

The PRICE 15¢ Billboard



116 PAGES

March 10, 1923

ART OF MONEY GETTING

As Taught by Example and Precept of the Father
of All Showmen, Phineas Taylor Barnum

(Part Two)

By R. S. UZZELL

(Printed in U. S. A.)



A Weekly
Theatrical Digest
and
Review of the Show World

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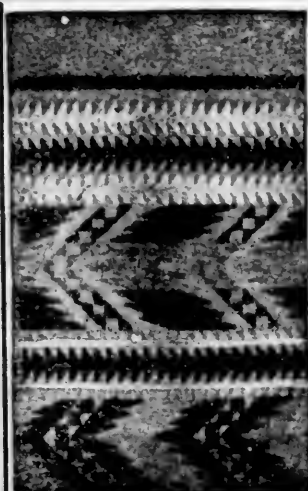
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FOR THE

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WANTED! WANTED! WANTED!

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WANT ONE MORE HIGH-CLASS SHOW. Will furnish new and complete outfits for Wild West, Dog and Pony, or any other Attraction.

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WANT BIG FREE SENSATIONAL ATTRACTION. State all first letter for season of forty weeks.

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WANT COLORED PERFORMERS and Musicians for Tom Wade's Minstrels.

CONCESSIONS, COME ON. No exclusives, except Juice, Cook House and Ham and Roaster Wheel. Good opening for Long-Range Gallery, Bowling Alley, Palmistry, High Striker, Ball Games and Legitimate Grand Stands and Wheels of all kinds. CAN PLACE Working Men in all departments. NOTE—This is positively a Ten-Car Show, carrying Four Rides, Ten Shows, Band and Free Act, and is routed through Tennessee, Kentucky, West Virginia and Pennsylvania. Write or wire

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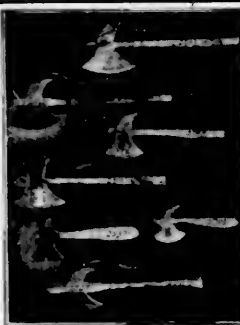
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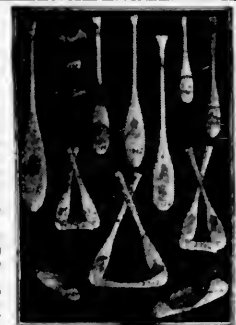


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Published weekly at 25-27 Opera Place, Cincinnati, O.
SUBSCRIPTION PRICE, \$3.00 PER YEAR.
Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under act of March 3, 1879.
116 pages. Vol. XXXV. No. 10. March 10, 1923. PRICE, 15 CENTS.
This issue contains 62 per cent reading matter and 33 per cent advertising.

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WANTED IMMEDIATELY FOR Milt Tolbert Show
General Business Man, Capable of Playing Some Leads. Preference to One Doubling Band or Specialties. Don't Write, Wire. Cordele, Georgia, week of March Fifth; Fort Valley, Georgia, next.

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The Billboard

DECORUM • DIGNITY • DECENCY

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SUNDAY VAUDEVILLE IN NEW YORK CITY MODIFIED

First Time in Many Years Programs Conform Strictly With the Law

ACTION FOLLOWS BOWLBY LETTER TO POLICE DEPT.

Dancing Act in Costume at Columbia Theater Only Violation Reported

New York, March 5.—All vaudeville and burlesque theaters in New York City were compelled by police order to modify their programs in conformity with the Sunday statute yesterday, and managers were notified that the law would be strictly enforced in the future. This action follows a letter written by Dr. Harry L. Bowlby, general secretary of the Lord's Day Alliance, to Police Commissioner Richard Enright last week, in which he demanded that the Police Department take action to enforce the Sunday law as it concerns the giving of vaudeville performances.

J. Herbert Mack, manager of the Columbia Theater, and Louise Squire and Billy Shone, of the vaudeville team of Shone and Squire, were served summonses to appear in West Side (Continued on page 102)

THEATER GUILD TO HAVE OWN THEATER

Proposes Either To Build or Buy Playhouse at Estimated Cost of \$500,000

New York, March 5.—At the annual dinner of the Theater Guild, held last night at the Waldorf Astoria, announcement was made that the Guild proposes immediately to either build or acquire a theater of its own at an estimated cost of not less than \$500,000. The announcement was made by Walter Prichard Eaton in the course of a talk on "The American Theater". Mr. Eaton pointed out that under present conditions at the Garrick (Continued on page 102)

Concert Greeted by Applause and Hisses

New York, March 5.—The concert of the International Composers' Guild, held last night at the Klaw Theater, resembled a scene at a continental musical recital, where partisans and opponents of the composers are wont (Continued on page 102)

STARS AT PHILADELPHIA'S ACTORS' BENEFIT



The stars of "The Green Goddess" were among a number of actors and actresses now playing in Philadelphia who visited the theatrical home of members of the profession of former years to confer on a benefit to be held for the home on March 9. Photo shows, left to right, in the front row: Margaret Fitzpatrick, Jennie Stone, Carrie Lee, Style, Mrs. John Mack (who was Anna Firmin on the stage), and the well-known George Arliss, gathered on the doorstep of the famous Edwin Forrest Home in Torresdale, Pa. —International Newsreel Photo.

MINNESOTA LEGISLATORS WILLING TO LISTEN TO OUTDOOR SHOWMEN

Thomas J. Johnson, Legal Adviser for Showmen's Legislative Committee, So Reports on Bill That Aims To Keep Carnivals Out of State

Chicago, March 3.—Following the bill pending before the Minnesota organization of the Showmen's Legislative Committee and its swift and decisive action in going on record for a positive cleanup of the carnival business, and the fighting of legislation deemed injurious to the outdoor show business, Thomas J. Johnson, legal adviser of the committee, went to Minneapolis this week to examine a (Continued on page 102)

CAMPAIGNS FOR AND AGAINST SUNDAY AMUSEMENTS IN NEW YORK CONTINUE

New York, March 5.—Recent developments of importance in the campaigns for and against Sunday amusements in New York State are these: 1. The holding of William A. Brady and three actors who appeared in his recent Sunday night performance of "La Flamme" in \$2,500 bail by Magistrate S. Levine, in the West Side Court, for examination before the Court of Special Sessions. 2. The introduction into the Legis-

lature of a bill for the legalizing of Sunday night performances in dramatic theaters in New York State.

3. The announcement of the Actors' Equity Association that a special delegation will journey to Albany to urge the Legislature in behalf of the acting profession to vote down the above-mentioned measure.

4. The issuance of instructions by the Actors' Equity Association to (Continued on page 102)

A. H. WOODS CUTTING ADMISSION PRICES

His Chicago Playhouses Return to Pre-War Scale This Month

Chicago, March 5.—Lou M. Houseman, Western representative for A. H. Woods announces a return to the pre-war scale of ticket prices in the Woods playhouses in Chicago.

The new scale will be effective in the Woods Theater March 18. Best seats will sell for \$2, plus the war tax. The price now is \$3.30. Wednesday matinees at \$1.50 will start March 31. Balcony prices will be reduced in the same ratio.

Lower prices in the Apollo, another Woods house, will begin with the close of Eddie Cantor's "Make It Snappy". The reduction in the Woods Theater will come with the opening of "Light Wines and Beer".

Mr. Houseman says Mr. Woods' reason for the reduction is that he regards present high prices as responsible for the theater situation in Chicago. Other factors are said to have been competition of the big, new dance halls opening up, movie houses and neighborhood theaters.

None of the other producers is quoted as offering reductions in Chicago.

EASTERN PANTAGES CIRCUIT ENLARGING

James Theater, Columbus, O., Opens With That Brand of Vaudeville April 1

Chicago, March 5.—The James Theater, Columbus, O., will become a unit in the chain of the Eastern Pantages Circuit, starting Sunday, April 1, in the new Pan. brand of vaudeville. The negotiations were closed some days ago by Charles E. Hodkins, of Chicago, general representative for Mr. Pantages. The James will play the seven-act Pantages bills which have proven highly successful in the Lyric (Continued on page 102)

Society of Daredevils Organized in New York

New York, March 4.—A society of daredevils, such as those who do parachute jumps, loop-the-loop, wild animal training and the like, has been organized here. The object of the organization, called the "Safety League" (Continued on page 102)

ACTORS' FUND HAS HAD MANY CALLS FOR HELP

Much Privation and Suffering in Theatrical Profession During Present Season—Two Hundred Persons Aided Weekly

NEW YORK, March 4.—There has been more privation and suffering among the members of the theatrical profession this season than has ever been known in the history of the Actors' Fund, according to W. C. Austin, its assistant secretary. This unnatural condition is attributed largely to the fact that so many of the profession are without employment.

Scarcely a day goes by but what the Fund is called upon to render assistance to some unfortunate member or members of the profession, Mr. Austin told The Billboard. The average number helped by the Fund has been about 200 a week, while the amount of money used in alleviating distress has run close to \$2,000 weekly, he said.

This sum, Mr. Austin said, is in addition to the upkeep and maintenance of the Actors' Fund Home on Staten Island where they now have about thirty guests.

"The Fund must spend \$100,000 yearly to bring home the stranded actor, to relieve the sick and destitute one, to bury the friendless dead and to operate its home," Mr. Austin said. "The tragic difficulty with the dramatic profession is that the rank and file of the theater have no fixed period of employment; accordingly their income is irregular. A whole season may pass in practical unemployment in which time illness or other difficulties may overtake the actor."

"The Fund, thru its benefits and endowments, has always been able to meet the demands made upon it, but this season it has been a hard pull owing to increased demands for assistance."

When asked as to how the persons to whom assistance was given showed their appreciation, Mr. Austin said that those who were the least entitled were the greatest complainers. Several instances were cited by Mr. Austin where the recipient of aid had, as quickly as his earnings permitted, returned the loan with letters of thanks and appreciation, some even donating more than was given, in order to help those less fortunate.

Last year, according to official report, the disbursements amounted to \$101,287. This year's disbursements have already exceeded this figure, it is said.

COCHRAN PRODUCES "PARTNERS AGAIN"

London, March 3 (Special Cable to The Billboard).—Last Wednesday Charles B. Cochran produced "Partners Again" at the Garrick Theater, with Philip White as Potash and Robert Leonard as Perlmutter. White's performance almost ranks with Lucien Galtry's impersonation in "Pasteur". White is a most affecting, satisfying artist. Lize Silbert dressed cleverly and gave an impressive performance. There were several good, small parts, noticeably H. St. Barbe West as Schenckman, Joyce Carey completely missed every chance as Hattie. The manly lover, Edward Cumbermere, deserved a better partner than Miss Carey.

A good run is predicted for "Partners Again".

BURLESQUE PARADE IN BUFFALO

Buffalo, N. Y., March 2.—This city was treated to its first burlesque parade today by Lew Talbot's "Wine, Woman and Song" Company, which is current at the Gayety Theater (Columbia Wheel).

The show carries its own band and they, with the chorus, looking spick and span in new parade uniforms, started from the Gayety Theater shortly after noon and marched down Main street as far as Shelton square, where they rendered a few selections and then returned over the same route.

It was a beautiful turnout and should prove a business-getter. The paraders conducted themselves in a very pleasing and courteous manner and seemed to enjoy their little outing. There were forty-two people in line.

GERMAN OPERA CO. WILL MOVE TO LEXINGTON O. H.

NEW YORK, March 4.—The German Opera Company, which has been playing at the Manhattan Opera House, will open an additional three weeks' season at the Lexington Opera House beginning week from tomorrow. The change from the Manhattan Opera House is necessary on account of previous bookings there. In addition to the repertoire presented so far, performances of "Salome", "Der Frosch", "Fidelio", "Merry Wives of Windsor" and "Hansel and Gretel" are promised.

"TAFFY" CAUSES UPROAR; BOOED BY WELSH STUDENTS

London, March 3 (Special Cable to The Billboard).—The Monday special matinee of "Taffy", by Curdod Evans, caused an uproar, Welsh students booing this satirist's work. Edith Evans' convincing power and beauty as Marge stopped the riot, winning unstinted acclaim from the interrupters.

Lawrence Anderson played the uncertain part of the preacher without conviction, the not without intelligence. Hannah Jones and Ivor Barnard presented well-contrived character studies. Construction was practically absent, but amusing dialog gives the hope that what the author, Evans, has learned from Dennis Bradley's presentation should enable him to write a real play later.

ACTRESS' \$30,000 ESTATE BEQUEATHED TO CHARITY

New York, March 4.—Dora Goldthwaite, retired actress, who died at Amityville, L. I., last August, at the age of seventy, left considerable sums to actors' charities, according to her will. To the Actors' Order of Friendship she left \$5,000 in memory of Louis Aldrich, founder and first president, and \$5,000 to the Actors' Fund Home with provision that it place a permanent tablet on the building with the inscription: "Louis Aldrich, Projector and Founder, May, 1901." If this is done another \$5,000 goes to the Actors' Fund for charitable purposes. She directs that her jewelry be sold and that the proceeds be given to the Edwin Forrest Lodge of Actors' Order of Friendship to purchase a life bed in a non-sectarian hospital for American-born actors and actresses and to be called the Dora Goldthwaite bed. The entire estate amounted to about \$30,000.

TOT QUALTERS REPORTS LOSS OF \$3,000 RING

Chicago, March 1.—Tot Quarters, an actress, living in the Congress Hotel, reported to the police yesterday that a diamond ring valued at \$3,000 had been stolen from her purse. Miss Quarters went to a coffee shop Saturday night to get some sandwiches and left her purse on the counter. When she looked into the purse she said the ring was missing.

