicely graded, choice pearl color, indestructible, with solid white gold patent clasp, set with Genuine Diamonds, 24-inch string, in silk-lined box. Very rich.

PER EACH, \$2.75.



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Wholesale Jewelry, Watches and Sundry Specialties.  
215 West Madison Street, CHICAGO, ILL.

# For Bazaars and Indoor Shows

We are in a position to handle all or any part of your Concessions on percentage or rental basis, giving you first-class references. If you intend to operate your own Concessions, we can furnish you with operators who understand how to serve the public at reasonable terms. Can supply you with Wheels, Lay-Outs and all Paraphernalia. We carry a full line of up-to-date merchandise for these occasions at prices that are lowest.

## E. A. HOCK AMUSEMENT CO.

171-173-175-177 N. Wells Street, CHICAGO, ILLINOIS

(Patent Pending)

## THE NEW ATHLETIC PIG

**A WELL BRED PIG**

which sells on sight. Can be inflated at will. Will stand rough usage. It's THE NEWEST NOVELTY of the season. Per gross, only \$3.00. 25% with order. Samples, 25 cents, prepaid. Address: **THE BALLOON KINGS, New London, Ohio.**



REDUCED PRICES ON CHINESE BASKETS.  
APPROXIMATE SIZES: 12x5 in., 10 1/2x4 1/2 in., 8 1/2x3 1/2 in., 6x2 1/2 in., 7x2 1/2 in. No. 5-5 Rings and 5 Tassels. Per Nest, \$2.50. Sample Nest, \$2.75, prepaid. All five baskets to the Nest. Beautifully trimmed with Coins and Beads. Bright finish. A. KOSS, 2012 North Halsted Street, Chicago. Tel., Diversey 6964.

## AT LIBERTY

On account of a change in management of The Royal American Shows, I am at liberty as TREASURER OF FIRST-CLASS CARNIVAL COMPANY. Record: A-1. Reference: Any former employer.

**DAN MacGUGIN, Coates House,** - - - - - **Kansas City, Mo.**

## JONES' GREATER SHOWS

CAN PLACE for 1923 Season, opening in May: Shows, Small Band, Ferris Wheel (WILL BUY CONDOR-MAN WHEEL). All Concessions open except Juice. Want good party to take full charge of our Co. House. Want Concession Agents, Working People, Plant, Performers, good Concessman. Want To Buy Diving Dog, small Animals, Bevs, Teats, Bainers. **JONES' GREATER SHOWS, Danville, Kent.** "NO GRIEF." "NO GIRL SHOWS."

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

# LAST CALL! At the Coliseum, Chicago, Illinois ALL NATIONS RALLY LAST CALL!

## FEBRUARY 26-27-28-MARCH 1-2-3

AUSPICES AMERICAN UNITY LEAGUE

Endorsed by all Jewish and Catholic Societies of Chicago. 200 churches selling tickets. No Wheels. This is a real one, first in Chicago this season. Showmen, here is your chance with Side Shows. What have you? Must be first-class, clean and ready to stand closest inspection. All Free Acts, Rides, Popcorn and eating privileges booked. Pay your own wires. A. F. SHEAHAN, Director. Address all communications to

### ALL NATIONS RALLY, 533 S. Wabash Ave., Chicago, Ill.

### CARNIVAL CARAVANS

(Continued from page 87)

terests himself the greater part of the past six years, but never met the other Mr. Groves, and it may have been himself referred to as being with Wortham.

The Billboard (Cincinnati offices) had another one of those friendly visits from M. B. Golden, the World at Home's first general agent and still with it, last Thursday, "Duke", as he is familiarly known, and one of the most aggressive and progressive men in general-agent work, not to mention an honest-to-goodness piece of good fellows, was en route from Virginia and the Carolinas to his home in London, Ohio, for a short stay. And what a nice list of Virginia and Carolina fair contracts he landed!

J. L. Pusner, last season with the advance of two or three small caravans, now general agent and assistant manager with Gooding's Certified Shows (by the way, there's a catchy title), spent several days in Cincinnati last week on business. He stated that the highly commendable reputation established by the various Gooding interests in the Central States will doubtless be an asset for this newly formed organization and that Manager Floyd Gooding and himself will see to it that the presentations will be "certified" as to wholly moral entertainment, as the title implies.

Victor Basile, widely known as the "Vegetable Sculpture King" and the past four seasons with Johnny Bejano's Circus Side-Show with Wortham's World's Greatest Shows, was a Billboard visitor February 1, having just arrived in Cincinnati from the East, where he has been spending the winter. Victor stated that after visiting friends in the Queen City for several days he would leave for New Orleans, to transact some business there, and then proceed to Shreveport, La., to again be a feature with Bejano, with the Morris & Castle Shows.

A letter from Mrs. Tom Iles, whose address is Fair Grounds, Richmond, Va., states that the whereabouts of the father, sister and brother of Grady Calvert (or Calvert Grady) are requested, as rumor had it he had been working on a steamboat and had been drowned at, or near, Baltimore, Md. Mrs. Iles states that Mr. Calvert (or Grady) formerly worked for Mr. Iles a number of years and that they are naturally greatly interested in his behalf. Relatives or friends may address either Mrs. Iles as above mentioned, or Robert Coleman, General Delivery, Baltimore, Md., for additional particulars.

Claude M. (Blackie) Mullen figures that he has had several lions during his twenty years of show experience, but that he and the Missus now have the largest ones ever coming their way. A treeful of them, at their (own) home in Fort McCoy, Fla. The Mullens sent "evidence" in the way of a three-pound (yes, scale weight) sample of the fruit to All, and "Blackie" intoned that if he can't right now show visitors a tree on their place loaded with 'em, weighing from one to five pounds each, he will "eat anybody's ol' black hat." Claude and wife will be with Narder's Majestic Shows the coming season.

When "Capt. John" M. Sheesley underwent a slight operation in Milwaukee recently Charlie Witt, a local carnival impresario, wanted to be nice to the patient, and telephoned a florist to send a big bouquet of roses to the Sheesley hotel suite, instructing to enclose a card reading: "Good boy, Captain!" The Samaritan had visions of how mightily cheered his friend would be at this token of solicitude when he had come out of the anesthetic influence. So, when the donor was



"TWO'S COMPANY"

### MUIR'S PILLOWS ROUND AND SQUARE FOR Carnivals and Bazaars ALWAYS GET THE PLAY Chinese Baskets

Same prompt service and square dealing as on our Pillows.

AGENTS: Our Pillow Sales Card Deal is the greatest money maker for small capital ever devised. \$1.75 brings sample Card and Pillow, postpaid.

MUIR ART CO. 19 East Cedar St., CHICAGO, ILL.



### A REAL PILLOW SALEBOARD

A four-color, 1,000-hole Board, showing Pillows in their natural colors. Ten Pillows and Board come neatly packed in strong carton. Send for list of various Pillow Assortments.

### Peerless Equipment Gets the Big Money!

Don't experiment! Line up with a sure money-maker. Good the year round on special spots or permanent locations.

Own a Peerless, the original time-tried Kettle-Popper. Backed by six years' unequalled performance. Unbeatable for capacity, compactness, portability and the quality and flavor of the corn produced. Three models. Adapted to every use.

Investigate our new Model "C" for road and show use. Same big capacity, same famous Peerless Patent Kettle. Comes complete with permanent carrying case. Weight, 80 pounds. Low price.

### Another Sensational Profit Maker

The Peerless Coating Machine. Complete equipment for chocolate coating, refrigerating, storing and selling ice cream Snow Balls, etc. Three models. Write for Circular Today. Address Dept. B

NATIONAL SALES COMPANY  
DES MOINES, IA., 714 Mulberry St.  
PITTSBURGH, PA., 6022 Center Ave.

ushed into the sickroom some hours later, he was puzzled at his rather frigid reception. The patient eyed him reproachfully. Mrs. Sheesley was icily polite and "Whitey" Joseph, the Sheesley general representative, who sat at the bedside, gave him a sort of "What's-funny-about-this?" look. Charlie, trying hard to throw off the chill, snarled over and looked at the card attached to his fragrant nose-gar—and then a great light broke upon him. The "blankety-blank" forist had made the inscription read: "Good-by, Captain."

Does it "tip off" a "nucleus"? The following appeared in The Elgin (Ill.) Courier, of January 19: "Words of praise for Elgin Post, No. 57, American Legion. In view of the organization's decision to refrain from bringing a carnival to Elgin this year, were spoken today by local theatergoers. One theater owner announced that managements will show their appreciation for the legion by allowing the organization to use their theaters any evening, except Saturday and Sunday, to stage any performance they desire to undertake in the effort to raise post funds." The article didn't state what the lovers of outdoor amusement during the hot summer months thought of the decision, nor the fact that Carnivaldom had its full quota of True Americans in the late war, and its share of them above the rank of private. But it is possible that the writer if it wasn't "np" on such matters as pertains to outdoor entertainments as he (or she) was on theaters, nor the theater men themselves, with their marked "generosity".

## VALUES THAT COUNT!

**MEN'S RUBBER BELTS**  
The best made in plain limit, stitched and seal grain effects, with detachable roller buckles. You can buy belts for less, but not in the quality we offer at this price. Assorted black, brown and grey.

**\$15.00**

**BAMBOO SELF FILLING FOUNTAIN PENS**

B-126  
Free flowing, does not leak all the rage, black mounting, self-filling.

**Gross \$48.00**  
Dozen \$4.50

Sample sent postpaid on receipt of 50c.

**LEVIN BROTHERS**  
Ohio and 6th Streets  
TERRE HAUTE, INDIANA

At least three aggregations in the eastern section of the country (between the North and South extremes) are framing for "'49 (dancing) camps" (under deceiving titles), regardless of all the havoc that has been wrought by like "poison" exhibitions (they're not shows). Showfolk getting fooled into contracting with a combination of this kind and having respect for their own reputations will prove it by saying "farewell" to the whole works as soon as the "camps" become realities—start operating. Several associations have their eyes open and answers will be "Yes" to inquiries from committees, civic officials and clubs, etc., as to whether this or that company has carried "cooch" or "dancing camps", wherein local men dance with women with the show, this year. Such company managers are not fooling anybody but themselves—and some show people they might ensnare—with their "clean show" talk and promises, as it will be checked up later and by the very ones who are trying their best to put ALL carnivals out of business.

How many groch faces have you seen on midways, where there was a plenty of good, wholesome entertainment and the true "carnival spirit" prevailed? Very, very few, eh? Practically every one of the multitude wore smiles and seemed really enthused with the general atmosphere of it all. Right? "Surely" is the correct answer. And nine times out of ten the "vinegar"-dispositioned ones were but outwardly displaying their inward feelings of selfishness—often to the point of "sweating

### EVANS' RACE TRACK

A Real Winner Every Time

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!

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1520 W. Adams St., CHICAGO.

## HARRY C. HUNTER SHOWS WANTED

### RIDES—CONCESSIONS

Will play coal and steel (Pittsburg) territory, the best Carnival district in the world. No stores. Can place ten first-class Talkers; men capable of managing the Show they represent. Twelve Grinders and Ticket Sellers, thirty-five Canvasmen, Girls for Illusion Show, Living Side-Show Attractions of all kinds. Oscar Parker, write. Good proposition to first-class Glass Blower, with outfit. All people with shows when we closed at Lancaster (Ohio) Fair last year, write. Have the best Athletic Show outfit (complete) on the road, which I will let a real Athletic showman use—no amateurs. Everybody address HARRY C. HUNTER SHOWS, Manitou Beach, Michigan, till February 20th; after that North Side Post Office, Pittsburg, Pa.

## PADDLE WHEELS BEST YET

Greatest Wheel ever made. Wheels made of one piece three-ply kiln dried lumber. Can not warp. Runs on ball bearings. 30 inches in diameter. Beautifully painted.

80-No. Wheel	.....\$12.00
90-No. Wheel	.....13.00
120-No. Wheel	.....14.00
180-No. Wheel	.....15.00
12-No. 7-Space Wheel	.....15.50
18-No. 7-Space Wheel	.....16.50
24-No. 7-Space Wheel	.....17.50
30-No. 5-Space Wheel	.....17.50

Headquarters for Dolls, Candy, Aluminum Ware, Silverware, Pillow Tops, Vases, Novelties, High Striker, Wheels and Games. Send for catalogue.

**SLACK MFG. CO.**  
128 W. Lake St., CHICAGO ILL.



Carnival and Circus Men! Just What You Need.

### NEW GOVERNMENT SEARCHLIGHT

500-Watt, Mogul Base, 23 in. high, 16-in. lens, adjustable. Sample, \$20.00, with order. Special price on 6 or more while they last.

Walker Amusement Co., Alliance Bank Bldg., ROCHESTER, N. Y.



## SMASHING PRICE REDUCTIONS ON THE FAMOUS K. & G. Plume and Lamp Doll Sensations

### AND GENUINE CAYUSE INDIAN BLANKETS

- No. 8—PLUME DOLL ..... \$ 50.00 per 100
  - No. 5—PLUME DOLL ..... 100.00 per 100
  - No. 43—PLUME LAMP DOLL (as illustrated) ..... 150.00 per 100
  - JUNIOR STAR PLUMES (as illustrated) ..... 25.00 per 100
  - No. 42—PLUME LAMP DOLL ..... 250.00 per 100
  - SEPARATE PLUMES (as per cut, real ostrich feathers) ..... 40.00 per 100
  - OUR NEW FLAPPER PLUME (SMALL and Shade complete) ..... 50.00 per 100
- All the above Plume Dress and Shades come in a variety of ten different colors. Try Our New Hair Giveaway Dolls. Special, \$25.00 per 100.
- UKULELES, 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.



# RAINCOATS

Unlimited Profits for You

## MEN'S \$1.85

IN DOZEN AND GROSS LOTS.

### LADIES' BOYS' and GIRLS'

\$1.95 Each \$1.65 Each COMPARE THIS PRICE WITH ANY OTHERS.

Made in a large assortment of diorama, bombazine, rubberized to a pure Indian rubber. Every coat has a Goodyear label. We are manufacturers and not jobbers, and all our coats are full cut and of superior workmanship.

Sample, \$2.00, Money Order or Certified Check. 20% deposit, balance C. O. D.

WRITE FOR OUR LOWEST PRICES ON LEATHERETTE COATS.

## THE STAR WATERPROOF GARMENT CO.

2 SAND STREET, STAPLETON, N. Y.



## Clean Up With "LE-PO" The Trained Frog \$7.50

Made of Metal and Actually Leaps

- Our "GEE-WHIZ" PAPER FOLDING TRICK sells for 25c. It gets the coin. Per Hundred ..... \$4.00
- GOLD AND SILVER NO. 70 GAS BALLOON, Gross ..... 4.00
- BLACK ENAMELED RUNNING MICE, Gross ..... 4.00
- "FLYING PIGEONS", something new, Gross ..... 4.50

BRAZEL NOVELTY MFG. CO., Cincinnati, Ohio

### SECOND ANNOUNCEMENT

## PRINCESS OLGA SHOWS WILL BOOK for SEASON 1923

Elm Ferris Wheel, Mechanical Show or Fun House, Three or Five-in-One, with something inside. Also small Minstrel Show to feature. CAN PLACE few more Concessions. Would like to hear from people who worked for me last season. No buybacks, gift or girl shows. F. W. WADSWORTH, 2742 Pearl St., Jacksonville, Florida.

blood"—because about two-thirds of the citizens attending were spending a few dimes each, thus relieving monotony from what the home town continuously provided, and the remainder (except the sophisticated "krouches") happy among their friends, out in the open air, and amid brilliant lights and scenes of merriment (in a few words, an almost unsurpassable elixir for the banishing of worldly cares, business and otherwise). Yet we read in newspapers and hear talk on streets of how "sophisticated objectors" try to impress on fellow citizens the amount of "money the carnival took out of town" etc. One very, very seldom hears one of these "joykillers" comment on the actual fact (strongly in evidence in nearly all instances) of how the people actually enjoyed themselves, or such expressions as "It did my heart good to see their beaming faces"—the majority of "radicals" are "not built that way." To listen to or read the writings of some of these "propagandist" persons, not stopping to analyze the cause of their ravings, one would assume that carnivals do take large sums of money away from each town they play (not crediting that they generally leave value received if conducted properly in the way of amusement). Here is something for those who yield to such implorations to figure out for themselves: Out of some 200 traveling carnivals on the road last season less than ten of them could show a balance on the profit side of their ledgers at closing time last fall (that's fact—not propaganda). Lovers of outdoor entertainment should make strong stands for moral cleanliness with all shows, but when self-interests and over-indulgent—rank—propaganda spreaders attempt to gain town, city or State legislation against ALL carnivals they should do some individual investigating, and they will find and "uncover" plenty of data to make convincing contradictory statements in print and orally.

### BARLOW'S BIG CITY SHOWS

Being Enlarged for Forthcoming Tour

Manhattan, Kan., Jan. 30.—Two interesting features will be added to Barlow's Big City Shows the coming season in the contracting for a special line of lithographs, secured from the Riverside Printing Company, and the purchase of an electric air calliope to be mounted on a specially-built tableau wagon now being finished at the winter quarters here for street advertising. The lithographs are of a beautiful design, attractively gotten up and with plenty of life and color. There are five styles, besides the various dyes to be used. The calliope wagon will be drawn by four Shetland ponies dressed with the usual circus regalia and attendants. They will be driven by a uniformed attendant and should form a very attractive display.

Everything at the winter quarters is being thoroughly overhauled and when the show takes to the road in the spring it will be a credit to the owners. Nothing is being spared in putting the equipment and paraphernalia in good condition, and as the company will be enlarged for the coming season the predictions are that it will outlive all its previous efforts.

General Manager Harold Barlow spent four days in Topeka, Kan., attending the State association of county fair secretaries' meeting, which was held in the capital building January 10-12, and it is claimed by him that he has several of the best county fairs of the state under contract for his shows this season, starting in August.

Mr. Barlow made it clear to the secretaries that the carnival business is facing a new era this season, and that there would be many additional thousands of dollars invested by the different shows in presenting a better array of attractions. He asserted this money was principally spent on the expectation of a return from the fairs, which are the principal sources of profit during a season, and while the prospects look good for the spring months, this money would not be expended were it not for the fair contracts held by different shows in this country and Canada. All this is of help to the fair boards, for the amusement of their crowds, he asserted, and because of this fact managers need the co-operation and assistance of the fair secretaries and their bodies. "Our fortunes are at your disposal for your earnings and returns", he said in conclusion.

JOHN HOWARD (Press Representative).

### GRUBERG IN CHICAGO

Chicago, Jan. 27.—Rubin Gruberg was a Chicago visitor last week and looked up a number of the "boys" during his visit.

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

## AIRO UNEQUALED QUALITY BALLOONS GAS and GAS APPARATUS

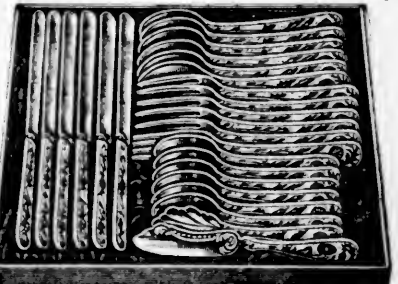
We positively do not sell Jobs or Seconds



603 Third Ave. NEW YORK

## Send Us Your Orders

SAVE MONEY, TIME AND WORRY!!



No. 807BB—"Daisy" Standard 26-Piece Silver Set. High-grade white metal ware, each piece stamped "Silveroid". Consists of six each solid handle, fancy medium knives, forks, teaspoons, table spoons, also butter knife and sugar shell. Complete Set, without box ..... 88c

Genuine Rogers 26-Piece Nickel Silver Set. Genuine Rogers Knives. No box \$2.85



- Silveroid Daisy Teaspoons, Per Gross ..... \$2.80
- Aluminum Teaspoons, Gross ..... 2.85
- 3-Piece Child Sets, Dozen ..... 1.25
- White House Clocks, Each ..... 1.98
- 3-Piece Ivory Toilet Sets ..... 1.35
- Gillette Razors, genuine ..... .65
- Army and Navy Needle Books, Gross ..... 7.50
- Fountain Pens, Eagle Chief, Dozen ..... 1.35
- Razors, American made, Dozen ..... 3.25
- White Stone Scarf Pins, Gross ..... 2.25
- Nickel Finish Cigarette Cases, Gross ..... 6.00
- Waldemar Vest Chains, Gold Plated, Doz. .... 1.85
- 3-Piece Carving Set, stag handle ..... 1.35
- Cheap Jewelry, Gross ..... 1.25
- Caseroles, complete, plated frame, Each ..... .95
- Genuine \$12.00 Gillette Razor, Only ..... 3.75
- Cameras ..... 1.85

One-Third Deposit with Order, balance C. O. D.

Have you seen our new catalogue? It is free to dealers only. Illustrating Watches, Clocks, Jewelry, Silverware, Phonographs, Concession Goods, Auction and Premium Goods.

### JOSEPH HAGN COMPANY

The House of Service, Dept. B, 223-225 W. Madison St., Chicago, Ill.

## DO YOU KNOW A GOOD THING WHEN YOU SEE IT

We offer the exclusive manufacturing rights in the Pacific Coast States for the "RED DIAMOND TRADE STIMULATOR", the new STOCK STORE GAME to take the place of riddle wheels. This game will out-sell any other game device on the market. There will be a big demand on the Coast for this game for parks, piers, fairs, carnivals and indoor events. The express rate from Ohio will more than equal the cost to manufacture, therefore we will sell the manufacturing rights on a royalty basis to responsible parties, also will sell outright ENGLAND and Canadian rights. Investigate; send for descriptive matter. DIAMOND MFG. CO., Meigs, Ohio.

### SANDY'S AMUSEMENT SHOWS

will open early in April as one of the best, showing the coal regions of Pennsylvania, Ohio and West Virginia. Now booking Shows, Rides and Concessions. S. A. TAMARGO, Manager, Box 114, North Side Station, Pittsburgh, Pa.

## WANTED

# NARDER'S

## WANTED

# MAJESTIC SHOWS

## WANTED

# SHOWS

Dog and Pony Show to feature. Want Acts for Hippodrome, or Manager capable of putting on same; Crazy House or any Walk-Through Show. Will make good proposition to Motordrome, Wild West or any other Feature Show. CONCESSIONS—Everything open except Cook-House and Juice. All Legitimate Wheels open. Can place the following Rides: Butterfly, Caterpillar, Venetian Swings.

We comply with the Pure Show Laws and The Billboard's clean-up campaign. WE POSITIVELY HOLD CONTRACTS FOR THE BIGGEST EVENT IN GEORGIA, THE DUBLIN INDUSTRIAL EXPOSITION AND AUTOMOBILE SHOW, ON THE STREETS, BACKED BY THE MERCHANTS OF DUBLIN. UNDER THE AUSPICES OF THE CHAMBER OF COMMERCE.

SIX BIG DAYS, starting Monday, March 12th, and A BIG DAY EVERY DAY. Over ONE HUNDRED THOUSAND PEOPLE expected from the fourteen counties. Monday, SPEAKERS' DAY. Tuesday, CROWNING THE FOURTEEN QUEENS FROM FOURTEEN COUNTIES. Wednesday, MANUFACTURERS' DAY. Thursday, KIWANIS DAY. Friday, BOY SCOUTS' RALLY of fourteen counties. Saturday, FARMERS' and DUBLIN DAY. Address all mail to NARDER'S MAJESTIC SHOWS, Dublin, Ga.

# ALL OVER AMERICA

The Spring Special Number of The Billboard will be distributed to Concessionaires, Privilege Men, Actors, Actresses, Fairs, Park Managers, Exposition Promoters, Circus and Carnival People.

## THE EDITION WILL BE 105,000 COPIES

If you want to make a special drive to place your products in a market where goods are sold quickly, write your ad to appeal to the thousands of wholesale buyers in the great

## OUTDOOR SHOW WORLD

There is only one way to reach this prosperous market to make your products familiar with the outdoor showmen. Officials and workers alike will read your advertisement if you will place your ad in their old standby and favorite paper, The Billboard.

## THE SPRING SPECIAL BILLBOARD

comes out at a time when summer business in the outdoor show world is breaking in. It is the issue that will start things a humming for the **Summer Season.**

## PREPARE YOUR COPY NOW

and mail it. The time you take to write it today is better than tomorrow. You know it can be done. Don't miss this issue. Space reservations should not be delayed.

*It Will Be Issued March 12th,  
Dated Saturday, March 17th.*

**Last Forms Close Tight Friday, March 9th  
In New York City**

**The Billboard Publishing Company**  
1493 Broadway, NEW YORK

Publishing Plant  
Cincinnati, Ohio

### NEWS FROM FOREIGN LANDS

#### Recent Arrivals in New York and Other Bits of Interest to Outdoor Show World

W. G. Bean, managing director Pleasure Beach, Blackpool, England, wrote from that city recently: "W. H. Strickler, who visited The Billboard with me last September, is due here in two days' time, he being now on the Atlantic, aboard the 'Ansonia'. He will take charge of the erection of a Miller-Baker ride for us. I have arranged to take over the sole rights for Miller-Baker rides for England."

Ben Krause and a party of twenty sailed from New York Friday, January 12, on an Atlantic Fruit line boat for San Juan, Porto Rico, to open in that city on the twentieth, auspices the Orphaus' Home, on the library lot. This date to be followed by engagements in the principal cities of the island until about March 1, when he will return to organize the Krause Greater Shows, to open the season the last week in April in a New Jersey city. A Whip, Ferris wheel, Wonder City Show and Ted Metz's "Rambou" and ten concession outfits were carried, to be augmented by a merry-go-round and motorhome already in San Juan ready for the engagement. Louis Candee and Louis Harris, concessionaires, were in the party. A later report came that they arrived safely and opened as per schedule.

Leo M. Bistany arrived in New York recently from Panama City, C. Z., C. A., to get some attractions to play at the "Fleet Celebration" there. He was accompanied by a representative of the committee in charge of the event.

Charles H. Beadles, concessionaire and showman, reports the marriage of his daughter, whom he gave away, as follows: Married in Saint Stephen's Church, New York, at 4 p.m., Sunday, January 7, James Fortunello, of Newark, N. J., to Helen A. Beadles, of New York. Best man, Patsy Cantuloupe, of Newark, N. J.; bridesmaid, Margaret Jensen, of Philadelphia. Flower girls were Mae Lindenbaum and Irene Lindenbaum; ushers, Edward T. Beadles, brother of the bride; Charles M. Lindenbaum, Edward Siole and Albert O'Donnell; master of arrangements, Edward E. Ferras, brother-in-law of the bride. The groom is tuba player in Paul Specht's vaudeville band and was honored by the presence of the entire organization. The bride is well known "on the lots" and is very popular. The honeymooners left for Buffalo, N. Y., to spend the happy hours with the bride's sister, Mrs. J. H. Fletcher. Following the ceremonies at the church a dinner and jubilee were held at the home of the mother and father of the bride. Among those present at the house were, besides the immediate family, Mrs. Charles Lindenbaum, Mr. and Mrs. Fritz Michel, Mr. and Mrs. Lou Welsenberg, Mr. and Mrs. Mark Welsenberg, Dr. I. Schlechetzky, Mr. and Mrs. Maerouso, Mr. and Mrs. Viseardy, Mr. and Mrs. R. Ferris, Mr. and Mrs. R. Winters, Mrs. K. Winters, Mrs. K. Lannigan and son, Mrs. A. Hickey, M. O'Neill, Dave Richards, Frank Ferris, Mr. and Mrs. T. Quinn, Edward Quirk, Mrs. Tessie Quirk, D. Regan, Sam Grotnick, Alice Regal, Forrest Welsenberg, Matthew Wheeler, Margaret Kilgannon, Herman Fortunello and Frank Fortunello, brother of the groom; Mr. and Mrs. Leander Beadles, May Maiden, Mrs. K. Dowd, Mr. and Mrs. J. O'Donnell, Mr. and Mrs. R. Sallors, Mr. and Mrs. Charles Kelly, A. Jollan, Alice Julian, Annie McCormack, Martin Howe, John Benedick, Mr. and Mrs. R. Robble, Emily Benson, May Howe, Frances May, Elenoa Rankin, Mr. and Mrs. Rosso, James Sullivan and John W. Madonello.

John J. Carlin, of Carlin's Park, Baltimore, Md., was in New York on business engaging attractions for the coming season, week ending January 27.

Otto Aeschbach, manager Columbia Park, North Bergen, N. J., accompanied by Mrs. Aeschbach and daughter, sailed on the S. S. Prince Royal George Saturday, January 27, for a four weeks' vacation in the Bermudas.

Edward J. Kilpatrick, international amusement promoter, arrived in New York from England on the Cunard liner S. S. Berengaria, Saturday, January 27. Is over on a short business trip. Left soon after arrival for Buffalo and the West.

F. J. Frink, general agent Walter L. Main Circus, was in New York week ending January 27. Stopped at York Hotel. Has his route all laid out, and full advance forces organized and working.

Bert W. Earles, showman, concessionaire and big operator of amusement rides, real estate and other activities, is not in Europe as a misinformed publication printed recently. On January 11 he arrived from Southampton, England, on the White Star liner Homerie, accompanied by Mrs. Earles and party. While in Germany he booked the midget Hilda Schneider, of Stephen, Saxony, who accompanied them over. Mr. and Mrs. Earles were abroad a few days over two months, and visited their old home places in Germany and the high spots of France and England as well. He left the New York office of The Billboard for Calgary, Alberta, Canada, to attend the meeting of the Western Canada Fairs Association, on which circuit he has operated its largest concessions for a number of years. The last report was that he was on his way over the Pacific Coast, with Los Angeles, Calif., as the objective. He reported having secured twenty locations for "Caterpillar" rides on the Pacific Coast.

Ben D. Jackson, president Southeast Texas Fair, at Beaumont, was an important business visitor in New York recently, accompanied by letters of introduction from Sam B. Hollinsky and his brother, R. J. Jackson, of Corsicana, Texas. Beaumont is planning big things in the fair line.

## Electric Torchier Lamps

Carnival, Bazaar, Premium Men, Agents

Get in on the latest craze. Beautifully 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 \$1.98 ea.**

IN DOZEN LOTS.

Sample Torchier, 20 inches high, hand burnished, ready for use, as illustrated.

**\$1.40**

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## ORIGINAL GOODYEAR RAINCOATS

Ours Is the Largest Assortment

### MEN'S--SIZES 36 TO 46

- Diagonal Gas Masks, 45 inches long.. \$1.85
- Diagonal Gas Masks, 48 inches long.. 2.15
- Diagonal Gas Masks, 52 inches long.. 2.40
- Leatherettes, 45 inches long, Suede Lined, Single-Breasted..... 2.85
- Leatherettes, Sueda Lined, Double-Breasted, Trench Back, Very Full... 3.85
- Bombazines, Double-Texture..... 2.75
- Bombazines, Double-Texture, Double Breasted, Trench Back..... 3.50
- Silks, Heavy Rubber Lined, Olive Shade, Double-Breasted, Trench Back 5.15
- Suede to Bombazine, Double-Breasted 7.50
- Cashmere to Plaid, Oxford or Olive Shade, Double Breasted..... 8.00
- Gahardines, Cravenetted, Proofed, Double-Breasted, Trench Back..... 13.50

### LADIES'--SIZES 34 TO 44

- Diagonal Gas Masks, 48 inches long.. \$1.95
- Leatherettes, 48 inches long, Suede Lined, Single-Breasted..... 3.25
- Leatherettes, 40 inches long, Suede Lined, Double-Breasted, Trench Back 4.25
- Bombazines, 48 inches long, Double-Texture..... 3.25
- Silks, 48 inches long, Lightweight Rubber 5.75
- Mohairs, 48 inches long, Chaggeable Shades..... 7.50

### CHILDREN'S--Sizes 6 to 16

- Boy's or Girl's Gas Masks..... \$1.65
- Boy's or Girl's Leatherettes..... 2.50
- Boy's or Girl's Leatherettes, Double-Breasted, Trench Back..... 3.00
- Boy's or Girl's Bombazines, Double-Texture..... 2.25

Extra Sizes, 48 and 50, 10% additional. Samples, 10% additional. All goods sold on Net Cash C. O. D. basis. 20% with order required. F. O. B. New York, Express or Parcel Post.

## GOODYEAR GARMENT MFG. CO.

Pioneer Raincoat Makers

170 Fifth Avenue, New York, N. Y.

### Imported Bird Cages

FOR IMMEDIATE DELIVERY.  
Four sizes with enameled base and drawer bottoms.  
Per Dozen, Nested, \$15.00.  
Stock Cages, \$4.00 per Dozen.  
Also Bird Breeding Supplies.

The Nowak Importing Co., Inc.

84 Cortlandt Street, New York City, N. Y.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.



**KANSAS CITY**

**IRENE SHELLEY**

226 Lee Bldg., S. E. Cor. 10th and Main Sts.  
Phone, 0978 Main

Kansas City, Feb. 2.—The ladies are all out for their annual Tacky Party to be held tonight in the ballroom of the Coates House.

The clubrooms of the Heart of America Showman's Club in the Coates House have been freshly painted and the members of the Ladies' Auxiliary are working on some handsome draperies that will add elegance to an already beautifully and tastefully furnished and decorated set of rooms.

R. L. Atterbury, of the Atterbury Big Wagon Shows, dog and pony circus, was a caller at our office January 30. Mr. Atterbury is a gentleman of the old school, suave and courteous, and with a very interesting talker. He said he was on his way to Indiana to pack up and ship all his belongings from his old home to Sioux City, Iowa, his permanent winter quarters, where he has just purchased a wonderful farm where he, his wife and R. L., Jr., will spend their winters. Mr. Atterbury further stated he was going up into Canada this season, and had some fine spots booked.

Miles Berry has returned from California. Mr. Berry was last year with the Al G. Barnes Show. He is now handling the advance for Princess Makaha and the Royal Hawaiians, a troupe of six people.

George W. Ferrell came in for a few moments about January 31 and said he expected soon to go out with the Royal Hawaiians.

Dave Stevens, long identified with amusement enterprises in almost every capacity, says he is "off the road forever" and is making K. C. his home. He is the manager of the Portland Hotel Annex at 6th and Main streets, and is making good.

Chief Red Horse, manager of the Washaw Indian Medicine Company at Little Rock, Arkansas, reports to Chief Franklin Street, proprietor of the Washaw Indian Medicine Company, whose main office is in this city, that he and four Indian agents have been working drug stores thru Arkansas with coupons, and that business was more than good. Dr. Tom Dean, of the company, was in Augusta, Arkansas, last week.

J. E. (Jockie) Day is a recent arrival in town, coming from Texas and the South the last of January and planning on staying here two weeks, with several celebrations and "indoor doings" on his program.

Doc Hammond and J. Belmar were callers last week. Said they were playing some independent vaudeville dates around K. C., but had planned for the 1923 season a mind reading and magic show of their own.

W. L. Caldwell, playing magic in vaudeville around this city, is here for the winter and dropped in for a brief visit.

Billy Evans writes from Eastland, Texas, under date of January 28. "My wife (Gene Perez) and I are closing our engagement with the Ferguson Bros. Stock Company after completing our 18th week with it and are starting to drive to our home in Los Angeles, January 29, and with good luck will be there by February 10. We have been in stock and rep. for the past 15 years and in all that time have never worked for better, more legitimate

**Cook Houses Complete**  
**HAMBURGER TRUNKS**

The best of everything at lowest prices. Ask any road man. A great variety of goods built expressly for the Road Cook House and Resort Restaurants. Special Stoves and Cookers, Hamburger Trunks, Grills and Heaths, Tents, Jumbo Burners, Tanks and Pumps, Griddles, Steam Tables, Warmers, Sausage and Tamales Kettles, Coffee Urns, Lights, etc., etc.



For complete catalogues and prices write the TALBOT MFG. CO., 1213-17 Chestnut, St. Louis, Mo.

**NEW GAME**

The Curtis Ireland Candy Corporation, St. Louis, has secured the agency for "THE RED DIAMOND TRADE SIMULATOR", the game to take the place of paddle wheels. Game is now on display at 24 South Main St. This device will be the greatest seller as a skill game device ever placed on the market. The reasons are apparent, the price is popular, so reasonable that any co-concessionaire can own one, in fact the game will pay for itself the first day exhibited. The device makes a big flash, is fast, fascinating and will hold the crowd. This device is manufactured by the DIAMOND MFG. CO., Malta, Ohio, who will protect legitimate users of the game and will prosecute all infringers.