BRONX THEATER SOLD

New York, March 3.—The Crescent Theater, comprising a movie house, an open air theater and stores, on the west side of Boston road, between 166th and 167th streets, was purchased this week by Hyman and Sydney D. Sonn, realty brokers, from the Komate Realty Company.

"CRYSTALS"



A striking carnival scene in the revue, "Crystals", which opened at the London Palladium recently. —Photo, Wide World Photos.

"THE ORPHANS" REVIVED

London, March 3 (Special Cable to The Billboard).—On Wednesday, at the Lyceum, "The Orphans" was revived by Melville Brothers, with Colette O'Neil and Mary Merrill as the orphans; Lady Tree as the hag, and Kenneth Kent and Sam Livesey as the brothers. This interesting object of theatrical archaeology is of doubtful drawing power.

Valerie Crespin and Sam Livesey showed excellent melodramatic technique, and Lady Tree's baggishness was convincing.

TO RECAST "LOLA IN LOVE"

New York, March 4.—A private performance of "Lola in Love" was given here last Friday afternoon at the Broadway Theater with the view of placing it here in the future. After the performance it was decided to do some recasting, and after that is done Broadway looking will probably follow. F. C. Coppicus, who originally produced the show, is now out of the management after losing \$36,000. It is said A. P. Waxman has taken over the show.

STARS IN MATINEE FOR KING'S PENSION FUND

London, March 3 (Special Cable to The Billboard).—The King's Pension Fund for Actors and Actresses' matinee, Monday, with an all-star cast presented "Ballad Monger", J. M. Barrie's "Half an Hour" and Offenbach's "Follies". The show was produced by Lawrence Grossmith. It was a great success and a substantial sum is expected from it. The king and queen were present.

SENATOR FLAYS CENSORSHIP AS BILL IS KILLED IN INDIANA

Indianapolis, Ind., March 3.—On motion of Senator F. Harold Van Orman, of Evansville, leader of the liberals in the Senate of the Indiana general assembly, the Senate recently killed the Steele motion picture censorship bill by a vote of 40 to 4.

When the bill was called up on second reading Senator Van Orman said: "Most persons favoring censorship are not patrons of the movies, but only those who are intent on killing that form of amusement. As a matter of fact censorship of all kinds is a relic of the days of barbarism. The American people are not disposed to look with favor on any sort of censorship. This bill not only proposes to restrict and limit the kind of films to be shown, but provides for the employment of a whole army of State employees. Motion picture censorship has failed wherever it has been tried."

"LIGHTNIN'" TOPS

Des Moines, Ia., March 2.—After "Lightnin'", headed by Thomas Jefferson, grossed close to \$20,000 for eight performances at the Iowa Theater, Eisle Ferguson, "Tangerine" and Walker Whiteside drew lightly here the following week.

BELGIAN DRAMATIST HURT

New York, March 2.—Maurice Maeterlinck, famous Belgian playwright and naturalist, was injured today by a fall in the garden of his villa in Nice. His right arm is believed to have been broken.

DANGER SUES MET. OPERA CO.

Action Brought for Salary by Giuseppe Prisco Reveals Peculiar Contract

New York, March 3.—Giuseppe Prisco, a dancer, filed suit this week against the Metropolitan Opera Company, alleging salary in the amount of \$140 is due him according to contract. He claims that he was signed at a salary of \$35 weekly to appear as a solo and ensemble dancer, and was discharged on January 29 without notice.

The complaint on file in the Third District Municipal Court is accompanied by a copy of the contract entered into by him and the Metropolitan. This contract is peculiar in that it lists ten rules which the actor must follow, each one of which carries a penalty of a fine if broken. If every one of these rules were broken by the actor, the total fine would amount to nearly as much as the salary paid him for a week. The rules and fines are as follows:

- 1—For punching time clock late (but not more than ten minutes late), 10 cents.
- 2—For being more than ten minutes late at rehearsals, 50 cents.
- 3—For being more than ten minutes late at rehearsals on stage, \$1.
- 4—For missing a rehearsal, \$1.50.
- 5—If you are compelled to miss a performance or rehearsal for any reason whatsoever, you shall notify the management or its representative at or before 12 o'clock noon of the day of such performance. For failure to do so, \$1.50.
- 6—For not punching time clock or failing to appear for performance, \$1.
- 7—For missing an entrance on stage or leaving stage without permission, \$5.
- 8—For refusing proper service at any time, \$5.
- 9—You must present yourself at least one-half hour before the beginning of a performance or a dress rehearsal. For failure to do so, \$3.
- 10—You must inform the person in charge of the stage door at Fortieth street of your address and telephone number or of any change thereof. For failure to do so, \$3.
- 11—You must punch the time clock when arriving at the theater and when leaving. When participating in the ballet you must not leave the theater without permission (except in case of emergency), and must remain in the theater until the end of ballet. Nobody is allowed to replace another without permission at either performance or rehearsal. If you do not attend classes regularly the Metropolitan Opera Company has the right to make this contract void.

E. H. CONVEY'S WILL FILED

New York, March 3.—The will of Edward H. Convey, financial secretary of the Theatrical Protective Union, No. 1, and one of the best known stage hands in New York City, who died January 16, was filed for probate yesterday in the King County Surrogate's Court. It directs his estate of about \$3,000 in personal property, after all debts are paid, to be divided as follows:

Edward H. Convey, Jr., son, and William Scott, husband of Clara Scott, each one-sixth of the residue.

Mrs. Clara Scott, sister, and Rose Convey, the latter the wife of his son, each \$1,000, and also one-sixth of the residue.

Edward H. Scott, nephew, and Edward H. Convey, second grandson, each \$500, and one-sixth of the residue.

MARIE TEMPEST SCORES IN "MARRIAGE OF KITTY"

London, March 3 (Special Cable to The Billboard).—Marie Tempest revived "The Marriage of Kitty" very successfully Thursday, winning much acclamation. Miss Tempest speaks her lines with more tonal variety and expressiveness than any other light comedy actress here. Athole Stewart and Hilda Moore supported the star admirably.

LOUISE CLOSSER HALE ILL

New York, March 3.—Louise Closser Hale, who portrays the role of Ase in the Theater Guild's production of "Peer Gynt" at the Garrick Theater, has been out of the cast for several days because of illness. It is hoped she will be able to return on Monday night.

During her absence Miss Hale's part is being played by Elizabeth Patterson.

WERBA ENGAGES BILLY VAN

New York, March 4.—Billy B. Van has been engaged by Louis Werba to head the cast of "Adrienne", a musical comedy which Werba will produce shortly.

FASHION EXPOSITION

To Be Staged in Madison Square Garden by Masonic Fraternity of New York State

New York, March 5.—The second annual Fashion and Hope Exposition, to be conducted by the Masonic fraternity of New York State for the benefit of the Masonic free hospitals, will be held during the week of May 14 at Madison Square Garden. Harry Raver is managing director. Headquarters have been established at 71 West 123d street, and a committee of several hundred Masons has been appointed to look after the details of the show.

Arthur S. Thompson, grand master of New York State, has been appointed general chair-

man of the show, and Robert Judson Kenworthy, grand secretary, will be secretary.

BURLESQUER IS CHARGED WITH PUBLIC INDECENCY

Indianapolis, Ind., March 3.—Jesse MacDonald, one of the principals of "The Mischief Makers", a burlesque show at the Broadway Theater, which has been the subject of a controversy between the police and the Church Federation of Indianapolis, failed to appear for trial before Judge Delbert Wilmett, in City Court, today, on a charge of public indecency. According to a certificate from a local physician, Miss MacDonald was too ill to appear, and the case was continued until March 7.

Miss MacDonald was arrested Friday afternoon. Abe Finberg, manager of the Broadway, provided the bond of \$25 required. The arrest was made on specific orders of Ezeran Rikhoff, chief of police, that she be arrested if she sang suggestive songs or danced in a suggestive or indecent manner. The Rev. C. H. Winders, executive secretary of the Church Federation, who has made several complaints to the police about the shows at the Broadway, was subpoenaed to testify for the State. The maximum penalty for the offense of public indecency is a fine of \$100 and costs and a jail sentence of six months.

MILES, CLEVELAND, CONTINUES

Cleveland, O., March 2.—The management of the Miles Theater, said to have been figuring on closing the house last Sunday, evidently made an eleven-hour change in plans, as vaudeville continues there this week. Officer Vokes, of the act Vokes and Don, on the current bill at the Miles, has been communicating with Leadon, Zag., this week in regard to his early bookings there.

National Advertising of Vaudeville Acts

Boston, March 3.—Bert A. Snears, formerly Boston representative of the United Booking Office, one of the promoters of the Selected Attractions of Vaudeville, under which title a scheme to advertise acts in newspapers and magazines is being advanced, this week circularized vaudeville acts, theater managers

(Continued on page 103)

ORGANIST AVERTS PANIC AT FIRE IN MOVIE HOUSE

New York, March 5.—More than thirty firemen were overcome in a fire at the Crystal motion picture theater, 48 East 14th street, here Sunday night. Eileen Thompson, organist, averted a panic by addressing the audience and playing for them to march out. Herman Schaeffer, manager of the theater, which was the first house run by Marcus Loew in New York, but now belonging to the S. & S. Amusement Company, was burned and lacerated in helping to fight the fire, and was taken to St. Vincent's Hospital.

REHEARSING "THE MOUNTBANK"

New York, March 5.—Charles Frohman will start rehearsals tomorrow of "The Mountbank", a play by W. J. Locke and Ernest Denny. Norman Trevor will play the leading part, supported by Lillian Kemble Cooper and Gabrielle Ravine.

The play will open in Stamford, Conn., with Toronto and several other cities to follow before it opens on Broadway.

FIRST NATIONAL THEATER PRODUCTION IN REHEARSAL

New York, March 5.—The first production of the National Theater, fostered by Augustus Thomas and the Producing Managers' Association, will go into rehearsal this morning. This will be "As You Like It", by Shakespeare, with Marjorie Rambeau as Rosalind. The rest of the cast is so far unannounced. The production will be seen in a Broadway theater in about four weeks and will be directed by Augustus Thomas.

TO REST AT PALM BEACH

New York, March 5.—Billie Burke will close her run in "Rose Briar" at the Empire Theater next Saturday night and will leave for a rest at Palm Beach.

CRITICS, PLEASE NOTICE!

New York, March 5.—Just fifteen actors were convicted of offenses in New York State last year, according to a report handed down to the Legislature by Secretary of State James A. Hamilton, and not a single motion picture star of greater or lesser magnitude nor one chorus girl was listed as having strayed from the straight and narrow path to become convicted among 54,487 persons who stood convicted during the same period of time.

Charge of Violating Sunday Law Dismissed

New York, March 5.—The charge of breaking the Sunday laws against J. Herbert Mack, manager of the Columbia Theater; Billie Shone, actor, and Louise Squires, actress, was dismissed today in the West Side Court by Magistrate Rittenberg. These three had been summoned on Sunday night by Policeman U. Boettig for giving exhibitions of dancing and for the wearing of costumes.

Policeman Boettig was the only witness, no representative of the Lord's Day Alliance being present. The arrest was not instigated by that society, it is said.

Attorney Maurice Goodman, who is the chief counsel for the B. F. Keith interests, conducted the case for the accused, altho he is said to have never before represented the Columbia Amusement Company, which owns the Columbia Theater.

"FACE UPON THE FLOOR" AUTHOR IS OCTOGENARIAN

New York, March 5.—H. Antoine D'Arcy, author of "The Face Upon the Floor", is eighty years old today, and many of his friends are helping him celebrate the event with a birthday party at the Green Room Club, where D'Arcy makes his home.

The poem which made him famous was written in 1887 and was suggested by an actual happening. Soon after its first appearance in a newspaper here the poem was paraphrased and set to music, and its use in the music halls of England, Canada and Australia gave it a cosmopolitan vogue.

The simple pathos of the story has carried its popularity thru thirty-six years and it is still being sold on New York street corners. Patrons of vaudeville shows of the late '80s and early '90s will remember Hugh D'Arcy's famous ballad as "The Face on the Barroom Floor", the title given it by the publisher of a Bowery song sheet. This one of the most generally known poems in the English language came into vogue thru the "song sheets" in the days when music printing was done under difficulties and music publishers had few means of advertising or spreading the circulation of their output.

STOCKBRIDGE TO CUBA

Houston, Tex., March 3.—T. E. Stockbridge, tenor, a member of the Iris Entertainers, playing their grand finale this week at the Iris Theater, is scheduled to leave for Havana, Cuba, next week. Contracts for the Iris Entertainers were signed about six months ago and expire tonight. The troupe may be broken up temporarily.

Mr. Stockbridge plans to play a four weeks' engagement in Cuba, then to go to Denver to sing several weeks before returning to Houston. Several years ago Mr. Stockbridge was a member of the J. N. Kenfro Stock Company, which appeared at the Travis Theater, later renamed the Iris, here. He made quite an impression with this company as the Irish cop in "Dr. Jekyll and Mr. Hyde" and similar parts.

REVIVAL OF "SCHOOL FOR SCANDAL" IN MAY

New York, March 5.—The Players' Club will make its second annual production this year early in May, with John Drew heading an all-star cast in a revival of "The School for Scandal". Last year the club produced "The Rivals."

"MUSIC BOX REVUE" HAS PARTY

New York, March 5.—A party was held last night at the Hotel Astor by members of the cast of "The Music Box Revue". Everybody turned up in baby costume and the festivities were kept up until early in the morning.

RENAME "CHERRY CHAIR"

New York, March 5.—The title of John Murray Anderson's new musical comedy has been changed from "The Cherry Chair" to "Jack and Jill". It is scheduled to open March 19, probably at the Globe Theater.

HAMMERSTEIN AND TINNEY ARE AT ODDS

Comedian Reported To Have Signed Up With Sam Harris for New Show

New York, March 5.—Contract differences between Arthur Hammerstein and Frank Tinney are at sixes and sevens, with the producer refusing to permit Tinney to appear at the B. F. Keith Palace Theater next week unless the comedian agrees to sign a release of his present contract with him.

Tinney is said to have already signed up with Sam H. Harris for a new show without giving Hammerstein the release the latter demanded. Attorney Alfred Beckman, of the law offices of House, Grossman & Vorhaus, counsel for Hammerstein, is handling the case.

Tinney is reported to have slipped away to Baltimore last week, where it is said an emissary of Hammerstein followed him.

PARTY FOR FRANK MASON

New York, March 3.—Frank Mason, who plays the part of the night watchman in "Sally, Irene and Mary", the musical comedy at the Forty-fourth Street Theater, was tendered a reception by the members of the company this week in celebration of his forty-fifth anniversary as an actor. He first appeared in vaudeville in 1878 at Miner's People's Theater. His first "legitimate" engagement was in "Within the Law".

Altho more than seventy years old, Mr. Mason does a song and dance number in "Sally, Irene and Mary" that is one of the features of the piece. Among the "oldtimers" who attended the reception were Josie Intropidi, Mande Odell, Clara Palmer, Henrietta Byron and Lola Arnold.

MITZI REHEARSING NEW SHOW

New York, March 3.—When Mitzi closed in Allentown, Pa., in "Lady Billy", she had played her role 1,231 times, and it is said that she completed one of the most successful engagements on record in American light opera. At the end of each season Mitzi has closed to capacity houses, the first year at the Liberty Theater, this city; last year at the Illinois Theater, Chicago, and this year at Allentown, Pa.

Mitzi closed in the middle of the season because Henry W. Savage had promised her a new vehicle for this season, and wanted to make good his word. Ira Hards has been engaged to stage the production, and Julian Alfred will take care of the musical ensembles.

NEW PINERO PLAY SOON

New York, March 3.—William A. Brady has announced for production this season a new Pinero play entitled "The Enchanted Cottage", the first new play by that author to come here in several years. Katherine Corneli will probably be seen in the leading role, and rehearsals are scheduled to start immediately. Louis Evan Shipman, playwright and American representative of Sir Arthur Wing Pinero, will assist in directing the rehearsals and overseeing the production. It is tentatively booked to open here on Easter Monday.

AMONG THE PILOTS

Chicago, March 3.—Harry Sloan, who is doing the advance press work for George Cohan's new comedy, "Two Fellows and a Girl", which will follow "So This Is London" in Cohan's Grand, will go ahead of the latter show when it takes to the road March 11. Arch McGovern will remain with the company as manager.

Micky Coughlan, ahead of the W. B. Patton Company, is here this week.

Lon B. Ramsdell, ahead of "The Bat", was catching up with his correspondence in James Wingfield's office today.

"TWO MIKES" IN CHICAGO

Chicago, March 5.—Mike Mudlin and Mike Goldreyer, known as "The Two Mikes", producing managers of "The Last Warning", now current in the Blackstone, were Chicago visitors last week and looked their play over. A description of the play was broadcasted from the Drake Hotel, station YWAZ, Wednesday night.

LEON ERROL IN HOSPITAL

Chicago, March 2.—Leon Errol, principal imaginary in Ziegfeld's "Sally", playing in the Colonial, is in St. Luke's Hospital suffering from what is said to be acute indigestion. Mr. Errol was taken ill Wednesday and removed to the hospital.

THEATER DISCUSSED BY LOUIS ANSPACHER

New York, March 3.—Louis K. Anspacher, playwright, spoke to the League for Political Education at the Town Hall yesterday afternoon on "What is the Matter With the Theater?". He laid the blame for poor plays to five reasons: First, the authors; second, the actors; third, critics; fourth, managers, and last, the public.

If authors have graduated from the school of adversity too early they write hurried plays; if too late they become too hardened and embittered, according to Mr. Anspacher.

Actors "are full of experience, but have little training." The modern method in this country is to develop one-part specialists, and, said Mr. Anspacher, "by the time a woman is competent to play the part of Juliet she no longer looks it."

Critics in America are handicapped because they have to rush off at the end of a performance to get their reviews written up before midnight. He advised the adoption of the French system, which arranges for an advance showing for critics, diplomats and others twenty-four hours before the public is permitted to see the play. In addition, manuscripts of the play are distributed to the critics two months before the premiere. He was surprised that our criticisms were one-half as good as they are under the circumstances.

Managers contend with an overhead expense four times greater than it once was. They gamble with great risks, and productions must succeed in the first few days or not at all.

His last point was that audiences here are so "problematical". They must get what they want and the only way the manager can judge what they want is by the manner in which they have responded to what they got before. That percentage of the audience which wishes plays of the higher type takes no measures to insure the fulfillment of its desires by telling the managers when it likes a play.

As a remedy for all these evils Mr. Anspacher suggested a "subsidized theater", one which is supported either by personal subscription or the board of education. We are the only country that has not a real community theater. They are responsible for the production of the majority of the best plays. If we adopt a policy of "subsidized theaters" we will be able to take our eyes from the box-office and make it unnecessary for the theater "to live in its trunk."

RENEW LOEW POLICY

At State Theater in Cleveland This Week—Carrig Back in Theatricals

Cleveland, O., March 3.—The State Theater reverts to the Loew Circuit policy tomorrow. The five vaudeville acts will come from Dayton, O. The program for the first week will feature a Charley Chaplin film and offer these acts: Dolly's Dream, Dawson, Lannigan and Covert, Bob Archer and Bianca Belford, Frank Mulane, Martin K. Mortensen and the American Comedy Four.

Mark Carrig, former manager of the Priscilla Theater, which is now known as the Band Box, returns to the theatrical field after a year's absence. With Charles J. Bartunck, Carrig will operate the Majestic Theater, West 25th street, near Franklin avenue, N. W., with a twice weekly change of vaudeville and picture programs.

BILL TO PROHIBIT DAYLIGHT SAVING

Harrisburg, Pa., March 3.—A bill was introduced in the senate this week by Senator Derrick, of Bedford, to void all daylight-saving ordinances in the various cities and boroughs of the State.

It is the aim of the bill to provide standard time thruout the State.

DROP IN RECEIPTS OF BROADWAY PLAYHOUSES

Business Noticeably "Off" During Past Week—Shrinkage in Attendance Attributed Primarily to Lenten Season

NEW YORK, March 5.—Business with the Broadway legitimate theaters during last week was off noticeably, after the record receipts of the two weeks previous, but the drop in attendance figures is stated by managers to be nothing to cause much worry. The drop in receipts is primarily caused by the Lenten season, but managers say that the business decrease will disappear in a week or so.

Estimated receipts for the week ending March 3 follow: "Abie's Irish Rose", at the Republic, \$12,000; "Anything Might Happen", comedy, \$6,000; "Better Times", Hippodrome, business dropping, \$42,000; "Caroline", Ambassador, business off a bit, \$12,500; "Chauve - Souris", Century Roof, \$13,000; "Dagmar", Selwyn, closing soon, played to \$8,000; "Ziegfeld Follies", New Amsterdam, \$35,000; "Give and Take", Forty-Ninth Street, \$8,500; "God of Vengeance", Apollo, getting a big play from downtown, \$9,500; "Greenwich Village Follies", Shubert, closes this week, \$25,000; "Hall and Farewell", Morosco, \$8,000; "Humoresque", Vanderbilt, opened on Tuesday, got \$8,000 on seven shows; "Icebound", Sam H. Harris, \$8,000; "It Is the Law", Nora Bayes, \$5,000; "Kiki", Belasco, still going big, \$14,000; "Lady in Ermine", Century, \$16,500; "Lady Butterfly", Globe, \$13,000; "The Last Warning", Klaw, \$9,000; "The Laughing Lady", Longacre, \$12,000; "Little Nelly Kelly", Liberty, \$22,000; "Liza", Daly's 33rd Street, \$5,000, closing this week; "Loyalists", Hallett, \$13,000; "Mary the Third", Thirty-Ninth Street, \$7,000; "Merchant of Venice", Lyceum, closes this week, \$16,000; "Merton of the Movies", Cort, \$15,000; Moscow Art Theater, Johnson's, \$39,000; "Mr. Maletosta", Princess, opened last Monday, around \$4,000; "Music Box Revue", Music Box, \$28,000.

"Peer Gynt", Garrick, \$10,500; "Polly Preferred", Little, \$11,000; "Rain", Maxine Elliott, \$15,000; "Romeo and Juliet", Miller's, \$12,500; "Rose Brlar", Empire, closing this week, \$7,500; "Rita Coventry", Bijou, \$6,000; "R. U. R.", Frazee, closes this week, \$7,000; "Sally, Irene and Mary", Forty-Ninth Street, \$13,000; "Secrets", Fulton, \$12,500; "Seventh Heaven", Booth, \$15,000; "So This Is London", Hudson, \$16,000; "Sporting Thing to Do", Ritz, \$6,500; "The Square Peg", Punch and Judy, closed Saturday, \$4,500; "Sunshowers", Astor, building alterations hurt business, \$8,500; "The Chugging Vine", Knickerbocker, \$15,500; "The Dancing Girl", Winter Garden, \$28,000; "The Fool", Times Square, \$20,500; "The Gingham Girl", Carroll, \$15,000; "The Old Soak", Plymouth, \$12,000; "The Love Child", Cohan's, \$9,000; "The Masked Woman", Eltinge, \$9,500; "Up She Goes", Playhouse, \$9,000; "Why Not?", National, first week here, \$8,000; "Whispering Wires", Broadhurst, \$9,000; "Wildflower", Casino, \$13,000; "You and I", Belmont, \$6,500.

ARDELL SUES GEORGE WHITE

Artiste Claims \$36,000 on Breach of Contract—Bond Releases Attachment on "Scandals" in Cincy

Attachment proceedings against George White and his "Scandals" were brought in Cincinnati prior to the matinee performance March 3 on a suit for \$36,000, charging breach of contract, filed by Franklyn Ardell in Common Pleas Court there a few hours earlier. Ardell claims White engaged him to play in the show, August 1, 1922, for the season of 1922-1923, extending over a period of sixty weeks, under a contract calling for a weekly salary of \$600. Ardell played in the show until October 28, when, he alleges, White broke the contract and refused to employ him any longer. Ardell says he has been willing to carry out his contract and claims it is impossible for him to obtain other employment this season.

Release of the attachment was made when White supplied a bond of several thousand dollars until hearing of the suit is had within the next ten days or so.

After concluding its week's engagement at the Grand Opera House last Saturday night the show left Cincinnati on scheduled time for St. Louis.

It was intimated that the nature of the suit would be changed, as it was pointed out that White is only a stockholder in the "Scandals" production, and, therefore, could not be liable for the company.

The action will not affect the plans of the "Scandals" tour.

BILL AGAINST CHILD ACTING

Trenton, N. J., March 2.—The bill by Assemblyman Klein, which would prohibit children under 16 years of age from participating in professional theatricals, has passed the House of Assembly in New Jersey and goes to the Senate. The measure prevents juveniles from appearing in stage entertainments unless the consent of the Judge of the Juvenile Court is obtained.

AMERICAN HOSPITAL ASSN. ELECTS OFFICERS FOR YEAR

Chicago, March 2.—At the annual meeting of the American Theatrical Hospital Association, held February 27, officers for the next year were elected as follows: Judge Joseph Sabath, president; Harry J. Ridings, first vice-president; U. J. Hermann, second vice-president; Aaron J. Jones, treasurer, and Claude H. Humphrey, secretary.

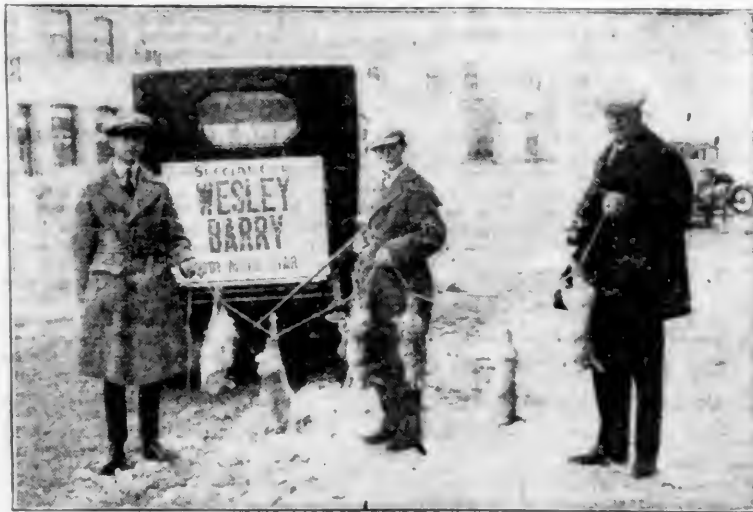
The new board of directors will include the above officers and Hon. Charles H. Goodnow, Hon. John P. McGoorty, John J. Garrity, Harry J. Powers, Lester Bryant, Ralph T. Kettering, I. Weingarten, Nathan Ascher, W. L. Rosenberg, George W. Sello, John Panegasser, Rollo Timpani, Max Stewart, Charles K. Bray, Frank A. P. Gazzolo, Walter S. Duggan and John J. Nash.