**EXCLUSIVE CONCESSIONS**

for all kinds of Shows at OCEAN CITY, MD. Fine seaside summer resort. Cheap rental. Apply by letter. F. C. MARRIN, Suite 301, 60 Wall Street, New York.

**50 CIGARS, \$2.00 DIRECT FROM FACTORY**

Havana filled. Hand made. Large Perfecto size. You save 40% when you deal direct from manufacturers. Sample box of 50, \$2.50. Postage paid. HERMZ BLOCK, 510 E. 77th St., New York City

**CONCESSIONAIRES**

**Great Opportunity**

**On The Rockaway Coast AT EDGEMERE, LONG ISLAND**

**BETWEEN FAR ROCKAWAY AND ARVERNE**

**TO LEASE**

for one or more years, at very reasonable rent, space in a Seaside Park having 800 feet frontage along the Ocean and containing approximately 400,000 square feet, with riparian rights.

¶ The property is accessible at a five-cent fare to a summer residential population of more than 200,000 people and to 5,000,000 people within thirty minutes from Penn. R. R. Stations in Manhattan and Flatbush Ave., Brooklyn, or forty-five minutes by automobile from either borough. Railroad and Trolley Station within one block of the Park.

¶ Admirably located and adapted for amusement resort, without competition.

¶ The bathing beach is as fine as any to be found on the Atlantic Coast.

¶ For particulars address:

**Seaside, Room 414, 63 Park Row, NEW YORK CITY**

or competent people than the Ferguson Brothers. We certainly hate to leave them, but have been away from home for nearly three years."

Jules Jacobs, comedian with Watson's "Beef Trust", at the Gayety Theater week of January 22, came in to say "howdy". He is an interesting talker and well versed in the show game. He said the Watson "Beef Trust" Show had broken all records at its engagement in St. Louis and was on its way to accomplish that feat here.

The Ferguson Brothers, now touring Texas, have added to their regular dramatic company the Alarcon Troupe of Spanish Troubadours and are booked solid for one and two week stands in all the Stantett houses.

Jack Wizard, of the Wizard Trio, was in Kansas City last week buying wardrobe, etc., before going to Lawrence and Westmoreland, Kansas, to visit his mother in the latter city. Said he would again be with the Walter Savage Amusement Company, this making his 5th season with that organization. Mr. Wizard and wife present the free act on the show.

Jack Ponle, "Andy Gump" of newspaper fame, who played the Main Street Theater (Junior Orpheum) week of January 22, was a caller at this office.

Mr. and Mrs. S. B. Williamson have an apartment in Little Rock, Arkansas, for the winter, motoring back and forth to Hot Springs, and write that they have met a good many troupers in that part of the country.

Josephine Friel, a well-known dramatic woman, is spending the winter at her home in Belmont, Iowa.

Trousdale Brothers are again operating their repertoire company in their old territory in Iowa, and meeting with deserved success. They are carrying an excellent orchestra.

Dode Fisk, well known in the circus field and who had the Dode Fisk Shows en route for several seasons, is organizing a colored (minstrel) show in Georgia.

C. K. Syster writes from Newton, Kansas, that he will be unable to go to the West coast on the trip of 27 weeks contract of aerial work and auto polo, owing to the fact he met with an accident and that it would be several weeks before he could again do aerial work.

A. N. Rice, owner of the Midwest Hair Doll Factory, large lamp doll manufacturer, returned from a trip to Milwaukee, Chicago and Eastern points the last of January and is very optimistic about the coming season. He expects to more than double his output.

Mr. and Mrs. R. N. Hoyt write from Milwaukee that they are located permanently in that city, have a cozy flat; have bought two

brand new concessions and are all signed up for the coming season. They state they intend to go to Chicago to play "The All Nations Rally" at the Coliseum, February 26 to March 3 and have been playing several indoor shows this winter in Milwaukee and Chicago.

G. C. McGinnis, manager of Fairmount Park, advises that H. S. Smith, of a New York firm, has just completed building a \$100,000 "Giant Dipper" for Fairmount.

**SMITH'S SOUTHERN SHOWS**

Montgomery, W. Va., Jan. 31.—Work at the winter quarters of Smith's Southern Shows is almost finished, with the exception of some concession outfits to be completed and final touches.

Lee Stanley has two concessions yet to build for his string of five. Mr. Smith has a contract with the Ell Bridge Co. for the delivery here of a No. 5 Ell wheel in time for the opening, March 31. The opening stand, Smithers (across the river from here), is rapidly adding showfolks to its winter population. Several articles have arrived for the various shows and it now seems that the caravan will be larger than was at first intended for the coming season. Benlah Barton arrived from Atlanta, Ga., January 29, with two beautiful concessions. Harry K. DeVoe has booked a fine cook house. The management already has five shows in readiness and is talking about adding more. With a number of shows and two rides, besides the concessions, the lineup should make a neat appearance and require about four cars for transportation.

WM. CASTELL (for the Show).

**"JACK AND JILL" COMPLAIN**

A letter from Edward S. and Clifford S. Karn, known thruout the country as Jack and Jill, fat men, from San Antonio, Tex., state that they are almost positive that mail in answer to their advertisement in The Billboard, issue of January 6, was received by others than themselves. Their ad stated that they were to organize an unusually large company of fat folks, presenting a program of musical and other acts, and would be with Wortham's World's Best Shows the coming season. The Karns seem obsessed with the idea that some people are or have been assuming the title of "Jack and Jill", under which they have exhibited, and in connection with this a part of their letter follows:

"We have had the pleasure of working for and meeting prominent showmen and others connected with amusements, who we feel will readily vouch that we are 'Jack and Jill'. Among these are J. Ringling, J. Patterson, A. Hoffman, J. J. Jones, J. M. Sheesley, T. A. Wolfe, W. G. Fleming, Con T. Kennedy, H. A. Kline, W. F. Driver, R. W. Connors, Edw. P. Neuman, Edw. Arlington, Fred Beckman, Frank Hatch and many others."

Lew Graham has engaged Vol Birro to lecture inside the side-show of the Ringling-Barnum Circus to open at Madison Square Garden. Mr. Graham has been associated with the circus company for many years.

**WEST'S SHOWS**

**To Go Forth as a Twenty-Car Outfit This Season**

Tarboro, N. C., Jan. 30.—With the arrival here this week of Manager Frank West, of the West Shows, the large number of employees wintering at the fair grounds were gratified to learn of the extensive additions now under way for this show's 1923 debut. This season the show will go forth as a twenty-car outfit, and will present the best framed show Frank West has ever had. The train will consist of the following equipment: Ten flat cars, four box cars, three stock cars, one day coach, one state-room car and Manager West's new private car. All coaches, box and stock cars will be equipped with electric lights, two Delco plants having just arrived for that purpose. The entire train is now being painted a striking orange and black combination. Exactly thirty-eight large wagons, together with a five-ton "Caterpillar", a five-ton truck and a two-ton tractor; a new 3 1/2-octave pneumatic calliope, mounted on a beautiful parade wagon, and twelve head of draft horses, ponies, dogs, elephants, etc., will go to make up this caravan for the coming season.

Some new animals have recently arrived, among them a consignment of lions, tigers and bears purchased from Florida Royal. This will go a long way toward making the West Wild Animal Zoo one of the best and most complete animal shows on the road. The Hackney Wagon Co., of Wilson, N. C., has advised that the new wagons it is building for the show, eight in number, will be ready for delivery March 1.

The show will carry an all-white minstrel show this season, in addition to its Plantation Show. Leon Daughters, now with the Lassies White Minstrels, has booked his minstrel and will carry sixteen people, all males, together with a twelve-piece band. The white minstrel, as far as a carnival is concerned, is quite an innovation and promises to be a great drawing card.

New and novel shows have already been booked and this year the show will present a lineup of fifteen shows and five riding devices, including a new Caterpillar. A daily street parade will be given, using two bands (white and colored), calliope, animal cages, menage horses, high school horses, ponies, etc. The parade equipment is all new.

General Agent Edward H. Stanley reports having contracted a large number of fairs, in fact, this show will play more fairs this season than ever before in its history, starting about the middle of July and terminating in November. Business Manager Maxwell Kane, the well-known concessionaire, will make his debut with the West Shows this season. The coming of Mr. Kane is highly gratifying to the management and Mr. Kane has already lined up some dozen or more concessions for the show. Jimmie Hodges will have the Circus Side Show this year, and Jimmie says he will put out the best show he has ever framed. Montana Bill has booked his Wild West Show, and is soon to ship his stock into winter quarters. The West Shows will open their season week of April 9 and will cover Western Pennsylvania, West Virginia and part of Ohio prior to starting their fair dates.

WILLIE E. JONES (for the Show).

**LORMAN-ROBINSON'S SHOWS**

Atlanta, Ga., Feb. 2.—The Lorman-Robinson Famous Shows, which are wintering a part of their paraphernalia here, will open in this city March 5. The caravan will carry about five shows, two rides and twenty-five concessions and will jump direct from here to the coal fields of Kentucky or West Virginia.

Agent Sam Chandler has returned from a "scouting" trip and reports having already contracted several stands. Mr. Chandler will remain here until the opening, seeing that everything gets in shape. Most of the people with this organization the past three seasons will be back this year. General Manager Chas. R. Stratton is expected in Atlanta, from his home in Newark, N. J., within a few days. A letter from Mr. and Mrs. J. Manett, who are spending the winter in Chattanooga, Tenn., states that they will be back to the show in time for the opening, with their five concessions.

CHAS. AKERS (Show Representative).

**EARN \$50 A DAY**  
Selling Men's Gas-Mask  
**GOODYEAR RAINCOATS**  
Made of better grade diagonal bombazine, rubberized to a pure Indian rubber. Every coat has our famous Goodyear guarantee label. Shipments made promptly from our factory, in dozen or gross lots....  
20% deposit, balance C. O. D.  
Individual sample sent upon receipt of \$2.00. (Send Money Order or Certified Check.)  
Agents wanted (Write for our catalogue)  
**Goodyear Rubber Mfg. Co.**  
DEPT. 0334 E. 9th St. N.Y.C.

**55 Ice Cream Cone Ovens For Sale**  
at your own price. All as good as new. Get in the Cone Business. Cheap now. Write at once.  
C. H. CRIM, Charleston, Illinois.

**MUSICIANS WANTED**  
First-class American Musicians on all instruments for "World's Fair Shows". Open April 2, Baltimore, Md. Good salary; berth furnished. 25-car show. Address:  
E. R. GUILFORD, 715 S. Main St., Dayton, Ohio.

**SANDY'S AMUSEMENT SHOW**  
Now booking Shows, Rides and Concessions for season 1923. S. A. TAMARGO, Manager, Box 111, New Side Station, Pittsburgh, Pa.

**SNAPP BROS.' SHOWS**

San Diego, Calif., Jan. 31.—To say that the writer was more than elated to find the excellent conditions that exist around the winter quarters of the Snapp Bros. Shows would be putting it mildly, and the same opinion would prevail should any visitor with a knowledge of showcraft visit these shows.

The location is ideal, overlooking the Pacific, and the wonderful climate permits work out of doors, where great things are being done preparatory to the long season that awaits. The owners, an architect, carpenters, painters, decorators, mechanics and electricians joined in designing, executing, wiring and making this show possible with craftsmanship unsurpassed, with the result that it is beautiful. They have contributed to the outdoor show world a monumental achievement in carnivalistic circles.

The show fronts tell their own story of impressiveness. The color scheme is golden; the same shade as the twenty-five cars, symbolizing the name of the train "The Sunlight Special". The riding devices have all been overhauled and are now in the stage of being given the finishing touches by the painters, and will be ready to give thrills when the opening number is played by the band.

Within the large area activity reigns, with the crews of the divers managers seemingly vying with each other for honors in speed and quality. Sandy Billings and crew have perfected an entirely new idea in a pit show offering; having devised a show that is circular in shape and continuously whirls on a steel track, and especially when illuminated with an array of electric lights gives an effect that is sure to attract. Joe Teske has his Model Farm (little pigs and all) along an entirely different plan. He has also added to his attraction a famous movie monkey.

Steward Kidder has rebuilt the dining stand and has remodelled the dining car, and promises cuisine unequalled, served in the regular Kidder style, a la Donnelly.

E. A. Marshall has installed a radio with the capacity of reaching clear across the continent, and then some. It is connected up with twelve receivers, placed as follows, Snapp Bros. private car (The Doll House), Messrs. Kidder's, Cline's, Marshall's and Kelley's staterooms, the Minstrel car and in the club room at winter quarters. Wednesday evening the writer was a guest of the Snapp Family in their private car at dinner and a radio party, the evening being made particularly attractive by Mesdames Snapp making some of the most delicious fudge that the writer has ever tasted.

A partial list of the boys actively engaged on the premises at the present time is given above, but among the number that the writer had the pleasure of exchanging slaps on the back with were "Gannon Hall" Bell, "Farmer" George French, Elmer Cline, George Lewis, of Ark fame; Murray, of the swing; Dan Storer, Tex and Sandy, who got away from their teams long enough to say "howdy"; Lucius Junus Wilkens, busy at his desk as purchasing agent; Charlie Kidder, Barney Donnelly and Alvin and Bill Moscow. There is no demoralizing pessimism pervading the outfit; they are all up and at it with a continuation of cheerfulness. It is in this spirit that Snapp Bros.' third season is dawning. The show opens February 3 here in San Diego, under the auspices of the Grand Order of Friends Society, commonly called the "G.O.F.S." The location is on the Santa Fe lot, which is two blocks from the heart of the city, and was obtained by General Agent Kelley. The town is being promoted by that well-known promoter, W. K. Havis, who has an automobile "sale" under way which promises to be most successful. Following the engagement here the show moves to San Bernardino, where it has been contracted to furnish the amusement attractions for The National Orange Show, February 16 to 26, inclusive.

SRDNEY LANDCRAFT (for the Show).

**"If You Can Beat These Prices, Go To It"**

BB. 807—Genuine German OM-co's LUGER Automatic Repeating Pistol, 30 cal. SPECIAL. **\$12.50**  
 Each .....  
 BB. 895—Mauser, German make, .25 and .32 cal. Shots 11. **\$8.50**  
 Shots Blue Fish, Each .....  
 BB. 394—Spanish, .25 Cal., Automatic Revolver, Shoots 6 times. Exceptionally big value. **\$4.50**  
 Each .....  
 GN. 915—Brownie Automatic Pistol, American make, .22 caliber. Each ..... **\$3.75**  
 OZEN LOTS, \$3.50.  
 GN. 891—Ortgies, .25 and .32 caliber. **\$7.00**  
 Shots 9 shots. SPECIAL, Each .....

Big reductions on our entire line of Imported and Domestic Revolvers and Ammunition.  
 We carry a complete line of merchandise suitable for the Salesboard and Concession trade. New Flyer No. 54 just off the press. A postal will bring you one. Deposit required on all orders.

**M. GERBER'S** Underselling Streetmen's Supply House  
 505 Market St.,  
**PHILADELPHIA, PA.**

**MEDICINE MEN, PITCHMEN, DEMONSTRATORS**—DEVORE'S big 1923 Catalogue just out. You want one. Send your name and address. Get ready now for a big summer. This modern laboratory, printing plant and carton making factory was founded to serve you. We make goods that repeat. Ask the boys who get goods under their own address about it. See what they say, then you be the judge. Our reference: Any Pitchman or Medicine Man in the Country. **THE DEVORE MFG. CO., 185-195 East Naghton St., Columbus, Ohio.**

**200% PROFIT**  
 MEN'S AND WOMEN'S  
**GOODYEAR RAIN COATS**  
 MEN'S GAS MASK RAIN COATS  
**\$1.85 EACH**  
 LADIES' LIGHT WEIGHT RAIN COATS  
 IN DOZEN OF GROSS LOTS  
 20% on deposit, balance C. O. D. Individual Sample sent upon receipt of \$2.00.  
**BOYS' COATS LIKE MEN'S, \$1.60**  
**GIRLS' COATS LIKE LADIES', \$1.60**  
**GOODYEAR, 15 South 6th Avenue, Mt. Vernon, New York**  
 Our Only Raincoat Factory in the U. S.

**WANTED**  
**Ferris Wheel, People for Circus Side Show, Athletic Shows, With or Without Frame Up**  
 Well framed grind show; walk thru or mechanical show; people for Miller & Roberts' Original Dixieland Minstrels, those doubling brass preferred. Spooney, let us know what you are going to do. All concessions open. Grift, save stamps; we do not want you. Show opens April 2d in one of the best railroad towns in N. C.; then to the West Virginia Coal Fields. Route furnished to those interested. Frank Mathews, write.  
**MILLER & ROBERTS COMBINED SHOWS, FORT MYERS, FLA.**

**CONCESSIONS WANTED FOR RECREATION PARK**  
 Jumping-Horse Merry-Go-Round, two or three-abreast; Ferris Wheel, Fun House. Good proposition for all Legitimate Concessions. 7,500 drawing population. Act quick to secure privilege at most popular Park in Western Michigan.  
**SAM DANEGELES, Mgr., 16 E. McKinney Ave., Muskegon Heights, Mich.**

**Zebbie Fisher's New Indestructible Wheel Guaranteed**  
 After years of experience is today making the BEST WHEEL ever made, and is being used by the Leading Wheel Operators. This Wheel can be made in any combination up to 300 spaces on each side, with star or space for capital prize. This Wheel will not warp, break or pull apart. Guaranteed to run perfectly true. Steel axle, with solid brass bushing and oil cup inside of bushing. Solid brass pegs, holes drilled by hand, filled with glue and pegs inserted, which guarantees pegs from coming out. Indicator holder, solid brass, two thumb bolts, with slit for indicator. Price, \$40.00.  
 Immediate delivery on Concession Supplies of all kinds.  
**ZEBBIE FISHER CO., 60 East Lake Street, Chicago, Illinois.**

**GENERAL AGENT----AT LIBERTY**  
**AL. (BIG HAT) FISHER**  
 Address care Elgin Hotel, Minneapolis, Minnesota

**WANTED--LUCKY BILL and HONEST BILL SHOWS**  
 SEASON 1923  
 Two A-1 10-piece Bands, Boss Hostlers, Boss Carvas Men and other useful people in all departments. Bands transported in trucks. Must be overlaid show people, like the business and want the JOB. Tell it all first letter. Concessions for sale. Address all communications to **HONEST BILL, Ada, Oklahoma.**

**WHIP FOR SALE CHEAP**  
 Have ten good Wazons for sale. Also Wazons for Whip. Want to Buy or Lease four sixty-foot Flat Cars; must be in good condition. All mail address to **MAX GLOTH, 847 E. Ohio Street, N. S. Pittsburgh, Pa.**  
**COREY GREATER SHOWS**  
 WANTED--Motordrome, Wrestler to take charge of complete Athletic Show, Entertaining Freaks, Midgets, Ride Help, Merchandise Wheels, Palmist and Legitimate Concessions. We have 3 Cities and 8 Shows, our own, and will play the real money spots of Western Pennsylvania and New York. Address **E. S. COREY, Elmora P. O., Bakerton, Pa.**

**EMPIRE GREATER SHOWS**  
 Want for the Spring Opening at Gastonia, N. C., middle March, Durham and Dunn to follow: Shows, Rides and Concessions. Write **WM. R. HARRIS, Mgr., Winter Quarters, Dunn, N. C.** or **SLIM LEESMAN, Asst. Mgr., Lenoir, N. C.**  
**FOR SALE—One Sixty-Foot Round Top**  
 with forty-foot middle piece. Ten-ounce double-roll khaki top. Eight-ounce side wall, nine feet high. Tent trimmed in red, used one season; playing still. Number-one condition. Well cared for. Will give terms to right party. **DAVE LEONARD, Lexington, North Carolina.**  
**AT LIBERTY—A-No. 1 MERRY-GO-ROUND OPERATOR**  
 14 years with one firm and 8 years with another. Address **JOSEPH LOOSE, Gen. Delivery, Miami, Florida.**  
**MENTION US, PLEASE—THE BILLBOARD.**

**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:  
**BOEHLE, Bert, Concession Agent, Complainant, Harry Oberman, care The Billboard, Cincinnati, Ohio.**  
**DAVEL, Walter, artist, Complainant, "Doc" Little Beaver, 807 S. Seventh st., Beatrice, Neb.**  
**HAYNES, J. B., Cornettist, Complainant, J. R. Kinder, Madison Citizens' Band, Madison, Neb.**  
**LA MAR, Prof. Henri de, crystal gazer, Complainant, Robt. Ulrich, Jr., Mgr., New Rand Hotel, Cincinnati, O.**

**SANDY'S AMUSEMENT SHOWS**  
 Preparing for Coming Outdoor Season  
 Everybody is busy at the winter quarters of Sandy's Amusement Shows, in West Park, North Side, Pittsburg, Pa., where the carpenters and painters are making things ready for the coming season.  
 Mr. Tamargo has purchased two new fifteen trucks to be added to the motor equipment. According to present plans the lineup will include six shows—five-in-one, athletic show, Hawaiian village, dog and pony show and water show; three rides—Ferris wheel, merry-go-round and Venetian swings, and about twenty concessions.  
 J. E. Harper, who has been with the caravan the past two seasons, with a so-called "girl show", has signed for the coming season with a complete five-in-one outfit, which he has started to build here at winter quarters. A letter received from Abe Cohen, who is visiting in New York City, states that he will be back on the job in about ten days and will act as lot superintendent and concession manager. S. A. Tamargo, general manager, states that he has arranged for what he considers a very competent executive staff and will play the coal sections of Pennsylvania, Ohio and West Virginia. All of which is according to an executive of the above shows.  
**MILLER & ROBERTS' SHOW**  
 Everything is reported progressing nicely in the winter quarters of the Miller & Roberts Combined Shows (A. G. "Glen" Miller and B. E. Roberts), under the direction of George (Continued on page 93)

**A Hypnotizer!**  
  
 Seamless aluminum casserole in nickel-plated copper frame. Gets the eye, loosens the pocket-book. Wonderful display value; quality high, price low.  
**FOR WHEELS SALESBOARDS OR PREMIUMS** it can't be equaled. Filled with fruit or candy, it's a knock-out.  
 Send for catalog describing our complete line of unequalled aluminum pieces. Prices are astoundingly low. Big profit in every item.  
**TOLEDO COOKER CO.**  
 Carnival Dept. Toledo, Ohio.

**C. E. Taylor Co.**  
 245 West 55th Street  
**NEW YORK**  
 Write for  
**BEADED BAG FOLDER**



RINKS & SKATERS

(Communications to our Cincinnati Office.)

"TOP" BLANCHARD IN CALIFORNIA

Allen I. Blanchard, the grand old man of the skating game, postcards from the Hayward Hotel in Los Angeles...

OBLIGING RINK MANAGER

Wally Kiefer of the Three Whirlwinds, skating act now on the Keith Time, informs that he and his partners were treated with great courtesy when they visited Smith's rink...

ARENA RINK PROGRESSING

The Arena Ice Palace and Roller Rink in Philadelphia, which has been taken over by the Stanley Theater Company of America, is reported to be making wonderful progress under the personal management of Herman Meyer and Ebdene Coyne...

HEELS AND WHEELS MATCH

Dan O'Leary, 82 years old and regarded as the world's greatest walker, defeated Wallace B. Cobb, North Western speed skater, in wheels and heels matches at the Roller Rink in Algiers, La., on the nights of January 19, 19 and 20...

KEETLE REPORTS GOOD BUSINESS

In reporting on the successful season the Erie (Pa.) Arena Roller Rink is having Manager H. H. Keetle tells that Percy Smallwood, champion runner, and Jack Woodworth, skater, engaged in a lively race there January 27...

GREAT INTEREST IN CHICAGO MEET

J. Schunknecht, secretary of the Riverview Roller Club, which is in charge of the professional championship roller skating meet to be staged at Riverview rink, Chicago, commencing February 20...

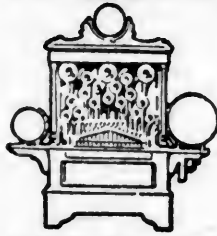
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and you will buy no other. Our shipments are prompt and our prices are right.

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WURLITZER



Band No.

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THE RUDOLPH WURLITZER CO., N. Tonawanda, N. Y.

Band Organs for all kinds of out and indoor shows. Write for catalog. 985

SKATING RINK MUSIC

Loud yet tuneful popular music available. Sizes for every rink. Installations throughout the United States.

start training at Riverview a few days before the meet opens.

SKATING NOTES

Russell Golden returned to his home in Cincinnati last week from Cleveland, O., where he was identified with Judd's rink for several months...

The Robbins Trio and Heckless Rexall were recent visitors to Judd's rink in Cleveland, O. The Robbins were giving a local vaudeville, engagement and Rexall was exhibiting at nearby rinks.

Chas. Sizelove writes that he is operating a 50 by 100-foot portable rink under canvas at Santa Cruz, a beach town in California. Five miles distant is his Capitola rink, which he will run in the summer...

Maurice H. Hollingsworth regards the portable rink that he has been operating in Corpus Christi, Tex., for the past two months as the finest under-canvas rink of its size in the

country. He plans to open three rinks in nearby towns shortly.

A. S. Rolph, of Lincoln Park Skating Rink, Los Angeles, Calif., names the following roller demons as participants in races held there February 2, 3 and 4: Elton White, Leo Glasslunner, Art Irons, Leonard Bradley, Eddie Molitor, Cliff Vorhees, Otis Parker, Earl Dye, Willie Trounce and Courtney Hammond...

MILLER & ROBERTS' SHOW

(Continued from page 92)

Wiegand. The management has made an emphatic statement that this show will tolerate no so-called "grift" on its midway. Messrs. Miller and Roberts and their wives are spending the winter in Florida. With them are Alice and "Mickey" Fortnat, V. E. Murphy, Tibball, Ed Hubbard and family, Bill Crane and wife, and Louis Force and Cassidy, all of whom will be connected with the Miller & Roberts Shows, and Joe Conley and wife have just joined the party at Fort Myers, Fla., and will also be with the show...

BILLBOARD CALLERS

(NEW YORK OFFICE)

Nicholas Chevalo, loop-the-loop rider. Back from Europe.

F. V. Sullivan, representing the Fulton Bag & Cotton Mills, Brooklyn, N. Y.

W. J. Hanley. Almost ready to sail for South America.

Benjamin Williams. Back from attending the secretaries' meeting of the Maine fairs at Lewiston.

Ralph Finney. Is making his plans for the coming season. Has fully recovered from a recent illness.

C. F. Chester, representing the Chester-Pollard Amusement Company, New York.

Jerry Barnett, concessionaire, of Coney Island, N. Y.

Sam Solomon, owner and manager Sell's Bros. Circus. Left for the Central States recently.

Eddie Hayden O'Connor, vaudeville author, New York.

Felix Biel and Maurice B. Lagg, associate owners and managers Knickerbocker Shows, New York.

Jack Frost, the whistle man, of the Hagenbeck-Wallace Circus last season.

Charles Pronto. Is on the executive staff of the Knickerbocker Shows.

Joe Webber, character comedian. Opened his new act with Mrs. Webber, at 125th Street Theater, New York.

L. H. McClie, stage carpenter, New York.

John O'Brien, of the World-Wide Amusement Corporation, New York.

Harry Jansen, representing the Howard Thurston magical enterprises, in from Richmond, Va.

J. H. Horwitz, press agent.

Frank J. Murphy, owner and manager Frank J. Murphy Shows. Just after attending the meeting of the Maine fairs' association, at Lewiston.

Gene Baum and Emery Lang. Plan to enter the concession business and may join the K. F. Ketchum 20th Century Shows.

Samuel Burdorf, general agent Sell's Bros. Circus.

Frank Jerome, of Jerome and Wilson comedy act. Open for Loew, February 12.

Hank Durnell, of Cy Compton's Wild West novelty vaudeville act, playing vaudeville in and around New York.

Oliver Porter, of Virginia, Southern character singer. Is having a new act written for herself to be done in white face. She contemplates entering the vaudeville ranks in the near future. Miss Porter says she will work under the stage name of Olive Jordan.

Adam Gray, limotype operator on the New York Globe. Plans to put his young daughter, Little Peggy, in vaudeville. Her card reads: "Child singing comedienne, toe and ballet dancer."

Harry A. Green, of the Bloch Premium Sales Corporation, New York.

Vincent Lopez, who is appearing on big-time vaudeville with his celebrated orchestra.

Al Flossio, magic, punch and novelty entertainer, of the tota and stage.

Eddie Stephens, talker and lecturer, of Coney Island, N. Y.

E. E. Johnson, of the Wirth Blumenfeld & Company booking offices, New York.

H. H. Bain, the general agent. Stopping at the Longacre Hotel, New York.

J. A. Moore. Does not know at present what he will do in outdoor affairs this season. At present he is operating a store in New York.

Julius Zandig. Came to New York from Washington, D. C., to present the Zandig act at a society and business function for one night.

R. C. Carlisle, Wild West showman, of Catskill, N. Y. Says he is getting along all right on his picture-producing proposition.

John J. Steblar, owner and manager Steblar's Star Light Shows. In town from Stamford, Conn., on business for a day.

Edward LeRoy Rice, vaudeville author and producer, of Brooklyn, N. Y.

Al Brnt. Is with "himself" in various amusement enterprises, with headquarters in New York.

Earl C. May, writer for magazines, New York.

Charles Gerard. Sent his Ferris wheel to Panama, in charge of Mrs. Gerard, to play the "Fleet Celebration". He is busy in his New York office getting the Gerard Greater Shows in shape for the coming season.

Louis Fink, owner and manager Fink's Exposition Shows, with offices in New York. He announces an entirely new kind of combination for outdoor shows the coming season.

George W. Traver, of the Traver Chautauqua Corporation, with offices in New York. He will make his 1923 announcement soon.

Phil Hamburg. Has fitted his outdoor organization as the Standard Amusement Exposition and has opened an office in New York.

Kara, the mentalist, playing Keith Time. Came in from Lancaster, Pa., to have some motion pictures made for his offering.

Johannes Josefson, playing vaudeville and the Boardwalk Cabaret, in New York, with

his "Icelanders". At the latter he gives one show a day and that is at night. The troupe appeared as a feature of a big show directed by John C. Jackel, at Madison Square Garden, New York, recently.

Loe Friedman, concession manager.

William Holt, maker of concessionaires' supplies, New York.

Copenhagen Paul, the magician.

Harry Row, the agent. Resting in New York.

James Madison, vaudeville author, New York.

R. C. Crosley, last season assistant manager and press agent Gerard Greater Shows. Back from Santo Domingo, R. of D. and Port-au-Prince, Haiti, West Indies.

Richard M. Wheelan. Has left the Auerbach Chocolate Company as traveling representative and is now in the same capacity with Stratford Candies, Inc., New York.

Harry Von Tilzer, song writer and music publisher, New York.

Fred A. Danber, amusement promoter. Says he may not return to the carnival field this season, but will probably continue to promote celebrations.

"Tex" Cooper. Is working in motion picture productions.

Dan Bill Kelly, concessionaire. In town from Norfolk and Baltimore. Will go with O. Gny Dodson's World's Fair Shows.

J. J. McCarthy, Adlie Castello, Ted Steinberg, Ed A. Kennedy, Ike Rose, William Napplin, John Wendler, Charles Lindan, Robert Golden, Ethel Golden, N. J. Shelton, Leo M. Bistany, Hamda Ben, Sam J. Banks and John J. Kelley.

A. D. Hinsdale, of Brooklyn, N. Y., and designer of amusement parks and rides. Was with Thompson & Dundy in the early days. Just finished plans for Playland Park, Freeport, L. I., N. Y. He was accompanied by J. J. McCarthy, who is well known in park circles and is going to develop a new ride for parks.

James W. Boyd, the well-known general agent and indoor promoter. Just after finishing the Merchants' Exposition in the armory, Utica, N. Y. Left to finish the promotion of the Merchants' Exposition for Syracuse, N. Y.

Ed G. Holland, of the Columbia Theater, New York. Has moved from Haworth, N. J., to the big city.

W. M. Browne, last season general agent, and all that goes with it, on the K. F. Ketchum 20th Century Shows. Will be back in same capacity with another the coming season.

Frank Griffin, concessionaire, accompanied by his brother, John J. Griffin, assistant manager Rocky Point Park, Providence, R. I.

Ed E. Danforth. Has signed as side-show manager with American Exposition Shows, was accompanied by Flossie LaBlanche, the strong woman. They were in Dominion Park, Montreal, Canada, last season.

Charles R. Stratton, owner and manager Lorham-Robinson Famous Shows, accompanied by C. H. Beadles, concessionaire.

Hubbard Nye. Has closed with I. J. Polack indoor enterprises, as general promoter. Has several more cities booked which dates will probably be set ahead until after Lent. Stopping at Hotel Navarre. He was accompanied by Gilbe H. Hurlock, formerly in the show business, but now with the Service Bag Company, New York.

Mr. Patrick, of Patrick and Francisco, the celebrated "Hay Rack" acrobats, playing a long and successful engagement at the New York Hippodrome.

Sam Wagner. Is getting everything in shipshape for the opening of his big "World Circus Side-Show", at Coney Island, N. Y.

J. H. Barry, proprietor and manager Campbell Brothers' Circus. In the city from a trip to New England.

Al S. Cole, the well-known agent.

Barry Row, Johnny J. Kline, C. H. Beadles and Louis G. King.

Louis King, comedy magician. Has invented a concession novelty which he hopes to have on the market in time for the summer season.

R. J. Zouray, known to the outdoor show world as All Pasha. Resting in New York for the winter. May locate in a big Eastern park this season.

Norman, the "frog man". Playing vaudeville in and around New York.

Edward LeRoy Rice, vaudeville author and producer.

Mr. and Mrs. Frank J. Murphy, of the Frank J. Murphy Shows.

Charles Gerard, of the Gerard Greater Shows. J. C. Mars, president East Hudson Development Corporation, New York. Stopping at Hotel Astor.

Lew Graham, manager side-show department Ringling-Barnum Circus. Home in New York for the winter.

Clifford B. Knight, theatrical journalist, New York.

Henry Meyerhoff. Back from a booking trip in Eastern Canada. Will make an important announcement following the meeting of the Eastern Pennsylvania fair managers in Philadelphia.

Callers at J. A. Jackson's desk: "Deacon" Johnson, musical contractor. Paul Robeson, the actor-lawyer, who appeared with Mrs. Patrick Campbell in "Taloo" in England. Henri Bowman, owner of "Cotton Blossoms", and Bonnie Belle Drew, leading lady of that company.

Jessie Love, the little toe dancer. Bee Saunders, who is going with Mrs. Hexler's otherwise white act. Howard Simpson, C. R. R. of N. J. passenger traffic agent. He is after show traffic. Madeline Allison, the "Tattler", editor of a woman's page. John Wade, Philadelphia motion picture business agent.

Boots Hope. He goes with a Shubert show for a week. Rose Taylor. She and her "Dandies" have just returned from a very successful New England tour. "Cry Baby" Godfrey, to announce that he is now working single. H. D. Collins, the oldest and best known business manager of colored shows, to announce that he has opened a booking office. Joseph Trent, of the Wm. Vody offices. He has just promoted a Sunday show in Washington. J. Williams Clifford, manager of the Lincoln Theater, Washington. He is in town making booking arrangements for the biggest house catering to colored patronage. Frank Keene, motion picture director. He, with another, has a first-class drama with a Negro star part.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

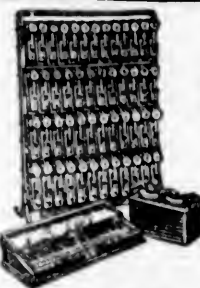
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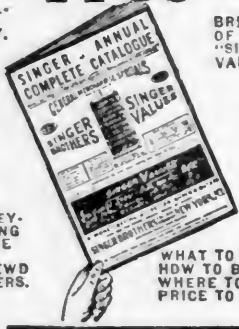
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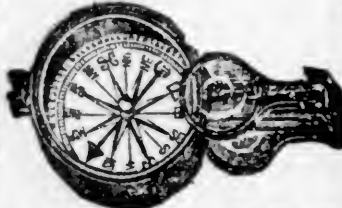
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THE MONEY-SAVING GUIDE FOR SHREWD BUYERS.