The association will hold its annual benefit ball this year in the Colonial Theater, Sunday afternoon, April 8. Aaron J. Jones has been appointed general chairman and Mr. Ridings and Mr. Humphrey will be in charge of the program. Tickets can be obtained from Mr. Jones, in the McVicker's Theater Building.

EQUITY MEETING MARCH 11

New York, March 3.—A general meeting of the Actors' Equity Association will be held at the 48th Street Theater March 11 at 3 p.m. Several questions of great importance will be discussed and action taken. Admission will be by paid-up membership card only.

BARRY IS SOME HUNTER



Wesley Barry's marksmanship provided enough rabbits to feed fifty people at a dinner served during a personal appearance at Manager C. C. Struble's Beartooth Theater, at Red Lodge, Mont., recently. Wesley signified his desire to make a picture in the game and fish-laden Beartooth Mountains, with the above result.

INCREASE FOR CENSORS

And Added Fees From Exhibitors Is Called for in Bill Introduced in Virginia Legislature

Richmond, Va., March 2.—A new censorship bill introduced in the Legislature this afternoon increases salaries of censors from \$2,400 to \$3,600 a year and raises the fees of exhibitors from \$1 to \$2 per thousand feet of film and authorizes a fee of fifty cents on educational and religious films now exempt. The new bill is denounced by opponents of censorship who clamor for abolishment of the Board of Censors.

Governor Trinkle is expected to recommend the passage of the new bill for the relief of censors from financial obligations which they were forced to assume because of an oversight in the preparation of the bill creating the Board and which was passed in the dying hours of the regular session last year. In the rush attendant upon the hot fight waged to defeat the censorship bill the framers of the measure forgot to incorporate a provision making an appropriation for the purchase of the necessary machines and office equipment for the studio. In consequence the censors were compelled to raise money on their joint personal note to set themselves up in business. They have asked to be reimbursed; hence the introduction of today's bill.

THEATRICAL SUPPLIES BURN

New Orleans, La., March 3.—Fire in the Hicks Building Thursday night caused an \$8,000 destruction to property of George Viviano, dealer in theatrical supplies. The damage is covered by insurance.

WANTS HARRY PIERCE

Harry Pierce, or Harry Krockover, your brother, Eddie Pierce, of 3634 North Marshfield avenue, Chicago, says your mother is dead, and he wants you to write him at once.

Would Tax Amusements 1% in Pennsylvania

Another Bill in Same State Prohibits Increasing Admission Prices on Any "Special" Day

Harrisburg, Pa., March 3.—A State tax of one per cent upon the gross receipts of all theaters and places of amusement is provided in a bill just introduced in the Pennsylvania House of Representatives by Representative Samuel J. Perry, of Philadelphia.

Public amusements are defined by the measure as "all buildings, tents or enclosures used wholly or partly for dramatic or theatrical or operatic or vaudeville performances or tragedies or comedies or farces, for the exhibition of fixed or moving pictures or stereopticon views, or for athletic exhibitions or games or for the exhibition of trained animals or for circuses or menageries, museums or wild west shows." Receipts to be applied to charitable, religious, educational or benevolent purposes would be exempt.

The bill provides that the tax becomes due immediately after each performance and that statements must be filed with the auditor general each month before the fifteenth of the succeeding month as to gross receipts. The amount due must be forwarded to the State treasurer at the same time. Penalties of ten per cent of the amount due are provided for those failing to submit the proper returns.

The measure would authorize the auditor general and the State treasurer to examine the books of all persons, associations and others in the amusement business to verify the accounts. Penalties for violation of the law or for making false reports or returns would be \$1,000 and six months in jail in the case of individual persons. The bill would become effective September 1, 1924.

Another bill in the House of Representatives, the Burns bill which has been referred to the committee on judiciary general, would prohibit "any individual, partnership or corporation engaged in the amusement business to have a higher scale of prices of admission to any amusement place for any particular day of the week over that of the other days of the week." It would provide a fine of not more than \$500 for the first violation and a fine of \$500 or imprisonment or both for the second offense.

Motion picture interests are displeased with the proposed State tax on billboards used for advertising purposes. This measure has not yet been reported out of committee.

BRITISH MUSICIANS WOULD CURTAIL IMPORTED BANDS

New York, March 4.—Rumors have reached here that an attempt will be made in England to prevent Paul Whiteman and his band, now on the high seas bound for that country, from appearing. The English musicians' union has protested to the Ministry of Labor and asks for the curtailment of imported jazz bands. The Minister of Labor has promised that, except in very special circumstances, all jazz bands playing in England must have fifty per cent British personnel. It is believed that the latter proviso may be construed in Whiteman's favor, but the union is expected to put up a vigorous protest against any such interpretation.

LOOP BUSINESS IS "OFF"

Chicago, March 3.—The imminence of income tax payments, the Lenten season and other contributing causes are believed to be responsible for a general falling off in loop theatrical grosses this week. Scarcely a house is said to have entirely escaped the depression which, in some cases, is placed as high as 25 per cent.

SECOND EDITION OF 'G. V. FOLLIES' CLOSÉS

New York, March 3.—"The Greenwich Village Follies", second edition, which has been playing one-night stands, closed its tour tonight in Zanesville, O. The company has been touring since last September. While scheduled to continue for a total of thirty-five weeks, the tour was stopped short because of adverse booking conditions, according to the management.

GUILD'S SPECIAL PRODUCTION

New York, March 5.—The Theater Guild has decided to keep the Garrick Theater dark next week owing to the difficulty of staging "The Adding Machine", which is to open March 19. Their special production, "The Race With the Shadow", will be postponed until "The Adding Machine" is under way.

BERTHA BROAD EXPLAINS ELIZABETHAN STAGERY

New York, March 3.—Bertha Broad, who is playing the role of the stolen bride in the Theater Guild's production, "Peer Gynt", addressed the dramatic class of New York University on Friday afternoon, March 2, choosing as her theme "What Is an Elizabethan Production?"

Miss Broad touched on the Elizabethan triple stage arrangement, with curtains dividing the inner stage from the forestage, which really allowed five distinct localities for the action of the play: Main stage, curtains closed; main stage and inner stage, curtains opened; main stage and balcony, curtains closed; main stage, inner stage and balcony, curtains opened and balcony curtains closed. In this way, Miss Broad pointed out, continuity of action without pauses was achieved and Shakespeare was produced unbridged without being divided into acts.

This earnest young exponent of the Elizabethan drama claims that as the central theme of "Romeo and Juliet" is youth, with its evanescent joys and sorrows and resolutions hastily carried into execution, she believed that the tempo should be prestissimo.

At the conclusion of the address Miss Broad gave a reading from "Romeo and Juliet", which included the balcony and potion scenes.

LIZZIE COLLIER HAS HAD LEG AMPUTATED IN BELLEVUE

Chicago, March 2.—Lizzie Collier, leading woman in "The Rat", during the period in which it made what at that time was a record for long runs in Chicago, and which left Cohan's Grand last year, is reported to have undergone an operation in Bellevue Hospital, New York, in which one of her legs was amputated this week. While playing her Chicago engagement last year Miss Collier was struck by a taxicab. At that time the injury was not thought to be a serious one, but it is said complications later set in.

LITTLE THEATER TOURNAMENT IN NEW YORK LATE IN APRIL

Thirty Organized Groups Invited by New York Drama League To Participate—Prize of \$100 for Each of Three Best Bills

NEW YORK, March 4.—Thirty organized groups of little theaters have been invited by the New York Drama League to take part in the Little Theater Tournament to be held here during the latter part of April. The plan is to have each group present one one-act play on the bill together with other plays by other groups at a Broadway theater which will be rented for one week. The judges will witness the performances and select the three best from fifteen bills presented during the week. These productions will be each awarded a prize of \$100 and three winners will again present their offerings on the Saturday, matinee and night, of the week selected. At the Saturday matinee the judges will decide which is the best of the three productions and at the conclusion of the night performance will announce their decision. The winner will be awarded a standard, presented by David Belasco, which will be held until the next tournament. The New York Drama League is underwriting the cost of the tournament and each of the groups entering the competition will assist in financing the undertaking.

BETTER ROUTINGS AND A NEW SCALE OF PAY FOR NEGRO ACTS

To Receive Attention of T. O. B. A. Meeting in Washington This Month

Chattanooga, Tenn., March 5.—Officers and district representatives of the Theater Owners' Booking Association, together with representatives of leading colored companies, are scheduled to meet in Washington, D. C., this month to carry out plans made at the annual meeting in January by which routings will be made more efficient and to arrange a new scale of pay for acts.

Sam E. Reevin, treasurer of the association and also Southern representative, last week announced the meeting had been postponed due to his illness, but he had signified willingness to now meet with the association officers and managers for this important task.

The routings today are declared to be "bad for the houses and also the acts" and are causing a situation not at all pleasing to either managers or acts. By the plans made at the annual meeting the routing will throw the acts from the Eastern Circuit into the Western, those in the Western Circuit into the Southern Circuit, and those of the Southern Circuit into the Eastern—thus arranging a circuit assuring all the acts full time without layoffs.

The salary arrangements today are said to be "too uniform". Good acts are receiving little more than those declared "rotten". The T. O. B. A. seeks to give the good acts proper recognition in matter of bigger money and in so doing look to elevate the acts to a higher scale.

Milton Starr, of Memphis, president of the association; Martin Klein, Chicago, Western representative; S. H. Dudley, Washington, Eastern representative, and Sam E. Reevin will be the association representatives in the meeting.

MARIONETTE SHOW IN STORE

New York, March 3.—A splendid performance was given this afternoon at Wanamaker's store by Lillian Owen's Marionettes. Miss Owen produced several novelties with a special appeal for children and there was a big audience of the little ones to enjoy it. This they did in the fullest measure.

At the conclusion of the performance an exhibition of the new Tut-Ankh-Amen doll was given. The doll, which has been manufactured to take advantage of the present craze for things Egyptian, was shown by Alys McCormick, who won the Nebraska beauty prize and is now in "The Dancing Garden" at the Winter Garden. The entertainment was given under the direction of W. F. Larkin, managing director of the department of arts and decoration for Wanamaker's.

GOOD SHOWS SCARCE IN SOUTH

New Orleans, March 2.—The Tulane Theater is dark this week and will be closed next week owing to the difficulty of securing suitable attractions, according to Manager Campbell. He says meritorious combinations are few in Southern territory, owing to the long jumps and the absence of large cities which would support first-class companies.

"SCHOOL FOR SCANDAL" CHANGES

New York, March 3.—The Afternoon Theater, which will present special matinees of "The School for Scandal" on March 12, 16, 19 and 23, has announced a change in cast. The new company consists of Theresa Maxwell Conover, Violet Besson, Julius McVicker, Guy Standing, Jr.; Arthur W. Row, William Podmore, Lawrence Hanray, Sinclair Bayfield, Harold Webster, Muriel Kirkland, Bradford Hunt, Charles Harbury, Mr. Davenport and Kenneth Lawton.

This organization has an ambitious program in view and intends producing works by Shakespeare, Ibsen and Shaw. It considers itself the "open door" for ambitious actors.

OLIVE TELL IN "MORPHIA"

New York, March 3.—A. H. Woods has secured the services of Olive Tell for his special presentation of "Morphia", which will be given at the Eltinge Theater on Tuesday afternoon, with Lowell Sherman in the leading role. Alice Fleming and Albert Tascnier are also in the company. The first presentation was postponed from last Thursday to the coming Tuesday because of some changes in cast.

TWO "BAT" COMPANIES CLOSING

Chicago, March 3.—Two of the seven road companies playing "The Bat" are scheduled to close their season on March 17.

NATIONAL CHANGES TO TAB.

Chicago, March 3.—The National Theater, long the home of South Side stock, will go to tabloid musical comedy and pictures March 11. The stock now playing in the house will close today.



ABOUT "IF WINTER COMES"

New York, March 5.—Cyril Maude and two members of the company that will support him in the Dillingham production of "If Winter Comes" are scheduled to arrive here tomorrow aboard the Majestic.

McDonald Haslins, who has adapted the Hutchinson book for the stage, is also with the Maude party and will stage the production, which will open in Chicago April 2. It is not likely that New York will see it this season, as Mr. Dillingham plans to run it in the Middle West until late in the summer or early fall.

Aside from the three English actors, the company will be composed of American players.

JACINTO BENAVENTE ARRIVES

New York, March 5.—Jacinto Benavente, Spanish dramatist awarded the Nobel Prize in literature last year, arrived here yesterday from Mexico. A delegation of prominent countrymen, headed by the Spanish Consul and John Garrett Underhill, his American translator, met him in Philadelphia and escorted him to this city. At the Pennsylvania Station he was met by Lucrezia Bori, Jose Marlones, Angeles Ottolin, Pablo Casals and Nance O'Neil.

It is believed that Benavente will personally direct the production of one of his plays, in addition to lecturing, while here.

CANTOR HELPS HOSPITAL

Chicago, March 4.—The benefit staged by Eddie Cantor, in the Apollo Theater, February 25, for the Chicago-Osteopathic Hospital, to secure funds to endow beds, netted enough money to provide two beds in the institution for a year. Artists in the Loop theaters who aided in the benefit were Leon Errol, Barney Bernard, Harry Kelly, Muriel DelForest, Frank Westphal, Helen Woodruff, Low Hearn, Helen Carrington, Jose Mojica, of the Chicago Civic Opera Company, and others.

GEST SEEKS COLLECTION

New York, March 3.—Simon Gest, brother of Morris Gest, thru his attorney, Lyman Hess, has brought suit in the Third District Court against Charles Prince, owner of the Charles of Brussels Antique Shop, 58th street, to recover \$100. Alleged interest on money loaned the defendant.

PATTON TO VAUDEVILLE

Chicago, March 3.—The W. B. Patton Company will close its season March 10 in Kennesaw, Ind. Mr. Patton has accepted a vaudeville contract.

Look thru the Letter List in this issue. There

Playwrights Guests of Honor at Dinner

Tendered by Society of Arts and Sciences—Prominent Writers Speak

New York, March 5.—American playwrights were guests of honor at a dinner tendered by the Society of Arts and Sciences at the Astor Hotel last night. Wells Hawks, as toastmaster, introduced the speakers, among whom were Charles Rann Kennedy, Frank Gillmore, Rachel Crothers, Jesse Lynch Williams, John Luther Long, Henry Hull, Thais Magrane, Louisa Ansbacher and Edith Winn Mathison.

Mr. Kennedy told his hearers that the audiences were really the governing factors in the theaters, tho in numerous cases the blame for poorer attractions was laid at the door of the producers actors and, more frequently, the playwrights. "Those who go to the theater are responsible for the type of entertainment they receive," Mr. Kennedy declared, further adding that "if the standards of the theater are commercialized today it is up to the public to correct them by staying away from the bad plays, for just as long as bad plays are supported they will be presented."

Jesse Lynch Williams suggested that the Equity Players take for the house where their productions are put on the name of the Actors' Theater, this name being more appropriate for what they are trying to do and to further distinguish the organization from the Actors' Equity Association.

"Many of the things which people find fault with in the theaters today might be corrected by those who go to the plays," said Rachel Crothers.

Those present included Mrs. Louis Ansbacher, Delta Ansbian, David Ansbacher, Harry E. Alken, Dr. Charles H. Archibald, Henry J. Bandell, Mr. and Mrs. Chas. Austin Bates, W. A. Bradford, Dr. and Mrs. David Baker, George Tuttlebrooks, Bille Burke, Mr. and Mrs. Arthur Bachman, Mrs. Samuel J. Calloway, E. M. Covington, R. Ogden Chisolm, Fred S. Clark, Jane Cowd, J. W. O. Campbell, M. Davison, Dorothy E. Daniels, Mr. and Mrs. Derbow, Jeanne Engels, Dorothy Francis, Maude Fulton, Mrs. Robt. A. Franks, Louis Friedlander, J. Geo. Frederick, Mrs. O. D. Foster, Charles L. Guy, Milton Green, O. P. Heggie, Fannie Hurst, Glenn Hunter, S. F. Hughes, Carl Heidenreich, M. C. Hascall, Leonard L. Hill, John Hobbie, J. S. Hirsch, Dr. V. H. Jackson, Mr. and Mrs. Jordan, Mrs. Kelly, Arthur Kaufmann, Isabelle Kiernan, Otto Kruger, Mr. and Mrs. Ralph Kemmet, Milton L. Lissberger, Bernhard Long, Dr. Leonard L. Landis, Robert H. Loeb, Jesse Lasky, Howard Lindsey, Ethel Watts Mumford, Helen Moller, Robert Milton, J. Hartley Manners, Jack Morris, J. S. Metzler, Col. F. A. Molitor, A. Cressy Morrison, Mrs. Ernest Miller, Duncan McGregor, Florence Nash, Anne Nichols, Ramsey Peugnet, Edgar Phillips, Louis Perlman, Edna Ruddle, Willard Robinson, Dr. George Dow Scott, Walter S. Schindler, Misses Lilly and Rose Small, Richard W. Saunders, Walter Scott, Dr. Windfred S. Stoner, Joseph A. Schloss, Frederick Starr, Edgar Stelner, Frank Tilford, Charles W. Taussig, William H. Taylor, Genevieve Tobin, Mr. and Mrs. Tegethof, Rudolf B. Vomsaal, Mr. and Mrs. Warren and Simon Wile.

POLLOCK CALLS MOST PRESENT-DAY PLAYS JUNK

New York, March 3.—Channing Pollock, who is delivering a series of lectures on better drama, spoke before a fairly large audience at the Wadleigh High School, Bronx, last night, using as an example his play "The Fool", now showing at the Times Square Theater. Mr. Pollock spoke at length on his attempt to have "The Fool" produced after it had been written, and of his finally interesting the Selwyns, who, while they could not at that time see anything of any great value in it, agreed to give it a chance.

"The plays of today, in the majority of instances, are but as tops to amuse the children—junk—and sooner or later the stupid, dull and obvious plays will have their effect on the public to the extent that such plays will cease to exist for the want of patronage," said Mr. Pollock. "Crock plays and plays with a 'punch' (here Mr. Pollock gave the definition of the word 'punch' as that of 'a hard instrument making impressions on a metallic surface') are not wanted."

According to Mr. Pollock the teaching of dramatic literature in the public schools and the organization of dramatic clubs are highly essential to the betterment of the drama. Mr. Pollock stated that there is an enormous public for good plays, but it does not go to the theaters, and that the only way to get rid of the bad plays is to support the good ones, adding that no good play is a dull play and that no dull play is a good play.

THE NEW PLAYS ON BROADWAY

EQUITY 48TH STREET THEATER,
NEW YORK

Beginning Thursday Evening,
March 1, 1923

EQUITY PLAYERS, INC., Presents

"ROGER BLOOMER"

An American Play in Three Acts
By John Howard Lawson

The Production Planned by
Augustin Duncan

Directed by Mrs. Shelley Hull
Scenic Production Designed by

Woodman Thompson
CAST OF CHARACTERS

(In the order of their appearance)

- Roger Bloomer Henry Hull
- Mrs. Bloomer Caroline Newcombe
- Everett Bloomer Walter Walker
- Mary, the Maid Isabel Hill
- Mr. Popplin John C. Hickey
- Eugene Poppin Lonis Calhern
- Emma, the Stenographer Adelaide Wilson
- Louise Mary Fowler
- Another Salesgirl Helen Carew
- A College Examiner J. Hammond Dailey
- A Landlady Julia Ralph
- A Street-Walker Margaret Fareleigh
- Policeman Emil Hoch
- Misa Burns Helen Van Hoose
- Elliott T. Rumsey Frederick Burton
- Office Assistants..... {
..... Dolph Ryan
..... Alan Bunce
..... Robert Forsythe
- A Ragged Man Fletcher Norton
- Drug Clerk Charles Webster
- Another Drug Clerk..... Harry Hahn
- An Old Man Hallam Bosworth
- Another Old Man James G. Morton
- A Detective Hallam Bosworth
- A Judge Thomas J. Keogh
- Prison Attendant Emil Hoch
- Tall Old Woman Helen Van Hoose
- Small Old Woman Kate Morgan
- Creatures in a Dream .. {
..... Lonise Segal
..... Sylvia Wiles
..... Mina Henderson

With the production of "Roger Bloomer" the Equity Players have essayed a curious experiment in the "new art of the theater". Here we have a play in the "expressionistic" manner, shown in over thirty short scenes and written in a manner which suggests Georg Kaiser, James Joyce and Sherwood Anderson at various points. It is a study of a neurotic eighteen-year-old boy, a psychopath, perhaps, who, reared in a small Iowa town, comes to New York and battles life. He is a rebel against everything that cramps him and indulges in much bitter and ironical comment on the world as he finds it.

The author takes us with Roger thru all his adventures. We see him at home, in a furnished room in New York, on its streets, in a prison and, lastly, in a nightmarish dream where all the people he has encountered appear in weird and terrible shape. To show all these scenes a series of small sets is used. Normally the stage is completely shrouded in black velvet and what amount to tiny stages are opened to view in turn by drawing curtains and illuminating each set only as used. This scheme was devised by Woodman Thompson, who achieved his end with marked simplicity of means. On the night this reviewer saw "Roger Bloomer" the multitude of scene and light changes were not managed without mishaps. It was the opening performance and many of the scenes went wrong. That this hurt the performance is undeniably true and I feel much inclined to pay another visit to the show before expressing myself too positively on its merits or demerits.

This much can be said tho. "Roger Bloomer", even under the handicap of "the slings and arrows of outrageous fortune," was remarkably impressive at times. There are many savage lines in the piece, there is much that is morbid and there is little of beauty. At the same time it is an interesting drama worked out in an interesting way. The movie technique of the succession of scenes I am sure will be ef-

fective when running smoothly; there are several episodes of a moving quality; there is much satirical dialog and there is some good acting.

The role of Roger is played by Henry Hull, who gave a splendid reading of a long and difficult part under trying circumstances. There is comedy, tragedy and much soliloquizing in the part, but none of these phases seemed to present much difficulty to Mr. Hull, who played thruout with authority, sureness and with the proper amount of attack.

Mary Fowler had the role of a working girl, the one bright spot in Roger's curious life. She played it with sincerity, pointing the situations with a genuineness of attitude and utterance that was altogether good. A fine bit of work was done by Louis Calhern as a college man who held himself up as the model for all young men to follow. The author has given this character some of the best speeches in the play and Mr. Calhern got the utmost of their value out by thoroly good reading and well-conceived business. Frederick Burton played the role of a business man excellently; Caroline Newcombe, as Roger's mother, and Walter Walker, as his father, made faithful characterizations of the parts, and Julia Ralph, as the landlady of a furnished-room house, gave a splendid performance. The rest of the cast, which has been wisely chosen, severally and collectively played their parts well. These include Isabel Hill, John C. Hickey, Adelaide Wilson, Helen Carew, J. Hammond Dailey, Margaret Fareleigh, Emil Hoch, Helen Van Hoose, Dolph Ryan, Alan Bunce, Robert Forsythe, Harry Hahn, Fletcher Norton, Charles Webster, Hallam Bosworth, James G. Morton, Thomas J. Keogh, Kate Morgan, Louise Segal, Sylvia Wiles and Mina Henderson.

An interesting and curious play in the "expressionistic" manner. A difficult drama well played by an excellent cast.

GORDON WHYTE.

PLYMOUTH THEATER, NEW YORK

Special Performance Friday Matinee,
March 2, 1923

FOURWALLS, INC., Presents

"THE BLOND BEAST"

A Modern Comedy, by Henry Myers
Staged by Lorenz M. Hart

CHARACTERS AND PLAYERS

(In the order in which they speak)

- Mrs. Matilda Gretorik Alice Luckstone
- Virginia Baldwin Jeanie Begg
- Mrs. Hannah Baldwin Rita Harlan
- Dr. William Nugent Joseph Sheridan
- Adam Gretorik, Ph. D. Arthur Hohl
- Channa Edingham Pinto

Henry Myers is the author of "The First Fifty Years", a play which had many good qualities and held out much promise for the author. Of "The Blond Beast", also his handiwork, neither one of these things can be said.

The play is poorly constructed and savored more of amateur theatricals than of a drama making a bid for Broadway. We see a girl setting her cap at a boorish man, who delights in insulting everyone with whom he comes in contact. She captures her prey, but there is no sufficient reason advanced for her making for him in the first instance. At least, if there was, it was hidden from this reviewer. We see this girl breaking down the man's resistance—he professes to abhor all women—but the gaps in this process are far too wide to permit any semblance of reality being created. In consequence the play doesn't appear honest, and, much as we can allow for dramatic license, the manner in which Mr. Myers has constructed "The Blond Beast" takes it beyond the real into the unreal.

The cast did not help the play to

any great extent. Arthur Hohl, who had the principal male part, lacks expression. He read all his scenes in much the same key and an air of monotony prevailed when he was on the stage. Jeanie Begg was the young lady who stalked the blond beast in his lair. She gave a routine performance of the role. Rita Harlan played a widow and did it right well. Joseph Sheridan did not come anywhere near realizing the possibilities of his part. This was that of a shy and foolish young doctor. Mr. Sheridan chose to depict him as an effeminate creature, which only succeeded in making the audience laugh at him rather than with him. Lastly, there was Edingham Pinto, who gave by far the best performance in the piece. He played a Buddhist priest and gave a suave and polished reading of the part.

Mr. Myers made a very decent production for this one performance of his play, as far as the sets went, but the staging of the piece left much to be desired. It was halting and it creaked in spots. Too much cannot be expected in a single performance of any piece, but certainly the tempo on this occasion was badly judged. A friendly audience witnessed the play and gave it quite liberal applause, but I will be much surprised if "The Blond Beast" appeals to any of the Broadway managers.

A play of little merit based on an idea that has possibilities. Not very well played.

GORDON WHYTE.

WHAT THE NEW YORK CRITICS SAY

"Dr. Jekyll and Mr. Hyde"

(Belmont Theater)

GLOBE: "The four acts were undistinguished except for an incredible scene between Mr. Hyde and his landlady, which all but demolished the lovers of Stevenson in the audience."

MAIL: "The so-called new dramatization is really a melodramatic version of the old play, which, it seemed to this reviewer, was unnecessarily coarsened in the process."

POST: "The whole performance was a sorry travesty, vile in taste and woful in execution."

"Mister Malatesta"

(Princess Theater)

GLOBE: "It is, as we have said, a preposterous affair. And yet there is something in its earnest and tense purpose that holds your interest and engages your affections."

POST: "There is nothing very new or original in the play, as its subject matter has been familiar for many years in the comic strips of the newspapers."

WORLD: "We are genuinely sorry that the play is so bad. Indeed, Mr. Malatesta tries so hard that his is a glorious failure."

TRIBUNE: "It is a play of palpable situations, uncompromising toward anything new, and yet it is acted with a sincerity that convinces."