WHAT TO BUY. HOW TO BUY. WHERE TO BUY. PRICE TO PAY.

B. B. 52—"Army and Navy" Needle Book. Each book in printed envelope. Per Gross Books \$7.20
B. B. 53—"Prize Winner" Needle Book. A big book and a big seller. \$8.50
Per Gross Books. \$1.00
B. B. 54—Imp. Needle Threader. (Packed 200 to box.) Per 100..... \$1.00



B. B. 7404—Combination Opera and Field Glass and Laryngoscope. Made of black metal throughout; frame fitted with first-class lenses; closes in several folds into a small compact package. Each in individual box. Gross..... \$13.50
THOUSANDS MORE IN OUR "SINGER'S ANNUAL" Complete Catalogue NOW READY
Ask for Catalogue B. B. 33. SEE THAT YOU GET IT. 25% deposit must accompany all C. O. D. orders.
Singer Brothers
536-538 Broadway, NEW YORK CITY.

WRITE FOR FREE CATALOG

Pay Cash and Save the Difference.



Beautiful Platinum Finish Wrist Watch. 10 Sapphire Jewels, handsome Silver or Gold Dial, Grey or Black Ribbon, in Box. A \$15.00 Flash. SPECIAL \$4.55
Same style Watch as above, with 15 Jewels and 25-Year Case \$9.75
Round Gold-Plated Wrist Watch, with Bracelet and Box, \$2.75 Each.
21-Piece Ivory Manicure Sets, \$15.00 a Dozen. 25% deposit on all C. O. D. orders.
AMERICAN JEWELRY CO., 28 Arcade, Cincinnati, O.

PITCHMEN MAKE 1000% PROFIT ON Chinese Horn Nuts
Sample, spec and gross price list, 25c.

C.F. MCGARVEY, 111 E. Chicago Ave., Chicago

YOU CAN MAKE MONEY WITH THESE GOODS
Nail Files, 12 Gross, \$2.00, \$2.50
Court Plaster, Per Gross, 1.50
Sachet, large size, Per Gr., 1.75
Sachet, small size, Per Gr., 1.35
Needle Book, Per Gross, 7.00
F. O. B. New York. Deposit required on C. O. D. orders.

CHAS. UFERT 133 W. 15th Street, 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 Handy Co., 209 N. Los Angeles St., Los Angeles, Cal.

5000 1x2 IN. LABELS, \$2.75
Quantity users save 20%. Catalog free. IRVIN WOLF, Desk B4, 2019 E. Clearfield, Phila.

GO INTO BUSINESS for Yourself
Specialty Candy Factory in your community. "New System" Selling. Money-making opportunity unlimited. Either men or women. Big Candy Packages Free. Write for it today. Don't put it off! W. HILVER BACSDALE, Drawer 42 EAST ORANGE, N. J.

SAY "I SAW IT IN THE BILLBOARD."

PIPES

by GASOLINE BILL BAKER

What's your "philosophy"?
"No sweat without some sweat!" That old "saw" is correct.

"Rats desert a sinking ship," 'tis said. Your ship is still "pitching", but not sinking—don't be a "rat"!

Hey, William Burns (or some other knight in St. Louis), whatsamatter that we have heard but very little about "who is who" in your locality this winter?

Bill was informed that Dr. Little Beaver sent a pipe from Beatrice, Neb., several weeks ago. If such was the case it did not reach the writer, Little Beaver, so please shoot again.

Leo S. Weeks, Lawrenceburg, Ind., says he is a little late with the info., but Eddie Oliver was seen in "Toyland" at the Fair store, Cincinnati, demonstrating gyroscope tops.

Jack Duffy—One of the boys wants to know what success you are having with your latest songs (or oration). "Will Meet You When The Sun Goes Down".

Boys, this is a fact that cannot be questioned: "Bad actors" in the profession have been the cause of restrictions in many places, and it will be the fault of the knights themselves if such conditions don't begin to improve, and soon.

Dr. Lock Allen has been motoring thru Florida for his health and it is probable that he will invest in some "Florida dirt", as J. Frank Heathcox, in the real-estate business at Orlando, Fla., expressed it. One of the famous Smith Bros. was with him at Orlando.

M. M. Wolff postcards: "Yessir, Detroit is still 'on the map', and a few of the boys are still making shops. Heard that Jetty Myers was going to buy a pair of skates—says he can make better time on them than on street cars. Bill Graham says he would like a pipe from Red Gould."

Here's a little pipe from George Clouse and wife: "Perhaps some of the oldtimers of the profession would like to know where we are and what we are doing. Well, we are now in Springfield, Ill., giving lessons in art work with the punch needle and doing well, altho we have our home headquarters in Pentwater, Mich. We are strong for the 'cleanup'."

George Tackett postcards from Hutchinson, Kan.: "Want to report that I am not with the paper frat. any more, having gone into the picture business and doing well. Business is good in this locality. Have met several of the boys in Kansas, working the automobile shows. Would like to read a pipe from Homer Johnson."

If there were "airy a groundhog" in Cincinnati vicinity February 2, neither a "he" nor a "she" saw any shadow—caused by the sun. But some folks claim February 14 is the "all-important day". Incidentally, the local weather man at Cincy reported that the official thermometer did not register below fifteen above zero during the whole of January (not half bad, eh?).

Michael Maloney, father of H. T. Maloney, manager the DeVore Manufacturing Co., Columbus, O., passed away January 30, of bronchial pneumonia, at his home in Columbus. Mr. Maloney, while not in the streetman's profession, had many friends among the boys and his son (H. T.) is quite popular among them. He was 67 years of age and is survived by his wife, six sons and two daughters.

Morris Stirman pipes that he has been working Court Days in North Carolina to good results. He met Doc Gilbert, working med.; Doc Frank, gummy, and Speikle, med. and razor paste. Says: "I never met a more congenial bunch of fellows on the road. All worked clean and we had a good time. Plenty of paper men around this section and all seem to be making expenses."

Bill had heard that Dr. Frank A. Latham has been teaching applied psychology and kindred mental applications for one's betterment for some time, but the extent of his efforts in this regard the writer did not know until he received last week some printed details on his lectures. Along with this literature came this brief pipe from Dr. Latham himself from Seattle, Wash.: "Dear Bill—Business is good." His pamphlets also state that no admission is charged to his lectures, there being only a free-will offering.

The St. Joseph (Mo.) News-Press gave special mention to a new arrival in the family of Dr. Red Eagle and wife (Red Feather), recently (date torn from clipping). It was a boy and he has been named Little Pony. The article stated that the father is a pure Sioux Indian and the mother a real American, and the baby was born at 2215 South Ninth street where the parents have been rooming. (Note—Bill also received notice of this last week from Red Eagle himself, and that proud "daddy" asserted that the youngster would in a few years also be pitching to the natives).

Louis Moore "shoots" that he worked Smackover, Ark. (recently closed for a few days to rid the streets of "winter squatters"), for two days with pencils, but was down

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 if received, an important item to medicine men. Write for prices. Established 1920. BECKER CHEMICAL CO., 235 Main St., Cincinnati, Ohio.

REDUCED PRICES ON FOUNTAIN PENS



Superior Grade of Nickel-Finished Wire Arm Bands. Per Gross.. \$5.00

Famous Combination Memorandum Book, Per Gross..... \$5.00

7-in-1 Opera Glasses, made of Celluloid, not Tin. Per Gross.. \$18.00

Specialists in Supplies for Streetmen, Concessionaires and Pitchmen. One-third deposit required on all orders. All goods shipped same day order is received. 543 Broadway. BERK BROTHERS, New York City

HEAVIEST STOCK

UNBREAKABLE "AMBERLITE" COMBS

FINEST QUALITY



IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL GEMDENTRATORS. 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.

Mr. Pitchman: You All Know My Specialties Get the Money

Here is a full line of oldtime Specialties that never fail, with a full line of Fountain Pens and Pencils, KING TIP FORMS, GOLD MEDAL POTATO KNIFE SET, GYROSCOPE TOPS, Hurst kind: PAPER LOOK BACKS, RUBBER LOOK BACKS, X-RAYS, the new Yankee kind: RAZOR HONERS, FLORISCOPE, 1920s: GAS LIGHTERS, CHINESE LUCKY RINGS, CIGARETTE HOLDERS, imitation amber; RAZORS, to hold Gillette Blades.

Send and Get My Price List on All Fast-Selling Specialties. KELLEY, THE SPECIALTY KING

21-23 Ann Street.

NEW YORK CITY.



WANTED AGENTS AND REPRESENTATIVES for our TWO BAND GARTER for Ladies. SOMETHING NEW. Will hold seams of hose straight and prevent wrinkles. A CLEAN-UP. Send 25c for Sample.

\$3.00 A DOZEN TO AGENTS.

TAYLOR-KNIGHT GARTER CO. 227 Arzyle Bldg., 12th and McGee Streets, KANSAS CITY, MO.



RE-STRING YOUR PEARLS AND BEADS WITH PEDIQUIT BEAD SILK. NEEDLES ARE UNNECESSARY. STRONGEST BEADING THREAD KNOWN. HERE'S A WINNER! Brand new. Never been worked before. Sells on sight and is the fastest repeating specialty ever placed on the market. Send \$3.00 for sample outfit. Big profits for you and the dealer. Money back if you want it. LAPIN SPECIALTY MFG. CO., 251 W. 42d St., New York City

MIDGET COLLAPSIBLE GARMENT HANGER



YOU CAN "COIN" MONEY

with this sturdy, convenient hanger—the small at clothes hanger in the world. Some of our representatives 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% Profits. 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 wheel or 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 Midgets interesting and attractive items. They decorate and beautify the wheels. Sample sent, insured, for 35c. Money refunded if sample returned. ACTUAL SIZE. THE KALINA CO: Originators, Patentees, Manufacturers, 364-AA Alabama Avenue, BROOKLYN, N. Y.

Stylish Furs

WE CATER TO PAVIES AND CANVASSERS

Send for Catalogue S. P. PLATT WHOLESALE FURRIERS 308 S. Market St., Chicago.



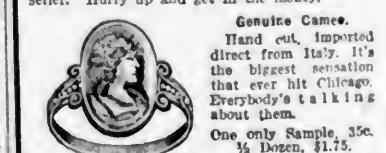
EARN \$100 A WEEK The South is Calling You! The 1923 Mandelitte makes 4 Post Card Photos a minute on the spot. No plates, film or dark room. No experience required. WE TRUST YOU. Write today for our pay-as-you-earn offer. CHICAGO FERRO-TYPE CO., Dept. B, 2431 W. 14th St., Chicago, Ill.

YOU SHOULD EARN \$65 A WEEK OUR WAY

Some make \$15 daily and \$16 a week bonus 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., 803 Madison Street, Dept. 555 Chicago, Ill. WIN FREE AUTO & WEEKLY CASH BONUS

ANOTHER BIG SENSATION

Genuine Cameo Rings at less than it would cost to import the cameos alone. Genuine Imported Italian hand-cut Cameos at \$3.00 per Oz. Another big bet. "We lead, all others follow." Hipee, as usual, we are out with a new red-hot seller. Hurry up and get in the money.



Genuine Cameo. Hand cut, imported direct from Italy. It's the biggest sensation that ever hit Chicago. Everybody's talking about them. One only Sample, 35c. 35 Dozen, \$12.50. ONE DOZEN, \$3.00.

KRAUTH AND REED Importers and Manufacturers. 159 North State Street, CHICAGO America's Largest White Stone Dealers.

KIRBY NEEDLES, 50 for \$5.00, 10% with order. AMAZING QUANTITY PRICES. A hint is sufficient. "Let's Go." KIRBY BROS., Collinsville, Oklahoma.



DAISY THE WONDER NEEDLE

FRENCH KNOT and TUFTING NEEDLES

NU-ART BEST 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. Silvered like a piece of costly jewelry. Works on any material. Prices to Agents: Sample, 50c; \$2.40 per Dozen, \$20.00 per 100, \$28.80 per Gross.

MOLTER-REINHARD COMPANY, 366 West Monroe Street, CHICAGO, ILLINOIS

BIG SELLERS!!! GERMAN Novelties!!!

Tool Sets At 20c 50c \$1.00 \$2.75 \$7.50

Manicure Sets At 20c 50c 75c \$1.50 \$5.00

Patent Can Openers "Unconquerable". Sole Agents for U. S. Black, 50c Nicked, 75c

Gas Lighters Pistol Shape, 35c. Cone Shape, 25c

Pencil and Cigar Lighter K. O. Combination, 75c

One-Hand Wrenches "Sul" 6-in., 75c 7 in., \$1.25 "Velox" 8 in., 95c 10 in., \$1.50

Vino-Sano California Grapes in Brick Form \$1.00 for one gallon of the real old grape liquid. You supply the water; I supply the grapes.

Flavoring for 5 gallons, 50c The new beverage book, 50c

Many other articles for house-to-house, salesboards, premiums, demonstration. Ask for dealers' prices (about 50% off). Send M. O. for samples.

KARL OFFER IMPORT DEPARTMENT 465 California St., San Francisco

WHY PAY MORE? OUR PRICES STILL THE SAME

3-1 BAGS The Bag of 100 Uses Size, folded, 6x9 in.; open, 13x17 in. Made of best quality leatherette. Price Per Doz., \$3.25 Per Gross, \$35.00

Write direct manufacturers, therefore can undersell them all. A few more fast sellers: Plymouth Bag—Size 14x15 in., \$5.25 doz.; sample 60c, prepaid. Size 12x13 in., \$4.90 doz.; sample 55c, prepaid. Size 10x10 in., \$3.00 doz.; sample, 40c, prepaid. Auntie May Women's Waterproof Aprons—Size 21x36, 12 Cretone or Percal Patterns, \$3.60 doz.; sample, 50c, prepaid. Auntie May Children's Aprons in Nursery Rhyme, \$3.00 doz.; sample, 40c, prepaid. Felt Rug—24x36, \$13.00 doz.; sample, \$1.50, prepaid. Silk Knitted Ties, \$4.50 doz.; sample, 50c, prepaid. Over 45 other fast sellers. Our new catalog now ready. Write for it.

CENTRAL MAIL ORDER HOUSE "Maximum Quality at Minimum Prices" 282 Commercial St., Dept. B., BOSTON, MASS.

with fever for five days and had to leave his car there until roads get better. He rambled to Hot Springs for recuperation. Shreveport, he opines, can be again opened (after a jam artist closed it), if a few more of the boys working downward operate clean and make themselves sociable—instead of "wise guys", so to speak, eh, Louis? He adds: "Heard that Baker, of comb fame, was in Waco, Tex., last week. How goes it, Baker?"

Dr. Geo. M. Reed, Columbus, O., informs that he has been "under the weather" since about December 16, but is feeling much better and expects soon to start another Eastern trip. Said that among the boys seen working in a doorway, Columbus, recently were Wm. Sushner and J. G. Lockwood, pan lifters. Also, Mr. Moore, belts; George Hatfield, novelties. He adds: "I had a letter from Wayne Garrison, in Pittsburg, where he is working gummy and will 'stick' for the winter. Also had a letter from Ray Pierce, saying that he is doing dandy at Detroit. Hear that Dr. I. Funk is doing fine with corn dope—tell us about it, Doctor!"

From Michigan—it will be a surprise to write about the Five Melnottes, but there has been an addition to the family. It being Jean Melnotte, who was born at Spring Lake, Mich., December 3, and is the daughter of Fred and Dot Melnotte. At Shelby Claude Melnotte and his No. 1 company joined bands with his son and the two companies consolidated. "The enlarged show will remain intact thruout the winter and summer seasons, the roster being as follows: Claude Melnotte, Fred Melnotte, Dot Melnotte, Alice Melnotte and Baby Jean; Marrow and Swift, musical act; Revardo, novelty, artiste, and Countess, the "human monkey".

A report from Memphis was that one of the main reasons that city is closed to legitimate street salesmen, except in a few doorways, at high rent, was that officers had stopped a jam sale and hauled before "His Honor" H. J. Carville (or Cadwell) a few weeks ago. George D. Hay, editor the "Howdy Judge" columns of The Commercial-Appeal, gave a very humorous description of the "jam" and statements made in City Court, concluding with the following: "Hold him to the State," ruled the judge. "Experience is a dear, but good teacher. For outright bull-headedness and "don't-give-a-damness" there can be but little sympathy.

"Durham Red" (Norman) has been silent for some time, but he's again on the job with the report that he is back with the old kelster. Says that in spite of bad weather he had a good day at Raleigh, N. C., and W. G. Bradley, with cement, did about twenty smackers better than himself—and with rain all day. He then pipes: "Now, Bill, about closed towns, I really believe they are all closed; only some of them a fellow can't open. The only advice I can give is to try them all and open 'em when possible." After that logic he then shoots a pun—says he would like to know if Will S. Here drinks a certain brand of coffee. (Bill has his fingers crossed on matters "movie").

Dr. F. L. Morey informs that Dallas, Tex., is again on the closed list, regardless of the advice of legitimate pitchmen to work clean there. Closed tight right after Christmas and all on account of dirty workers, he says. Several of the boys are working out of that city, but not "at home". He adds: "Causes for closed towns include having and leaving dirty spots, 'wise cracks' at women, getting too large a tip before turning, paying a high price for a spot and driving off someone who has been working on it a long time, telling one's business to the natives, selling the locals their joints, and several other things well known, and, above all, not acting like a gentleman at all times. As for myself, I am doing the same as last year with coupons. So such conditions don't affect me a great deal, but as a pitchman I don't like those tactics."

Word from Mr. and Mrs. A. P. McCarty (Dr. White Eagle), from Emmett, Idaho, was that they had been in that neck of the woods for five weeks and having the "outlet time" in the world" on their winter vacation. Says in part: "Go hunting almost every day, as this country is alive with game, large and small, including pheasants, quail and jackrabbits. We will start for home (Pique, O.—BILL) soon, but have several places to stop over, in (Continued on page 96)

Silk Knitted TIES SPECIAL \$3.00 DOZEN \$30.00 Gross Wonderful Value, Splendid Assortment, Beautiful Designs Every Tie Guaranteed First Quality. Send Today for an assorted dozen at this low price. All orders shipped same day received. 25% deposit, balance C. O. D. Mac Manufacturing Company 93 Thompson Street, NEW YORK

Agents, Specialty Men, House to House Men This is an absolutely new one. A wonderful seller and a sure-fire repeater. Has taken the country by storm. DEAUVILLE NECKERCHIEFS All the girls are wearing them. They can't resist buying. These neckerchiefs come in a wonderful assortment of colors. Get in early, boys, and clean up. Send \$2.00 for sample, or \$18.00 for an assorted dozen. WILLIAM ENGELS CORPORATION 266 West Houston Street, NEW YORK CITY

CHINESE BASKETS Assortment of 55 Baskets at \$16.00. Shipping weight, 22 lbs. Sachet Basket, trimmed with Tassels, \$19.00 per 100 Nests of 5, 5 Tassels, 5 Rings, at 2.20 per Nest Nests of 5, 7 Tassels, at 2.65 per Nest Packed 5 Nests of above Baskets in packages. 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., 617 Sacramento Street, San Francisco, Calif.

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, Gr. 2.50 350 Monster Gas Balloons, Gross, 10.00 70 Heavy Patriotic, Gr. 3.75 125 Airship, Gross, 3.50 ALL ORDERS SHIPPED SAME DAY. 70 Large Monster Squawkers, Gross, 7.50 70 Squawkers, Gross, 4.00 Sausage Squawkers, Gross, 3.50 70 Squawkers, Gross, .35 Ballon Sticks, select stock, Gross, .35 Canog free, 25% with order, balance C. O. D. YALE RUBBER CO. 15 E. 17th Street, NEW YORK CITY.

AGENTS \$2.00 THIS IS A Gold Mine at 2.00 A Throw ONLY 20 BOXES A DAY MEANS \$22 DAILY PROFIT

A REAL BIG VALUE Brussette Rugs Size 22x54 inches. Special for This Week. \$1.00 Each. 2 for \$1.89, Prepaid. Regular Value, \$2. Agents can make 100% profit. Sell Dozen a day or more. Write for Special Inducement. E. H. CONDON 77 Bedford St. (Dept. B) Boston, Mass.

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 quantity. The array of fine 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 coming \$10 to \$20 a day—a baby could sell "Nifty Nine", \$3.00 a day—big sellers. Don't delay a minute. Each day's delay means big money less to you. SPECIAL OFFER TO BILLBOARD READERS: 10 Boxes Nifty Nine, with Display Case FREE for \$9.00, \$11.00 profit for less than 1/2 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 Company, Dept. 9322, Chicago.

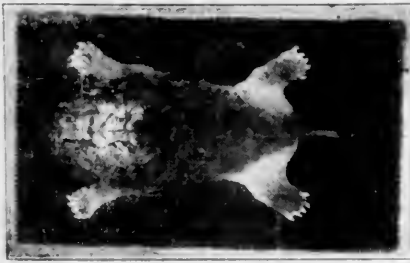
Big Money Lacassia Soap Made by agents selling our wonderful Facial Soap, Perfumes, Toilet Articles, Soaps, Extracts, etc. Free catalog of soap & agents terms mailed to any address. Lacassian Co., Dept. 472 St. Louis, Mo.

Every Man Wants the "HATBONE" A backbone for soft hats. Keeps your hat in shape. No sagging and kinking. Holds the crease. Price, \$2.10 per Dozen. Sample mailed for 25c. JUNG-KANS MFG. CO. Celluloid Advertising Novelties, Milwaukee, Wis. 1397 Green Bay Ave.

MAGAZINE MEN Write immediately for our new price list, containing paid-in-full special offers on trade publications, automobile, tire, phonograph, music, moving picture, farming, machine shop, coal, etc. All are standard, first-class publications. TRADE PERIODICAL SERVICE CO. NEW YORK, N. Y. 1400 Broadway. Demonstrators, Pitchmen—\$130 made in one day with Shur-Stick Cement. Special price gross lots. Sample, 10c. Circular, free. 332-334 Plymouth, Chicago.

SAME SUPERIOR QUALITY \$19.50 Gr. No. 8-7—GENUINE FINE BLACK LEATHER 7-1/2" Billbooks. Smooth finish. Not to be compared with others for less money. Stamped "WARRANTED GENUINE LEATHER". Sample, 35c. \$2.00 PER DOZEN. \$19.50 PER GROSS. WITH OUTSIDE SNAP FASTENER, DOZEN, \$2.15; GROSS, \$20.50. One-third deposit with order, balance C. O. D. BREDEL & CO., 337 W. Madison St., Chicago, Ill.

\$15.00 Daily No 2 Selling Radio Gas Lighter Sells on sight. No matches or friction required. Sample, 10c. RAPID MFG. CO., Dept. B, 10 E. 14th St., New York. AGENTS—FREE SAMPLE—Curtain Rods. Necessity in every home. Big profit. Four to sales at every house. Write for free sample. HOME CURTAIN ROD CO., Providence, R. I.



AGENTS, CONCESSION MEN OR SALESBOARD OPERATORS

Attractive articles that are different Lion and Tiger Rugs and Scarfs. Size 2x10. Made from cotton felt. Sample, \$1.55. \$12.50 per Dozen. Wool felt, Sample, \$1.75. Per Dozen, \$18.00. Heavy felt for rug purpose. Sample, \$2.00. Dozen, \$21.00. Extra heavy felt Sample, \$2.25. Dozen, \$24.00. OAK LEAF design Table Scarf, biggest thing in our line, must be seen to be appreciated. Size 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. Self postpaid when cash accompanies order.



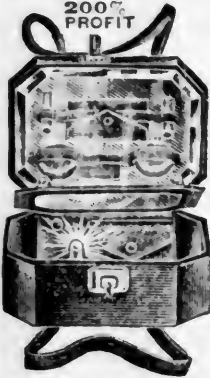
Send for circulars of other big selling items. All goods BRADFORD & CO., INC., St. Joseph, Michigan.

WANTED Immediately

Sales organization to handle Gloop-Pen, a 50c Mucilage Fountain Pen. Having sold over 100,000 in six months proves Gloop-Pen's popularity. Especially liberal terms to organization that can qualify. Prompt and full reply requested.

Dept. D GLOOP-PEN CO. 56 Pine St., NEW YORK CITY

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. It's all the necessary fittings, coin purse and beveled mirror. The kind that retails for \$6.00.

Reduced To \$19.50 Doz. SAMPLE Prepaid, \$2.25 No. 350—With gold finished patent lock, the kind that retails for \$8.00 each. Reduced to \$29.50 per Dozen. Sample, prepaid, \$3.00.

OCTAGON SHAPE, ELECTRIC-LIGHTED VANITY CASES

Extra large size, with two beveled mirrors and elaborate fitted rug. High-grade gold finished fittings. Beautifully gold lined, with gold finished lock and key. The kind that retails for \$16.00.

Reduced To \$48.00 Doz. SAMPLE Prepaid, \$4.50 THREE OF THE ABOVE SAMPLES MAILED FOR \$10.00.

All cases carefully inspected before leaving our factory. Highest grade of workmanship guaranteed. All orders shipped same day as received. One-fourth deposit, balance C. O. D.

N. GOLDSMITH MFG. CO., 160 North Wells Street, CHICAGO

PIPES

(Continued from page 95)

cluding Portland, Frisco, Eureka, Los Angeles and El Paso. (Wager a Jitney Doc crosses the bridge—BILL.) The once famous medicine man, Dr. Gabler, has a large fruit orchard here and is doing well. And Dr. White Eagle himself added: "I expect to open my show about the middle of February, in Kentucky, in which State, last year, I had the best business of my entire career in the business. We will arrive home about February 10."

Notes from Holmes' Clifton Comedy Company.—The show is doing very nicely in Wisconsin. The only thing against its having "big ones" is the houses. The show opened after the holidays at Stratford to very good business (lumber town, working day and night and no med. show for ten years). It had been closed, but after the mayor called up several towns that this company had played a full week was granted at a reasonable license. The following towns are good: Owens, Thorpe, Abotsford and Dorchester. The roster of the No. 1 show follows: J. J. Holmes, manager and lecturer; Mrs. Holmes, treasurer; Tom and Ada Yancy, sketches and single and double specialties—and as good as ever; Bob Renzo and wife, novelty acts, tickets and piano; The Browns (Mr. and Mrs.), piano and trombone in hand, and Eugene Mitchell, cornet—picking off the "high ones" on his new Martin. All are in the best of health and enjoying the exceptionally nice winter weather for this section of the country. Let's hear from Capt. Smith.

Dr. E. L. (Larry) Barrett, down in Florida, says he has lately met several knights in spots he was working. Among them were Dusty Rhodes, paper man; Billy West and others with art needles, lectures, etc. He tells of one man selling a very cheaply-made preparation at 35-cents, and that "recommendations" coming from the sales could but work hardships on legitimate workers. Says he has since learned the only good trait a jam-man has, which he will pass along for publication later. He adds: "I would like to read pipes from the Hall Room Bora, Dr. Heber Becker, Dr. Bob Smith, the Buttermilk Twins and the rest of the old 'bunch'. I, for one, want to see the roadman get his rights and all pitchmen work right. When I hit a town and find narrow streets, and no lot at least a block from a drug store, I pass it up, altho I am driving about half of the time. It's the pitchman's fault if he or his co-workers get closed. The pitchman should not expect any favors in a town, should work straight, leave the corners or lots clean and don't stay too long in one town."

The announcement comes as rather a surprise that the veteran road man, J. E. (Doc) Ogden, is returning to the ranks of pitchdom. After an absence of some fifteen years as a manager of main side-shows with circuses. Last season Doc had the Annex with the Sells-Floto Circus, previously being in the same capacity with the John Robinson Circus, Walter L. Main Circus and others. During several visits to Bill the past few years J. E. sort of intimated that he would at some time return to himself shows—but he would not "convict" himself as to how soon. He is coming back strong, too, as he is launching two shows to play the Central States—probably. One of these he will himself manage and do the lecturing (and he's "there" with it), while the other, according to present plans, will be managed by his son, with an employed lecturer, Mrs. Ogden? You're darn tootin' she will be right along with Doc. Incidentally, the Missus was abed with an attack of the flu last week, at home in Cincinnati, to which city they returned last fall when Sells-Floto closed its season. Many old friends will welcome the Ogden's return.

Joe Noonan wrote a pipe January 14, but he put it in a hotel mail box in Oklahoma City, Ok., where it got mixed up in a bunch of papers, and again running across it he mailed it January 29 (it's a little "old" news now, but here's the "insult" of it): Joe had a few days' leave from the sanatorium where he has been taking treatment for several months, and enjoyed Christmas and a big barbecue down town. Says there were many paper boys there, also knights of the torch included Doc Miles and wife, Smiling Joe Edwards, Markin, Bauer, Niles, Elmer Kane, Doc Kinslow, Dr. Laird and several others. J. N. was not acquainted with Mrs. Miles had a Christmas tree in their suite in the Rashach Hotel and there



MAKE MORE MONEY

Sell the indispensable telephone attachment for home and office. The Both Hands Free Hoban Receiver Holder Enables you to use both hands while telephoning. Adopted by such organizations as Standard Oil Co. (N. J.). Stands alone in its field. A quick seller, reasonable price. We allow generous profits to agents. Write at once for our attractive proposition.

L. Gordon & Co., Dept. B, 100 W. 80th St., NEW YORK, N. Y.

Street Men Take Notice

Manufactures "Pete" The Trained Frog. Fastest Selling Novelty on the Market. Write for Prices. Sample, 15c each. The LePo Novelty Co. 2056 East 4th Street - CLEVELAND, O.

NEW BAMBOO SELF-FILLING FOUNTAIN PEN

WRITE FOR SAMPLE and PARTICULARS, 75 CENTS. Others a's cleaning up. Why can't you? Carry 50 in your pocket. Sell anywhere and make yourself a nice wad of money on the side. 50% deposit for all C. C. D. orders. T. KOBAYASHI & CO., 311 River St., Chicago, Ill.

AGENTS get our PRICES on our made to MEASURE RAINCOATS. WE WRITE AT ONCE OFFFIT FREE WORLD RAINCOAT COMPANY 633 MORRIS PARK AVE - DEPT C NEW YORK CITY

AGENTS WANTED

\$50.00 to \$100.00 per week EASY. Our Butcher Linen Iron Board Covers sell fast. We have a large VARIETY LINE. WRITE FOR FREE SAMPLE OFFER. AMERICAN BRAIDING & EMBROIDERY CO., Dept B, Manufacturers, 329 Monroe, Chicago.

RUSSIAN, AUSTRIAN, GERMAN BANK NOTES.

THE GREATEST STREET SELLERS IN HISTORY. HIRSCH BOND, Importers and Largest Dealers 847 HUNTSPOINT AVE., NEW YORK.

AGENTS "TAKE ME HOME PACKAGE"

contains merchandise valued at \$3.00 and sells handily at a bargain price, \$1.50. Send 50c for sample package today and prices in quantity lots. NEW YORK STATE TRADING GOODS CO., 53 East Houston Street, New York.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP.

Address: SIKING MFG. CO., 1951 Freeman Ave., Cincinnati, Ohio. IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD"



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.



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.

BIG SPECIAL OFFERS FOR CARNIVAL WORKERS AND CANVASSERS.

Large Size Sachet (2 1/2 x 3 1/2). Flower design, hand made, new assorted colors. Sell for 10c to 15c each. \$2.15 Gross. Make big profit.

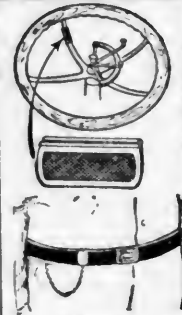
Large 1/2-oz. Perfume, in vials (not water), new strong, assorted colors. Sells like hot cakes at 15c or two for 25c. \$2.45 per Gross. Give-Away Vial Perfume, \$1.75 Gross. Helps your other sales.

BIG TOILET SET—11 1/2 x 5-oz. tall Powder Jar, 1 Box Gold Labeled Face Powder, 1 3-oz. Bottle Perfume, 1 3-oz. Shampoo, 2 Bars Wrapped Soap, in fancy Display Box. 45c per Set, in Dozen Lots.

BIG ONE-DUNCE, Fancy Glass Stopped, Gold Labeled, 8 1/2 x 1 1/2. Tied Perfume, \$1.25 per Doz Big Jar Cold Cream, and Puff inside.

TALL CANS TALCUM POWDER (Jockey Club Seal). Big Jar Vanishing Cream White Pearl Tooth Paste, Compact Rouge, in round Box, Has Mirror and Puff inside. Each 95c Doz.

Face Powder. 50c per Dozen Boxes. Send for 1923 illustrated catalogue and free samples. NATIONAL SOAP & PERFUME CO. 20 E. Lake St., CHICAGO, ILL.



AGENTS WANTED

Match Scratcher for the Steering Wheel. Handiest novelty, yet to be sold. Simply snap on the wheel. Ornamental and durable. Handy for driver to strike a match. Sample, 25c. \$1.50 a Dozen, \$10.00 a Doz., \$6.00 a Gross. 25% deposit, balance C. O. D., postage paid.

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, 25c. \$1.50 a Dozen, \$8.00 a Gross. In silver plate, sample, 15c. \$1.00 a Doz., \$6.00 a Gross.

JOHN LOMAN MFG. CO. Box 341, Bristol, Conn.

WE ARE HEADQUARTERS



Nickel Velvet Lined Vest Pocket Safety Razors \$2.00 Dozen \$21.00 Gross

Razors, Razor Straps, Fountain Pens, Watches, French Pearls, Novelties at low-cut prices.

R. & S. MFG. CO., 32 Union Square, New York City

House of Myer A. Fingold.

AGENTS! Pure Rubber Housewife Aprons

made of pure heavy rubber and guaranteed waterproof. These Aprons are very practical, durable and washable. Used in all households, by surgeons, nurses, dentists and all laborers. Size, 27 inches wide and 36 inches long, with tap tie around waist and neck. Sells for \$1.00 to \$1.50 over all retail counters in country and will mean big PROFIT to you at our price of \$6.50 per Dozen.

25% deposit, balance C. O. D. Sample Apron, 75c. Postage prepaid. UNIQUE APRON CO., 102 East Broadway, New York City

REDUCED PRICES ON TONIC

Oil, Salts, Soap and Creams. BEACH'S WONDER REMEDY CO., Columbia, South Carolina.

Side Line Salesmen Wanted

Tell us what territory you cover and what lines you are carrying with your references. We are manufacturers of Novelty Goods. This is our twenty-fifth year. Reliable House.

BRADFORD & CO., INC., St. Joseph, Michigan.

GET INTO THE MONOGRAM GAME

Transferring Decalcomania Letters on Autos, Motor Cycles, etc. No skill required. Output costs \$2.50, your profit \$12.75. Send today for our FREE SAMPLES.

WORLD MONOGRAM CO., 901 Broad St., NEWARK, N. J.



was a grand exchanging of presents among those attending, and the Missus was voted a best par excellence. Dr. Winslow and wife, with the various musical instruments, assisted in the vocal and instrumental numbers. In fact, Joe states that he had such a good time that he has been getting better ever since and he expects to be out of the hospital in about two months (which news will be heartily welcomed by his hundreds of roadfolk friends).

Dr. F. Keels pipes the following from Scranton, Pa.: "I would like to say to all med. shows figuring on working Northeastern Pennsylvania and Southern New York to take my advice and get the dope from the revenue office at Scranton for Pennsylvania and Syracuse for New York. If you don't you may be sorry. Of course, a lot of you so-called 'wise old heads' will say 'Apple-sauce'—they can't stop you. If you feel that way about it don't pay any attention to this. Bradford County, Pennsylvania, can't be worked with a med. show, unless you have a registered M. D. on the show. Wyalusing and Meshoppen are closed because a 'wise optimizer' jammed the life out of them a few years ago. I know three med. shows which worked the territory mentioned and none of them has a revenue license to exhibit. And you three, when you read this, please remember this: Both revenue offices know all about you, and what you are doing and how you are doing it, and when they drop in on you then you will wake up. Hello, Dr. Inseel; how are you? BILL, tell any of the fraternity coming this way they are welcome to call on me at the Philadelphia restaurant, at 118 Penn avenue."

When we meet  
Please don't tell me  
That the Mayor of Kokomo  
Gave you the keys  
To the "whole darn city"  
So you could "make"  
A lot of "dough".

In Oshkosh you got  
A "century" (?) in  
A "twenty minute pitch"  
Then you blew your roll  
In a fun dispensary;  
That's why you  
Are in the "ditch":

You never had a bloomer?  
And the "native rave"  
When your "dag" unfurls?  
Why waste your breath  
On "Johnny-new-comers"  
Go to the Zoo and  
Talk to the squirrels!

You "hawled" the Chief?  
When that official said:  
"You cannot work!"  
Well, Mr. Oldtimer,  
If you but knew it,  
You "cut your own throat"  
With a "sumskull's" "dirk":

You "showed John Jones  
A wonderful bally"  
And Joe Smith to "turn his push";  
"Took Jim Sap out of  
"Tin-Can" Alley", and  
How he now has  
"Plenty of 'cushy'":

When we meet  
Please don't tell me  
That you can jam  
"Without a 'squawk'";  
You might (?)—don't tell me  
I've heard enough  
Of that old talk.

LESTER KANE AND TOMMY ADKINS.

From Dwight Wilcox, "Somewhere in Texas": "Bill, say you want a 'mulligan' story? Here's one, with pictures enclosed on it: Two aggregations met at Christmas time and had a big time for the week. The two 'cops' were Dwight Wilcox, R. A. Thomas and wife (Dorothy) and George Ward, and 'Dinah' Ward and Joe Reese. Each Sunday since we have met and enjoyed feeds and excellent times in the 'pinny' woods, camping, etc. And we will back Dinah Ward and Dorothy Thomas against the chefs in Paris. No use me talking about business. We are not missing anything to make life pleasant, and weather has been the best (for winter) in the history of Texas. We have read with interest reports from other sources about 'news from Texas'. We have a flat of six rooms in one of the main cities of the State and there

AGENTS

\$1.25 an hour spare time near home. Light, pleasant work, showing samples and distributing food products—240 classy looking household necessities—Tea, Coffee, Extracts, Spices, Things People Eat. Nineteen full-size packages and complete free outfit to first person in your locality answering. Write quick. E. C. HARLEY CO., Dept. 34, Dayton, Ohio.

UNITED Earn Money at Home In Your Spare Time

Our men are making as high as \$500 per month—all and part time. You can make and sell glass alarm, name and number plates by new 'United' method. No art training needed. Big demand for signs. Everyone wants a United. Write today for full details about our complete, fascinating outfit for sign making and selling by our easy system.

UNITED LETTERING COMPANY Jones Law Building, PITTSBURGH, PA.

Guaranteed Fits your pocket like a SILVER DOLLAR. Chance to get a watch you can be proud of—a perfect jewel—made in U.S.A. VERY THIN and SHOCK-PROOF. ORDER TODAY. Order sample today. Pay on arrival \$2.50, no more. 16-cm. written. E. C. HARLEY CO., Dept. 100E, 1220 N. Kimball Ave., Chicago, Ill.

The Biggest Opportunity of Your Life

Will You Give Me a Chance to Pay You \$100 a Week?

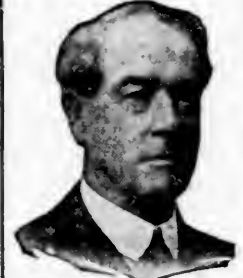
I want to make you a special new offer whereby you can earn from \$100 to \$1,000 a month, cash. And I am going to tell you how to get started immediately without waiting or delay.



\$3 an Hour  
Carl P. King, of Kentucky, a machinist, says: "Since I received my outfit the time I've spent calling on customers has paid me \$3 an hour profit."



\$625 a Month  
Andrew B. Spencer, of Pennsylvania, is an insurance man who represents us in spare time. We paid him \$625 for one month's spare time.



Large and Steady Profits  
J. J. Mohr, of Maine, finds the Comer Business a sure way to steady and large profits. He averages \$250 to \$350 a month and frequently goes over the \$500 mark.



\$256 for One Month's Spare Time  
F. E. Wright, South Carolina railroad man, finds the Comer Agency a great profit maker. \$256.56 for one month's leisure hours' effort.

You can be your own boss. You can work just as many hours a day as you please. You can start when you want to and quit when you want to. You don't need experience and you get your money in cash every day when you earn it.

You can see how simple it is. We furnish you with a complete outfit and tell you how to get the business in your territory. We help you to get started. If you send us only two average orders a day, which you can get in an hour or so in the evening, you can make \$48 a week and more.

These Are Facts

Does that sound too good to be true? If it does, then let me tell you what J. R. Head did in a small town in Kansas. Head lives in a town of 631 people. He was sick, broke, out of a job. He accepted my offer. I gave him the same chance I am now offering you. At this new work he has made as high as \$69.50 for one day's work.

If that isn't enough, then let me tell you about E. A. Sweet, of Michigan. He was an electrical engineer and didn't know anything about selling. In his first month's spare time he earned \$243. Inside of six months he was making between \$800 and \$1,200 a month.

W. J. McCrary is another man I want to tell you about. His regular job paid him \$2 a day, but this wonderful new work has enabled him to make \$9,000 a year.

Yes, and right this very minute you are being offered the same proposition that has made these men so successful. Do you want it?

A Clean, High-Grade, Dignified Business

Have you ever heard of Comer All-Weather Coats? They are advertised in all the leading magazines. Think of a single coat that can be worn all year 'round. A good-looking, stylish coat that's good for summer or winter—that keeps out wind, rain or snow, a coat that everybody should have, made of fine materials—for men, women and children, and sells for less than the price of an ordinary coat.

Now, Comer Coats are not sold in stores. All our orders come through our own representatives. Within the next few months we will pay representatives more than three hundred thousand dollars for sending us orders.

And now I am offering you the chance to become our representative in your territory and get your share of that money. All you do is to take orders. We do the rest. We deliver. We collect and you get your money the same day you take the order.

IMPORTANT NOTICE  
The Comer Manufacturing Company is the biggest business of its kind in the world. Every statement is true. Every promise will be fulfilled and anyone writing to them is assured of honest, square treatment.

Maybe You Are Worth \$1,000 a Month

Well, here is your chance to find out, for this is the same proposition that enabled George Garon to make a clear profit of \$40 in his first day's work—the same proposition that gave R. W. Krieger \$20 net profit in a half hour. It is the same opportunity that gave A. B. Spencer \$625 cash for one month's spare time.

I need 500 men and women, and I need them right away. If you mail the coupon at the bottom of this ad I will show you the easiest, quickest, simplest plan for making money that you ever heard of. I will send you a complete outfit. I will send you a beautiful style book and samples of cloth. I will tell you where to go, what to say, and how to succeed. Inside of thirty days you can have hundreds of dollars in cash.

All you need do today is write your name down below, cut out the coupon and mail it to me at once. You take no risk, you invest no money, and this may be the one outstanding opportunity of your life to earn more money than you ever thought possible.

Find Out NOW!

Remember, it doesn't cost you a penny. You don't agree to anything, and you will have a chance without waiting—without delay and without investment—to go right out and make big money. Do it. Don't wait. Mail the coupon now.

C. E. Comer, The Comer Mfg. Co. Dept. SC-413, Dayton, Ohio Just Mail This NOW!

The Comer Mfg. Co. Dept. SC-413, Dayton, Ohio. Please send me, without expense or obligation, your special proposition, together with complete outfit and instructions, so I can begin at once to earn money. Name Address

are thirty towns within a radius of a few miles, easy to motor to. Yes, there are many medicine men plying their trade in Texas cities, but we work out in the smaller towns, where things are pleasant and much more profitable. I see where Henry Capell asked if I was dead. I reply like Mark Twain, when a like story was circulated: "The report is exaggerated." (We will reproduce one of the pictures soon—BILL.)

The latest newspaper editorial (of the "clown" variety) coming to light, working propaganda against the rights of street salesmen to be licensed to sell their wares, appeared in an Eldorado, Ark., paper of recent date. The "production", as a whole, is too logically compiled to reproduce here, but the following quotation is a sample: "As we walked down the street yesterday we found four groups of persons clustered around a Barker in each instance. One had on a striped suit, probably he was a former convict." (The last six words of uncalculated and unnecessary inference in public print, if that was the in-

tended sentiment—what would you call it, ignorance or unlimited gull?) "Another was selling lead pencils," it continued, "another birds and another a sort of combination vaudeville show, medicine show and Sousa's band. These folks, we presume, are licensed to peddle their wares on the streets." And then follows more "talk" on the subject, the concluding sentence being, "It's a bad reflection on the town." "Bad reflection"? Connect the following explanation of the incident, which was written and sent this department, along with the editorial above referred to, by Dewitt Shanks: "The people he refers to are a cripple, with birds; a blind man, selling pencils; an honorably discharged soldier, with a disability discharge, working on the streets, and myself, paying a retail dealer's license yearly and working on private property."

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

THE 1923 WINNER!



FOR AGENTS AND CONCESSIONAIRES This Rich Looking Improved ART 3-1 COMBINATION SHOPPING BAG Special Price. Highest Grade Made. \$3.50 Per Doz. \$40.00 Per Gross Made of new and heavy Rubberized, Long Grain, Imitation Leather (not oil cloth). When opened measures 17 1/2 x 12 1/2 inches. Sample, 50c, prepaid. This bag is superior to any other on the market today, so get a sample or a dozen and be convinced. All orders shipped same day as received, 25% with all orders. balance C. O. D. MATTHEW BROS., 806 S. Marshfield Ave., CHICAGO, ILL.

# THE GREAT MIDDLE WEST SHOWS LARGEST GILLY SHOW IN AMERICA

Now booking Shows, Rides and Concessions that do not conflict with the following: Herschel Spillman Carry-Us-All, Ed Ferris Wheel, Travers, Scenic, Ten-in-One Show, Athletic Show, Hawaiian Village, Junglerland Show, Water Show, Plantation Show and Midget Family. Will furnish complete outlines to any capable showman that will put a real show in same. All panel fronts and new cars for this spring. Want Acts, Strange People, Talkers, Grinders and Ride Men. All with me last season, write at once. Now, Mr. Concession man, my show is wintered in the finest territory in the U. S. A. I told

you last spring I would play the cream and be the first in. Well, ask anyone that was with me. All Concessions are open. If you have a legitimate Stock Wheel or 10c Grind Concession I will be pleased to hear from you, but I will absolutely not tolerate any grift. Want two Second Men that are capable. I carry a 50-ft. beautiful panel arch with a blaze of lights that holds 30 banners. Show opens April 30 in Wisconsin, playing absolutely the cream of Wisconsin, Minnesota and Upper Michigan. All mail H. T. PIERSON, Box 4536, Jacksonville, Florida.

## Circus and Carnival News

### RELATIVE TO WORTHAM ESTATE

The following, dated San Antonio, Tex., January 15, was forwarded to The Billboard, bearing signature of Mrs. Clarence A. Wortham, administratrix of the estate of Clarence A. Wortham, deceased: "To whom it may concern: "This is to certify that Messrs. Beckman, Gerety and Robinson have purchased the 'Clarence A. Wortham Show, 2', and, in addition thereto, a large part of the most desirable equipment heretofore constituting a part of 'Clarence A. Wortham Show No. 1', which they have added to show No. 2; that they also have acquired as their exclusive privilege the right to use for the period of three years the name of 'Clarence A. Wortham Shows', and this privilege or right is enjoyed by them exclusively; no one else has or will acquire the right to use the name 'Clarence A. Wortham', nor has anyone else acquired any of the 'Clarence A. Wortham Shows', the other two shows having been de-organized and sold out in job lots."

### FRENCH RELEASED UNDER BOND

Mobile, Ala., Jan. 31.—Harry French, a member of Mobile Local, I. A. T. S. E., and well known locally and among showfolks of this part of the country, was released from the Mobile county jail by Federal Judge R. T. Ervin, on \$5,000 bail, in habeas corpus proceedings. It was alleged that French shot and killed Jimmy Behan the night of November 18, 1922, during a raid on an alleged "dope joint" by federal agents, French serving as one of the raiding party. Behan was said to be an inmate of the house.

### AL FISHER HEARD FROM

Advice from Al Fisher, general agent, and often referred to as "Big Hat Al", from Minneapolis, Minn., was that he had resigned from his former affiliations in the carnival field, and was making arrangements to pilot some other amusement organization of this nature during 1923.

Mr. Fisher is among the best known of general representatives and it is quite probable that announcement will soon be forthcoming as to what caravan he will be associated with the coming season.

### PERRY IN CHICAGO

Chicago, Feb. 2.—King Perry, press agent the past season with the Dodson & Cherry Shows, was a Billboard caller today. Mr. Perry has been with a number of indoor attractions during the winter season.

### OLIVER SIGNS WITH MILLER BROS.' SHOWS

A telegram from Jack Oliver, dated LaGrange, Ga., February 1, stated that he had signed as general agent with Miller Bros. Shows for the coming season. Also that he signed general contracts for stands under auspices to follow the opening date at Pensacola, Fla., where the shows are wintering.

### FAIR-MINDEDNESS

Commendation is due—from showfolks and fair-minded citizenry—a two-column-wide editorial in The Duluth (Minn.) News-Tribune, January 15, for the unprejudiced manner in which it dealt with a "carnival" bill proposed for the State Legislature. (Unfortunately, at least one of the Minneapolis dailies, in an editorial, January 13, did not deal in like fairness, of discriminating between the good and bad features, in its comment on this bill.) The News-Tribune editorial, headed "The Street Carnival", was as follows:

"The proposed act to declare certain street carnivals and itinerant shows 'a public nuisance' is not as sweeping as the title would make it appear.

"Nor does it come under the class of legislation designed to regulate the morals of the individual.

"It does not bar all street carnivals, and there is no good reason why a clean and decent exhibition of this class could not be lawfully given in any town in Minnesota after passage of the proposed bill.

"The only carnivals which are declared public nuisances are those in which 'obscene features are a part,' or at which 'gambling concessions are given,' or in which actors or those connected with the organizations 'are engaged in immoral pursuits,' or when 'human defectives or monstrosities are exhibited.'

"While there are some street carnival organizations which have certain standards of decency which they observe on all occasions, it is unfortunately true that there are others which go just as far along the road to indecency as the local police authorities and the local organizations backing them will permit. Gambling devices and indecent shows take just as much leeway as they think they can 'get away with,' and too often considerable influence is brought to bear to induce local police authorities to view law infractions with a lenient eye.

"The proposed bill would make it much easier to reach these organizations and should result in eliminating many of the objectionable features connected with them."

### I. A. B. P. & B., LOCAL NO. 5

St. Louis, Feb. 1.—C. McCurry, of Danville, Ill., stopped over here for a few days on his way to Beaumont, Tex., to the Christy Bros. Circus. He will have charge of the paper on the No. 1 Advertising Car. McCurry is a member of Danville Local.

William Helwig, of Chicago Local No. 1, put in several days in this city looking after business matters.

William Wing, member of Local No. 5, was in the city last week for a visit.

Jack Carnes, member of Kansas City Local No. 14, touring with the Eugene O'Brien show, was here recently.

BEN F. MILLER.

### CIRCUS PICKUPS

And Notes About People You Know  
By FLETCHER SMITH

Had a letter the other day from Owensboro, Ky., in which it stated that a new hotel was going up there, to be known as the Hotel Dixie. Then a few days ago I got a letter from the old Sun Bros' treasurer, Dixie Vinson, who says that he is out of the show business for good, but will be pleased to see any of his old friends of the circus at the new hotel in that city, which his father is building for him and of which he will be the manager. If Marvin Arnold is not engaged when the new hotel opens, there is an opening for him as room clerk. Dixie intends to make the hotel a home for theatrical people and he sure knows what they desire.

Harry W. Stix, a familiar figure in all New England in the summertime at the various resorts, as he operates about in his wheel chair, for Harry is a crippled showman who has had many years of it as a manager, his last venture being as manager of "Way Down East", is putting in the winter at Backsport, Me., waiting for the call of the bluebirds or robins up in that country. Backsport is the

original home of Richard Golden, of "Jed Prouty" fame, where they say he scratched for a living as editor of The Backsport Item; William and Dustin Larum, Emmett Corrigan, Alex Luce and a number of other movie stars of the present time. Harry's real name is Bert Willey and he came originally from Haverhill, Mass., where his father was a big dry-goods merchant. Bert went into the show business years ago and finally, becoming paralyzed from his hips down, adopted the idea of touring New England in a wheelchair. He was also a newspaper man and for some time was on The Bangor Commercial as a field man.

Harry Wells, the famous callopie player, writes that he is pleased over the recovery of his daughter, Rose, who was the victim of an automobile accident that threatened to cripple her permanently. She was taken to the Mayo Bros. at Rochester, Minn., for treatment. Harry lives in Eau Claire, Wis., and makes the trip every year from there to Macon, Ga., where he joins out with the Sparks Show.

Out at the Franklin Theater, New York, Tom Gorman drops in every morning to look over the business and give instructions to his new assistant manager, Jack Croake. Jack likes the Bronx, but is impatiently awaiting the opening of the Walter L. Main Show, with which he will troupe.

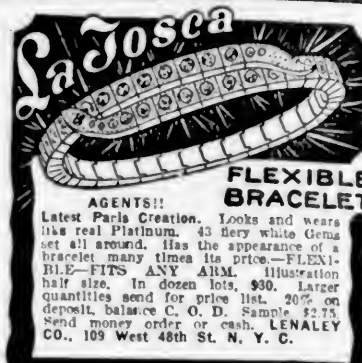
Joseph Good, of Havre de Grace, Md., who looks after things in winter quarters for the Main Circus and who has made a fortune with his grocery store, is enjoying a vacation of a few weeks in Bermuda.

Lewis Reed, of the Sparks Circus, is back at Macon from his annual pilgrimage to his home at Asheville, O. Lewis writes that he stopped over for a day in Cincinnati and took in the sights and visited old friends.

George H. Irving, the dean of all side-show men, still hale and hearty and able to make an opening that will "clean" a lot, is spending the winter at his home, 3 Lincoln street, Bradford, Mass., and finds time to drop in most every day at the Elks' Club on his old-time buddy, Joe Goodrich.

Bob Thatcher, superintendent of privileges with the Main Show, is still in Youngstown, O., but will be down at winter quarters shortly. He says that business is picking up at all of the local theaters and he is finding plenty of work this winter.

A feature of the Main Circus side-show the coming season will be an air callopie which will play continuously in front of the banners.



**La Josea**  
FLEXIBLE BRACELET  
AGENTS!!  
Latest Paris Creation. Looks and wears like real Platinum. 43 Very white Gems set all around. Has the appearance of a bracelet many times its price—FLEXIBLE—FITS ANY ARM. Illustration half size. In dozen lots, \$30. Larger quantities send for price list. 20% on deposit. Balance C. O. D. Sample \$2.75. Send money order or cash. LENALEY CO., 109 West 48th St. N. Y. C.

### Doughnut Business Is Good



MORGAN DOUGHNUT KING  
No. 9 BUDDY DOUGHNUT STAND \$100.25  
\$39.00  
Write for complete catalogues and information.  
TALBOT MFG. CO., 1213-17 Chestnut, St. Louis, Mo.

### WANT TO BUY

### Merry-Go-Round

3-Abreast Jumper. Portable; late model. Pay Cash. Address R. P. D. HARR, 425 West 118th St., Apt. 63, New York, N. Y.

HOUSE-TO-HOUSE CANVASSERS, District Managers. Salesmen—Quit working for 40% or 50%. Our line of Extracts, Spices, Toilet Goods, Salves, Medicines offers 200% to 600% on your investment. Write now for the Midwest list. Territory going fast. MIDWEST PRODUCTS CO., 185 E. Nagle St., Columbus, Ohio.

This innovation was tried out last fall at the fairs and proved highly satisfactory.

Elmer Gilmer, formerly of the Sparks Circus and now a newspaper man of Bernadell, Ok., writes that he enjoyed a visit recently with Harry Gruber, of the Tuttle & Cowden Olympic Shows. He also adds: "I saw a new act down in the sticks of Arkansas that no one will steal. He does slack-wire, high kicking, knee figures, some magic and wind-up by unjoining his neck, pulls his head down in front and stands on his shoulders or the floor as if he had no head." Elmer says the act went over big.

Sam Freed is back in Schenectady N. Y., running the Central Park Theater, and doing good business. Sam recently disposed of the theater, but there was only one Sam in that locality and he had to come back and take the theater over again.

"Red" Sells, writing from Coolemeec, N. C., a little mill town near Salisbury, who was with the Sells-Floto Show last season in clown alley, is putting in the winter with his father, who owns and edits The Coolemeec Journal. He will be back in the game the coming season, just where not certain at this time.

William Walllett is still in Havre de Grace, and his old reliable ring horse is now in good condition once more. Rose is still in Vandeville with her husband, Leo Kearns and William, Jr., are meeting with success this winter with their indoor circus acts.

From all indications Frank H. Stowell will be back in the circus game the coming season in his old position as car manager. His last trouping was done with the Sparks Show. Frank has sold all of his "Tom" outfits and is ready for the call.

Isadore Ortega, the hustling manager of Michna Ortega, the wonderful wire walker of the Main Circus last season, writes that the act is going great on the big time. They were in New London, Conn., week before last and will be in New York for several weeks, making their headquarters at the America Hotel. Isadore states that in all probability he will not be with any circuses the coming season, owing to his vaudeville bookings.

Bates and Bates, comedy bicyclists, for several seasons with the Main Circus, have closed their vanderbilt bookings and Mal is at his home at New Haven. Dot Bates, after a visit to her parents in Philadelphia, will put in the rest of the winter at Havre de Grace breaking in a pony drill.

The happiest man in Havre de Grace is Don Darragh of the Main Circus. After the close of the Hagenbeck-Wallace Indoor Circus, his wife arrived in Havre de Grace last week to remain indefinitely.

### KRANZ IN HOSPITAL

The following letter from Albert Kranz explains itself: "I am in the Parkland (city) Hospital, Dallas, Tex., and have undergone an operation and will have to remain in this institution a month. I was with the Wortham No. 1 show last season. I would like to receive letters from those who know me and if there are any showfolks in Dallas would like for them to come out to the hospital and see me."

## Dalton & Anderson Greater Shows

WILL OPEN MARCH 10

Want to book one or two Grind Shows, also all concessions except Dolls. Positively no Graft or Grift stores wanted. Want man to take charge of Two-abreast Spillman Carousells—new, just out of factory. Address all mail to

LEE DALTON, 936 Florida St., Memphis, Tenn.

## JAMES M. BENSON SHOWS

OPENS MARCH 24, FAYETTEVILLE, N. C.

### BOOKING SHOWS AND CONCESSIONS

Want competent people in all departments.

Mr. Benson will be at Continental Hotel, New York, Feb. 13, 14, 15.

Address JAMES M. BENSON, Gen. Delivery, Johnstown, Pa.

## A Few More Freaks Wanted

FOR CONY ISLAND, N. Y. 20 WEEKS' WORK.

A GOOD HIGH-CLASS ATTRACTION TO FEATURE, also PIT SHOW ACTS. Good treatment. Send photos. Salary no object if you are good. Write, the Elephant Boy, and Ed Yello, write, Address THOMAS MANNING, 2867 West 23d Street, Cony Island, Brooklyn, N. Y.



**COOK HOUSE MEN ATTENTION!!!**  
Gasoline Stoves, Jumbo Burners, Urn burners, Tanks, Pumps, Hollow Wire, Gasolene Lanterns, Mantles, Torkies, Waffle Irons, Coffee Urns, Griddles all sizes and prices. Write for complete catalogue.  
**WAXHAM LIGHT COMPANY**  
Dept 15, 850 West 42d St., NEW YORK CITY.  
Urn Burners (like ours) for pressure: 4 inch ..... \$1.25 5 inch ..... \$1.50 Jumbo Burners for gravity, from \$3.00 to \$4.75.



PROGRESS AND FINE PROSPECTS

In Connection With Showmen's League Annual Banquet and Ball in Chicago

Chicago, Feb. 3.—The coming Banquet and Ball of the Showmen's League of America was the outstanding subject at the regular meeting of the league last night.

The Banquet and Ball will be held the evening of February 21 in the Tiger Room of the Hotel Sherman. Past functions of the same kind are still fresh in the minds of the outdoor showmen.

An unexpected element came up for discussion during the meeting. It was suggested that a radio set would "lighten up" the club rooms and vary the routine.

SHADOWGRAPHS

By CHAS. ANDRESS

Great Bend, Andrews, Kan., Feb. 2.—I am sure you will all be glad to learn that I have been out of the St. Rose Hospital for more than a week. I remained in town (Great Bend) a few days and then went to my home in Andrews, where I have been recuperating rapidly.

I have received many letters from friends wishing recovery and would like to answer each one separately, but I know you will all accept my excuse as reasonable when I tell you that the doctor advises me to do as little as possible, and not do much corresponding or any other work for a few weeks.

CONTRADICTS REPORT

That Norfolk Fair Had Contracted Benson Shows

A communication, dated February 4, from Secretary J. N. Montgomery, of the Norfolk (Va.) Fair Association, stated that a report appearing under the heading of "Line O' Two of News", in the February 3 issue of The Billboard, stating that President K. E. Moore, of the association, had contracted with the James M. Benson Shows to furnish attractions for the Norfolk Fair this year.

A NEW CLOCK!



8 inches high, 5 inches wide, American Make, 3 1/2-in. dial, movement, guaranteed, dark mahogany finish.

SAMPLE, \$2.25. Postpaid, PER DOZ., \$24.00.

MUSICAL ALARM CLOCKS, Sample Postpaid, \$3.98

SINGER JEWELRY & NOVELTY CO. 22 Quincy Street, Chicago, Ill.

30 DAY TRIAL

Out out and mail this ad to me with your name and address—send no money—and we will send you this fine razor for 30 days trial. If satisfied it costs you \$1.95. If not, nothing. ORDER TODAY. AMERICAN RAZOR WORKS, Dept. F-100, 1575 Ogden Ave., Chicago.

HERE'S GOOD LUCK IN EACH BOX A WISHING FORMULA. Includes an image of a small figure on a base labeled 'IMP-O-LUCK' and text describing the product as a good-luck charm.

Maskat Circus May 5 to 12 ..Inclusive.. Wichita Falls, Texas. WANTED:—Big Top Attractions, Side Shows, Carnival Attractions and everything to make a big circus a success. Write Recorder. Maskat Shrine Temple Wichita Falls, Texas

Everlast Writing Pad SIMPLY LIFT FIRST SHEET AND WRITING DISAPPEARS. THE WHIRLWIND SELLER. Salesmen and Agents should be doing excellently. Service of the best. Sample, 25c postpaid. \$11.00 per 100. \$48.00 per 500. \$90.00 per 1,000.

ROYAL AMERICAN SHOWS THE LATE MRS. CHAS. ANDRESS. Joseph Hamm Leases His Interest for Coming Season to Gladstone Harvey and R. C. Elgin

Information from Chicago is to the effect that the sudden and unexpected passing of Mrs. Andress, wife of Charles Andress, well-known showman (who died in Chicago early last month), was due to heart trouble, from which she had been ailing for several years.

REMEY DENIES REPORT. The report circulated in Chicago last week that the Al G. Barnes Circus had closed a contract with the Wisconsin State Fair for this season was set at rest by the following telegram to The Billboard from O. E. Remy, secretary of the fair, Monday.

WRONG CUT USED In Eli Bridge Co. Advertisement. Thru an error the wrong cut was used in the advertisement of the Eli Bridge Co., of Jacksonville, Ill., issue of February 3, page 58. The ad in question pertained to the "Eli Power Unit", but the cut used was that of the "Eli Light Plant".

ADOLPH SEEMAN TO T. A. WOLFE'S SHOWS. Augusta, Ga., Feb. 4.—Adolph Seeman, the widely known showman and superintendent, is now connected in an executive capacity with T. A. Wolfe's Superior Shows, wintering here, and has been active in the preparatory work for the shows' forthcoming season the past week.

SUTTON TO LAUNCH SHOW. After selling his hotel and restaurant in an oil field town of Louisiana recently, F. M. Sutton advises that he returned to his home in Hylleville, Ark. He intends making a business trip to Leavenworth, Kan., soon in connection with the framing of the Great Sutton Shows, which, he informs, will be a ten-car caravan.

AWARDED MICHIGAN STATE FAIR CONTRACT. Augusta, Ga., Feb. 4.—T. A. Wolfe, operating head of T. A. Wolfe's Superior Shows, with winter quarters here, has been notified that his organization was awarded contracts to play the Michigan State Fair at Detroit this year.

PHILADELPHIA By FRED ULLRICH. 908 W. Sterner St. Phone Toga 3525. Office Hours Until 1 p.m.

Philadelphia, Feb. 3.—"The Cat and the Canary" made its first appearance here at the Adelphi Theater and was received with good comment from the local dailies.

Another first timer here this week is "Kempy", at the Walnut Street house. It opened with a capacity house and received much applause and real laughs.

Ed Wynn in "The Perfect Fool" closed his stay here this week at the Forrest Theater. Ed is a Philadelphian and his receptions at every performance amounted to an ovation.

John Philip Sousa personally conducted his opera, "The Bride Elect", at the Academy of Music, given by the Philadelphia Operatic Society, to a wonderfully fine presentation. The attendance was capacity.

Another popular composer-conductor here this week at the anniversary of the Stanley Theater was Victor Herbert. His selections and compositions received a tremendous reception. The house was magnificently decorated with floral displays.

Fay's Theater held its anniversary this week with a fine vaudeville bill and a feature picture. The house was beautifully decorated and Manager Stevenson received many well wishes from his patrons.

The Actors' Fund Benefit held Friday afternoon at the Forrest Theater was a huge success. A detailed account of the artists taking part will be found elsewhere in this issue.

The Wagnerian Opera Festival (in German) opens Monday, February 5, at the Metropolitan Opera House. The following operas will be given consecutively: "Die Meistersinger", "Lohengrin", "Tristan and Isolde", "The Flying Dutchman", "Tannhauser", "Die Walkure" Saturday afternoon and "Die Fledermaus" Saturday night.

The Arena Ice Palace at 45th and Market, which has recently been taken over by the Stanley Company, is getting much increased attendance under the new management. It is now one of the finest rinks in the East. Papy's Celebrated Orchestra is the musical attraction and under the violin virtuoso conductorship of Robert H. Papy is a delightful musical treat.

William Held, well-known organist-pianist, composer and arranger, is now head of the arranging staff of the Shapiro Music House's local branch. Artists getting this talented arranger's work can be assured of a real orchestra arrangement or composition that will be a real hit.

"Maytime" comes to the Shubert Theater week of February 5. Laurette Taylor in "Humoresque", the same week, comes to the Broad street house, and "Molly Darling", with Jack Donahue, at the Forrest Theater on the same date.

The Walton Roof gave a "Night in Chinatown", Wednesday night, that was a hummer. Among those on the bill were Kentucky Sorensoners, Gay Young and Ralph Wondora. Murray's Restaurant is doing nicely with Johnny Johnson's Orchestra and Andre Sberri's Revue of 1923.

The weather this week has been another bloomer, with rain, snow, sleet and fogs that would put dear old London to shame for darkness.

Rich Color Effects in Your Electric Signs. Just snap a Reco Color Flood over bulb and brilliant color replaces the ordinary white light. Cost is small. Effect is wonderful. Reco prices are now lower. Write for bulletin. REYNOLDS ELECTRIC COMPANY. Mfrs. of Reco Motors, Flashers, Food Mixers, etc. 2632 W. Congress St. CHICAGO.

SILK HOSE SPECIAL. Nox-Knit Quality Ladies' Silk Hose, No. 200, At \$3.25 per doz. pr. Ladies' Silk Hose, No. 300, At \$4.50 per doz. pr. Men's Silk Hose, No. 500, At \$4.50 per doz. pr. Add 15 cents per pair for less than dozen lot orders. Above in all colors. 25% deposit, balance C. O. D. Send for sample dozen pair and convince yourself of this extraordinary value. NOX-KNIT HOSIERY MILLS 16 Sutton Manor, NEW ROCHELLE, N. Y.

# RANDOM RAMBLES

By William Judkins Hewitt

Season 1923 is on its merry way.

It will be a year of hard work, but to those who make the staunch effort the rewards will be great.

There is no denying that the standard of all outdoor show business is being gradually raised.

The clean-up campaign is having its effect in better understanding of the needs of the business, in better acquaintance of its membership and in better knowledge of what the public demands.

Let no one slip back into the old rut. It will mean, if they do, their elimination of all possibilities of padding by the good work done in their behalf.

Let us carry on. The new era is truly at hand. Make the most of it.

In total the clean-up campaign made all in the outdoor business think—and when men think it is evidence of progress.

Don't wait for something to happen. Make your own events.

Every loyal outdoor showman and fair and exhibition manager should try and be at the SHOWMEN'S LEAGUE OF AMERICA BANQUET AND BALL in CHICAGO WEDNESDAY, FEBRUARY 21.

CONSOLIDATION SHOULD NOT MEAN CONTRACTION. IT SHOULD MEAN EXPANSION.

YOU NEVER KNOW HOW BAD OR HOW GOOD A THING IS UNTIL YOU TRY IT. Doubted the man who will not TRY NEW IDEAS.

Low Dufour—While it is yet time, why not make it the LEW DUFOUR AMUSEMENT EXPOSITION?

THIS MEANS MUCH. ORGANIZATION OF THE CARNIVAL INTERESTS IS IN THE AIR. JAMES F. MURPHY MEANS IT. On Monday afternoon, January 15, the following gentlemen assembled in Mr. Murphy's suite in Murphy's Hotel, Richmond, Va., to discuss the organization of the carnival interests: J. J. Polack, Matthew J. Riley, Robert A. Josselyn, M. B. Golden, Thomas Terrell, Thomas Hasson, Billie Clark, Billy Kline, George A. Baldwin, Harry E. Bentum, Robert Kline, Al Holstein, Lew Dufour, H. H. Bau, Frank West, Harry Lamish, Jack V. Lyles and E. H. Starkey. They discussed freely, frankly and at length on the value of organization. It was a history-making gathering. Something good will result. The next meeting will be held in the city of Chicago, Ill., during the week of February 19. Try and get there. Be sure and ATTEND THE SHOWMEN'S LEAGUE OF AMERICA BANQUET. Carnival men, invite a fair secretary or exhibition manager to attend. Get busy. Great doings.

Is it not time to get rid of the "Does", "Cds." and "Caps" in the outdoor game and have the first names right?

Eddie Silbon, of Bayside, Long Island, N. Y., was a most welcome visitor to our desk recently. In fact, it was during the time he was rehearsing the Siegrist-Silbon Troupe of nine acrobats at Madison Square Garden, just before joining Fred Bradna's indoor circus to play for the Shriners' Circus at the Armory, Syracuse, N. Y., week January 15. From there he was to go to Detroit, Mich., for two weeks, booked by Frank Wirth. The act returns to the Ringling-Barum Circus, opening at Madison Square Garden, Mr. Silbon has been away from circuses for four years and in the carnival business. He says he is out of it for good. Mrs. Silbon is also back in the big act. Better late than never, Eddie.

We predict that T. A. Wolfe will have a big fair route to announce soon.

Well, what's the General Agents' Association going to do in Chicago week February 19? The organization could do much, President Wilbur S. Cherry.

Carnival Men—Did you read James F. Murphy's article in the last issue on the VALUE OF ORGANIZATION IN BUSINESS? Read it.

Adolph Seeman has joined the T. A. Wolfe Shows. That is very important carnival news.

"Executive staff" should mean that. Some of those "my staff and my shows" don't seem to be doing so well this season.

### BITS OF NEWS

B. H. Patrick has not signed up yet. Joseph A. McFields, one of the most efficient office-wagon managers in the business, has not signed yet.

F. Percy Morency, of the Polack Brothers' enterprise, arrived at New York last week from Montreal, Canada.

M. E. Polhill, according to report, is not decided on plans for this season. He will very likely again take out the Beacon Exposition Shows, as usual.

Ralph Finney will have an important announcement to make soon.

Henry Meyerhoff is responsible for the statement that Johnny J. Jones did not contract the Ottawa (Ontario) Exhibition, but did the fair at London, Ontario.

Broadway rumors have it that T. A. Wolfe will get contracts for the entire Eastern Canadian circuit of exhibitions, including Ottawa. Showfolk on Broadway believe that Benjamin

Williams and Matthew J. Riley have joined forces.

The demand for women high divers as free acts is very heavy this year.