"Humoresque"

(Vanderbilt Theater)

WORLD: "Humoresque", in spite of the many virtues which slosh around in it, is certainly not a good play."—Hollywood Brown.

TRIBUNE: "After a beginning that was perfect of its kind the play relaxed into customary habits of sentimentality, and before it was over it was guilty of many feeble chromos."—Percy Hammond.

POST: "Humoresque" is still an interesting play, well acted and unusually well produced, but it is slow moving and lacking in dramatic suspense."

GLOBE: "A play with much excellent study of Jewish types and a big theme, not worked out with complete success; some fine acting by Miss Taylor."—Kenneth Macgowan.

"Roger Bloomer"

(Equity 48th Street Theater)

HERALD: "A vague, incoherent young play, prolix, unedited, disheveled—that is what the dramatic experiment called 'Roger Bloomer' appeared to be."—Alexander Woolcott.

TIMES: "For those who like free verse, sex talk, expressionism, philanthropic cynicism that is funnier than it is meant to be, together with a general futility, this is just the sort of play the like."—John Corbin.

GLOBE: "An ambitious and unsuccessful attempt at a new dramatic form. Intellectually

ADVANCE AGENTS ARE NOW ADMITTED

New York Theatrical Press Agents' Association Votes To Amend Constitution

New York, March 3.—At a meeting of the New York Theatrical Press Agents' Association yesterday it was voted to amend the constitution so as to admit advance agents. The Press Agents will, in the future, hold bi-monthly open meetings instead of monthly meetings as has been the rule. The next guest of honor will be Will Rogers and at following meetings Daniel Frohman, John Hixling and Edward Riggs will have the place of honor.

The constitution as amended admits for membership any person "who has had active newspaper, magazine or writing experience, or who has been or now is, engaged in the profession of press representative attached to a theater or place of amusement in which is presented the spoken drama".

This qualification also applies to all persons engaged as traveling representatives in that capacity, also to press representatives of motion picture theaters operating on the lines of regular theaters.

Persons traveling for motion pictures playing legitimate and combination houses may be admitted only on the basis that "they have, in the practice of their profession, been attached to a playhouse or a producing management of the spoken drama".

"THE COUSIN FROM NOWHERE" PLEASES LONDON AUDIENCE

London, March 3 (Special Cable to The Billboard).—"The Cousin From Nowhere", presented last Saturday by Laurillard at the Prince's Theater, will probably prove a great favorite. Kunneke's music is melodious, varied and entertaining. Felix Edwards produced the piece most effectively, combining clever groupings and handsome mounting with a masterly touch.

Helen Gilliland, as the pretty finest-voiced heroine, is deserving of a more ardent, romantic lover than Walter Williams impersonated. Roy Royston was ludicrously clever. Much the finest artist in the play was Cleely Debenham as Frida. She held the audience tight.

SPECIAL SHOW STAGED BY SUNDAY REPERTORY PLAYERS

London, March 3 (Special Cable to The Billboard).—The Sunday Repertory Players' special show, "Lavender Ladies", a sentimental comedy by Daisy Fisher, apparently was written for exclusive performance in a girls' school. Olga Lindo won high praise as the heroine, playing with intelligence, directness and good timing. Elspeth Dodgeon contributed an excellent portrait as the servant. Harvey Adams was an amusingly theatrical, convincingly unreal, charming charlatan.

FOUND NOT GUILTY

Seattle, Wash., March 3.—The Federal Grand Jury, after investigating the charge of violation of the prohibition law against Julian Eltinge and four vaudeville artists, found them not guilty. The five were arrested here coming in from Vancouver carrying sixteen quarts of liquor. The customs authorities assessed them duty of five dollars a bottle and then turned the actors over to the federal authorities to whom they paid the duty.

SEE'S ESTATE APPORTIONED

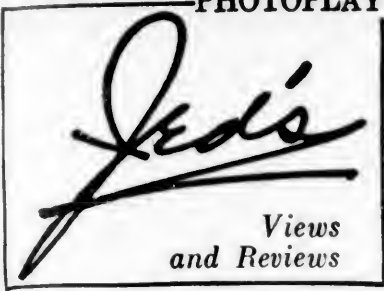
New York, March 4.—Edward H. See, actor, who died February 18 last, left an estate of about \$1,500 in personality and about \$200 in realty after all his debts had been paid and a tombstone erected over his grave. By terms of the will Frank Gillmore is left \$250; the Tuberculosis National Association, \$250 in stocks, and his sister, Carolina Searl, gets the residue.

interesting, but not dramatically moving."—Kenneth Macgowan.

POST: "Mr. Lawson's play is entitled to a certain amount of respectful consideration, since it bears internal evidence of labor and sincerity of purpose, but both of those estimable qualities have been largely frustrated by the crudities of experience—some of which were lamentable—and unskilful workmanship generally."—J. Ranken Towse.

MORE NEW PLAY REVIEWS ON PAGE 36

PHOTOPLAY



seems to be the main thing, and there seems to be plenty of ways to get it. "Adam's Rib" will be one. It's a good title.

The long-awaited first starring vehicle for Walter Hiers, "Mr. Billings Spends His Dime", from the magazine story by Dana Burnett, is as pleasing in pictures as was the original in print. Wesley Ruggles has made a charming comedy drama out of this fantastic story, and the new star is deserving of all the money spent on him by Paramount to put him over as a star. Right here let it be said that any statements to the effect that he is being made the successor to Roscoe Arbuckle are most unfair to Hiers, for he has proven himself a far better screen actor than "Fatty" probably ever thought of being. Jacqueline Logan, playing opposite, is charming, and George Fawcett, as the chief revolutionist of the mythical Latin-American republic, earns a place in the lights. "Mr. Billings Spends His Dime" has it all over most recent Paramounts for clean entertainment. Book it.

(Continued on page 54)

KENT THURBER ILL

New York, March 4.—Kent Thurber, appearing in "Rain" at the Maxine Elliott Theater here, was taken suddenly ill yesterday and was unable to play his part at the matinee and night performances. Thomas Bloom, company manager, jumped into the part and played it at both performances.

FARNSWORTH WRIGHT PRESS AGENT FOR RUSSIAN OPERA

Chicago, March 1.—Farnsworth Wright, formerly music critic for the Chicago Herald-Examiner and a special writer for that paper, has been named press agent for the Russian Grand Opera Company, now in the Auditorium. Mr. Wright will work under the general direction of S. Hurok, manager of the opera company.

THOMAS LOUDEN'S NEW PLAY

New York, March 4.—Thomas Louden has written a play, called "Jobe and Job", which will be seen shortly at the Punch and Judy Theater. It will be presented by George Banister, stage manager of "Abie's Irish Rose".

WHAT with the battle for the repeal of film censorship under way at Albany, with Will H. Hays very much in the light of the flares, Broadway has been deserted for the New York State capitol, where the hearings on House and Senate bills are in session, with Governor Smith waiting for a chance to sign the bill which is aimed at the ousting of the Motion Picture Commission. Both sides have lined up for the fight, which is expected to be bitter.

That Charles L. O'Reilly will be the next president of the Theater Owners' Chamber of Commerce is likely in that he has been nominated and all opposition seems to have been withdrawn. The election will be March 27 and others nominated are:

- First Vice-President: Charles Steiner and Herman Yaffa.
- Second Vice-Presidents: Abraham James and Max Miller.
- Secretary: S. A. Moross.
- Treasurer: Hyman Rachmil.
- Sergeant-at-Arms: Al Friedlander.
- Executive Committee — Manhattan: William Landau, Dave Weinstein and Leo Brecher. Brooklyn: A. E. Schwartz, Rudy Saunders and Billy Brandt. Bronx: Bernard Edelberts and Bernard Grob. Queens: Hy Galinsboro and Sam Schwartz. Richmond: Charles Moses. Northern New Jersey: Leon Rosenblatt, Dave Snaper, Louis Blumenthal, Louis Rosenthal and Joseph Stern.
- Finance Committee: A. H. Schwartz, Sam Raives, Jack Schwartz, Harry Brandt, B. Rossasy, Samuel Schwartz and E. H. Behrend.

O'Reilly says he will decline renomination as president of the Motion Picture Theater Owners of New York and will devote most of his time to the T. O. C. C.

"Mad Love", a foreign-made feature, controlled by Goldwyn, and starring Pola Negri, should go on the list of worth-while films. With all the publicity Pola Negri has been getting, this picture should have box-office value, and, fortunately, it will stand up as satisfying entertainment. Made in Europe, with an excellent supporting cast, "Mad Love" is pleasing as to locale and photography. The story, edited and titled in America, moves to a natural conclusion, the usual happy ending not being missed. Exhibitors everywhere should do well with this one.

On Broadway, New York, this week, "Othello" is being held over at the Criterion; "Adam's Rib" goes into its second week at the Rivoli; Chaplin's "The Pilgrim" is in its second week at the Strand; "Mr. Billings Spends His Dime" is at the Rialto; "Hunting Big Game in Africa" continue at the Lyric, and Pola Negri, in "Mad Love", is at the Capitol.

Had any other director than Cecil De Mille made "Adam's Rib" the film would either be on the shelf or up for sale to any bidder. Except for clever titles, excellent art work and photography, this Paramount production is as trashy as were most movies of many years back. It probably cost a lot of money to make; it probably will cost a lot of money to exhibitors and it may drag a lot of money out of the public, which has been trained to be curious about what De Mille will do next, but it's trash just the same and is not worth over ten cents admission anywhere. However, getting the money

VALUABLE STAGE DATA

Presented to New York Public Library by Roy Day

New York, Feb. 28.—What is said to be one of the finest collections of data pertaining to the stage and its celebrities has been presented to the New York Public Library by Roy Day, son of the late Louis B. Day. This collection, which is said to rival that of the late Evert Jensen Windell, now a permanent exhibit at Harvard University, contains more than a thousand programs and photographs of all the leading actors and actresses, together with press clippings and comments on plays presented in this country from 1860 to the present day.

That New York, the hub of the theatrical world, has never had an exhibit of this kind is inconceivable, according to Mr. Day. Several offers for the collection have been refused by Mr. Day who, owing to its completeness, has decided to keep it in its entirety to serve as a reference library in years to come. It is Mr. Day's intention to catalog each celebrity in a manner which will clearly portray their respective professional lives and appearances from first to final.

It will be several months before the collection will be in presentable form, Mr. Day says.

TRAVELING HAREMS

Are They Made Up in Canada?

Under the above mentioned head Jack Canuck, a weekly periodical, published at Toronto, Ont., carries in its issue of February 24 a rather long article, starting off with the question: "Are the large cities of Canada the center of a traffic by which traveling harems are recruited for the United States?" Attention is directed to ads in some Canadian newspapers calling for chorus girls at \$15 a week to start and free transportation, and the article continues: "We have no desire to be alarmists in this matter, but our reading of English newspapers of recent date compels us to ask whether there are conditions in Canada similar to those exposed in the Old Country." The "traffic in girls" system in England is then gone into, and the article closes with this paragraph: "If there are 'traveling harems' in Canada the system has got to stop; if there are not, it will be just as well that the fathers and mothers of stage-struck girls may be reassured. Any information given to us will be regarded as strictly confidential, whether it comes from victims of the 'harems' (if there are any in Canada) or from those in charge of the agencies and the touring companies."

WALTER SPEAKS AT PLAYWRIGHTS' CLUB

Says Most Promising Field for Young Playwrights Is in Little Theater and Neighborhood Theater

New York, March 3.—The most promising field for our young playwrights is in the Little Theater and Neighborhood Theater, declared Eugene Walter, author of many stage successes, in a talk before the Playwrights' Club last night. Because of the increasing commercial and real estate complications of regular playhouses, managers will soon have to be reasonably sure that a play will bring in sufficient revenue to cover expenses right from the start, before they can afford to consider it. That means it is going to be increasingly hard for the beginning playwright to get a start. In the Little Theaters, however, where taxes and operating expenses are much lower, it is possible to experiment more widely. Then, too, the Little Theater movement is spreading rapidly and meeting with favor, especially in the smaller communities where there are no large playhouses. These small communities, when considered together, make up a large field that can be cultivated with good results.

Mr. Walter's formula for writing successful plays is that the playwright must get rid of all self-consciousness and assume the attitude of the character he is writing about. He must consider himself as that character, and talk and act as he would in that particular situation. A good test of a play's value is its effect upon the author himself. If it is drama to him, then it is almost sure to be drama to others.

Particular attention should be paid to length of speeches. Very few American actors, Mr. Walter said, can sustain a speech of more than a hundred words. Our actors haven't been properly trained for this. Besides, our language and its idioms are not adaptable for long speeches like those of the French, Italian and Spanish plays. American actors are at their best when all they have to say is "Yes" or "No" or "Go to h— out of here!"

Another point, Mr. Walter advised, is to present the play so that at its end the people will be able to say to themselves, "Yes, that's right." If they go away saying, "I don't believe that at all", the play is doomed.

Speaking of the plays of today, Mr. Walter asserted they are not as good as those of twenty years ago. The tendency now is for sensational, erratic effects, whereas a score of years ago more attention was given to real drama. Public taste, Mr. Walter said, is greatly responsible for the change. The theater reflects the mind of the public, and it will never be any better or any worse than the public itself.

The next meeting of the Playwrights' Club, Friday night, March 16, will be addressed by Austin Strong, author of "Seventh Heaven". On this occasion there will also be read part of a new play by Bernard S. Schubert. Several managers who are interested in this play will be present to hear it read and then criticized by the club members, and this method of putting manuscript plays before managers is expected to work out advantageously for both the manager and the playwright.