During the Virginia fair managers' meeting at Richmond Frank West signed Maxwell Kane as business manager of the Frank West Shows. Billie Clark at the same time engaged Billy Kline as business manager of his Broadway Shows.

Hurdard Nye has been offered the advance of a big musical comedy, to be routed from New York to the Pacific Coast and back. If it goes over he will be absent from the tented field this season.

William Clark left New York for Richmond last week to check some big concession contracts. Mrs. Glisk is out of the hospital after several weeks' illness.

Leo Fridman, the well-known concession manager, was in New York last week on business.

Broadway says that Mike Ziegler, the concessionaire, will take out a carnival this season.

Harry F. Hall bought a "Caterpillar" ride from the Spillman Engineering Corporation, North Tonawanda, N. Y., last week. It will be placed on the California Shows, of which he and Sam Anderson are associate operators.

A consolidation of the Eastern free acts and fireworks hoodlums was the talk on Broadway last week. Just talk up to this writing. The future of one firm to get some much-sought bookings is reported to be seriously concerning some of the acts under contract.

George W. Rollins is the master pessimistic letter writer of the universe, according to this writer's opinion. George W.—Cheer up; take another hold. There is much good in the world. Being the great truthseeker that you are, your view should radiate optimism.

William F. Floto—We are for you. May your season be a veritable bed of roses.

Eddie Brown, W. K. Havis, H. B. Danville—Let the show world know where you are. A new show idea is wanted by every showman in the carnival business.

### HEILMAN AND DeHOMAN

Combine Their Shows. To Be Known as Robson Bros.-Rice & Bell Circus

Harry (Pete) Heilman and Walter DeHoman, circus men of wide experience, have consoli-

dated their shows. The combination will be known as the Robson Bros.-Rice & Bell Combined Circus. The equipment at the winter quarters, Reading, Pa., is about ready. Heilman says it will be one of the finest framed overland shows to hit the road, using two trucks and fifteen head of stock to transport it. The season will open the last week in April near Reading.

### SMITH GREATER SHOWS

Preparatory Work Under Way at Camp Wadsworth Winter Quarters

Spartanburg, S. C., Feb. 1.—Having arrived a few days ago at the Camp Wadsworth winter quarters of the Smith Greater Shows, from a most pleasant visit with homefolks at Memphis, Tenn., the writer found forty mechanics, painters, etc., actively engaged in preparatory work for the coming season, under the general direction of E. K. Smith.

Thelma Moody and Elizabeth Ann Smith have just returned from home, in Nashville, where they spent a most enjoyable Christmas. Mr. and Mrs. C. Smith left yesterday for a visit with their oldest son, Chris, and his wife, Jessie, and then journey to Florida. Jack Cullen and W. S. Cherry were guests of Mr. and Mrs. E. K. Smith a few days ago. James Swanson is back on the job, after spending the holidays at his home in Pittsburgh, and the lango swing is now receiving its second coat of paint and it will have a large military band organ.

E. K. Smith, while on his trip thru the East, placed orders with Wm. Froch Wagon Works, of Maple Shade, N. J., for several wagons. John Caraway, chief mechanic, reports that all the trucks, as well as the tractors, have been thoroughly overhauled.

A delightful birthday party was prepared January 29 by Mrs. E. K. Smith, in honor of her husband (the "Boss") issued orders that candles be omitted from the cake—however, he's "Top" Smith's "youngest boy". The writer is to have a complete new outfit for the Old Kentucky Minstrels and expects to carry a bigger and better organization than he has ever before attempted. E. R. Gentry, manager of the Hurdlers, was called to Asheville, N. C., on very urgent business.

This caravan will the coming season travel on fifteen cars, under the personal direction of E. K. Smith, C. Smith, the founder, having retired from the active management and will devote his time to other interests. E. K. Smith announces that he is for the clean-up campaign, as inaugurated by The Billboard.

HARRY L. SMALL (for the Show).

### CIRCUS NOTES

Ballard, Mugivan & Bowers' circus city at Peru, Indiana, is attracting nation-wide attention, both from the professional and lay public.

C. N. Harris says the circus world is

To Be Released Feb. 10.

## SHEIK Ring



Designed to cash in on the big demand created by the many Sheik movies, Sheik books, Sheik articles and stories and Sheik publicity. Beautifully made. Resembles solid green gold. Red and green stones, all sizes.

Also the extension model.

\$3.50 Doz. \$39.60 Gross

Sample Sent on receipt of 50c stamps or coin. Box 101-B SHEIK ALADDIN, Boston (10), Mass.

### IMPORTED

## NOVELTY PINS and BROOCHES

About 70 different very attractive styles from \$2.00 per dozen upwards. Samples sent C. O. D. Write today and secure this attractive line.

F. WETZEL

114 Pembroke Arcade, Indianapolis, Indiana.

anxiously awaiting the appearance of Louis E. Cooke's history of the circus.

There will not be many "day-and-date" engagements this season, according to a well informed general agent.

Victor Lee has had several offers to return to the circus lots for 1923.

### LINE O' TWO OF NEWS

New York, Feb. 1.—John J. Griffin, assistant manager Rocky Point Park, Providence, R. I., was here last Saturday on business. He stated that among the new rides for the coming season would be a "Caterpillar", and that sensational free acts and fireworks would be strong features of the open-air program.

New York, Feb. 1.—Joe Hawley, riding device operator, arrived from Montevideo, Uruguay, S. A., last week.

New York, Feb. 1.—John W. Moore's indoor circus company passed thru here last Sunday, en route from Springfield, Mass., to Richmond, Va., to play for the Shriners in the latter city.

New York, Feb. 1.—Samuel Burgdorf, general agent Soll's Bros' Circus, left last Monday for Chicago, via Pittsburg and Cincinnati. Mr. Solomon, owner of the show, was here recently and engaged Mr. Burgdorf, who was in the same capacity last season with C. M. Nigro's Great White Way Shows.

New York, Feb. 1.—Nicholas Chelafis, loop-the-loop rider, accompanied by Mrs. Chelafis and three children, arrived last Monday from Southampton, England. The act has been abroad thirteen months playing in England, France and Spain, inclusive of two engagements at the Olympia, London. The Chelafis left for Chelsea, Mass., their home town, the day following arrival on American soil.

New York, Feb. 3.—Ted Metz has booked his "circus side-show" with Hiel & Lagr for a season's tour with the Kniekerbocker Shows. The title will be "A Congress of Living Wonders of the World" and an entirely new outfit will be built for it.

New York, Feb. 3.—Kendall B. Hassard, president Mid-City Park Corporation, Albany, N. Y., operator of Mid-City Park, betwixt Albany and Troy, was here this week, looking over some attractions for the resort.

New York, Feb. 3.—No happening in the outdoor show world of recent months has created so much talk and speculation among the club on Broadway as the recently announced resignation of Adolph Seeman from the executive staff of the Rubin & Cherry Shows.

### CIRCUS GOSSIP

By Tony Swore, an Oldtimer

Will the C. & O. Railroad contract any moves this season?

Will Savannah ever get another circus? Hardly, only by promotion.

Which one of the shows will give a cow away this season? Why not a Ford, or an Ingersoll watch? It takes the "bull" now to get the natives out, not now.

Why don't three or four bankers put out the Harris Nickel Plate Circus?

Who will be the lucky fellow to censor the circuses and carnivals? It's coming soon, brethren. Watch for the day and date. Before two years.

What general agent has sent in his list of towns he is thinking of making on the L. & N. Railroad? I won't tell anyone what towns you want. Honest.

Will Watertown, S. D., ever get a circus? We hear the renter is \$300 a day, and it can't be fixed for any less.

The East will see about everything under circuses this season. Why don't someone go to Alaska? C. P. R. will take you up there and you can walk back.

Will the Windy Vanhooken Rubber Top Show ever go out? We have heard so much talk of it.

## CAPT. C. W. NAIL SHOWS WANT

To book Ell Ferris Wheel. Fifty weeks guaranteed, at thirty-five—sixty-five, or buy cheap for cash. Want Colored Performers, those doubling Brass preferred. Want good Advance Agent that can get results. Want Manager for Arcade; will buy Arcade Machines. Can place at once following Concessions: Glass, Aluminum, Teddy Bears, Cigarette Shooting Gallery, one Legitimate Cat Rack. Not cleaning up; always been clean. Want to hear from Organ Man capable of overhauling Wurlitzer Organ. Can place real Carroussel Help at all times. Address

CAPT. C. W. NAIL, Alexandria, La.

## Wanted for Anderson-Strader Shows, Secretary

Freaks or other first-class attractions for Ten-in-One. Address W. O. DeVore, 114 Main, McCook, Nebr. Can place Athletic Show, one or two Small Grind or Platform Shows, Crazy House or Walk Through Show. Will furnish complete outfit for any Show of merit. CONCESSIONS all open. Wheels, \$35.00; Grind, \$30.00, includes everything; no office Concessions. Will sell exclusive on Cookhouse, Corn Game, American Palmistry or Ball Games. FOR SALE—Four 16-foot Concession Tents, with frames. One Candy Race Track, with Tent, complete, will book same. Show opens April 28th.

ANDERSON-STRADER SHOWS, Superior, Nebr.

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## WANTED! — TOBACCO GROWERS' PICNIC — WANTED!

Sanford, N. C.—Feb. 17th-March 5th—3 Saturdays

Everybody working—4 Big Pay Days. We have Hobbs Royal's Circus, Walter Ross' Athletic, Doc Sheets' Circus Side-show, Jack Foster's Minstrels, Joseph Lepore's Band. We have few clubs. Wheels open. Can place Grind Shows. Palmistry open. Use Freaks and Curiosities for Ten-in-One. Season's Work. Wire, write or come on. Want Colored Musticians. Absolutely no graft. Address J. W. SCHAFFER.



SAN FRANCISCO

STUART B. DUNBAR
205 Pantages Theater Bldg.

San Francisco, Jan. 20.—Sol Lesser and his associates, who last week took over control of 26 theaters in Northern and Southern California by reason of their purchase of the Turner & Dahakan Circuit, will not pool their interests with Marcus Loew, director of a string of theaters extending from Coast to Coast, as has been the report.

Lesser made this statement upon his arrival from Los Angeles with his associates, Michael Gore, Adolph Ramish and A. I. Gore.

Reports emanating from the South stated that the purchase by Joseph Schenck, one of the principal stockholders of the Metro Pictures Corporation, of a fifth interest in the Lesser enterprises for a fortune said to be around the \$5,000,000 mark presaged a merger with the Loew interests.

It was pointed out by Mr. Lesser that the inclusion of Schenck in the West Coast Theaters, Inc., as the Lesser interests are known, merely is tightening the hold which the corporation now has on a string of theaters in California numbering close to 100.

Acquisition by Schenck of an interest in the West Coast Theaters, Inc., means that Los Angeles will be the permanent headquarters for the producing activities of the Metro Pictures Corporation, according to Lesser.

Jefferson W. Asher, well-known San Francisco theater man, long connected with the Strand, has just completed a \$150,000 theater in Dinuba, Calif. He has named it the Strand.

Antonio Moreno, motion picture star, and bride of three days, Mrs. Daisy Canfield Lanzinger, daughter of the late Charles A. Canfield, from whom she inherited more than \$2,000,000, arrived in the city January 29 for a short stay.

The musical comedies which have held the boards at the Strand for several weeks have been discontinued this week, and a new policy of big-feature presentations put into effect. "Suzanne", Mack Sennett's spectacular California romance, starring Mabel Normand, started the ball rolling.

Harry David, formerly with Rothschild entertainment, who went to Los Angeles two years ago to handle the affairs of the Mission Theater there, is supervising the Sennett theatrical interests here.

Gino Severi, popular musical conductor, who was at the California movie house in this city, for some time, is also returning from Los Angeles to be guest conductor at the Strand, leading a symphonic orchestra.

Hobart Henley, motion picture director for the Universal Film Company, is a guest at the St. Francis, arriving here several days ago. Mr. Henley said he had no plans for the immediate future other than to take a complete rest. This is the first vacation he has taken in ten years, he says.

Henley recently finished the filming of Jack London's San Francisco story, the "Abyssal Brute". Reginald Denny, Fritz Ridgeway and Mabel Scott took the leading roles.

F. Weidemann, well-known concession man, dropped into The Billboard office today to bid us good-by, as he contemplates departing for Los Angeles Friday. A few days in the South and he leaves for Brownsville, Tex., to join the John T. Wortham Shows. He will present for the second season, his wife, "Madame Ethyl Fredericks", in mental telepathy and crystal gazing.

William Horstmann, well-known exposition manager, was a caller at The Billboard office January 25. He stated that he will be in Tucson, Ariz., the last week in February, where he has some concessionary matters to attend to, after which he will undertake the management of the Nevada State Industrial Exposition at Reno, Nevada.

Mrs. Whitney, wife of the late A. P. Whitney, well-known carnival owner and she herself owner of several concessions, who has been showing in the South, has arrived at Ontario, Calif., where she is visiting relatives until spring. She is stopping at the Hotel Havoy.

Frederick Warde the veteran Shakespearean actor, writes friends in San Francisco that he will give up acting and devote his time to platform lectures. Warde and his wife celebrated their golden wedding a year or so ago. He is well over the 70 mark.

Among the distinguished visitors in San Francisco is Madame Mimiie Method, who has sung in most of the European capitals and at one time was the soloist for the Boston Symphony Orchestra and later for Paul Steindorff's Orchestra in New York. The madame is a lyric

-WANTED-
For The John Francis Shows
Open March 17, Oklahoma City

PLAYING 6 WEEKS OF THE BEST OIL TOWNS IN OKLAHOMA AND KANSAS. HAVE 10 WEEKS OF FAIRS BOOKED FOR THIS FALL.

WANT—Pit Show Attractions that can entertain. Nothing too big. Can place Motordrome. Also REAL Musical Comedy People.

WANT—Managers and Help on all Rides.

WANT—Real Athletic Show People for Athletic Show. Colored Performers that can double Brass. Will consider an Organized Company. Must be real performers and conduct themselves as performers. CAN PLACE CONCESSIONS or will sell the entire Midway to responsible party. Hoops, Teamsters and Workingmen in all departments wanted.

WANT TO BUY—Velvet Drop, Una-Pon, Air Calliope or Band Wagon. Must be in good shape and cheap for cash.

TO FAIR SECRETARIES AND CELEBRATION COMMITTEES—This is a 15-Car Show, with 5 Rides and 10 high-class Shows, and 3 Bands, Scotch, Colored and White. Carrying 2 big sensational Free Acts. If you are figuring on having a show this season would like to get in touch with you.

JOHN FRANCIS SHOWS, P. O. Box 1276, Oklahoma City, Oklahoma.

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As we buy each lithographed heading in 5,000 lots, WE can sell the following lithographed Push Cards at \$10.00 a 100 asst., or \$1.50 a Dozen asst.:
Octagon-Shaped Electric Lighted Vanity Case, 70-hole card, Takes in \$17.35
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Stock for the above boards at the lowest market prices.
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WANTED—Griddle Man and Concession Agents

that are willing to work for winter salary. Marvel, Ala., week February 5; Piper, Ala., week February 12. S. J. CANTARA.

WANTED SECOND-HAND RIDES

Want second-hand Merry-Go-Round and Eli Ferris Wheel, also Mutoscopes, counter size. Can use any amount Mutoscope Reels. Must be cheap for cash. E. J. McNERNEY, 714 Erie Ave., San Antonio, Texas.

HAVE FOR SALE—A REAL BARGAIN

1 Auto Race Track. This is a park track. Twelve autos and drivers, made by the Auto Add Speedway Co. of Chicago. Cost \$650.00. Will take \$150.00. Concession Tent, 8x14, nearly new, \$17.50. Concession Tent, 10x14, nearly new, \$17.50. Daily Wheel, 24 and 30 numbers, \$10.00. DeKo Light Plant, no batteries, \$100.00. J. W. HALLIDAY, Stratford Hotel, Houston, Texas.

---WANTED---

We are placing Salesboards in retail stores on consignment, working on a commission basis of the gross sales. We want representatives in every territory to handle a board that covers the law. If you are a wide-awake salesman, write to THE NORTH JERSEY SALES COMPANY, Jersey City, N. J.

AL. G. BARNES No. 2 SIDE SHOW

Want to hear from Standard Circus Freaks. Want to hear from perfect Midget. Prince Ludwig and Princess Tiny, wire your lowest. Open in Texas in March. This show under the management of JOHN AASEN, the Norwegian Giant, and DICK WAYNE BARLOW, 607 St. Andrews Street, Los Angeles, California.

soprano and she has received praise from artists in all parts of the United States and Europe. She will depart shortly for a visit to Los Angeles.

BROADWAY AND BYWAYS

(Continued from page 7)

dig its feet out of the Broadway, New York, mire and go to the hinterlands. Producers, we challenge you to adopt the "trade mark" of a higher standard, acceptable at face value in Peru, Pueblo or Sitka.

Corse Payton after a few weeks in stock over in Newark, N. J., is back on Broadway full of ideas for the uplift of the drama.

Friends of Lew Dockstader will be pleased to learn that he is gradually recovering from nia fall.

In musing over the number of orchestras titled after leading hotels, such as the Belmont, Biltmore and Pennsylvania, C. A. Lomas kicked in with a dandy idea. He proposes the Bowery hotel orchestra of high-class artists dressed as "hoboes" under the direction of "Dusty" Roads, Billie Burke, Alf. T. Wilton, E. F. Carruthers and Eddie Marsh; Jump in on this idea and give proper credit.

The theatrical business can do a little advancement of the stage if the agents would stop "stalling" those Weak-Minded Mothers With Stage-Struck Children.

That song "Tomorrow" could be very appropriately dedicated to booking agents. Probably the author had them in mind at the time of penning it.

It is a gross injustice to charge the actor as being not amenable to reason, or that he is wholly lacking in business sense. The latter can be fully sustained in the salary quotations they tender the producers.

Oh! what a night. This writer had a dream the other Friday which went this way: He had just received a box of oranges from Edward R. Salter, press interpreter for Johnny J. Jones, and in it were some grape fruit that kept growing and growing until one of them became as large as that football the cowboys with the Miller Brothers' 101 Ranch Wild West used to play with on horseback. While rolling this monster shaddock of the citrus family along the banks of St. John's River in Florida he ran across Charles Ringling aboard his yacht. Mr. Ringling, the dream goes, said: "Hello, Hewitt, you seem to be having trouble similar to mine; bring that walnut on board and we will have liver and milk. I caught a fish four days ago and have not been able to land him." After being on board for a few minutes he received

a radiogram from his brother John telling him to come to New York, so we immediately steamed toward the world's metropolis with him holding the rod and the dreamer devouring the juice of the fruit. After over four years we arrived in the big city. He became disgusted and said "d— that fish" and then dropped the rod and said: "He can stay in the water, I must go down to Madison Square garden now and tell Fred Bradna to blow the whistle for the 1923 season of the Ringling-Barnum Circus." Then the alarm clock rang and it was 2:30 a.m.

If the vaudeville houses keep putting on local talent minstrels there will soon be enough male and female black-face talent available to put a stock minstrel house on Broadway with a change of program every hour, for years and years. Why? If there was a real vaudeville actors' union some of these "wild-cat acts" could be regulated—and they announce from the stage "these boys and girls receive nothing but your applause."

The report that Jerry Mugivan and Bert Bowers were in town last week started a lot of phone bells ringing from circus folk, agents, artists and others.

A smile and a little pleasant talk. A long constitutional walk. Makes the world seem brighter. If your companion can really talk sense.

Joe Miller says: "This country is sorely tired of its foreign relations!"

"Muscle Shoals" has a showman as one of the lecturers in its storeroom on Broadway. Store shows of this kind have found a place in our metropolitan life that helps to make the big street interesting.

LITIGATIONS

New York, Feb. 3.—Saul E. Rogers, as attorney for the Fox Film Corporation, has filed notice of appeal from a decision of Justice Leonard A. Giegerich, of the Supreme Court, denying a motion of Rogers that the suit brought against his client by Frank L. Packard, be dismissed on the ground of insufficiency in law for its continuance.

Packard in his complaint alleges he made a contract with the defendant to produce in motion picture form his literary effort, "The Iron Rider", using his name on all advertising matter and on the screen. Packard says the picture was produced under the title of his book, but he claims the picture was not

in any manner taken from his story of "The Iron Rider", thereby misleading the public and impairing his reputation as an author. The title, he says, was then changed to "Smiles Are Trumps", and Packard avers such treatment of his work damaged him in the sum of \$25,000, which he asks the Court to award him. Rogers, in his brief, however, contends there was nothing in the contract which barred his client from using any title for the picture it saw fit, holding that no matter how popular a book might be with the public, its title in a motion picture might prove a rank failure.

New York, Feb. 3.—Composing of the differences between Edith Stockton Rexes, motion picture actress, and Townsend Pinkney over several wills of the latter's brother, Cornelius S. Pinkney, has resulted in the settlement of the claim of Miss Rexes for \$150,000 by the payment to her of \$10,000 in cash and deed to her the premises at 228 1/2 Eighth avenue.

Pinkney, who lived at 716 Madison avenue, died suddenly in the Columbia University Club, of West Forty-fourth street, of which he was a member, in January, 1921. He left four wills, and in three of them he left the bulk of his estate to Miss Rexes, but in the fourth and last document he left his estate to his brother, Townsend, and a contest was started by Miss Rexes, which has now been amicably settled. Prior to his death Pinkney had invested much money in a motion picture enterprise which was to feature Miss Rexes as its star.

New York, Feb. 3.—Answer to the suit brought by Maurice E. Downing has been filed in the Supreme Court by the Paramount Amusement Device Corporation to an action to recover \$2,625, the value of a promissory note.

The answer, filed in the corporation's behalf by its attorney, Richard M. McCann, of 5 Court street, Brooklyn, N. Y., alleges that the note was obtained thru "fraud and extorted by threats" made by one Fred E. Nadler, the payee, to David Scholze, its treasurer, the threat being to the effect that if the note was not issued Nadler would withhold all financial support from the corporation, for which reason, the answer contends, the note is void and, being long overdue, is in consequence outlawed.

ROBBINS ENTERPRISES, INC.

Possible Tenants of Albany (N. Y.) Theater Now Under Construction

Syracuse, N. Y., Feb. 3.—The Robbins Enterprises, Inc., of which Nathan Robbins is head, is being mentioned as a possible tenant of the theater, now under construction at Albany, which is expected to be ready for occupancy within a few months. The building was scheduled to have been completed some time ago, but construction work was delayed by the mental and financial collapse of Max Spiegel, now in a Stamford (Conn.) hospital. Spiegel was president of the Shubert-Albany Theatrical Corp., and Lee Shubert, treasurer. The concern purchased the Second Presbyterian Church in Albany and started to remodel it into a theater.

A New York theatrical attorney has been in conference with William M. Farley, president of the Lodge Street Theater Company, with a view of obtaining a lease for his client. Mr. Farley says he does not know whether the attorney was acting in the interests of the Robbins corporation. Legal steps have been started, according to Mr. Farley, to eliminate the Spiegel-Shubert combination from the theater.

ECHOES OF 1912

Dayton, O., Feb. 3.—Mrs. Leslie Carter, actress, is defendant in a suit brought by Charles W. Sanders, former liquor dealer, in which he alleges Mrs. Carter owes him \$120 for wine purchased in 1912. Hearing was set for February 10.

THE SHUBERTS TAKE OVER DIXON'S "MIDNITE REVELS"

Chicago, Feb. 5.—The Shuberts have taken over the Henry Dixon "Midnite Revels", which showed in the Garrick Theater last week. Arthur Klein will book the show as straight vaudeville for three weeks at \$3,300. The principals are deducting five per cent from their salaries to guarantee railroad fare back to New York for the cheerists.

INVESTIGATING BACK-STAGE CONDITIONS

Chicago, Feb. 5.—The Health Commissioner of Chicago has begun an investigation of various theaters on information that back-stage conditions need improvement. The Commissioner is quoted as saying wash-room conditions in several of the theaters are inadequate for audiences and actors.

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Get in touch with
ARTIZAN FACTORIES, Inc.
North Tonawanda, N. Y.

**PENNSYLVANIA FAIR MEN  
OUT IN FORCE**  
(Continued from page 78)

infancy. Some of our fair associations do not give the proper consideration and treatment to their patrons and exhibitors and in some instances misrepresentations are made. However, this will not work out well in the long run. When patrons and exhibitors play a losing game financially they can and will soon put a fair out of business. I do not want you to think me partial in this matter, because I am not—I am merely giving facts as I find them in some instances. We all want to consider what is good for our continuance and increased business, which we all strive for and should have.

There are speakers here today who will give addresses on facts of interest, who will put before you more fully than I have done the problems as solved to make our fair bigger and better. During the past years our meetings have always been well attended. Many pointers were obtained which we took home and put in practice, which proved beneficial to us in financial and other ways. This is one of the many reasons why we meet here annually to exchange views on the management of our various fairs and profit thereby and further bear in mind our motto "In union there is strength and in co-operation success".

I hope our meeting here today will be enjoyed by you all as I want to welcome you one and all and at the same time hope that your 1923 fairs will be bigger and better.

It might be mentioned here that before the adjournment of the morning session there was some very interesting discussion of a variety of topics relating to the conduct of fairs. The first taken up was securing the co-operation of the Grange. One or two speakers told of having difficulty in interesting Grange members in making Grange exhibits at the fair and otherwise taking an active part in it, but most of the speakers stated that they had found the Grangers very ready and willing to work with the fair board. In fact, many fairs have Grangers on their boards.

First get the confidence of the Grangers, said one speaker, then offer prizes for Grange displays. Go about in the right way and the Grangers will prove big boosters for the fair. One secretary told of offering silver loving cups for the best Grange displays, and said it worked out admirably.

Speaking of emphasizing the educational value of the fair, Frank Baeder, secretary of the Erie, Pa., Exposition, told how his fair had worked out the plan of making every day a free day for school children. This year it is planned to issue 100,000 tickets, or more if necessary, to be distributed to the school children of Erie and adjoining counties. In this way the influence of the fair will be greatly extended.

When the topic, "Name Two Mistakes Made at Your Fair and at a Neighborhood Fair Last Year", was brought up, one secretary got up and said: "We made so many mistakes last year I wouldn't know where to start." There was some interesting discussion on the topic.

On the racing topic considerable was said, too. It was the consensus of opinion that it was a bad thing to have local men as judges, timers, etc. Suppression of time was scored and adoption of a timing clock was advocated.

Following the secretary's report Bert H. Swartz, secretary of the West Virginia State Fair, Wheeling, gave an address on "Race Department of Fairs", as follows:

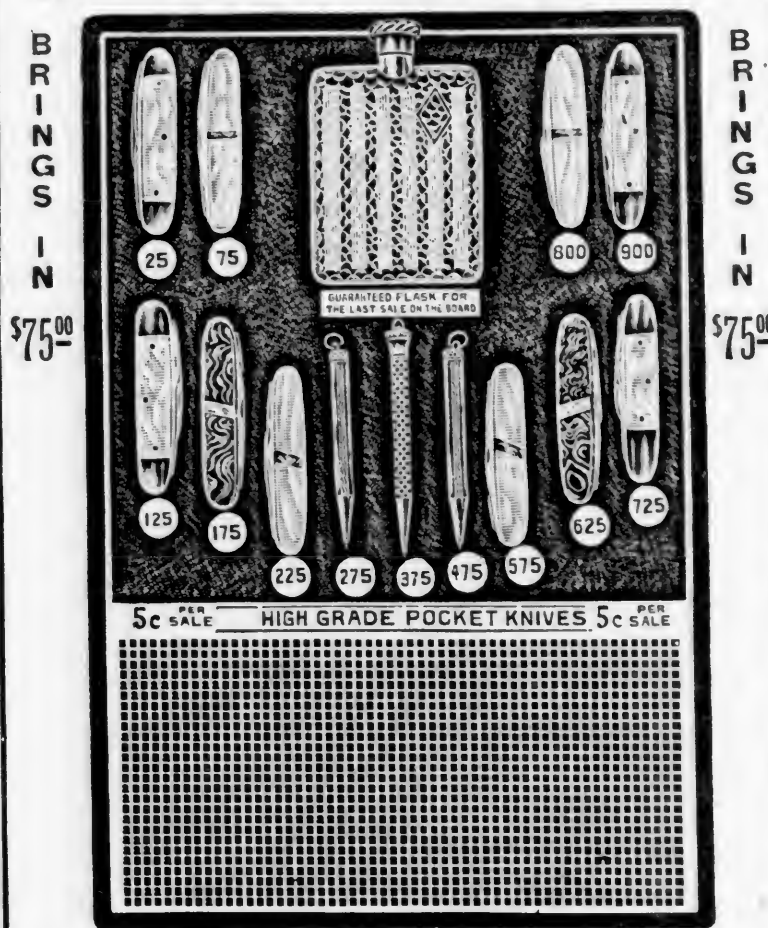
Mr. Chairman, and Fellow Fair Workers:

Some time ago I was asked by a member of your program committee to say a few words to you under the caption of a "Plain Talk from a Fair Man". This modest title seemed to me to just about fit the kind of speech I could make, and I consented. I note by the printed program, tho, that I am scheduled to talk on the subject of "Race Department of Fairs". I think this subject could have been better handled by some one else, for instance our mutual friend, Jos. M. McGraw, as down in our town Joe is considered an authority on all racing matters and we accord him much of the credit for the success of our meetings there. I do not feel that I am capable of telling you Pennsylvania fair boys how to run your races, or indeed any department of your fairs, but I shall try to give a little "plain talk" on how we conduct our race department at Wheeling, and if you should get any information that might prove helpful I shall feel well repaid for all the nervousness and stage fright that are the lot of the amateur speaker. I want to say, however, that I consider it a great honor to appear before this splendid organization of fair workers and that I appreciate the invitation to be with you and to have a small part in helping your hustling, efficient and popular secretary to fill the program for this occasion.

The racing department of a fair is, in my opinion, one of the most important departments and one of the most difficult to handle. Its success depends upon so many conditions that few hard and fast rules can be given. There are two, tho, that apply to every meeting, no matter when, where nor by whom staged: one is, strict enforcement of the racing rules; the other, good treatment of the horsemen that visit your track. Boiled down, this simply means the "square deal" in racing, a square deal to the public and to the horsemen, who together make racing possible. In the racing game, as in everything else, honesty is the best policy. A policy of square dealing, year in and year out, gains the confidence of horsemen and public alike. On the contrary, crookedness is fatal to the sport and in the long run to those who practice it. The enemies of the game are the crooks within its own ranks. Reformers can never kill racing so long as it is conducted in such a manner as to merit and retain the confidence of the great public. It is up to the fairs, which are the backbone of harness racing in America, to see that it is so conducted, and herein lies the importance of selecting honest and competent officials.

At Wheeling we never economize on officials. We get the best obtainable, men of standing in their profession, and we back them up. Their decisions are final so far as we are concerned. Their only instructions are to conduct our races according to the rules. It is my firm conviction that the fair secretary should never interfere with the judges. Select competent, honest officials and support them. Furthermore, choose professional judges, men who make a study of this work and know it from A to Z. A man may be strictly honest and very intelligent and yet not be sufficiently

**\$10.75 BIG PROFITS \$10.75**



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**10 GENUINE PEARL KNIVES      3 LADIES' PENCILS**  
**Guaranteed FLASK (Prize for last sale on board)**  
**FURNISHED COMPLETE WITH A 1,500-HOLE 5c BOARD.**  
**We can furnish this outfit with a 10-year Guaranteed Watch for last prize instead of Flask, for \$14.00. 10-Year Elgin Watch for last prize for \$19.00.**  
 Write for our complete set of circulars.  
 Cash in full, or one-fourth of amount with order, balance C. O. D. Send money order or certified check and avoid delay. Satisfaction guaranteed or money refunded. No questions asked.  
**MOE LEVIN & CO.,** 180 N. Wabash Avenue, CHICAGO, ILLINOIS  
 ESTABLISHED 1907. FASTEST SELLING SALESBOARD ASSORTMENTS ON EARTH.

acquainted with the rules to render just decisions.

Like most other fairs, I believe, we have a superintendent of speed. Unless a fair is very small, I do not believe the secretary should attempt to handle the speed department with his other duties. While, of course, the secretary, as the official representative of his Fair Board, must have general supervision and decide as to the amount of money to be invested in the program, etc., the details of managing the department should be left entirely in the hands of a competent superintendent of speed.

As to classes, purses and conditions, these depend on circumstances. Generally speaking, every association should give as large purses and liberal conditions as it can afford, not only because the horsemen are entitled to the best you can give them, but because it will improve your meeting and make it more attractive to the public. It would be folly, of course, for a small fair with a limited drawing population to attempt to offer premiums as large as a big fair with a heavy annual attendance. It is a part of the job of the fair management to determine just how far it can go in this line without inviting financial disaster.

Then, too, the law of supply and demand operates here, as elsewhere. For instance, at Wheeling we have the toughest week of the entire year for getting racing material, the week of Labor Day. Sometimes I have tried to count the meetings that occur in this week, but I always get heart failure before I am half way thru. Because competition is keen at this time, we are naturally obliged to make a more attractive program than a meeting held, say, in October. I might say here that I do not think it wise to put all the racing appropriation into purses. We have found that an allowance on shipping charges often proves more attractive than a big purse. Provision should be made for this expense when arranging the program.

We are believers at Wheeling in the early closing, or so-called stake, purses. While it is true that they are often disappointing in the number of starters that show up on race day, sometimes only two or three horses starting out of an entry list of thirteen or more, nevertheless they are a great advertising asset, as well as a guarantee. In a way, for the class races. Where one or two members of a large stable are entered and ready to start in a stake, it is safe to count on other entries from that stable for the late-closing races. As for the advertising feature, the secretary must always keep in mind the two branches of his enterprise, the manufacturing and the selling. Securing horses for his program belongs to the manufacturing branch. Selling the races and other attractions to the public is equally important. While he is engaged in manufacturing his fair as economically as pos-

sible, he must keep his salesman's eye open for publicity possibilities. The public like the racing races; they know that even if the field is small, it is largely because of natural selection has waded out the poorer entrants and the "survival of the fittest" usually insures spirited racing and fast time.

We are usually very successful in securing entries for our stakes, first because we make the purses and conditions as liberal as we can afford, and second because we advertise them well. We are great believers in the value of printer's ink. We advertise in all of the five turf journals.

We also believe in the value of good, strong racing circuits. Wheeling has long been a member of the Lake Erie Circuit, and also belongs to the West Virginia Circuit. We made application for dates this year in the Ohio Short-Ship Circuit. Some of the horse papers say we got them. The Sportsman leaves us out, so we don't know where we stand, except that geographically we stand right between the two great States of Pennsylvania and Ohio and are always willing to work in harmony with both. In fact, I am fortunate in feeling right at home whether I am attending a meeting of fair men in Ohio, Pennsylvania or West Virginia. If your exchanger will stand it I would suggest the advisability of joining every good circuit in which you can get dates that is so located as to be advantageous to you.

Down at Wheeling the boys enjoy the privilege of speculating a little on their favorite. Contrary to popular belief, this privilege is not a bonanza to the fair. It helps to pay the purses and in this way makes it possible to put on better racing than we otherwise could. The fact that we have enjoyed it for forty-three years without complaint from any source is proof of how carefully it is conducted. His chief value, in our opinion, is that it is an inducement in getting horsemen to race with us, as practically every horseman likes to back his entry in a concrete manner. I wish to emphasize the importance of every fair or race meeting that permits speculation adhering to a conservative, honest policy in its conduct. As I said before, it is not the reformers that are our worst enemies, it is the crooks and extremists in our own ranks that are always ready to ride a good horse to death. Speaking of the reformers, reminds me of a story. A young couple were sitting under an apple tree that was heavily laden with green apples. After a long silence and more to make conversation than anything else, the young lady said: "Listen, John, how that tree is moaning and groaning." John, who was laboring under the excitement of an important question he was about to ask her, blurted out unthinkingly: "Yes, if you was as full of green apples as that tree you would be moaning and groaning

too." The reformers seem to be always full of green apples, ready to kick about everything, but they are in the minority. Just as long as we don't give the average decent human being any just cause for kicking we are all right.

Friends, in conclusion I want to say that we do not do all that we would like to for the sport at Wheeling. In common with most of you, our generosity is limited by our bank roll. Furthermore, the secretary of a fair is not always supreme, as many of you men doubtless know from experience. There is usually a more or less active Board of Directors to be consulted, and it is sometimes pretty hard to convince a merchant or manufacturer who knows nothing about a horse except that it is a four-legged animal that he cannot apply his merchandising or manufacturing methods to the conduct of a race meeting, and that it is better to leave the matter of racing in the hands of those experts who have made a study of it. You have all, doubtless, had the experience of having some of your most cherished plans frowned down by an unsympathetic director. My wife, who is as familiar with the secretary's duties and troubles as I am, has expressed it this way:

**THE FAIR SECRETARY**  
 He lolls like a slave, from morning till night;  
 He knows how to be suave, tho he also can fight.  
 He must know how to smile, and likewise to fuss.  
 He has to do big things without any fuss.  
 His wisdom is deep, his knowledge is wide,  
 His sympathies varied, and honor his guide.  
 He strives ever to please, shirk his duties he won't.  
 Yet he's damned if he does and damned if he don't.

Myers Y. Cooper, of Cincinnati, president of the Ohio Fair Boys, was the next speaker. He is no stranger to the Pennsylvania boys and received a rousing welcome. In his usual felicitous manner he delivered a speech that not only was entertaining and interspersed with humor but also abounded in practical suggestions for the fair man. Mr. Cooper told of the wonderful work that has been done along the line of boys' and girls' clubs in Ohio, how the Ohio Fair Boys went about getting State and county support for their fairs, etc. Mr. Cooper is an accomplished speaker and a highly entertaining story teller, and he received full appreciation from the Pennsylvania fair men. He was followed by J. C. Steirs, now in charge of the schools of Washington, Pa. Mr. Steirs, too, devoted much of his talk to the boys' and girls' club work and related a number of instances showing what can be accomplished with a boy if he is rightly handled. Mr. Steirs was roundly applauded.

A. E. Leatherman, secretary of the Union Trotting Association, Philadelphia, was the next speaker. He spoke briefly, but to the point, on "Racing Rules", advocating adherence to the rules by racing men and fair officials alike, and pledged his best efforts to keep the racing game on the road of progress.

George L. Dobyns, pioneer carnival man, then spoke on "Carnivals at the Fair". Mr. Dobyns stated that reputable carnival owners are working hard in hand for the uplift of the fair. He strongly upheld lawfulness and clean and wholesome amusement. Mr. Dobyns said his shows were absolutely clean and that he believed the majority of the shows on the road are clean.

Nat S. Green, of the fair department of The Billboard, gave a brief talk on how to make the fair better.

This concluded the afternoon speaking program and after announcement of the choice of the nominating committee the meeting was adjourned.

The nominating committee made the following recommendations, which will come up for ratification after the Philadelphia meeting, and which doubtless will be adopted:

For president, Harry White, Indiana, Pa.; vice-presidents, S. B. Russell, Lewistown, and John J. Kobert, Waynesburg; secretary, J. F. Seldombridge, Lancaster.

Dues for the coming year were raised from \$15 to \$20, owing to the need for funds to fight adverse legislation.

**The Banquet**

The banquet, held also at the Seventh Avenue Hotel, was one of the most enjoyable it has ever been the pleasure of the writer to visit. The menu was as follows: Rockaway oyster cocktail, celery, oilives, cream of tomato, baked white fish, roast spring turkey, cranberry sauce, browned sweet potatoes, French peas, lettuce with Russian dressing, apple pie a la mode, rolls, coffee. Everybody did full justice to this splendid spread and during the progress of the banquet Cervone's Orchestra discoursed excellent music. There was an elaborate entertainment program consisting of the following: Cervone's Orchestra, Fables Trio—Louis Eisenberg, Nat Rodgers and Grace Nelson—"Kiss in the Dark", solo by M. Nelson and trio; "Waltzer and Swan"; Mr. Rodgers and three excellent vaudeville features—singing, dancing and talking turns—furnished by the Wirth-Blumenfeld Fairs Booking Association, of New York.

When the diners had finished their repast and enjoyed the entertainment features they were regaled with some excellent talks by men in various branches of the fair game. President White, acting as toastmaster, referred to the matter of suppression of time in races and regretted that no resolution was brought up bearing on the subject. He then introduced Dave McDonald, secretary of the Harness Horse Association, Pittsburgh, who gave a straight-from-the-shoulder talk on playing the game square. He was followed by Marvin M. Smith, secretary of the Buffalo (N. Y.) Road Drivers' Trotting Association. Mr. Smith told of his experiences in various lines of work—as boxing promoter, government employee, racing official, etc., told what had been accomplished by the Road Drivers' Association since his connection with that organization, and then he started in to lambast some of the things in the racing game that he thinks need attention. He was so drastic, in fact, that his talk was not very well received. The audience seemed to resent somewhat the predominance of the pronoun "I" in Mr. Smith's talk.

George L. Dolyna was next and spoke on "Pioneer of Carnivals", giving some data on the fairs of years ago.

President White called upon A. O. Pennock, a well-known horseman of Cranwood, O., for a few remarks, and Mr. Pennock spoke interest-



ingly of the manner in which racing is conducted on the continent as compared with racing in this country. There is no suppression of time at continental tracks, he said.

Col. Fred Terry, of The Horseman, Indianapolis, the leading horseman's paper of the country, was last on the speaking program of the evening, but he had a worth-while message to deliver to the fair men and delivered it with a punch. Mr. Terry spoke on advertising. Advertising, he said, means selling your fair to the public. He urged the necessity of an advertising man for every fair, to work under the supervision of the secretary. Not that the secretary does not understand advertising, but because he has too many other important duties to give the time necessary to the various details connected with keeping the fair before the public thru the newspapers. "Spend more for advertising," said Col. Terry, and he showed how increased advertising would bring increased attendance to the fair and as a consequence increased revenue. It is well that should be used in the newspapers and one-fourth for billboard advertising. "Make your billboard posters appeal to the children," he urged. He called attention to the plan of the Toronto Exposition, as described by J. B. Hay, publicity manager of that fair, by which all the school children were linked up with the fair and naturally enlisted the interest of thousands of their elders who might not otherwise have become interested. Col. Terry's address was one of the best delivered at the convention and was packed full of good sound information on how best to advertise the fair.

President White then asked Sam Levy of the United Fairs Booking Association to contribute his portion to the evening's enjoyment, and Sam obliged with several of his witty stories, concluding with his "blowing out the candle," which took the house by storm.

This concluded what everyone agreed was the best and most enjoyable meeting that the Pennsylvania fair men have ever held.

The Thursday Session

On Thursday several meetings were held. The Lake Erie Racing Circuit, Hurt H. Swartz, secretary, and the Keystone Short-Ship Circuit, Harry White, secretary, met at 11 a.m. and 1 p.m., respectively.

A meeting of advertising managers, agents, free acts, carnivals and expositions was held with J. F. Seldombridge as secretary, and the following speakers: Deacon Dellmore, of the Erie Exposition, "Expositions"; George Hamid, of Wirth-Blumenfeld Fairs Booking Association, "Free Acts"; George L. Dobyna, "Carnivals"; Richard E. Smith, of Liberty Show Printing Company, "Fair Publicity"; John P. Flanagan, of Austin G. Wilson Co., "Auto Races-Polo".

Notes of the Convention

The horsemen were were in evidence at the convention. Drivers, judges, representatives of all the horse journals, all were there, and they took an active part in the meeting.

The fireworks men, too, were out in force. J. E. Lawton, president of the Conti Fireworks Co., New Castle; C. B. Allen, superintendent of the factory, were present. Mr. Lawton is a comparative newcomer in the show field, having been in it for the past four years. Fred C. Murray was there representing Thearle-Dumeld. Mr. Murray is one of the real old-timers in point of service, having been with fairs for more than a quarter of a century, tho his looks belie it. A. D. Alliger, representing Paul's Fireworks, is another old-timer in point of service, but young at heart and in appearance, and he, too, was greeting his many friends at Pittsburg, Deacon Dellmore, representing the New Castle Fireworks Co., was still another old-timer, known the country over, and well liked.

Bert Swartz, of Wheeling, W. Va., was a conspicuous figure at the convention. Bert doesn't make as much noise as some of 'em, but what he says counts.

Conspicuous, too, was Nelle Smith, both by reason of her personal attractiveness and from the fact that she was the only feminine attractions absent present, as far as the writer observed.

A. E. Leatherman, secretary of the Union Trotting Association, is a new man in that job, but he has a wide acquaintance among horsemen and fair men generally, and is well liked everywhere. He has proved himself a thoroughly capable man for the position he holds.

Sam Levy, immaculate as usual and with an inebriating fund of stories; George Hamid, always in a good humor; Barney Demarest, known to everybody; Geo. L. Dobyna, pioneer carnival man; J. J. Evans, of Evans' Dog and Pony Show; Massillon, D.; Andrew M. Howe, representing The Horse Review—these and others were in and out of the lobby of the Seventh Avenue Hotel all day long. We caught a glimpse of Walter Fox, well-known carnival agent, too, but hadn't an opportunity to speak to him.

Col. Fred Terry, of The Horseman, Indianapolis, gave the boys some good pointers on advertising in his talk at the banquet. Col. Terry expected to go from Pittsburg to Chipewa Falls, Wis., to attend the meeting of the Wisconsin Association of Fairs, February 7 and 8.

The "good-night" message of Secretary J. F. Seldombridge was unique and was greeted with a spontaneous burst of applause. "Jake," as he is affectionately known to his hosts of friends, has done great work for the association and has won a warm spot in the hearts of every fair man and showman who knows him. It's been secretary of the association ever since its formation ten years ago, and it looks as if he can have the job as long as he wants it. NAT S. GREEN.

President Harry White's Address

One of the most beautiful poems our late Hoosier poet, James Whitcomb Riley wrote has a verse beginning with these words, "This is a fragrant retrospection and memory divine," and it is with that thought in mind today that I believe it would do us good to go back and think of the days when there were no agri-

M.L. KAHNLINE advertisement featuring 'New Salesboard and Premium Items!', 'New Streetmen's Items!', and 'Watches and Clocks!'. Includes a list of various items with prices and a note about 25% deposit.

where Hamburg, Kutztown, Womeldorf and other places held their annual events. Finally, when the market-place fairs of the county seat had outgrown their usefulness, they were abandoned. Horse-raising and racing had become quite popular and a suburban highway was used for years as a race course. Thus we were born and have grown and developed into quite a husky man, and with our growth we find the idea of development, the idea of betterment, the idea of clean and uplifting entertainment, to be paramount to all else; such has been my experience and observation, at least, during the organization and life of our State Association. County fairs are coming to, in fact, are now in their own, as it were. Time was when our fairs, particularly the larger ones, were simply leading places of competition in racing contests, the events monopolizing too much of the interest; agricultural interests were forgotten in the smallness of the premiums offered. This was brought to the attention of the State and National Agricultural Department and when a move was made for increased appropriation, all were told that a change would have to be made. Conditions were changed by the farmers, thru associations of character like ours, were brought back to his own; he was offered larger premiums, but not without this and neighboring States helping the progressive managers out, by passing laws requiring certification of pedigree and soundness, and this enables judges to determine superiority in the breeding of horses and cattle and therefore pure pedigreed animals receive full and just consideration and awards can be intelligently made. The relation of the county fair and harness racing is worth momentary consideration. The fair is conceded to be an indispensable auxiliary to agriculture, horticulture and stock-raising. No county in the country with natural resources, in these times, would pretend it could get along without it. Its mission is both instruction and social relaxation, its purpose is to teach and entertain, and the latter feature is not the less valuable in furnishing distraction from the humdrum of the farmer's life. To that end I find intelligent and progressive fair managers have sought and experimented with an endless variety of attractions, calculated to entertain their patrons, but in all their experiences they have never found anything as popular and pleasing as the racing feature. From rumblings heard in neighboring States, I think I'm safe in saying that the time is not far distant when State and county fairs will become the only areas where horses enter into racing competition. While not being of that mind myself, yet with the narrowness of some in power and others seeking power, I feel some track enables all classes—poet and peasant, railroad president and track worker, the staid moralist and the conscientious church member, who might balk at a horse race under other conditions—to enjoy the sport of kings without compunction. With this in mind as

to racing we must not let ourselves be carried away that our association is for racing alone. We stand for agriculture, better breeding, an example and a force for the helping of the farmer, the welfare of the people of the State and the improvement of rural life and the betterment of mankind. We have a new regime or rule of government to face this year, and with the stringent budget system now projected by the governor we must approach our representatives and our new Secretary of Agriculture, who is more for farming than racing, I am authoritatively informed, with the idea strongly impressed in our minds to have them realize we need the present appropriation, at least, to help in our cause and we should get busy and not loaf on the job and bring to the notice of those in authority that "Day by day, in every way we are getting bigger and bigger" and must have help from the State to carry out our real ideals.

We have grown in ten years from thirteen original members, as it were, to fifty-six paid-up associations, and we must not grow fat in our enthusiasm, in our co-operation, and in each year rolls around let us grow stronger so that we may be copied or quoted as the boys of the Huckle State are, for we surely have the force, the foresight and perseverance for the better things for which they stand.

By constructive measures our State Association is trying thru its officers to bring about an action for the betterment of our fairs, not in the sense of making revivals out of them, but in the matter of urging better premiums for the raising of better everything. The farm bureaus are helping to a wonderful extent in several of the Western counties. Potato clubs, pig clubs, chicken clubs have played a prominent part in bringing up fair work and display of increased production in Indiana and some neighboring counties. Managers of fairs need not worry about honor being taken away from them by such help; in my judgment it adds rather than detracts. Boy, girl and junior clubs are the greatest help any fair association can have. Admit them free to your meetings; tightness at the gate for this cause never wins, and the greatest advertiser an association can have comes from the boys and girls and Scouts' clubs. Each one of you has his own ideas of advertising, you pay out good money to some house when each might learn from his neighbor, and in this line might not be a fine and loyal piece of work to mention your membership in your State Association? "Service before self" hurts no one.

I must not pass without bringing to your notice the wonderfully attended and highly successful meeting of the International Association of Fairs and Expositions held early in December at Toronto, Can. My reports of it are interesting and the work accomplished and promised speaks volumes of what can and should be done. The resolution on the benefits derived from the encouraging of boys' and girls' clubs are worth any association's consideration.

Much repetition could be indulged in, we hear it year after year, but I desist, suffice it to say: "He profiteth most who serves best." I know it is discouraging work, mildly discouraging work, to try to carry on a successful fair, but I have learned one thing in my almost twenty years of fair work, and that is that the man or community succeeds who is persistent. If you were to ask me today what I believed was the most desirable characteristic or the most necessary characteristic for the success of the individual or organization, after good health of the individual, I would say persistence. If I have said anything that is worthy of your consideration, I want you to realize that I don't expect that we are going to obtain perfection ever, I do not believe that we are going to attain to what we aspire in a day or a year, but I do know this, that for a ten-year-old association we are climbing and doing, and that continued persistent effort will always bring results.

In our rush to our meetings and to get away, let us pause a moment to pay silent tribute to those interested in fair, agriculture and harness horse, who have paid the final entry and have gone on, such men as Magnus Flaws, Palmer Clark, Charles Dvan, (dam), John C. Wetty, Dave Huckle, Fred LaRoy, men of prominence, heads of national associations, managers of large interests, owners of large estates and advocates of high principles in fair and racing management. I can't recall any one year when so many prominent men in this walk of life have been called away, and we can't but have a feeling of regret that they have left us. In this connection and in closing I can't but pay respect to the memory of a friend of mine, one of the lesser lights—many of the race men, you know him—just plain, honest caretaker, "Frenchy" from Altoona, in Col. Vipond's stable. His sincerity, his loyalty and his honesty to me in my early years of fair work, while hating entries, was really wonderful. I found this little expression, which I feel all can apply to some one of those who have gone this past year:

A FRIEND

A friend is a fellow who knows your faults. Who sees all your ins and outs. A chap whose loyalty never halts. And who never a moment doubts; A pal who's with you where'er you go. From the start to the very end. Who lends a hand when you stub your toe— That's what I call a friend.

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

RUBBER BELTS \$15.50 Per Gross

SILK KNITTED TIES \$3.25 and \$3.50 Dozen. Sample, 50c Each. SILK CLOTH TIES \$2.50 per Dozen. Sample, 35c. 25% deposit, balance C. O. D. International Distributing Co. 333 South Dearborn St., Chicago, Illinois

# TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

## HUGE STADIUM

For Denver, Colorado—Capable of Seating 30,000 Persons

Denver, Col., is to have a huge structure with elaborately arranged by-product buildings and grounds where events of special interest are to be conducted. An article in The Denver Post of January 28, by Joseph A. McMeel, describes the project as follows:

"A stadium with a seating capacity of 30,000 and which, with adjoining buildings and grounds, will furnish accommodations for 100,000 persons, is to be erected in Denver by the committee in charge of 'The Pageant of Progress' to be held July 16 to 31 of this year. The stadium and its adjoining buildings will cover thirty acres and will be erected at a cost of approximately \$170,000 to be raised by public subscription.

"Plans for the mammoth building, which will stand as a permanent monument to the progress of the city and State, already have been prepared and erection of the structure is expected to begin in the immediate future on a site to be selected.

"In addition to hundreds of booths for industrial exhibits and for the display of the natural resources of every county in Colorado, the grounds surrounding the stadium will have every novelty attraction of a world's fair or international exposition. Representatives of the pageant committee are now on their way to Rio de Janeiro to gather ideas for the novelty attractions.

"The exposition grounds will be surrounded by a cement and stucco wall, inside of which there will be structures housing such attractions as the Chicago ice skaters, who will exhibit in the middle of summer; the New York Follies and similar specialties. In addition there will be a dance hall 550 feet in length, a cafeteria, water show and circus buildings.

"The stadium building will have an adjustable roof, which can be raised or lowered like an umbrella, depending on weather conditions. It is the aim of the committee to have the stadium of sturdy construction and when not in service for exposition purposes it can be used for basketball, football and ice skating attractions.

"Harry N. Shaffer has been selected to manage and produce the pageant. George H. Hoskyn has been engaged to prepare and stage the spectacles for the pageant.

"In collaboration with the State historical societies Hoskyn will gather data on the State's progress with which to prepare his scenario portraying the various stages of the development of the State.

"The 'Pageant of Progress' is being staged in connection with the campaign for 500,000 population for Denver in 1930, and is expected to attract national, if not international, notice to Denver.

"Mayor Bailey and Governor Sweet are active supporters of the exposition."

## SPOKANE (WASH.) POW WOW WILL BE REVIVED

Spokane, Wash., Feb. 1.—A revival of the noted Spokane Pow Wow, an annual feature here until about eight years ago, is now assured, according to Wilfred G. Hannam, manager of the 1922 Spokane Interstate Fair and in charge of preliminary arrangements for the Pow Wow.

It is the plan now for the Pow Wow to bring Indians from the entire Pacific Northwest for a summer show the first to be held in 1921. Spokane will make an effort to place the Pow Wow in the same class with the Pendleton Roundup and other annual features in the West.

A fund of \$5,000 will be raised this month for the initial work and a part of the \$30,000 fund to be raised for Spokane advertising this year will be devoted to publicity for the Pow Wow. The show will be mainly to draw tourists into Spokane and the transcontinental railroads have already promised to give publicity to the event. All civic clubs have endorsed the idea, after it was first recommended by Dr. Howard S. Clemmer, manager of the Clemmer moving picture theater here.

## BIG FARM PRODUCTS SHOW

Harrisburg, Pa., Jan. 31.—Eighty thousand people attended the seventh annual State Farm Products Show held here January 23, 24 and 25. There were more than 5,000 exhibitors, according to Frederick J. Rasmussen, who had charge of the exposition.

By far this year's show was the most successful of its kind ever promoted by the Commonwealth.

## SYRACUSE AUTO SHOW

Syracuse, N. Y., Jan. 29.—Everything is practically set for the Syracuse Automobile Show which is to open February 26 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. Every automobile dealer in Syracuse is expected to have floor space at the show.

## RECORD ATTENDANCE EXPECTED

At New Orleans Mardi Gras Starting February 8

New Orleans, Feb. 3.—New Orleans is getting ready for the greatest Carnival (Mardi Gras) it has had since the war. The Knights of Momus will open the festivities with a parade on the night of February 8, their first appearance since 1917. Proteus, with one of the most magnificent parades of the celebration, will appear the night of February 12, while Rex will make his entry to the city Tuesday, February 13, at noon. During the day, and preceding the Rex parade, the Druids, with fifteen floats, will parade the streets. Minor organizations will also parade on that day.

All railroads entering the city have made special rates. Hotels are already overcrowded.

## MERCHANTS AID EVENT

Denver, Col., Feb. 2.—Three hundred thousand tickets to the Colorado Industrial and Prosperity Carnival, which opens at the Municipal Auditorium February 5 and continues one week, have been placed with the grocers of the city for distribution to their customers. One feature of the show will be the 'Industrial Princess Revue', a dazzling extravaganza.

## ALEE TEMPLE CIRCUS

Ten-Day Show Starts With Good Program at Savannah, Ga.

Savannah, Ga., Feb. 1.—The Alee Temple Shrine, opened its Arabian Fete indoor show at Guards Armory last night. The show is to run, with matinee and night performances daily (except Sunday), to and including February 10. The free acts are furnished by the John W. Moore Co., the concessions are being operated by the Shriners and music is furnished by Alex Temple Patrol Band, which makes it a highly attractive indoor entertainment. Closing night two flue automobiles are to be given away.

## FARMERS' WEEK

Auburn, N. Y., Feb. 2.—Thousands of farmers from every section of the State are expected to attend the sixteenth annual Farmers' Week session to be held at Ithaca February 12-17, under the auspices of the New York State College of Agriculture.

## ELMIRA AUTO SHOW

Auburn, N. Y., Feb. 2.—Elmira holds its 1923 show February 12 to 17.

## INDUSTRIAL EXPOSITION

Under Auspices of Chamber of Commerce in Dublin, Ga., in March

Dublin, Ga., Feb. 2.—The Dublin Chamber of Commerce is staging the week March 12 an Industrial Exposition and Automobile Show. The Coleman Cotton Warehouse, with 75,000 square feet of floor space, will be used. Permission has been obtained from the city to close one of the principal streets, which is immediately in front of the building, for the show, concessions and rides. Narder's Majestic Shows will furnish the midway attractions.

Features of the exposition proper will include merchants and manufacturers' exhibits, modern agricultural implements, dairy equipment, pure food demonstrations, household displays, automobile show, style revue, poultry equipment, Boy Scouts' rally, Kiwanis convention, elaborate decorations, including floral pieces, brilliant lighting effects, etc.

On Monday, the opening day, all kinds of fun and novel entertainments will be on hand. The Governor has been invited to speak. At 8:30 the Beauty Show will begin, with fourteen counties having representatives. Tuesday night the decision of the judges will be announced and a beautifully decorated float provided for the Queen, who with her maids of honor will lead a procession of appropriately decorated floats and automobiles to the principal street (Jackson), where she will be crowned. A gigantic street dance will be given in her honor. The fourteen girls in the contest will be named the remainder of the week in the Grand Style Revue. There will be an intensive preliminary contest in the fourteen counties to select their representative. Other features will be a double daily vaudeville program.

## KING'S BAND CIRCUS

At Ft. Dodge, Ia., in February

Ft. Dodge, Ia., Feb. 1.—Karl L. King's Band will stage its annual indoor circus here at the Armory February 22-24. Thru the courtesy of Mr. Adams and Mr. Golden, of Howe's Great London Circus, which is wintering here, several animal acts of that organization will be featured on the program, including six black-maned African lions, a leopard and puma act, a mixed group, wrestling bears and horse and pony acts.

A regular circus performance is to be given from tournament to concert. Assisting from the Howe Circus will be Fritz Bruaner, for the lions and menagerie; Henry (Apples) Welch, horses; Milt Taylor, producing clown; Jack Spurling, bears; 'Spot' Taylor, assistant director, and Karl L. King, musical director. Local talent will be used thruout the clown numbers. The Spectacle will be in charge of Pauline Breen. Al Boggs will have charge of the concessions, G. W. Tremain the publicity, Otto Essinger the lights, E. H. Holmquist the properties, Walter Casteel the front door and Lon C. Pray will be general director.

## MOBILE MARDI GRAS

Mobile, Ala., Feb. 2.—"Carnival" or "Mardi Gras" will be brought strictly up to date in Mobile by an arrangement of the Mobile Carnival Association with the Mobile Radio Company—Mobile Register broadcasting station to send out wireless invitations daily over the radio.

The local Mardi Gras celebration begins February 9, with a pageant by the Krewe of Kolumbus, and continues to Mardi Gras Day, February 13, inclusive.

## PURE FOOD SHOW PLANNED

Zanesville, O., Jan. 29.—A Pure Food Show and Style Show, with vaudeville and other entertaining features, is being planned by the Kiwanis Club here, and will be staged in Palace Garden some time in February.

## OUTDOOR AUTO SHOW

Auburn, N. Y., Feb. 2.—Auburn's leading automobile dealers are today making plans for a show to be held here early in April. The show will be held outdoors instead of at the State Armory, as was the case two years ago.

## QUALTOP SOCIAL CLUB OF ODD FELLOWS

# Great Indoor Fair—Free Attractions

ROCHESTER, NEW YORK, CONVENTION HALL

March 5th, 6th, 7th, 8th, 9th and 10th

75,000 Odd Fellows to draw from in Monroe County

All space open, including dancing privilege. Write or wire for space and your wants. Also deposit.

NO BUY BACK OR STRONG JOINTS

DIRECTOR, WM. W. COHN, FAIR COMMITTEE

PARAMOUNT SALES COMPANY, 279 Central Ave., Rochester, N. Y.

Quick-Easy Sales-Big Profits  
La Perfection PEARLS

\$1.85 Per String  
Complete with  
Plush lined or Beautifully Brocade Box

FROM the largest Importers of Pearls in America comes this special offering:  
21-inch string Indestructible Necklace, with double safety soldered ring, three-stone sterling silver clasp. Perfectly graded, shewn and lustrous. In three shades—cream, cream rose and cream white.  
25¢ Deposit must accompany all C. O. D. orders. Money-back guarantee.

La Perfection Pearl Co. 249 W 42nd St. N.Y.C.

## Dayton, Ohio, Community Fair and Indoor Festival

FEBRUARY 26 TO MARCH 3, INC., AFTERNOON AND NIGHT

WANT—Vaudeville, Novelty and Circus Acts, Concessions, Legitimate Merchandise Wheels, Grind Stores and Demonstrators. Must have real flash. 7,000 members selling tickets. 32 county organizations. Program, Banner Solicitors, write R. C. (Doc) Allen. All others write or wire J. L. SHAFFER, Room 2, I. O. O. F. Temple, DAYTON, OHIO.

CIRCUS—CELEBRATIONS—PARKS—VAUDEVILLE

## SIX TIP TOPS

ACROBATS—PYRAMIDS—SENSATIONAL GROUND TUMBLERS.

Feb. 12-17, Yaukee Midian Circus, Wichita, Kan.; Feb. 19-21, Business Men's Booster Club, Springfield, Mo.; Feb. 22-21, Lyric Theatre, E. St. Louis, Ill.; week Feb. 26, Hermitage Hotel, Grand Rapids, Mich. For terms and open dates address A. ACKERMANN, as per route.

## Wanted for the Moose Indoor Festival and Jubilee

Shows, Freaks, Concessions, Musical and Specialty Acts, COMMENCING Feb. 21, to March 3, 1923. Write or wire I. G. BAUGHMAN, care Central Hotel, Logan, Ohio.

SAY "I SAW IT IN THE BILLBOARD."



Just another  
Carnival  
Special!

Sample, \$2.00

Send for complete details.

Our quantity prices will surprise you.

No. F/2.  
ARTISTIC METAL PRODUCTS CORP.,  
134 Lafayette Street, Newark, N. J.



**JOHN AGEE USES RADIO**

To Tell Kids Circus Stories

Chicago, Jan. 31.—John R. Agee probably has the distinction of being the first circus man to use the radio in telling of circus experiences. He has just started the nightly broadcasting of a series of fifty animal and circus tales under the caption of "Children's Bedtime Stories".

Last week he broadcasted two of the stories from the Minneapolis Oak Hill station and Saturday night he sent out another from the station at the Agricultural College at Fargo, N. D.

Mr. Agee's big Winter Circus opened the season January 29 at Fargo, under the auspices of El Zagal Temple of the Shrine, Minneapolis, Duluth, Milwaukee, Sioux Falls and Omaha, who played as week stands in the order named. All of the engagements are under the Shrine.

The circus staff is composed of Herbert S. Maddy, assistant manager and publicity director; D. L. Curtis, assistant equestrian director; Ernest Clarke, treasurer and transportation manager; and John Correlia, superintendent of rings. Among the acts on Mr. Agee's program are The Clarkonians, aerialists; Royal Brothers, hand-to-hand balancers; Captain Huling's Seals, the All Ben Hassan Troupe of Whirlwind Arabian Acrobats, Albert Powell, contortionist; Curtis' Dogs, Ponies and Mules; Col. W. P. Hall's Elephants, presented by Al Langdon; the Clarke Family of Bareback Riders, Jean DeCoe, famous Belgian clown, with his table-rocking partner, Harry Ritter; Fred Stelling, pantomime clown; the Billy Rice Trio, comedy acrobats; "Up-Side-Down" Dooley, John Correlia, somersault bare-back rider; Mr. Agee's dancing horse, "King Woodford"; the "Golden Girl on the Golden Whirl" and Lillian Kincaid in an aerial iron-jaw number.

**REPORTED "FLUKE" PROMOTIONS**

Among visitors to the Cincinnati office of The Billboard recently were two concessionaires, Billy (Bubbles) Chidester, of Pittsburgh, and Gene Helm, of Cincinnati. Chidester and Helm had just arrived from Elyria, O., where they played an "Exposition and Mardi Gras" under the auspices of the Knights of Columbus, and promoted and produced a few weeks ago by one Robert B. Crossland, Jr. And the reports they brought regarding the manner in which Crossland conducted the affair, especially to the satisfaction and welfare of the K. of C. members, and the accounting of various contests, were far from praiseworthy.

Chidester stated he had a merchandise concession at the "doings" and that when he and Helm left Elyria members of the committee presented them with a letterhead of the affair and requested them to furnish details of the "duke" to The Billboard. The name of the Executive Committee appearing on the letterhead follow: W. T. Parsch, J. A. Nestor, Geo. Brandt, C. W. Colgan, Jr., J. J. Banville and F. G. Emerick. Chidester and Helm also reported somewhat like conditions as prevailing at two other previous indoor shows directed by the same promoter, one under the auspices of the Army and Navy Union, at Warren, O., and the other under the auspices of the Elks at Ashland, O., giving the name of Ralph Weltzel at the former place, and "Exalted Ruler" (of the Elks) at the latter town, as addressees to secure detailed information.

**HEAVILY ATTENDED**

Utica, N. Y., Jan. 31.—It "rained" attendance at the Shriner's Circus in the State Armory here last week and the Red Bezzer realized receipts in "shovelfuls". More than 30,000 Uticans saw the circus. So large was the attendance that, starting Thursday, two shows were given nightly. The proceeds from the affair will go to a fund which the Shriners are raising for a temple, now under construction, which will have an auditorium seating 3,000 and in which the circus may be staged next year.

**GOOD ATTENDANCE AND PROGRAM**

Richmond, Va., Jan. 30.—The annual show of the Shriners was given all last week at the Coliseum Skating Rink. The rink, with a capacity of 4,000, was filled at each performance. The Shriners put on an all-performances bill, the following are the acts appearing: The Nine Nelsons, Lesere and Lesere, the Randow Trio, All Ben Hassan's Eight Arabs, the Cromwell Duo, Plawse, the Flying Millers and Great Cahill.

**SUCCESS REPORTED**

Canton, O., Jan. 31.—Success is reported for the Moose Indoor Bazaar and Circus at Alliance last week. Among the acts offered were the Ardele, aerial novelty; Marlowe, the frog man; Hill and Hill, comedy acrobats; Helen Shaw, soloist; Loo and Loo, wire artist, and a coterie of clowns. The show was held in the new Flory Arcade. George Marlowe was the promoter.

**SHRINE CIRCUS IN APRIL**

Dallas, Tex., Feb. 2.—Bedouin Temple's Shrine Circus is to be held in Muskogee, Ok., April 2-7 under canvas. Potentate Sammie M. Pegram has been making some elaborate plans for Muskogee's first Shrine Circus. The production will be under the direction of Nat D. Rodgers and E. L. Harris, owners of the Southern Exhibition Association, with headquarters in this city.

**LARGER BUILDING PLANNED**

Harrisburg, Pa., Feb. 1.—Harrisburg's thirteenth annual Automobile Show will be staged March 3 to 10. In view of the increased number of exhibitors anticipated for this year's exposition, the committee has decided to use a larger building than the one previously used.

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**HOME-PRODUCTS EXPO.**

For Spokane in March

Spokane, Wash., Jan. 29.—Spokane manufacturing plants affiliated with the Spokane Manufacturers' Association will stage a Home-Products Exposition during the week of March 12 in an enclosure beneath the O.-W. R. & N. Co. elevated tracks near Trent avenue.

Arrangements have been completed for the Manufacturers' Association, the Spokane Women's club and Mrs. Clara Ketchum Tripp, head of the Washington Industries' Educational Bureau, for the show. Mrs. Tripp successfully conducted such an exposition last season in Seattle, where an attendance of 100,000 was recorded.

**PURE FOOD SHOW**

Springfield, Mo., Feb. 2.—Elaborate plans are being made here for the Pure Food and Industrial Show, in Convention Hall, February 19-24. The Country Store feature will be more elaborate than last year, and decorations, including roses and greens, are to surpass anything seen in this section of the State. A number of vaudeville acts have been booked.

**HAMILTON BOOKING EVENT IN DENVER**

Chicago, Jan. 29.—Leo Hamilton, who has just closed the season with the Higgenbeck-Wallace Winter Circus, was a Billboard caller last week. Mr. Hamilton said he is putting on a big indoor event for the Elks of Denver, for the week of March 19. He said that among the acts he has already signed up are Eddie Ward, Hobson Family, Gene and Mary Enos, Ida Delno, Karl and Katharine Soltz, Hamilton Sisters, teeth act; Dainty Ethel Marine, trapeze and web act; Denny Carle's dogs and ponies and other attractions.

**INDOOR CIRCUS-BAZAAR**

Niles, O., Jan. 29.—An Indoor Circus-Bazaar, under the auspices of the Eagles, will be staged February 24 to March 3. The Lew Griffiths Company will stage this event, and with the large membership of the Eagles this affair promises to be the biggest of its kind Niles has witnessed for some time. The Elks and Eagles' halls have been engaged. One hall will be used for the circus while the other will hold the bazaar.

**STYLE SHOW A FEATURE**

New Orleans, Feb. 1.—New Orleans' first Style Show will feature the third annual convention of Louisiana and Mississippi clothiers and furnishers, in this city, the second week of May. "One hundred years of styles" in New Orleans and Louisiana" will be the theme. Earl Steward, resident manager of the Orpheum Theater, has been appointed chairman of the committee on arrangements.

**TEBALA SHRINE SHOW**

Rockford, Ill., Feb. 1.—Tebala Shrine's second annual Indoor Circus and Frivol will take place in Shrine Temple, the week beginning March 12, according to the committee in charge. David J. Jarrett, veteran circus man, will have charge of the event and the attractions will be supplied by the J. C. Mathews Amusement Company.

**AUTO SHOW IN FEBRUARY**

Schenectady, N. Y., Feb. 1.—The annual Automobile Show of the Schenectady Automotive Association will be held in State Armory here some time this month. The first three days will be devoted to open cars, chassis and accessories; the last three days to closed cars.

**SAENGER PLAYERS**

(Continued from page 29)

at each performance. Foster Williams is making a hit, as usual. His interpretation of Gilbert Jones is excellent. James Dolan, as Henry Smith, was affable and humorous, while William Melville, as Morgan Pell, was better than in "The Common Law", altho he played that part to perfection. Orris Holland, as Red Giddings, is rapidly developing into a ladies' man, as his applause invariably comes from the fair sex. Guy Hitner, as Jasper Hardy, came clean and was awarded his share of approval. Jos. Echezabal, a local boy, gave a vivid portrayal of a Texas ranger. Antoinette Rochte, the character woman, again shows that Stage Director Sterrett has made no mistake in selecting the lady for the important parts delegated to her care. Lola May is getting better every day. Miss Powers, as Lucia Pell, won everybody. Her rendition

of the part was charming, her wardrobe exquisite and her reception from the audience most cordial. The entertainment pleased and left a remembrance of a finished performance. Bob Jones, as Pedro, was all that could be desired. The settings and scenic effects were true to the author's idea and credit must be given A. Alloy and O. W. Wegner, who designed and built the effects.