AUTHORS' LEAGUE PRESIDENT DINED

New York, March 5.—Edward Childs Carpenter, president of the Authors' League of America, will be dined tonight at the society's club rooms on West Forty-fifth street, by the Dramatists' League. The dinner, which was originally planned for February 16, was necessarily deferred owing to the sudden illness of Mr. Carpenter. Among those who are expected to be present are Doris Keane, Basil Sidney, Lorette Taylor, Victor Herbert, J. Hartley Manners, Cosmo Hamilton, Dorothy Gish and James H. Rennie. Augustus Thomas will preside.

The committee in charge of the dinner includes Anne Crawford Flexner, Mrs. Arnold Bruner, William Carey Duncan, Edgar Selden and Arthur Richman.

Mr. Carpenter will sail for Europe on Wednesday for an extended tour of the continent and will endeavor, among other things, to establish a closer relationship between foreign and American authors and playwrights.

"THE WALTZ OF THE DOGS"

New York, March 4.—Ben Ami will be seen in "The Waltz of the Dogs", a play by Andreyev, translated by Herman Bernstein, early in the spring.

BUSINESS RECORDS

NEW INCORPORATIONS

- Delaware Charters**
Crandell's Theaters Operating Company, Wilmington, \$200,000. (Corporation Trust Company of America.)
Civic Theater Corporation, \$650,000, amusements; D. H. Wilson, Robert A. Hamilton, Edwin Phillips Kohl. (Corporation Service Company.)
- Florida Charter**
The Southern Hotel and Amusement Company, Miami, \$50,000; Thomas Eddy, president, and Raymond B. Denny, secretary and treasurer.
- Iowa Charter**
Nicola-Schaffer Theater Company, Mason City, \$10,000; Solomon Nicola and John Schaffer.
- Missouri Charters**
Fairland Amusement Company, Kansas City, \$500,000, to deal in, operate and manage parks and manufacture and deal in all things and devices in connection therewith; M. H. Hudson, Jr.; Herman Ritterhoff, F. H. Cromwell, E. E. Harrington and Sam Benjamin.
Franklin Amusement Company, St. Louis, \$60,000, to deal in moving picture and other theaters, gardens and places of public amusement and do all things appurtenant thereto; Samuel Komm, David Baron, Hyman Komm, Samuel Lewis, Ben Shifrin.
- New York Charters**
Russian-American Commodities Exchange, New York, motion pictures, \$100,000; G. Orlove, J. Neumark, R. Finn. (Attorney, A. L. Davis, 200 Fifth avenue.)
E. M. W. Pictures Corporation, Buffalo, motion pictures, \$10,000; I. M. Mosher, R. W. Elmes, E. C. Winegar. (Attorneys, Botsford, Lytle, Mitchell & Albro, Buffalo.)
New Try-It Theater, Buffalo, moving pictures, \$120,000; W. G. Dayton, J. D. Parmelee. (Attorney, S. T. Lockwood, Buffalo.)
- Public Opinion Pictures, New York, motion pictures, \$5,000; H. W. Schall, C. Wolf, M. Parsons. (Attorneys, Bickerton, Wittenberg & Fleisher, 220 West 42nd street.)
- Luxor Pictures Corporation, New York, motion pictures, \$50,000; R. Mendez, S. J. Barron. (Attorney, L. E. Schlechter, 7 East 42nd street.)
- Delman Film Corporation, New York, motion pictures, \$5,000; R. Adelman, F. Levine, B. Goldblatt. (Attorney, A. Greenberg, 152 West 42nd street.)
- Beaux-Arts Displays, New York, fashion shows, \$20,000; J. F. Morris, T. Kahn, P. M. Bonzman. (Attorney, F. D. Gray, Riverside Drive.)
- Texas Charters**
Independent Film Service Company, Dallas, \$36,000; J. W. Williams, J. M. Walsh, E. C. Biesl.
Jefferson Amusement Company, Beaumont, \$50,000; H. E. Gordon, J. C. Clemons and R. C. Clemons.
- Virginia Charter**
The Ocean Amusement Corporation, Norfolk, \$25,000; Edward Rohr, president; Harry Hofheimer, secretary.
- Wisconsin Charter**
LaCrosse Amusement Company, LaCrosse, 100 shares without par; Arthur J. Cooper, Jennie Cooper and Charles R. Schweizer.
- Litigations**
The Whaling Film Corporation, of 729 Seventh avenue, New York, is defendant in an action brought in the Supreme Court by William Matthews, attorney, thru his counsel, Jonas J. Hest, of 126 Liberty street, to recover \$9,900. It is alleged in the complaint filed in the County Clerk's office that the amount sued for represents the balance of a fee for legal services rendered to the film corporation by the plaintiff, which he has been unable to collect.

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFFEL

N. Y. MUSICIANS LAY PLANS FOR INCREASED WAGE FIGHT

More Than 3,000 Orchestra Men Attend Meeting of Outlawed Union—Set Scale for Opera and Legit.

NEW YORK, March 3.—At a meeting of more than 3,000 musicians of the Musical Mutual Protective Union, Local 310, last Tuesday night further definite steps in the organization's fight to obtain increased wages in New York from theater managers and all other employers of musicians were taken. This meeting was the largest in point of attendance held by the union since the decision was taken over a month ago to strike out for itself without the aid of the American Federation of Musicians, from which it was expelled nearly two years ago.

The assembled musicians passed upon demands for new wage scales in dramatic houses, opera houses and symphony orchestras ranging from 40 to 50 per cent higher than the wages they now receive. The previous week new wage scales in vaudeville, burlesque and motion picture theaters were passed upon, the new prices in these lines also being around 50 per cent above the present scales.

Three members of the M. M. P. U. who were also members and officers of the trial board of the Associated Musicians of Greater New York arose during the meeting and stated that they had resigned their official positions. This latter union was especially chartered by the Federation to take the place of the M. M. P. U. The M. M. P. U. has passed resolutions forbidding its members to pay dues to the new union, thereby cutting themselves off from the Federation.

An important resolution was passed which calls for the accumulation of a strike fund, which will be used to take care of needy members of the union in case a strike is called against the managers. This action is pointed to by officers as illustrative of the seriousness of the union's intent to enforce its demands.

The three men who announced their resignation as officers of the Associated Musicians of Greater New York, known as Local 802, were Sam Goldbetter, Mike Briog and David Brown. As the resignation of all officers of Local 802 who are members of the M. M. P. U. had been ordered at a previous meeting, another resolution was passed that the ten or more others who had not heeded this order be each notified by mail that they must resign before next Tuesday or face expulsion charges from the M. M. P. U.

One week more was also extended to nonmembers who wished to join the M. M. P. U.

Nearly 1,000 new members have joined the M. M. P. U. since two weeks ago. It was stated by officers of the union. These new members have been members of Local 802 only.

The M. M. P. U. had about 9,000 members, all of whom with few exceptions, also belonged to Local 802. Local 802 also has about 3,000 members who were not members of the

INCREASED DEMAND

For British and American Vaudeville Acts in France

London, March 3 (Special Cable to The Billboard).—Now that ex-enemy acts are excluded by France and Belgium, there has been an increased demand for British and American specialties, but salaries are not too good. More so as they are payable in French currency; hence acts are diffident about accepting. This influx may upset the French, as they opined that the places of exiling Germans would be filled by French artistes.

BOY TENOR MISSING

Robert Hoff, 15, boy tenor, who is said to have played on the Keith Circuit, disappeared from his home, 2500 Cadillac avenue, Detroit, February 22, and his distraught mother is making every effort to learn his whereabouts.

Shubert Unit Season To End With Runs

Shows Booked Into April, With May Set as Closing Month of Circuit

New York, March 5.—The Shubert unit shows will end the season with runs in the principal cities, according to Ed Bloom, of the Century office, who has been looking after the routing of the vaudeville attractions since the Affiliated Theaters Corporation ceased to function as the unit booking office some weeks ago.

Advance bookings will carry most of the units thru this month and well into the next, with several playing longer than one-week engagements in theaters outside New York City, under the billing of musical revues. In all probability May will mark the end of the second season of Shubert Vaudeville.

The first of the Shubert units to deviate from the regular week-to-week policy of booking is the Arthur Klein attraction featuring Gertrude Hoffman, which began a four weeks' engagement in Boston last week. There is a possibility of this unit coming to the Lyric Theater for a summer run.

The new Lew Fields unit, "Snapshots", a revised version of his last season's starring vehicle of the same name, which opened today at the Central, will move on to the Chestnut Street Opera House in Philadelphia next Monday with two weeks to follow at that theater. The Shuberts' latest addition to their circuit, the "Spice" unit, is slated for a run in Detroit.

Saturday the Shuberts will close the first of their own shows, "Oh, What a Girl", quit. This unit was organized at the beginning of the season to take the place of one of the burlesque producer shows ordered out of the circuit. The Klein Brothers, who were featured, headlined at Loew's State last week, while the unit had off.

There seems little possibility of the Shuberts carrying their vaudeville venture into next season; that is, in its present form. While their financial losses this season have been comparatively small as against those of the year before—the burlesque men getting the short end of the deal—there has been a big loss in reputation in so far as the theater-going public is concerned.

Several of the burlesque men who dropped their rolls in Shubert Vaudeville this season were reported during the past week to be in negotiation with a producer of colored attractions with a view of unloading their holdings on the latter.

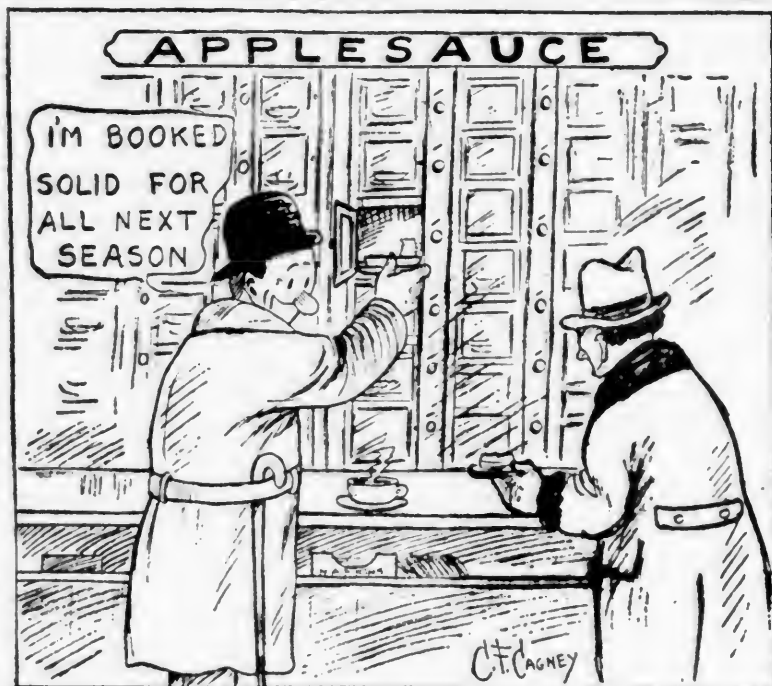
KAUFMAN SUES DANCER

New York, March 3.—Summons was filed this week in a suit brought against Theodore Kosloff, the actor, by S. Jay Kaufman, columnist of The New York Globe, for \$500 alleged to be due, according to contract. The summons filed in the Third District Municipal Court states that it was served on Kosloff at Broadway and Forty-eighth street, where Alexis Kosloff, brother of Theodore, is playing this week.

According to Kender & Goldstein, attorneys for Kaufman, the \$500 is due for services rendered by the newspaper man in obtaining a position for the actor. Attorney Goldstein would not reveal the nature of the services rendered.

MORE NAMES FOR ORPHEUM

New York, March 3.—In continuance with the name policy of booking acts for the Orpheum Circuit, recent engagements are: Leo Carrillo, opening at Denver March 17; Howard and Clark, San Francisco, March 11; Duncan Sisters, San Francisco, March 25; Sylvia Clark, March 4, Kansas City; Henry B. Walthall, March 26, Winnipeg; Clayton and Edwards, Kansas City, March 18; Toney and Norman, Minneapolis, March 18; Toto, March 4, Sioux City; Foley and Laird, March 15, Sioux City; Roye Maye and Ember, St. Paul, March 4, and Haru Onuki, Japanese prima donna, Winnipeg, March 19.



\$1,000,000 VAUDEVILLE THEATER IN BIRMINGHAM

Birmingham, Ala., March 5.—Plans for the erection of a \$1,000,000 theater materialized here last week with the purchase of the north-west corner of Fifth avenue and Twentieth street by the Realty Financier Company, acting for the Interstate Amusement Company, of Dallas, Tex. The latter concern now own the Lyric Theater here and it is supposed that the new playhouse will be the future home of the Keith vaudeville, at present housed in the Lyric.

The purchase price of the site was given as \$300,000. It is advantageously located in every respect and is further "uptown" than the present Lyric Theater, which is on Second avenue. Real estate men here believe that in a matter of a few years the Low interest will build in about the same vicinity.

For vaudeville shows in legitimate houses on Sunday nights, \$12 per man, and \$24 for conductor.

For symphony orchestras, where men are engaged for 35 weeks, \$80 weekly. The present scale is \$60.

When orchestra tours, \$52 additional each week.

For grand opera, where top prices are over \$5, for eight shows weekly, \$110. These men now get \$88.

For grand opera, where top admission is no higher than \$5, for eight shows weekly, \$90.

M. M. P. U., but are now being enrolled in that union.

F. Paul A. Vaccarelli, the business agent of the M. M. P. U., told the meeting that he had every reason to believe the demands of the musicians would be met with. He also asserted that he had "one more trick up his sleeve" that he thought would help matters considerably. He would not explain what he meant by this statement.