Next week, "The Ruined Lady", to be followed by "The Hottentot". An extra matinee will be given Mardi Gras Day.

**WILKES PLAYERS TRIUMPH IN "THE BIRD OF PARADISE"**

Denver, Col., Jan. 31.—The Wilkes Players have achieved the triumph of their season with the current production of that colorful play of romance and tragedy, "The Bird of Paradise". The Denham presentation is excellent. Considering the time in which the production was made and the handicaps which confront stock companies in the producing of a play of this type, the entire Wilkes organization is to be congratulated upon the character of the performance. Scenically the Wilkes production is lovely, and the volcano set rivals any production shown in Denver. The creator of the colorful background for the players deserves commendation for the artistic results of his labors.

Gladys George leaves nothing to be desired in her interpretation of Luana. Whimsical, appealing, she is the embodiment of the romantic girl, and her dark makeup is most becoming, and as she flashes gleaming eyes and white teeth recklessly on those about her the fans cannot restrain their admiration. Her dance in the first act could not have been better. New laurels were gained by Ben Erway for his splendid performance as Pual. Ivan Miller is seen as Dean, one of the most likable parts in the piece for those who have seen it often, and he proved most satisfactory. William C. Walsh and Clair Sinclair, in the roles of the priest and mother, were excellent. Fred Dunham is the unselfish native sweetheart and caused a furore with his costume. One of the best performances of the character given in this city is that of Dora Clement as Diana. Lovely as a blond she makes her role more vivid than is usually the case. Appearing to advantage also were Si Condit, Billie Leicester, Mildred Fitzgerald, Pauline Mackenzie, Mabel Pollack, Edwin Akina, Milton Lord, George Gavin, George Fassett, Sahas Uhag, George Cleveland, Jane Gillan, Howard Russell and Gny Usher.

Hawaiian music aids in giving atmosphere to the piece.

**HAZEL READING PINCH HITS FOR OLGA WORTH**

Houston, Tex., Jan. 31.—The Gene Lewis-Olga Worth Company started its twenty-third week at the Prince Theater, Monday night, with a presentation of "East Is West". Miss Worth, as Ming Toy, has a role that suits her to a "T" and she proved herself capable of the part at all times. Mr. Lewis spared no expense in staging this play and the production is one of the best of the entire season. Nothing can stop a show if you have the right kind of people. This was proven by the Lewis-Worth Company when Mr. Lewis was out of the cast for six weeks on account of illness and Ewing Cherry played his parts and the business held up. Last Friday evening while at dinner Olga Worth was taken ill. Mr. Lewis phoned Business Manager Dave Hellman to give Hazel Reading the part in "The Meanest Man in the World". Miss Reading received the part at eight-fifteen, went on the same evening and never missed a line. Miss Worth also was out of the cast Saturday, but opened with the company Monday night in "East Is West". At another time during the season Miss Reading was forced to get up in the part of "Polyanna" on six hours' notice, so her associates now call her "The Pinch Hitter" of the company.

Paul Whiteman and his Palais Royal Orchestra will be on the program of the Lambs' Gamboi at the Globe Theater, New York, on Sunday night, February 18.

**McOWEN PLAYS LEAD ROLE IN OWN PLAY IN BROOKLYN**

Brooklyn, N. Y., Jan. 31.—The Alhambra Players are producing "Step Lively Hazel!" for the first time in the Metropolitan Circle this week. This farce-comedy was written by Bernard J. McOwen, second business man with the company. Charles Cahill Wilson stepped aside this week in favor of Mr. McOwen, who assumes the lead in his own play. Mr. McOwen also appeared in the leading role when the play was presented by the Orpheum Players in Philadelphia, in February a year ago, when it scored quite a success with the audiences. The Philadelphia Inquirer at that time said the piece was pleasing entertainment, if scarcely original in theme or treatment. The premiere performance here was attended by a packed and enthusiastic audience and the local press spoke very highly of the work of the company, members of which were cast as follows: Grant Ervin, Brutus Spong; Mabel Montgomery, Witch Hazel Marblehead; Ione Magrane, Mlle. Natalie Alphonse; C. W. Secrest, Percival Johns; Bernard J. McOwen, Frederick Brown; Charles Cahill Wilson, Jimmy Hope; Jane Gilroy, Mrs. James Moore; A. Paul D'Mathot, James Moore; Thomas J. Keogh, Joshua Dobbin; Sumner Gard, Prof. Wm. Brown; Louis Albion, Signor Giolito Caperoni, and Lenore Phelps, Elizabeth Dobbin. During the action of the play specialties were introduced by Charles Cahill Wilson, Lenore Phelps and C. W. Secrest, Louis Albion and Grant Ervin. The play was staged by Harry Andrews, who is retiring to his farm in Connecticut on account of illness, after this week. "A Fool There Was" is underlined for next week.

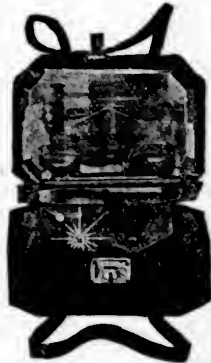
**MARGUERITE ALLEN SCORES IN "THE GIRL IN THE TAXI"**

Seattle, Wash., Jan. 30.—Marguerite Allen scored a personal triumph in her first appearance with the Cosmopolitan Players as Mignon in "The Girl in the Taxi". Arthur Allard, with Harold Lloyd makeup and mannerism, scored heavily as Bertie Stewart, while Fred Sullivan, one of America's best character men, was the laughing hit of the show as John Stewart. Others in the cast who did good work were: Eunice Richards, Blanche Douglas, Charles Smith, Kathryn Card, Vaughn Morgan, Raymond Northcutt, Sonia Krasnova, James Aden and V. T. Henderson. Miss Allen, formerly with the Poll Players, of Washington, D. C., joined the Cosmopolitan Players direct from an extended engagement with the Community Players, of Honolulu, Hawaii.

**PANSY ADAMS BECOMES A PAINTER**

New York, Feb. 2.—Ed Sign Daley, a former advance agent of burlesque, is a devoted son to an aged mother, and for that reason, and the further reason that she had been ill for several months prior to the opening of the season, old Sign refused several offers of road shows and became affiliated with the Pansy Sign Company, of Reading, Pa. Mrs. Daley's weakness from illness caused her to fall some time ago, and Sign found it necessary to wire his wife, Pansy Adams, to give in her notice and leave the "Frank Finney Revue" at Buffalo.

The elder Mrs. Daley having recovered sufficiently to give Pansy some idle time on her hands, the younger Mrs. Daley has taken up sign painting and her progress so far indicates that Sign will have to look to his laurels, for an envelope addressed to us signed by Pansy indicates that she can handle the brush as well as Sign.

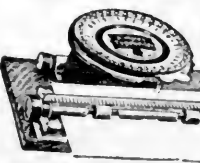


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DEATHS

In the Profession

ALLMAN—Jesse E., 43, one of the pioneer film exhibitors of Tuscarawas County, Ohio, and manager of the Pike theater, Dover, O., died at his home, 220 W. Fifth street, Dover, January 30, following a very brief illness. Mr. Allman was born near Dover and had spent the whole of his life in that vicinity. His first success in show business was the introduction of vaudeville at the Big Four Opera House in Dover. Shortly after his initial venture, in 1907, he purchased half interest in the Pike theater. He and his brother, Edwin E. Allman, have been the sole owners of the Pike since 1910. In point of continuous service, Mr. Allman was one of the oldest film exhibitors in Ohio. He was secretary-treasurer of the Tuscarawas County Projectionists' Association. He was a personal friend of J. C. Nugent and family, of "Kempy" fame, who formerly lived in Dover. Mr. Allman was a member of the Elks, of the Protected Home Circle and of the Motion Picture Exhibitors' League of America. Surviving are his widow, Mrs. Katherine Allman; his mother and three brothers, Ellsworth, Edwin F. and Oscar Allman, all of Dover. Funeral services were held February 2 in St. John's Evangelical Church. Interment was in Maple Grove cemetery.

ANDERS—Horace R., widely known Philadelphia bandmaster and music instructor, died at his home, 1527 N. 17th street, Philadelphia, January 31. Mr. Anders was instructor at the Widener Memorial Industrial Training School for Crippled Children and associate instructor of the cadet band of 215 boys at Girard College, Philadelphia. He was formerly instructor of the students' band at the University of Pennsylvania, leader of the Third Regiment Band, N. G. P., and of the First Regiment Band. He was a widower and is survived by his father, of Collegeville, Pa.

ASHER—A. E., for many years treasurer of the Kansas State Fair and a great factor in building up that institution, died recently in a hospital in Kansas City, Mo. Mr. Asher was prominent in business and other affairs in Hutchinson, Kan., his home town, where for twenty-five years he was a member of the official board of the Christian Church.

BARNES—Clinton "Jim", veteran showman, died at his home in Miami, Fla., January 27, at the age of 62. Death was due to heart trouble. He leaves his widow and two sons, Roger and Clinton Barnes.

BAST—John W., father of Jack Bast, manager of the La Salle Musical Comedy Co., died at his home in Baltimore, Md., January 14.

IN LOVING MEMORY Of Our Angel Mother and Wife, HAZEL BENNETT Who Passed Away February 12, 1920. BELLE AND WM. BENNETT. (Our Loss Is Heaven's Gain)

BRAXTON—William Sam, colored, 45, popular musician, of Philadelphia, died at his home in that city January 18. He was a member of the Musicians' Union and had served in several prominent Philadelphia orchestras. His widow, two children, parents, four brothers and two sisters survive. Funeral services were held January 22.

IN MEMORIAM ELVA BRIMSTRONG BROWN, Wife of Sam Brown, Who Passed Away February 10, 1919. Gone, But Not Forgotten.

BRUTON—James F., 61, who for fifteen years conducted the Capital City Amusement Co., a vaudeville booking agency in Des Moines, Ia., died at Mercy Hospital, Des Moines, January 28, following a lingering illness. Mr. Bruton was suffering from internal cancer and had undergone a serious operation about two months ago. He was born in Mount Sterling, Ky., January 29, 1857.

BUSH—Charles W., 66, a former member of the Primrose & West Minstrels, and at one time with Barnum's Circus, died January 23 in a hospital in Holyoke, Mass. For a number of years he had conducted a hotel in Worcester, Mass.

CAMPBELL—John, 45, assistant stage manager of "The Sporting Tunes To Go" company, died January 27 at the General Memorial Hospital, Buffalo, N. Y., of pneumonia. Mr. Campbell was an ex-serve man, and had been passed while overseas. He was taken ill while the company was at Ithaca, N. Y. When it was discovered that he did not have enough money to pay probable hospital bills a collection was taken up in the company and the necessary sum obtained. The Actors' Fund took charge of the funeral in Buffalo.

CARNEY—Richard L., 35, former partner of Bob Albritton, died last week in Pittsburg. He was a graduate of the Pittsburg Conservatory of Music and was assigned as leader of the band at the Great Lakes naval training station during the war.

CHANT—Mrs. Leta, 51, identified with the profession for thirty-five years, died at the Trans-Canadian Sanitarium, Dalhart, Tex., January 27, after a stroke of paralysis. She is survived by her daughter, Dottie Sheffield. Funeral services were conducted by the Order of the Eastern Star. Interment was in a Dalhart cemetery.

DONALDSON—Edna, wife of Sandy Donaldson, Scotch comedian, died suddenly in San Francisco January 11. At the time of her death Mr. Donaldson had made a hurried trip to his former home in Scotland, having received news of the death of his mother. Hardly had the funeral services of his mother been completed when he was advised by cable of the death of his wife. He returned immediately to San Francisco and buried his wife.

DRINKWATER—Albert Edwin, father of John Drinkwater, the brilliant English playwright, died suddenly in London January 27. He was working as late as the Friday before his death as a representative of the Birmingham Repertory Theater. He had been closely associated with the stage since he be-

gan acting in 1886, and had been an actor, dramatist, producer and manager. He was well known in all advanced theatrical movements. Death was due to rupture of the cardiac valves.

FARRINGTON—Jimmy, a member of the Rochester (N. Y.) Local Union No. 34, International Alliance of Billposters & Billers, died at his home in Newark, N. Y., January 18, of tumor. Mr. Farrington had been connected with the Hagenbeck-Wallace Circus for the past two seasons.

GRAHAM—Charles A., father of Clint A. Graham, well-known trainermaster of outdoor amusement attractions, died at Des Moines, Ia., January 9.

GRAHAM—Dane, 33, English comedian, died January 14 at his home in London. His wife and son survive.

GRANTHAM—John, a veteran circus troupier, descendant from a long line of English showmen, died at his home, 271 Humphries street, Atlanta, Ga., January 27. Mr. Grantham had spent practically all of his life with circuses. His father was proprietor of a wagon show in the early '70s, which the deceased is believed to have taken over following his father's retirement. Mr. Grantham had been living in retirement the past few years. A brother, William Grantham, and a daughter survive. Interment was in Hollywood cemetery Atlanta.

GRIFFITHS—W. H., 72, an original member of the London Gaiety company, died January 15. He was at one time manager for S. S. Willard and for Ellen Terry. He married Marlon West, of the Gaiety. His last employ-

ment was as stage-door keeper at the Strand Theater, London.

HAMLIN—Frank W., formerly on the editorial staff of The Clipper, died recently in San Domingo.

HAWKINS—Fred, 33, of the vaudeville team of Hawkins and Mark, died January 25 in Bellevue Hospital, New York, after a brief illness.

HEMMING—George J., popularly known in London as "Chocolate George", died December 27 in that city after a long illness. He had been for many years with the Compagnie Francaise.

JIMENEZ—Geronimo, Spanish composer and member of the Academy of San Fernando, died January 30, in Madrid.

KATZE—Frank, 40, veteran theater owner and manager, died January 30 at his home in the Hotel Seymour, Lynn, Mass., after an illness of several weeks. Mr. Katze, with his brother Harry, opened the first vaudeville and stock theater in Lynn. This was in 1901. The deceased and his brother had been living in Lynn since the early '90s. Following their initial venture into the theatrical business they acquired the Empire Theater in Salem, Mass., and the Colonial and Central in Lawrence. They also had conducted several hotels in Lynn. The deceased is survived by five brothers, Harry, of Lynn; Charles and Max, of New York City; Michael, of Philadelphia; and Joseph, of Providence, R. I. A sister, Ella Katze, of New York, also survives. Mr. Katze was a life member of the Lynn Lodge of Elks. Funeral services were held in Lynn January 31 and the remains were interred in a Providence (R. I.) cemetery.

KINMAN—Harry W., 51, who had been associated with both indoor and outdoor amusement attractions for many years, died at the People's Hospital, Akron, O., January 29. During the past several years he had been employed in Akron as biller for several theaters. He had many friends in that city. Funeral services were conducted at Willow

Chapel, Akron, January 31, followed by interment in Mt. Peace cemetery.

KITTENGER—The infant son of Mr. and Mrs. C. E. Kittinger, of the Johnny J. Jones Exposition, died at the Jones winter quarters in Orlando, Fla., recently. Mrs. Kittinger and her two children had been in Orlando but a short time, having gone there from Milwaukee, Wis. The sudden change of climate is believed to have caused the fatal illness.

KRUYEN—Alme, Joseph, wife of the director of the Cirque Varieties, Liege, Belgium, died abroad recently.

LEONHARDT—Robert, well-known baritone, for nine years a member of the Metropolitan Opera company, died February 2 in St. Mark's Hospital, New York, of a complication of abscesses. His last appearance was on the opening night of this season, after which he was taken ill. He was born in Prague forty-two years ago, and received his musical education there. Before coming to this country he sang in the various capitals of Europe and was also a member of the famous cast of The Canterbury Pilgrims, which sang the German operas in English. During the war he was the only native German singer retained by the Metropolitan Opera company. Surviving are his widow, a son and a daughter, all in Prague.

MALONEY—Michael, 67, father of H. T. Maloney, manager of the Vore Manufacturing Co., Columbus, O., died at his home in that city January 30, of pneumonia. Interment was in a Columbus cemetery.

MARSHALL—John, who ranked among the best blackface comedians in Texas, died in San Antonio February 1. Mr. Marshall had been with Dr. Fred Gassaway, one of the leading medicine showmen of the Southwest, for many years. Surviving is his widow.

McMILLEN—S. D., for many years an official of the Dade County Fair Association at Lockwood, Mo., died at Loveland, Col., of hemorrhages, recently. Mr. McMillen was also a big booster for the Southwest Missouri District Fair

ever ready to lend a helping hand to a brother troupier in distress.

FERRY—Florence, 11, daughter of Frank Perry, of Perry & Nickerson, died in a hospital in Kalamazoo, Mich., January 27, after a brief illness. She had been working in the act. Burial was held in Marcellus, Mich., January 29.

PRIGNANO—Johnny, 27, well known in New York theatrical circles, died January 24 in a New York hospital, of pneumonia.

RICE—The mother of Charles O. Rice, formerly of Rice and Cady, died at her home in Buffalo, N. Y., January 23. Mrs. Rice was eighty-one years old. Charles Rice was playing in Sacramento, Calif., at the time of her death.

RISLEY—Greta, formerly for many years well known in grand and light opera in this country, died February 1 at her apartment in New York. In private life she was the wife of Louis Cassavay, widely known tenor and character actor in light opera. Miss Risley made her debut in the early '80s with the Gustav Heinrich Grand Opera Company in Philadelphia, playing the role of Marguerite in "Faust". In 1893 she joined the Metropolitan Opera Company of New York, under the management of Bailey, Schoffler & Grant, in the role of Frasquita in "Carmen". Others in the cast were Emma Calve and Jean Le Resk. Later, for two seasons, she appeared in light opera with the Frank Daniels Company, playing the part of the Queen in "The Wizard of the Nile", at the old Casino. She also played with the Henry Savage Company, was a member of the original Floradora Company on tour in 1898, and the following year appeared at the old Daly's Theater, New York, in Raymond Hitchcock's "King Rodo". From 1912 to 1915 she was with the Boston Opera Company, and last appeared in 1919 with the Italian English Opera Company in the "Mikado" and "Man-of-war", at the Shubert Theater, New York. The body was taken to the home of her brother, William Avery, a Brooklyn attorney, where services were held Sunday afternoon, February 4.

SCHURISTHAL—Michael J., 78, died in the American Hospital, Chicago, January 26. Mr. Schuristhal was the father of Helen and Marie Kilduff and of the late Sunny Kilduff. His widow and two daughters survive.

SOSTER—William C. (Billy), 42, who became affiliated with the Selig Studios in Chicago when they first started operations and who continued with them for many years as cameraman and director, died at his home, 3534 Harold Way, Hollywood, Calif., January 17, after an illness of several months, brought on by a nervous breakdown. In film circles on the Coast he was known as "Billy Soster and His Smile". During his last year as a director he was employed at the Lois Weber and Universal studios. His widow survives.

STOEMANT—Leo, well-known vocalist, died in London, January 28, at the age of sixty-two.

TARKINGTON—John S., 90, father of Both Tarkington, the internationally famous novelist and playwright, died at his home in Indianapolis, Ind., January 30, of pneumonia. Until recently the elder Tarkington had practiced law in the Indiana Capital. At one time he was judge of Marion County (Ind.) court. Following his retirement from active practice, he devoted his time to writing fiction. Among his books were "The Hermit of Caprice" and "The Auto Orphan".

THOMPSON—William H., 76, veteran character actor who in his fifty-five years on the stage had appeared with nearly all great names in American stage history, died Sunday, February 4, at his home in New York, of pneumonia. His wife, Isabel Irving, also an actress, was at his side. Thompson was born in Glasgow, Scotland, and came to this country at the age of 4. He was educated in private school and went on the stage when still very young, beginning as a call boy and gradually rising to supporting roles with Edwin Booth, Barrett, McCullough, Annie Russell, Maude Adams and others. He had also appeared in vaudeville and motion pictures, and was recently at work on "Little Old New York", with Marion Davies. He is best remembered for his work as a member of Charles Frohman's old Empire Stock Company. Thompson's last appearance was last season in support of Boris Karlo in "The Tzarina". His wife is in the "To the Ladies" company, with Helen Hayes. The body was removed to Campbell's Funeral Church, New York, where funeral services were held Tuesday afternoon, February 6.

THORNTON—Dorothy, formerly a well known actress, died January 30 at the Brunswick Home, Amityville, L. I., where she had been a patient under the care of the Actors' Fund of America for the last four years. Miss Thornton made her debut at the World Museum in Boston in the late seventies at the age of seventeen, following which she appeared in a number of important productions supporting well-known stars. Her Prudence in "Camille" was quite celebrated. Miss Thornton was obliged to leave the stage many years ago owing to ill health. Her last engagements were with James H. Hearn, E. H. Sothern and others. Her husband, Charles Hagan, character actor, died many years ago. She leaves no family. Funeral services were held at Amityville, February 1, and the remains were cremated at Fresh Pond, L. I.

UYLSTEKE—Henry B., 72, father of William Onal, known professionally as Onal the Great, hypnotist and magician, died at his home in Brussels, Belgium, November 29. Funeral and interment were in that city. Mr. Uylsteke left five children and his widow, all of whom reside in Brussels, except Onal the Great, who has had his name and himself Americanized and served in the United States Army in the late World War.

WELLS—Ray S., 21, nephew of Madam Wells, of Miller Brothers' Shows, was killed January 13 while enroute at New Castle, Pa. His aunt (Mrs. Hildie Wells) is a mentalist and lecturer, and manager of Princess Mile, Japanese "doll" lady, an attraction on the Miller Shows. Ralph Wells, a brother of the deceased and a musician, was badly injured in the accident.

WIRT—Professor, of the Berlin Academy of Music, the last member of the world famous Joachim Quartet, died in Berlin, Germany, January 6. He was eighty-one years old.

WIXOM—Alice Kathleen, wife of Clyde D. Wixom, manager of the Adams Theater, Detroit, Mich., died at her home in that city January 30. Mrs. Wixom had been in failing health for some time. Her husband and one son, Barnum Bailey Wixom, survive. Funeral services were held in Detroit February 1. Burial was in Bancroft, Mich., January 3.

WOODALL—Ruth, 24, for years in musical comedy and tabloid companies, appearing most

LYMAN H. HOWE
LYMAN H. HOWE, known from Coast to Coast as president of the Lyman H. Howe Film Company, Inc., of Wilkes-Barre, Pa., died January 30, in a hospital in Brookline, Mass., where he had been ill since last June. Heart trouble was the cause of his death. Mr. Howe was sixty-eight years old and was one of the pioneer exhibitors of motion pictures in this country.
Lyman H. Howe was born in Wilkes-Barre, Pa., June 9, 1856, the son of Nathan and Margaret Robins-Howe. He was educated in the public schools of that city and spent two years at Wyoming Seminary, Wyoming, Pa. In his youth he was a sign painter. He entered into partnership with J. J. McCormick, in the sign painting firm of Howe & McCormick. Mr. Howe then entered the employ of the Central Railroad of New Jersey, serving for three years in various capacities ranging up to baggage master.
In about the year 1885 he purchased a working model of a coal breaker, and, by exercising his own genius, constructed a perfect reproduction of an actual breaker and coal mine. In partnership with Robert M. Colburn, at present practicing medicine in Newark, N. J., Mr. Howe toured Pennsylvania and neighboring States exhibiting this model. Later Howe purchased Colburn's interest in the model, and finally sold it to the Reading Railway Company for exhibition at the World's Fair in Chicago.
In 1890, when the phonograph was still a novelty, Mr. Howe toured the country with one, giving concerts in many cities. He continued in this line for about two years, and was decidedly successful. In 1893 he visited the World's Fair in Chicago, and became vitally interested in Thomas A. Edison's kinesiograph machine. Soon after this Mr. Edison completed the vitascope, which was an incentive for Mr. Howe to build a machine of his own, which he did. At first this machine, in a crude way resembling the modern projection machine, was a failure, but after persistent experimenting and extensive study he perfected it, and organized his first motion picture company. Soon he began exhibiting pictures on the road, and it was not long before his programs were in great demand, and it became necessary for him to organize several other companies to exhibit his pictures.
Lyman Howe's name has become synonymous with honesty and excellence and brought to the theater people who never entered at any other time. About 1905 he began sending his photographers to remote corners of the globe who recorded many of the earth's most beautiful and unique spots. The film company bearing his name is equipped with the latest modern equipment and bears an international reputation. At the age of fifty Mr. Howe retired from active participation in his film business and became its advisory head.
On September 29, 1888, he married Alice Koehler, of Allentown, Pa., who, with his son, Harold, survives. His body was taken to Wilkes-Barre, where private funeral services were held February 1. Interment was in Oaklawn cemetery, Wilkes-Barre, Pa.
Mr. Howe had been a life-long resident of Wilkes-Barre, where he was held in the highest esteem. His interest in the affairs of his home town, and his contributions toward establishing it as a desirable community, will always be remembered. Long will the name of Lyman Howe be retained in the memories of his neighbors and friends, whose great regard for him is proof enough of his integrity.

ment was as stage-door keeper at the Strand Theater, London.

HAMLIN—Frank W., formerly on the editorial staff of The Clipper, died recently in San Domingo.

HAWKINS—Fred, 33, of the vaudeville team of Hawkins and Mark, died January 25 in Bellevue Hospital, New York, after a brief illness.

HEMMING—George J., popularly known in London as "Chocolate George", died December 27 in that city after a long illness. He had been for many years with the Compagnie Francaise.

JIMENEZ—Geronimo, Spanish composer and member of the Academy of San Fernando, died January 30, in Madrid.

KATZE—Frank, 40, veteran theater owner and manager, died January 30 at his home in the Hotel Seymour, Lynn, Mass., after an illness of several weeks. Mr. Katze, with his brother Harry, opened the first vaudeville and stock theater in Lynn. This was in 1901. The deceased and his brother had been living in Lynn since the early '90s. Following their initial venture into the theatrical business they acquired the Empire Theater in Salem, Mass., and the Colonial and Central in Lawrence. They also had conducted several hotels in Lynn. The deceased is survived by five brothers, Harry, of Lynn; Charles and Max, of New York City; Michael, of Philadelphia; and Joseph, of Providence, R. I. A sister, Ella Katze, of New York, also survives. Mr. Katze was a life member of the Lynn Lodge of Elks. Funeral services were held in Lynn January 31 and the remains were interred in a Providence (R. I.) cemetery.

KINMAN—Harry W., 51, who had been associated with both indoor and outdoor amusement attractions for many years, died at the People's Hospital, Akron, O., January 29. During the past several years he had been employed in Akron as biller for several theaters. He had many friends in that city. Funeral services were conducted at Willow

at Springfield. He was prominent in other Missouri affairs and was a former postmaster of Lockwood and a representative in the Missouri legislature.

IN LOVING MEMORY OF A. H. MURDOCK Who Departed From Us Feb. 7, 1920. "OLD PAL BOBBY".

NADEAU—John B., Jr., was fatally injured when struck by a street car in Lewiston, Me., late last month and died shortly after the accident. Mr. Nadeau was a widely-known musician of outdoor amusement attractions. He had trouped with the Al G. Barnes Circus two seasons; with Cook & Wilson, Sells-Floto, Hagenbeck-Wallace, Walter L. Main and Gollum Brothers' circuses; and with the Morris & White Carnival Co. His home was in Auburn, Me., where he had resided for the last five months. He was a member of the Musicians' Union, Local No. 409. Funeral services, which were held in Auburn, were attended by a large number of the deceased's friends. His widow, also known in the outdoor show world, together with his parents, survive.

OWENS—Perence, of 2215 Kenlon street, Walnut Hills, Cincinnati, O., died at his home last week. Mr. Owens was a musician and is believed to have traveled with a number of jazz bands throughout the country. Funeral services were held in the Church of the Assumption, Walnut Hills.

PERCY—Harvey, well-known outdoor showman, who for two years was a member of Billie Clark's Broadway Shows, died at Pearson, Ga., January 28, from injuries received when struck by a train. Mr. Percy was remarkable for his kindly disposition; he was



lv in subret roles, died at the home of her sister in Hatter Springs, Kan., February 2. Woodall had been in a sanitarium in Asheville, N. C., until January 29. She had major credits in the profession.
WRIGHT—Frederick Cowley, English actor, who had been appearing in "Decameron Nights", as Prince Saladin, in London, died in that city January 18, following an operation for appendicitis. He was 33 years old.

MARRIAGES

In the Profession

AGER-RUBENSTEIN—Milton Ager, of 10 W. 6th street, New York, song writer and publisher, who wrote "Young Man's Fancy", "Lovin' Sam" and other numbers, and Celia Rubenstein, art student, were married in the Municipal Building, New York, February 1.

COLLINS-POLKESNER—William A. Collins, who has been connected with the Fox Film Company in St. Louis, Mo., for the past three years, and Agnes Polkesner, of St. Louis, were married in the Perpetual Help Church, St. Louis, recently.

DOLLINS-SYPHERD—Royce K. Dollins, of Chicago, a member of W. B. Patton's "Chasing Sally" Company, and Gladys A. Sypherd, of Macomb, Ill., daughter of Mr. and Mrs. A. B. Sypherd, of the Sypherd Piano Company, were married in Macomb January 12.

JAMES-LADALE—Joe James and his partner, Eva Ladale, appearing in vaudeville as James and Ladale, were married at Muskogee, Ok., January 10. Mr. and Mrs. James are now playing in the West.

NELSON-LIST-KINGSTON—Edward Alfred Nelson-List, former theatrical agent and manager, and for the past five years an associate editor of The Billboard, known to its readers as "Nelse", and Elizabeth Kingston, former director of the Actors' Child's League and other theatrical enterprises, were married in New York City February 1.

RUWE-JULES—Horace Ruwe, tenor, and Jean Jules, dancer, both in the cast of "Blossom Time", playing in Philadelphia, were married on the stage of the Lyric Theater, that city, immediately after the matinee performance January 31, with members of the company assisting in the ceremony.

WALKER-MELTYBERT—Erefett Walker, former well-known repertoire comedian, now a business man of Storm Lake, Ia., and Madeline Meltybert, a non-professional, were married in Sioux City, Ia., January 23. They will make their home in Storm Lake.

COMING MARRIAGES

In the Profession

Harold Lloyd, screen comedian, and Mildred Davis, who plays opposite him in many of his productions, are to be married this week. It was announced officially in Los Angeles several days ago. The engagement was previously rumored and then denied, but now seems a certainty.

Pamela Bradford Gifford, 19, a chorna girl, and Cullen Franklin Cruikshank, 30, advance agent for "The Passing Show" (Willie and Eugene Howard), filed application for a marriage license in Providence last week.

The engagement of Charles Chaplin and Pola Negri was definitely announced in Los Angeles last week. It is said that Mary Pickford will be the bridesmaid and Douglas Fairbanks the best man, and all four will go on a cruise to the Orient as a honeymoon.

DIVORCES

In the Profession

Madam Margaret Matesman, opera prima donna, was granted an interlocutory decree of divorce in the Superior Court, San Francisco, January 29, from Floyd Grotzbach, a chauffeur.

A decree of divorce was granted in Auburn, Me., January 27, to Mrs. Eugenia Stiles from Vernon Stiles, concert tenor. Mrs. Stiles and her husband each alleged cruel and abusive treatment. Their thirteen-year-old daughter, Dorothy Vernon Stiles, it was decreed by the court, should remain in the custody of G. E. Ramsdell, of Bates College, with whom she has made her home the past two years.

Estelle Lieberman, on a charge of desertion, was awarded a divorce in Los Angeles two weeks ago from David Lieberman, film comedian, known to thousands as Hank Mann.

Mrs. E. L. Dillon, vaudeville actress, at the April term of Supreme Court in Canton, N. Y., it is alleged, will make application for annulment of her marriage to Otis L. Dillon. The plea will be based on the "Enoch Arden" law, she maintaining that she has received no word from him in five years.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Phil de Angelis, at their home in New Rochelle, N. Y., January 19, a daughter, Mr. de Angelis is a theatrical advertising agent, doing work for several of the big producers.

To Mr. and Mrs. Richard Barthelmess, at Sloan's Hospital, New York, January 31, a daughter, Mr. Barthelmess is a very prominent film actor. His wife is also widely known in screen circles as Mary Hay.

Word has just been received that a ten-pound daughter was born to Mr. and Mrs. William Harold Brewster in McLansboro, Ill., September 22. The child has been christened Georgia Louise. Mrs. Brewster was formerly a member of the Thompson Sisters and was known professionally by her maiden name, Edna (Het) Thompson.

To Dr. and Mrs. Red Eagle Feather at their home, 2215 S. Ninth street, St. Joseph, Mo., about two weeks ago, a son, christened Little Pony, the father is a Sioux Indian and the mother a Cherokee. The former is a widely known specialty salesman, or pitchman.

To Mr. and Mrs. Bernard Heer, at St. Gerard's Hospital, Newark, N. J., January 22, a daughter.

To Mr. and Mrs. Johnny Hyde, at their home in New York City, January 25, a son. Mr. Hyde is a broker for the Loew Circuit.

To Mr. and Mrs. Fred Melnotte, at Spring Lake, Mich., December 2, a daughter, christened Jean. Mr. and Mrs. Melnotte are of the Five Melnottes' Wonder Worker Medicine Co.

To Mr. and Mrs. Dickinson Morgan, a son. The father is a designer of scenery for the Wilkes theaters in Los Angeles and San Francisco, while the mother is a stage director and sister of the late Thomas Wilkes.

To Mr. and Mrs. Maurice S. Revnes, at the Polyclinic Hospital, New York, last week, a ten-pound son. Mr. Revnes is a well-known theatrical producer. His wife was formerly Sybil Carner, Ziegfeld "Follies" beauty.

To Mr. and Mrs. Jack Rubenstein, a nine-and-one-half-pound son, in Cincinnati, February 2. Mr. Rubenstein some years ago was secretary of Henck's Theater, Cincinnati. He is now clerk in the Municipal Court, Cincinnati.

To Mr. and Mrs. Albert L. Shroads, at South Side Hospital, Miami, Fla., recently, an eight-pound son. Mrs. Shroads was formerly Ethel Beech, of the Wallace Beech Trio, a novelty acrobatic act. Mr. Shroads is in business in Miami.

To Mr. and Mrs. Jesse Wank, at their home in New York, a daughter. The father is assistant treasurer of the Knickerbocker Theater, New York.

A. J. SMALL LEFT LARGE ESTATE TO WIFE; SISTERS TO CONTEST WILL

(Continued from page 5)

man have already entered a caveat to deny that the will produced was the last will of their brother.

In her affidavit Mrs. Small reviews the three-year search made for her husband; mentions how well known he was to the traveling public, and says that in all that time she never has found a person who has either seen or heard directly or indirectly from A. J. Small.

Some of the statements contained in Mrs. Small's affidavit are:

"On the second day of December, 1919, I had noonday lunch with the said Ambrose J. Small and E. M. Plock, of the city of London, in the country of Middlesex, and after lunch said Ambrose J. Small walked with me to St. Mary's Home, an orphanage, then on Bond street, and left me there about the hour of 3:30 p.m., and presumably returned to his business. I never saw or heard from him afterward.

"Previous to his disappearance, on the second day of December, 1919, said Ambrose J. Small did not in any way intimate to me any intention to be absent from home, but in fact stated to me, when I last saw him, about 3:30 p.m., on the second day of December, 1919, that he would be home as usual for dinner at 6:30 that evening.

"At the time of his disappearance said Ambrose J. Small was in his 33d year.

"Contemporaneously with the disappearance of said Ambrose J. Small, \$105,000 of Dominion of Canada bonds disappeared from the safety deposit vault of the said Ambrose J. Small in the Dominion Bank, Toronto branch.

The affidavit points out that police circulars relating to the missing A. J. Small were sent out about January 5, 1920, and that all subsequent efforts failed to locate him.

Mrs. Small refers to the arrest and conviction of John Dougherty on a charge of theft of the bonds. She also says: "At the time of disappearance of said Ambrose J. Small he made no withdrawal of moneys from any bank; his securities in his safety deposit box as set out in a list were intact with the exception of \$105,000 of Dominion Government bonds, which it subsequently transpired had been stolen by the said John Dougherty. So far as I am aware, he had only a very small amount of cash on his person."

The total of \$1,087,830 given as the value of the estate does not include \$800,000 which Mrs. Small claims as hers in her own right and which is not held in court.

APPLAUSE ABOLITION UNDER DISCUSSION

(Continued from page 5)

were abolished the next thing would be to prohibit laughing in the theater.

Following the open discussion, Walter Pritchard Eaton delivered a lecture on our changing drama. He said the theater is in a period of transition, in fact it is perpetually in transition, and the results are always an improvement on what has gone before. There is a growing tendency to go from the make-believe to the real. Speaking of the great number of foreign plays imported this season, Mr. Eaton said they would not tend to displace our own drama, but would stimulate and enrich it, give it new life. This country has many good fields of drama that have never been touched and the forms used in European plays will prove suggestive and helpful to American dramatists, he declared.

BIG FOUR CIRCUIT TO WORTHAM SHOWS?

(Continued from page 5)

management of the Wortham shows as expressed thru their late owner and originator, Clarence A. Wortham.

GREAT TIME HAD AT "TACKY" PARTY

(Continued from page 5)

polished shoes, etc. Mrs. Doem, secretary, estimated that more than \$50 had been taken in at the door and the total receipts, exclusive of the fines and grab bag, which had not been estimated, from tickets and sold prior to the dance, would exceed \$100.

Everyone was there that could possibly be in attendance. Dave Lachman, as "Happy Hoeligan", was a scream; Dave Stevens, as a long-bearded tramp; Irene Lachman, as a simple little country maid; Mrs. Loomis, as an old-fashioned lady; Mrs. Nell Sullivan, with her sun bonnet and curls; Mr. and Mrs. John Francis, in "straight" cowboys and girls; Paule Hiram (Sam It, Campbell, proprietor of the Coates House, was one); Mrs. Campbell, in a fascinating little costume, Gypsies, out at the elbows

and toes, rags and tatters, all combined to make the dance floor a kaleidoscope of colors and effects never to be forgotten.

The hall was decorated in red hearts, symbolic of February, and punch was served.

ORPHEUM CIRCUIT GETS ENGLEWOOD

(Continued from page 5)

which is not large enough for that purpose. The site in question has not been disclosed. A further report says that the Orpheum has also obtained a site in the Wilson avenue district and will build a modern theater on the north side. It is said the State-Lake policy will prevail in both the Englewood and the proposed new north-side house.

The Englewood was formerly used for burlesque, under the management of E. Thomas Beatty, who owns the property. More recently the theater has been used for Shubert vaudeville. It is said now that the Shubert acts will be switched, as they cannot jump from St. Louis to Detroit. It is said the acts will probably go from Cleveland to Cincinnati, thence to St. Louis, Chicago and Detroit.

Harry P. Munna, of the law firm of S. L. & Fred Lowenthal and Harry P. Munns, conducted the negotiations for Mr. Beatty in the above deal and Ben Kahane represented the Orpheum people.

New York, Feb. 5.—It was learned here this week that George Gottlieb, who has been associated with the Keith booking office for quite a number of years, and who has had charge of the bookings for the Palace Theater, is to become general booking manager for the Orpheum Circuit. In the event that Gottlieb accepts the post, dependent on the meeting of Orpheum directors to be held at Chicago this week, Eddie Darling will probably take care of the Palace engagements.

It is also reported that Frank Vincent, who has been associated with the Orpheum interests for some time, is to vacate as a result of a heated argument with Martin Beck prior to the latter's recent departure for Europe.

BELGIANS REBEL AGAINST GERMAN ACTS

(Continued from page 5)

The management of the Palais Dete has canceled all ex-enemy acts, also at Antwerp and Liege. In Paris and throught France the situation is identical, and l'Union Independent des Artistes Francais, under Georgius, is now over 1,500 strong, and is continuing its vigorous and successful campaign against German acts. Charles Gulliver had to cancel ex-enemies playing at the Paris Alhambra, and his excuse for playing them was that he had to follow the policy of his competitors. It is very probable that Albert Voyce and Monte Bayly will go to Paris to help consolidate the French artists in their fight, as the latter have issued a manifesto and declaration that they are following the policy of the Variety Artists' Federation, and that, as from the first of February last, no ex-enemy shall play in France for four years at least. It seems that the ex-enemy policy of the Variety Artists' Federation would not follow the lead of Bayly and Voyce at Antwerp in 1920, nor Bayly's lone hand at Rotterdam in 1921.

DRAMATIC NOTES

The title of "The Blackmailers" has been changed to "The Little Bigamist". It is now on the road.

Sessue Hayakawa's first production, "Tiger Lily", is to be rewritten and will soon be ready for another out-of-town premiere. It will make an entrance into New York shortly.

John Cromwell succeeded Robert Edeson in "The World We Live In" at the Forty-fourth Street Theater, New York. He will play the role temporarily only.

"Zero" will be searing New York audiences soon. It is a mystery play, with George Nash, George Probert, Helen Gill and James Crane as the "mystery makers".

Julia Hoyt is temporarily out of the cast of "Rose Briar" at the Empire Theater in New York because of an accident. Viola Leach plays her role while she is away.

Constantin Stanislavsky and the company of the Moscow Art Theater and Nikita Balieff and the company of the "Chaou-Souris" attended a matinee of "Hamlet" last week.

Florence Reed and her starring vehicle, "Hail and Farewell", by William Hurlbut, opened in Hempstead, Long Island, last Monday, and goes to New York February 19.

Guy Bolton entered into an agreement with Comstock & Gest whereby Bolton is to write another play for them for spring production. Mr. Bolton recently left for Palm Beach to gather inspiration for this new piece.

In the Jane Cowle "Romeo and Juliet" one can see the finest exhibitions of fencing glimpsed on the New York stage in many years. The combatants are graceful and give and take with the realest sort of skill. Stage fencing

was supposed to be a lost art, but these exhibitions certainly show that it is not.

Laura Hope Crews, who directed the staging of "Steve", featuring Eugene O'Brien, visited the show during its engagement in Cincinnati last week to give the play a thoro inspection before its tour continues.

Harold Waldridge plays an office boy in "Polly Preferred" and gives a most lifelike impersonation of that species of the genus homo. He appears to have the makings of a first-rate comedian in him and his progress, when he outgrows boy parts, will be watched with interest.

E. Temple Thurston's new play, "A Roof and Four Walls", has been placed on the American market, according to reports recently received from London. Phyllis Neilson-Terry will be presented in this piece in London this month.

George Gaston, in "Listening In", is said to be the oldest actor now appearing on the American stage. He recently celebrated his eightieth birthday and has been on Broadway for nearly sixty years. Mr. Gaston was the recipient of many expressions of good will on his birthday.

Milton and Dolly Nobles and their son and daughter-in-law, Milton Woolwine and Ruth Channing, are members of the "Lightnin'" company now playing thru the South. Milton Nobles, Jr., is making use of his mother's maiden name, which also is his middle name, so his billing will not interfere with that of his father.

SUES EDITOR FOR SLANDER

New York, Feb. 3.—A suit which has caused the Broadway crowd much delight was started this week by Jacob A. Benjamin, who is connected with the advertising agency of J. P. Miller, against Ben F. Holzman, the dramatic editor of The Evening Mail, for alleged slander.

The story goes that Holzman planned an elaborate hoax on Benjamin by taking advantage of the latter's desire to embark in theatrical production. It is alleged by Benjamin that Holzman, knowing that Benjamin had a great interest in the box-office possibilities of some of the current mystery plays like "The Last Warning" and others, formed a fake producing company and said he would let Benjamin in for \$500. Benjamin gave his check for this amount and then asked for a look at the manuscript of the mystery play. He claims that Holzman gave him a brief case, said to contain the script, but when he opened it he found it only contained a dried herring. Thereupon, says Benjamin, Holzman broadcasted the ghastly news to many of Benjamin's friends, who took much delight in jibing him about the incident. This caused him great anguish of soul, and he figures that Holzman should pay him \$50,000 for the alleged slander. Holzman got a summons in the matter yesterday.

GOLD SUES SELECT PICTURES

New York, Feb. 1.—Alleging default in the payment of two notes aggregating \$5,502.58, Charles Gold has brought suit in the Supreme Court to recover this sum from the Select Pictures Corporation, Lewis J. Selznick and Florence A. Selznick.

In his complaint filed in the County Clerk's office by his attorney, Louis Boehm, of 50 Broad street, Gold alleges that the notes, each for \$2,750, were given to him on October 19 and December 13 last, one payable at 729 Seventh avenue and the other at the East River National Bank, 680 Broadway, but when they fell due Gold alleges that not only did defendants allow them to go to protest, but that they refused to honor them when demand was made for payment.

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

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Table with columns: Size, Price per 100, Size, Price per 100. Lists various salescard sizes and prices.

CARNIVAL COMPANIES

(Continued from page 73)

- List of carnival companies including Lafayette, Hughes, Pensacola, San Diego, etc.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

- List of circus and wild west shows including San Diego, Calif.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

- Extensive list of bazaars and indoor shows from Chicago to Kansas.

ADDITIONAL ROUTES

(Received Too Late for Classification)

- List of additional routes for shows and bazaars.

NOVELTIES FOR INDOOR SHOWS

GENUINE CALIFORNIA OSTRICH PLUMES AND SHADES: Flappers, 45c; Star Plumets, 40c. DE LUXE DOLL LAMPS, with Shade and Dress, \$1.00 Each. DE LUXE DOLL LAMPS, 60c Each. FRISCO CURL DOLLS, 30c Each. TINSSEL DRESSES, 10c. CHICAGO DOLLS, 27 in., very flashy, \$27.00 Dozen, three Dozen Case. We represent Corson Ostrich Plume Company of Los Angeles, Cal. Also Wisconsin De Luxe Doll Company of Milwaukee, Wis. Orders required on all orders. Shipments made same day ordered. Monkey Aeroplane, complete, practically new, for immediate sale. Big bargain. A. J. ZIV, Manager. WESTERN DOLL MFG. CO. (Phone, Franklin 5131), 175 North Jefferson Street, CHICAGO.

LAST HALF REVIEWS

Fox's City, New York (Reviewed Friday Afternoon, February 2)

A snappy show of good talent with only one song-plugging act to mar what might have otherwise been a very good bill for this house.

Opening was Martinella, a clown comic, who does a novelty act distinctly different from the rest and is worthy of the better houses. Martinella opens with magic, doing paper flowers from the hat, following which came a number of handkerchief tricks, egg manipulations, water tricks and a new variation on the disappearing alarm clock. He also juggles well, is funny, and concludes his offering with a one finger-stand in a bottle that drew decided applause.

Neil and Witt, a clever little fellow of midget proportions, capably assisted by a shapely girl, won decided approbation thru singing, dancing and acrobatic stunts. The little fellow has a very likable personality and a good delivery. The act frames up well.

Bernard and Kellar have a talking act that has been seen around here for some time, embracing nothing new, and the comedy being for the most part punnish. The finish of the act could stand considerable building up. The set was unique and the lines read well, but the laughs are not there, a great part of the material having been done to death. Adele Kellar lipa when she speaks and should try to correct this.

Gold and Edwards open, as two Frenchmen, with a medley of popular songs with the French lyric idea. Subsequent to this the act consists mainly of dancing, some of which drew good hands. The boys work up a splendid finish with the roller-skate dance, using different-colored spots and a forte orchestra.

Four Queens and a Joker has been seen around New York for quite some time, but seems to continue to hold the interest, altho neither the principal nor the chorus girls compares with the originals. Nevertheless, the turn is a flash, different from others and is a novelty where not seen before. The poker scene in ragtime found the most favor when reviewed.

Towns and Franklyn was the song-plugging act that followed, the various numbers being interspersed with some near-comedy that was blue in spots. Opened with "Foot Tootsie, Good-by", after which the orchestra did a Plochie Tacit until the end of the act. "Bang on Your Tambourine", "You Tell Her 'Cause I Stutter Too Much" and "Who's Been Around Since I've Been Gone" comprised the repertoire. Such announcements as "My girl has a heart like a hotel, she has room for all of you," and "I won't take off my galoshes, but I'll unbutton my belt to be agreeable", is Towns' idea of comedy. He should also note that "percolator" should be pronounced percolator, and not use "come" in place of "cane". This was noted several times.

Oscar Lorraine tied the show in a knot. This fellow, with his violin and comedy, a tino bokum, could get a laugh out of anybody. Here he was a veritable riot, stopping, the show and stopping it good. The pretty miss planted in the box made an individual hit both on her appearance and mellifluous vocal renditions of popular numbers.

The Aerial De Groffs, a well-built fellow and a shapely, tho plump, girl, did a series of feats on the Roman rings and other trapeze stunts. Included were a number of iron-jaw holds by the girl and concluding were inter-locked revolutions on a trapeze bar supported by the rings.

MARK HENRY.

Loew's State, New York

(Reviewed Thursday Afternoon, February 1.)

"Evolution of Dixie", a selection by the orchestra, demonstrated various ways in which "Dixie" could be played, starting with Indian and running the gamut of "Grandma's Day", "Eighteen-Sixty", "Old-Fashioned Rag

Time", "Jazz of Today" and as the Metropolitan Orchestra would do it with a touch of Wagnerian in the interpolated music from "Tannhauser". This found favor with those present.

The Houri Trio has a very fine Jap act of risley and perch tricks, well staged, well mounted and well presented. The turn is worthy of the big time but could cut down some on the barrel risley, as this seemed a trifle too long.

The Melroy Sisters certainly have an act of class and refinement. The girls are pretty, shapely, dance well and have the vaudeville atmosphere. They will bear watching and if some producer does not annex them for a production before a great while the writer will miss his guess—that is if a greater remuneration is not offered them to stay in the two-a-day.

The Caledonian Four, a splendid-singing quartet, in full Scotch regalia, hit some fine "barber-shops" and were accorded decided applause. The singing of "Loses of Picardy" stood out well. Some of the comedy between numbers is rather old and tame and could be replaced to advantage. The act frames up well and should be in demand.

Brooks and Grayce, reviewed recently at another house, repeated their success here. Miss Grayce has a plaintive singing voice that registers well. She is pretty, shapely and what the ladies would describe as "cute".

Percy Wenrich, Dolly Connolly and an un-billed violinist offered an act of singing, Wenrich officiating at the piano. The offering is sleepy and lacks attack and force. Miss Connolly stands with her arms akimbo and delivers, in a most nonchalant manner, a number of Wenrich's songs in a drawing-room voice with no animation. "Keep on Building Castles in the Air", "Sweet on My Sweet Sweetie", "All Muddled Up", a foxtrot; "My India" and "Lindy Lady" comprised the repertoire. Hardly a word of the lyrics was understandable in the first row of the balcony. Mabel Blondell, in a revue, assisted by three fellows and another girl, has a refined offering that is rather tame. A number and a dance, another number and another dance, etc. Miss Blondell was rather hoarse, but succeeded in injecting a little life into the affair and has a pleasing personality. Displayed a neat figure in several changes of costume, something the other girl could have gone in for to more advantage.

MARK HENRY.

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

(Reviewed Thursday Night, February 1.)

A lot of unexpected variety blossoms out of several acts on the last-half bill at the Fifth Avenue.

"Pot Pourri", opening the show, was all that this name suggests. The setting was spotted with live parrots, jackdaws and cockatoos, which performed several stunts. Then there was a toedance, a novelty musical number, a sleight-of-hand trick, some rapid picture-making with pieces of colored cloth, a bit of shooting at the birds with a toy rifle and a posing specialty. The act appears to be of foreign importation, has four people in it and is fairly interesting. But too much is attempted and nothing is done exceptionally well.

Sargent and Marvin made a slow start with a harmonica and some musical saws that weren't very musical. Things got more interesting, tho, when they took hold of guitars. A good parody number and a little singing were well received. The dialog, however, was not so entertaining.

There was a hearty greeting from the audience when the curtain went up on the lifelike exterior of the Automat on Longacre Square, used by Rolland and Ray for their humorous sketch, "The Appointment". The chap has a date to meet a new conquest, and while waiting he expresses some amusingly appropriate sentiments regarding the privileged sex. After he has extracted a good deal of fun from the

situation, she arrives and balks at going into the Automat when she is dressed for the Ritz. He finally gets her in, however, and the scene is changed to show the interior of the popular nickelodeon. This, too, is faithfully copied. Even the cages contain real food. More argument and fun takes place herein, then they go outside again, where a quarrel precedes a heart-interest finish. A fresh and highly amusing sketch.

Dave Harris and Band furnished plenty of entertainment, but it wasn't laid out to best advantage. The main trouble was that Harris projected himself too prominently. He sang the words of every piece played by the band. Of course his singing was all right, but the nine-piece band was worth better display. The long curtain talks and song-plugging at the end of each encore were rather tiresome. A girl spoke an introductory piece and also tripped across the stage once during the act, neither of which was at all necessary or helpful. Harris' pretended versatility in playing various instruments fell flat. Two of the encores, one number in which the band masqueraded as hayseeds, and the other composed of Harris together with Sargent and Marvin, drew the heaviest hands.

The new offering of Mr. and Mrs. Jimmy Barry is entitled "The Scandals of Hensfoot Corners". It is along the familiar Barry style, with a lot of good comedy and some especially humorous singing by Jim. A few dull spots exist, however, and the finish isn't properly effective. These points can doubtless be remedied, tho it is unlikely that this new idea can be worked up to equal their former vehicle, "At the Stage Door".

Al Wohlman, "The Graduate", proved his right to a diploma in the Art of Entertaining. His songs and amusing character studies brought down the house, and four encores were necessary to satisfy the audience.

Grette Ardine, with Tyrell and Mack, presented a dancing story, entitled "The French Modiste", by Neville Fleeson and Albert Von Titzer. The offering is attractively set and all three do some good dancing. Some single bits by the two boys were particularly good. The singing was not so good, tho, because neither of the trio has a sinzing voice, and the three together do not harmonize at all. Still they got a big hand on their dancing.

Joe Rolley and Lee Baird, a colored Palm Beach chair chauffeur and his fare, a globe-trotting entomologist, managed to get a number of laughs with their talk about lions and local matters.

The Three Hendersons did several feats of strength before a black drape in one, then went into full stage for a leap, bounce and catch from a platform, all gracefully done.

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## COMING TO BROADWAY

(Continued from page 25)

Little Bigamist" and "Barnum Was Right", but even if they are ready to come in then they may not be able to get a theater. Business has been so good this week that most of the shows are displaying a marked disinclination to move and very few of them are anywhere near the "stop limit". If business keeps up at its present level this will be a very prosperous season, and far more so than most people were willing to believe possible at the beginning of it.

## MUSICAL COMEDY NOTES

(Continued from page 32)

is writing for a newspaper syndicate. There is a marked affinity between his style of humor and that of Mark Twain.

Frank Cosgrove is reported to have recently signed the Bower Twins, now with his "Mutt and Jeff" Show, to a three-year contract.

George White's "Scandals" present tour is slated to terminate with the run in Chicago which begins at the Colonial Theater March 18.

Raymond Crane gives a thoroughly satisfying performance in "The Clinging Vine". He is one musical comedy actor who can sing, dance, look well and be funny. That is a rare combination, but Crane does all well.

John Patanza, a former office boy of R. H. Burnside, general director of the Hippodrome, New York, has been assigned to one of the chief tumbling roles in a clown act in "Better Times".

Zeida Sears, controlling the cast for Mitzel's newest starring vehicle, is looking for girls who can "sing, look, act, dance, play a harp, violin or cello." We wonder if she will take girls who play the shoehorn!

Maudie Boulais and Genevieve Barnett have been engaged as alternate dancers for "The Tentham Girl". This will permit each of the girls in the dancing octet one performance of each week.

"The Lady in Ermine" is now housed at the Century Theater, New York, due to the fact that "Caroline" moved into the Ambassador Theater, where "The Lady in Ermine" was first showing.

Jack Pearl is the most unctuous comedian Broadway has seen in a long time. He supplies most of the comedy in "The Dancing Girl" and puts it across the footlights with real results. He is a graduate from the burlesque school, where you have to be funny.

Harry Cort will produce a musical show called "Sweet Lady", the book and lyrics of which were written by George Stoddard and himself. The score was composed by Lucky Roberts. Mr. Cort calls it a "white successor" to the Negro whirlwind revues.

Harry Wagstaff Gribble has signed a contract with the Shuberts to write several musical comedies for that organization. Mr. Gribble wrote a good deal of the material for "The Dancing Girl", at the Winter Garden, New York.

Walter Woolf is giving the finest exhibition of singing and acting that has come to Broadway in many a year. In "The Lady in Ermine", he has a "drunk" scene, ending with a fall down a flight of stairs, that is a gem of realism. Besides he had a glorious voice.

Eddie Cantor is following in the footsteps of Al Jolson when it comes to breaking box-office receipt records. His "Make It Snappy" Show played to \$27,500 at the Apollo Theater in Chicago during its third week, and signs point toward as much for several weeks to come.

Marie Dressler, now one of the featured members of "The Dancing Girl", at the Winter Garden, New York, lately celebrated her thirty-fifth anniversary as a member of the theatrical profession. In her time she has been starred in farces, comedies and musical plays.

Allie Furness will play the leading role in a new musical comedy by Gus Edwards, entitled "Sunbonnet Sue", after his song bit of some years back. Miss Furness is well known to variety patrons, as she was in a double act with her sister, Hazel. Edwards expects to present "Sunbonnet Sue" in the season when sunbonnets are worn.

The Mosson Holding Company, producers of "Lady Butterfly", now playing at the

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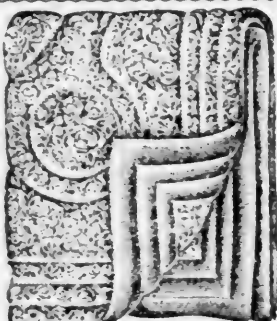
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Globe Theater in New York, has signed a contract with the author, composer and director of that piece to do the trick all over again for a fall production. Clifford Grey, the author, has left for London, where he will complete the book of the new piece. It is said it will contain an altogether new idea in musical comedy.

Jascha Heifetz will give his last New York recital this season in Carnegie Hall Sunday afternoon, April 1. The noted violinist is now on an extended trip which will keep him away for three months. He will tour the Atlantic Coast into Florida, then Havana, where he is to give three concerts, back to New Orleans and into Texas. From there he returns to New York about March 25.

## ADDITIONAL CONCERT AND OPERA NEWS

### CONCERT AND OPERA NOTES

(Continued from page 31)

for February 10, has been postponed to Monday afternoon, February 12.

The Russian pianist, Alexander Siloti, will appear as soloist at the New York Symphony Orchestra in Aeolian Hall, New York, February 11, when Albert Coates will make his farewell appearance this season as guest artist. Mr. Siloti will be heard in Tchaikowsky's Concerto in B Flat Minor for Piano with Orchestra.

The noted pianist, Percy Grainger, is at present touring in concert in Holland.

A complete library of the published works of every American composer is to be maintained in Paris by the Franco-American Musical Society.

The Camden (N. J.) Concert Orchestra will give the first in a series of three concerts on March 1 in the auditorium of the First Methodist Episcopal Church, Camden. The orchestra, directed by Howard Cook, will have the assistance of Hilda Heller, formerly with the San Carlo Opera Company, and Paul W. Finkend, pianist.

Edward Johnson, tenor, of the Metropolitan Opera, will appear as guest artist of the Swift & Company Male Chorus concert announced

for Wednesday evening, April 11, in Orchestra Hall, Chicago.

The Eastman School of Music, in Rochester, N. Y., is presenting this season a series of three concerts for children, the first having taken place the afternoon of January 27, with Guy Maier as soloist. The dates for the other concerts are announced for February 24 and March 24, the artists for the February concerts being Mona Gondre, soprano, and Elsie Sorelle, harpist. The March concert will be given by the Chamber Music Society.

Dorothy Liebe has become a member of the faculty of the music department at St. Mary's Hall, Fairbault, Minn. Miss Liebe is a post-graduate of the Cosmopolitan School of Music and Dramatic Art of Chicago.

Florence Macbeth, coloratura soprano, of the Chicago Civic Opera Company, will be heard in a song recital in the Studebaker Theater, Chicago, the afternoon of February 18.

Herbert L. Clarke, cornet soloist, and conductor of the Anglo-Canadian Concert Band of Huntsville, Canada, has resigned to go to California. Mr. Clarke was formerly connected with the Sousa organization.

In Orchestra Hall, Chicago, a recital of unusual interest will be given by Mme. Ganna Walska Monday evening, February 12.

A return engagement will be played by the distinguished pianist, Paderewski, in Chicago, in the Auditorium, the afternoon of March 24.

The comic opera, "Robin Hood", will be produced by the musical organizations of the High School at Drumright, Ok., the early part of April. About 100 singers will be used in the production, with two special sets of scenery constructed by the school's manual training and art departments, and most of the costumes made under the supervision of the sewing department of the school.

At Aeolian Hall, New York City, the evening of March 10, Franco deGregorio will present two of his artist pupils in a recital. The pupils are Anna Lodato, soprano, and Pasquale Romano, baritone, and they will be heard in groups of songs by the old masters and there will be also harp solos by Anna Pinto.

Jascha Heifetz will be heard in New Orleans on February 15 under the auspices of Robert Hayne Tarrant.

On Wednesday evening, February 11, Cantor Rosenblatt will give a concert in Carnegie Hall, New York, assisted by Abracha Konevsky, violinist.

## APRIL DATES

Announced for Young Musicians' Contest at Philadelphia

The young professional musicians' contest for the State of Pennsylvania will be held at State College, Philadelphia, April 10, 11 and 12, and will be conducted under the auspices of the National Federation of Music Clubs. Robert Braun, who is State chairman for the contest, is most desirous that Pennsylvania musicians shall win the national first prize this year, as not since 1915 and 1916 has a Pennsylvania musician been among the list of winners. The cash prizes are \$150 for the first prize and also carries with it a concert tour before the Federated Clubs. The second prize is \$100 in cash and also a concert tour.

## MUSIC WEEK

To Be Observed in Youngstown

Under the auspices of the Youngstown Monday Musical Club, there will be an observance of Music Week in Youngstown, O., commencing on Washington's Birthday. An important feature of the week will be the Music Memory Contest which is being put on in schools under the joint auspices of the Department of School Music and the Youngstown Monday Musical Club.



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### NEW TURNS AND RETURNS

(Continued from page 16)

also the nurse who looked pretty. The husband was not only overcome, but the part overdone. The material does not belong in vaudeville and it is doubtful whether sufficient bookings will be obtained to carry it very far despite the number of laughs obtained.

#### KELLY AND BROWN

Reviewed Friday afternoon, January 26, at Fox's City Theater, New York. Style—Singing and dancing. Setting—Special in one. Time—Eleven minutes.

Before a special drop Miss Brown, presenting a pretty picture in a dress of garnet shade ornamented with silver grapes and a silver lace bertha, and wearing white slippers and stockings, opens with "Has Anybody Here Seen Kelly." Kelly enters and sings to the same melody "Has Anybody Here Seen Miss Brown?"

Subsequent conversation was relative to the question as to whether anything that could be done in song was capable of accomplishment in dance. Miss Brown says that a change of clothes for the dance is desirable, to which Kelly replies, "Score one for the song." "Well, you want me to be comfortable, don't you?" chirps Miss Brown as she exits. Kelly in a lyric tenor sings "I Wonder" with good, high tones to a hand. His enunciation will bear watching.

Miss Brown, displaying a very shapely pair of nether limbs, re-enters in a low-cut, short white dress ornamented with fish scales, also a headdress to match. Some excellent kicks followed, displaying more than ordinary grace and with toes pointed. Kelly sings "Swanee River", following which Miss Brown executes an essence. Kelly follows with "On the Banks of Killarney Where the Shamrocks Grow Green" and Miss Brown does an Irish jig. For a finish a double number was vocalized, in the second chorus of which Kelly did a yodel while Miss Brown did patter, sending them over very nicely.

The act shows class and ability and is in line for the better houses. Miss Brown might do another dance—she is one of the most graceful dancers seen in some time.

#### MADLINE COLLINS

Reviewed Monday afternoon, January 29, at Palace Theater, New York. Style—Singing. Setting—Interior in two. Time—Ten minutes.

Madeline Collins could not have had a harder spot for her initial appearance at the Palace had it been rehearsed. On number three, following "Sandy", the prize flop, with the late-coming, audience-disturbing moans, Miss Collins certainly had to overcome hardships. As if expecting a reception which was lacking, but undeterred, however, and looking radiant in a shimmering low-cut gown of silver cloth, beads and brilliants, the prima donna of the Covent Garden registered strongly in her opening number. Full, round tonal values, most pleasing especially in the middle register, were in evidence. Also a facile and experienced technique.

The popular aria from Traviata was announced in refined and well-modulated tones, following which a rendition of the number was productive of definite plauditory acclaim. It was noted that Miss Collins displayed little physical repression. The habit of the old foreign school of singing, in jerking the head from side to side in cadenzas, has not been in evidence in America in a score of years and is somewhat annoying. There were evidently friends present for they did not wait for the finale of the number, but started the hand a few bars prior to its conclusion. Nevertheless the audience was neither slow nor unwilling at the finish.

In one, after an announcement, "November Rose" was sung. It sounded like a ping as the number, altho not bad, is surpassed by many others that might have stood Miss Collins in better stead.

Madeline Collins is of commanding appearance and has a piquant personality. Her attempts

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at being kittenish in the matter of taking bows, however, should be curbed—a more dignified acquiescence would be more in keeping with the class of the offering and the physical dimensions and style of the vocalist.

#### KAWANA DUO

Reviewed Saturday afternoon, January 20, at Fox's City Theater, New York. Style—Gymnastic. Setting—Three. Time—Six minutes.

Man and woman of Japanese extraction open with series of feats on perch, the woman being the top-mounter. These were well done after the approved style of routine usually affected. The offering was concluded with as good a display as the writer has ever witnessed. The woman was pedaled about as if she were an inanimate object, rolled as a ball very rapidly, and for the finish a pinwheel effect was in evidence, the woman being rapidly spun around to give this impression. An excellent opening turn.

#### HERAS AND WILLS

Reviewed Monday afternoon, January 29, at Palace Theater, New York. Style—Acrobatic. Setting—Specials in one and two. Time—Eight minutes.

In their own street scene representing an apartment house and contiguous building, Heras and Wills, subsequent to an off-stage scrap, enter with musical instruments. They are attired as vagabond musicians, one carrying a mandolin, the other a guitar. They sing "In the Shade of the Old Apple Tree" and "Sweet Rosie O'Grady", with discards at the finish for comedy. Scene goes to two, a backyard with a painted figure at a window. A property man appears at another window and throws some horseshoes on the stage.

To the music of "Broadway Blues" Heras and Wills do a number of acrobatic feats, the best of which was tumbling to a shoulder stand and jumping a sort of whirope while doing a shoulder stand. Act was concluded by hand stand on heels and a slow raise and let-down.

Not a bad opener for a small house, but lacking in class, dressing, staging and manner of presentation for the Palace.

#### DOBBS AND WATKINS

Reviewed Saturday afternoon, January 20, at Fox's City Theater, New York. Style—Comedy. Setting—Special in one. Time—Seventeen minutes.

Before a street drop representing the Richeieu Apartments, the straight man and comedian engage in talk which goes for frequent laughs, altho some is rather ancient and part not any too refined. The comedian is a janitor and the straight man a tenant. The janitor refers to looking thru keyholes with the attendant remark, "Somebody took my eye for a pin cushion." The gag about the blond stenographer having so many cousins they don't speak to one another and "I have never seen a woman" is suggestive and should be eliminated at once. The grammar of the janitor with "I seen it" and "I done it" may be within the character, but a continual repetition seems to grate.

The straight man in a nice, clear tenor with fine repression and mellifluous tones sang "My Buddy" very well and was accorded adequate response. In speaking, however, he should not wax careless with his diction and remember that in the word "didn't" the second "d" is sounded. The comedian plants his laughs nicely and has enough good material to eliminate the suggestive matter referred to, also such ordinary stuff as "They've got poppies—have they got Mommies." Act went over well at this theater, but lacks class for the big-time houses.

#### DANCE ENVIRONMENT

Reviewed Friday afternoon, January 26, at Fox's City Theater, New York. Style—Dancing. Setting—One and special in three. Time—Ten minutes.

Two girls, one a blond, the other a brunet, ran true to form, both physically and as to type. Displaying considerable nether anatomy of the symmetrically well-developed variety, the two in several changes of costume that were flashy did a series of dances, including every variety of splits, cartwheels, toe dancing, cuts, running catches, pivots, front and back kicks and a number of other dance figures.

The brunet is quite pretty and the blond not bad looking either, the setting making a

small flash, but the turn seems to be incorrectly billed. The implication being that a larger turn of the revue order is to be presented, the two girls alone hardly seem to be a full act. Using names would be better.

The dancing, especially the ensemble work, does not seem any too smooth, but with the playing will no doubt develop. Hardly strong enough to close a bill, but should find a place around the medium houses.

#### VERDI AND GLENN

Reviewed Friday afternoon January 26, at Fox's City Theater, New York. Style—Talking. Setting—One. Time—Fifteen minutes.

Verdi, as a pop statue vendor, and Miss Glenn, as his daughter, Angeline, engage in sidewalk conversation. Considerable of this was rather antiquated and that one remark when the father asks his daughter where she has been for a few nights, to which she replies, "You know I sleep with my girl friend", should come out. Not content with the import the two dilate upon the matter to some extent.

Girl sings "Down in Maryland" in forceless fashion, after which the comedy was more puerile than ever. "Shakespeare—shaka da beer," "Longfellow—short fellow" and others could be replaced to advantage. For a finish the girl sings a number in Italian and the two walk off slowly.

Needs a better finish and the material brightened up. Both work much too slowly.

#### ADAMS AND ROBINSON AND BAND

Reviewed Friday afternoon, January 26, at Fox's City Theater, New York. Style—Singing, dancing. Setting—Special in two. Time—Nine minutes.

Five colored fellows in the jazz band were not so noisy at first, but when one doubled on the clarinet and they let loose there certainly was some din. One of the featured principals dances well, but his singing could be improved as to enunciation and diction. The drummer also dances with good results. "The Land of Old Black Joe", which is not exactly new, was used for a finale with some fast stepping by two of the boys. This drew applause.

Act could be improved by having a girl who could sing and dance and toning down the jazz band to a large extent.

#### ROEBER AND GOLD

Reviewed Friday afternoon, January 26, at Fox's City Theater, New York. Style—Talking and singing. Setting—One. Time—Thirteen minutes.

Two men, one straight, the other dialect comedian, engage in conversation and gather quite a few laughs, altho considerable of the material employed is old. "Czechoslav or Jugoslav—just a good natured slob" has been used around here extensively. "Sophomores—suffer more" is trite and gassy and the statue story about the boy asking for his hat is rather suggestive. Otherwise the material was clean and the harmonization of "Carolina in the Morning" very good. The latter sent the team over strong, the previous background having been, to an extent, responsible. The singing of "Who'll Take My Place in Your Heart When I'm Gone?" could be smoother.

The act went over very well indeed for this house, the boys taking a number of bows to good applause and could have taken an encore had they so desired. With a little brushing up, good for the better houses.

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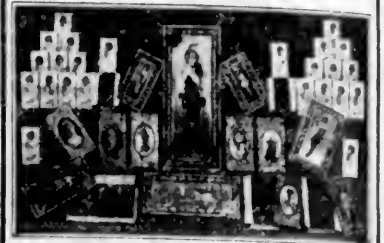
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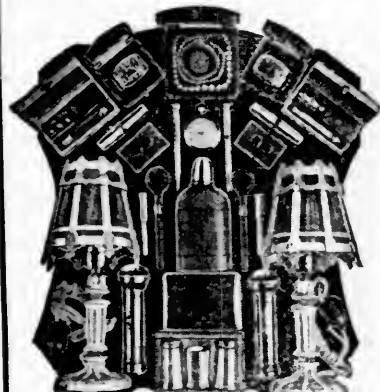
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