The new wage scales adopted are:

In dramatic and musical theaters (legitimate) a minimum of eight men must be employed. In most dramatic theaters no more than four men are now used, and in many none at all are employed. Theaters not employing musicians for the entire season will be boycotted by the union, which will not allow any of its members to play there when their services are sought. This means that if a house only employs an orchestra when it is occupied by a musical show it will not be able to obtain men for such attraction. They must engage musicians all the time or not at all.

For eight shows a week, \$85 is demanded. The scale now is \$45.

Out-of-town engagements for new shows, \$110 weekly. Men engaged for out of town must be retained for life of play.

Shuberts Lose Suit Against Gallagher and Shean

Court Dismisses Complaint on Grounds "Follies" Team Is Neither Unique Nor Extraordinary

NEW YORK, March 3.—Ed Gallagher and Al Shean were freed of all contractual obligations to the Shubert Theatrical Co. by the decision of Supreme Court Justice Francis B. Delehanty this week. The injunction action brought by the Shuberts to restrain the famous comedy team from appearing for any other management until June, 1924, at which time the alleged contract expires, was tried before Justice Delehanty for four days, beginning last Monday and ending on Thursday.

On Thursday, after listening to voluminous testimony by both sides, also from nearly a dozen expert witnesses, including a number of America's leading managers, Justice Delehanty rendered his decision without even troubling to take any time to deliberate upon it.

The questions involved in the Shubert-Gallagher and Shean suit had drawn the attention of the entire theatrical world. The dispute centering on a contract between the two parties to the action touches the most important part of the relations between actors and managers.

The case was decided upon two points: whether or not Gallagher and Shean were unique and extraordinary actors, and whether Lee Shubert engaged them primarily for production or for vaudeville. The Court decided that they were not unique or extraordinary, and that Lee Shubert engaged them for production and had no right to demand that they play vaudeville. His decision, in part, read:

"I believe that these men were anxious, as they say, to get out of vaudeville and into a production, so that they might live at home most of the year. I believe the provision that they might be used in vaudeville set forth in the letter which was made a part of the contract was intended to relate to a contingency which might occur. My opinion is that they are nothing more than ordinary performers. It would be absurd to put them in a class with the late Caruso or with Edwin Booth. They are ordinary performers who by chance got a clever skit and have made a hit. There are other men who, with the same skit, could provoke just as much hilarity. I have seen such men myself and I say it without any disparagement of the gentlemen themselves, as it is what they have contended thruout this trial."

Theatrical Experts Testify on Values

NO theatrical suit in recent years aroused as much interest as the trial of the Shuberts' action against Ed Gallagher and Al Shean, featured comedians with the "Ziegfeld Follies". Aside from the natural interest in such popular actors as these two, much of the stir was caused by the great mass of testimony given by so-called theatrical experts for a great part of the four days of the trial upon the point of whether Gallagher and Shean were, or were not, "unique and extraordinary".

In court, the most impressive personalities in the theatrical business and profession were leveled to a common measure when they seated themselves in the witness chair on the dais, under the totally unimpressed observation of a courtroom full of people.

When Lee Shubert, one of the three most important men in the amusement world—the other two being E. A. Albee and Adolph Zukor—Arthur Hammerstein, William A. Brady, Morris Gest, Mark Luescher, George Lederer, Will Rogers, and George Gottlieb, all men who mean something in show business—got on the witness stand, what they say and how they say it is of deep interest to everybody in show business.

LEE SHUBERT ON STAND

Lee Shubert is called to the witness stand. A short, active, dark-visaged man, he is sworn in and seats himself nervously in the chair alongside the judge's desk. He crosses one leg over the other, folds his arms, and is ready. Before him are the two lawyers representing him, Charles H. Tuttle and William Klein, and alongside them are Tobias Keppler and E. E. McCall, representing the defendants. McCall is a former judge, and is one of the important counsel for the Keith interests. Where the Shuberts are fighting, there will always be found the Keiths—only, on the opposite side.

Under questioning by his counsel, Mr. Shubert tells his story about the case. How Al Shean came to him in April of 1921, several months after the Shubert Vaudeville venture was announced, and asked him if he would like to engage Ed Gallagher and himself. How he did sign them both in May, the contract calling for a salary of \$750 a week for the

team, with a guarantee of thirty-five weeks' work. He tells the court that, after Gallagher and Shean signed this contract, they went into vaudeville, made a tremendous hit, and then refused to work in his own vaudeville theaters.

Lee Shubert's testimony is received by the courtroom in an attitude of mingled respect and prejudice; it is a grand sight for the dear public to see a big man at the mercy of sharp, sarcastic lawyers.

ROGERS DRAWS LAUGH

When Will Rogers, the Mark Twain of the stage, ascends to the witness chair it is a different story altogether. Mr. Rogers is at the top of the ladder, too. Everything he says is funny. It has got to be, otherwise how would he be so popular? Everyone is ready to laugh, even if Rogers merely says, "strawberries are dear."

If Will Rogers wore a brand new suit every day of the week, right from the box of some fashionable Fifth Avenue tailor, he would still appear the great lumbering, uncooth, sharp-witted Westerner that he is. Rogers has a face that is built for gum-chewing. When he was seated in the audience, before taking the chair, his free-swinging jaws moved up and down with the speed and precision of a pile-driver.

"William Rogers!" cried out the court officer. "Take the witness chair."

Already the courtroom was a-giggle. Its composite face wreathed in smiles. With a broad grin on his homely, Abe Lincoln sort of face, Rogers lurched up and made his way to the railed enclosure before the judge's bench. As he placed his hand upon the Bible extended to him by the court officer, the latter pantomimically advised him to remove the gum from his mouth. Grinning even more broadly, Rogers removed the gum and stuck it on the railing.

Judge Delehanty laughed with the spectators at this. He hitched his chair closer to the witness stand so that he would not miss any of the funny stuff obviously forthcoming. Anything Will Rogers said was O. K., and legal objections to his testimony were unconsciously ruled out by the attitude of the court.

Will Rogers was called as an expert by the defense, to give his opinions upon the question of whether Gallagher and Shean are extraordinary and unique actors.

"Mr. Rogers," Attorney Keppler asks with

UNIQUE AND EXTRAORDINARY

The Court has decided that Gallagher and Shean, \$3,000-a-week comedians, are not unique and extraordinary. Therefore, they will not have to carry out their contract with the Shuberts. Upon these words—unique and extraordinary—all such contract cases are now decided. If any actor can prove that he is an ordinary one, he can get out of a contract. The contract is the foundation stone of the relations between actor and manager, and the interpretation placed upon the phrase in question weakens the strength of the theatrical contract.

Gallagher and Shean are not going to be paid \$3,000 a week for their ability. They are to draw this large salary by reason of their drawing power, which beyond a doubt is exceedingly unique and extraordinary. There are very few actors, if any, receiving salaries in four figures that have actual entertaining ability worth the money paid them. What they are really paid for is their popularity with the public.

It is a well-known fact that ability is not all that counts on the stage—it is what the public estimates the actor at. There are many high-priced actors and actresses who could be replaced, as far as ability is concerned, with less costly people; but the substitutes would fail to draw the money to the box-office.

"Unique and extraordinary" seems to be a weak point to decide contract questions on—drawing power is never taken into consideration in these cases as it should be.

a mental pat on the shoulder. "Will you confess to being an actor?"

Rogers merely grins. The court stenographer needs no further reply.

"Have you ever seen Gallagher and Shean perform prior to 1921?"

"Yes," draws Will. "I saw Gallagher 'bout ten year back, when he wuz doin' an ack with a feller named Barrett—Barrett, I guess, wuz his name. The ack was call 'a Battle of Somethin'' or somethin'."

Loud laughs.

"Do you remember Gallagher's performance?"

"I never even saw Gallagher; I wuz allers a-watchin' the little feller—Barrett."

Louder laughs.

"You and Andrew Tombes imitate Gallagher and Shean in the 'Ziegfeld Follies', don't you?"

"Yes."

"How good are you?"

"Wal, I yain't so bad, but Tombes, he's terrible."

This remark stops the show for several minutes. Rogers is the entertainer par excellence, the chief jester, the bright especial ray of sunshine enlisted to lift the proceedings to the utmost degree of bizarre unusualness. He is then asked if he thinks Gallagher and Shean are unique and extraordinary. To this he answers no. He thinks that it is their song that puts them over, not their individual ability.

The counsel for the Shuberts, to the disappointment of the court, refused to cross-examine Rogers. This act was, therefore, cut short. It deserved a better spot on the bill.

MORE EXPERTS TESTIFY

Morris Gest, impresario de luxe, as expert witness for the plaintiff, enthusiastically pictured Gallagher and Shean as America's foremost comedians, better than any that had gone before or that could ever follow. Sweet music, falling like the gentle dew of heaven, upon the eager ears of Mr. Gallagher.

William A. Brady, the theater world's chief debater, calmly announced to the court that Gallagher and Shean were so good that if he could get them he would offer them the highest salary any comedy team had ever received before. Mr. Brady is an expert testifier.

Arthur Hammerstein, son of the famous Os-

car, at one time associated in the management of Hammerstein's Victoria Theater, now a prominent producer of musical comedies testified as an expert witness for the plaintiff. He said Gallagher and Shean are unique and extraordinary, and had been in that class when they played his father's theater many times, twelve or fourteen years ago.

"Would you be surprised?" Attorney Keppler queried. "Would you be surprised if I told you that Gallagher and Shean only played the Victoria Theater one week in their lives and only played as a team in vaudeville for three weeks altogether?"

Yes, Mr. Hammerstein would be surprised.

Mr. Keppler did not carry out his threat to tell him that Gallagher and Shean only played one week at the Victoria Theater, probably because he did not want to shock him, or perhaps because he considered that his threat to tell Mr. Hammerstein that Gallagher and Shean had only played one week at Hammerstein's Victoria Theater was sufficient for the record. There, at any rate, the matter rested for the time being.

With the "experts" for the plaintiff all disposed of, Lee Shubert resumed his testimony. He told the court that when Gallagher had signed the contract with him, he shook hands and said:

LEE RESUMES TESTIMONY

"I am certainly glad to be with you, Mr. Shubert, and be a part of this great plan to break up the vaudeville monopoly of the Keiths."

This was later denied by Gallagher, who testified that he never even knew at the time he signed the contract that the Shuberts were starting a new vaudeville circuit in opposition to the Keiths, altho the newspapers and trade papers had been carrying that information for several months.

Mr. Shubert also declared that Gallagher and Shean were unique and extraordinary.

"They convince," he declared. "They are one hundred per cent. They satisfy—that makes an actor extraordinary. They stand on top today."

Ex-Judge McCall strenuously objected when Attorney Tuttle asked Mr. Shubert if he knew that he had "to break into a field in which the Keiths had a monopoly." The court sustained the objection.

Then Mr. Shubert passed into the all too eager hands of Attorneys Keppler and McCall for cross-examination.

"You said in your affidavit, Mr. Shubert, that Gallagher hummed over his song to you at the time he signed the contract, in May," said Mr. Keppler. "Do you know that Brian Foy, the writer of the song, swore that he had not conceived it until June?"

On the question of the affidavits, Mr. Shubert was somewhat vague. He never read them very carefully, he said, depending upon the ability and carefulness of his attorney, Mr. Klein. He kept on speaking, in an effort to explain about the affidavit, but was interrupted abruptly by Mr. Keppler, who sardonically advised him, "Don't make a speech, Mr. Shubert."

Mr. Gallagher had told him that the Keith people never appreciated good service, stated Mr. Shubert, and this drew the fire of the defense.

"Please tell us the details of this statement you say Gallagher made about the Keiths' lack of appreciation," he was asked.

"I'd hate to repeat the details," smilingly retorted Mr. Shubert. This nettled him quite a hand, figuratively speaking.

At the afternoon session on Tuesday, Joseph L. Rhinock, millionaire theater-owner, with large interests in both the Shubert and Keith corporations, ponderously entered the court, shook hands with Lee Shubert, went over to talk to ex-Judge McCall, handed him a paper to read, and walked out of the court. His coming and going were sudden, and may have meant something, but apparently did not.

Arthur Klein, the general manager of the Shubert Vaudeville Exchange, testified as to the signing of the contract. He wore trousers with very wide bell-bottoms, sort of a modified Valentino style. Klein said that the contract used was an Equity contract with a vaudeville "rider."

EQUITY CONTRACT USED

The contract, which was submitted in evidence, was an Equity contract with the word "consecutive" crossed out. To it was attached a letter which stated that the Shuberts had the right to place Gallagher and Shean

(Continued on page 113)

This Week's Reviews of Vaudeville Theaters

Shubert Central, N. Y.

(Reviewed Monday Matinee, March 5.)

"Snapshots", featuring Lew Fields, at the Central Theater this week, rates high up among the numerous Shubert units which have played here this season. Its strongest points are the several humorous sketches, in which, besides Fields, some unusually clever people take part. The show keeps up a snappy pace throughout with negligible letdowns in the tempo.

There is a girl named Wynne Gibson in the cast, who is without a doubt headed for far better things in the theater. Miss Gibson works in most of the sketches, she sings, she dances, she has boundless youth and vivacity and is favored with that delightful sort of personality that gets across the footlights directly she makes her first appearance.

Allie Remsen, a young character woman, served capably in several of the skits, and did a specialty that brought her considerable applause—no mean feat at the Central on a Monday matinee. Miss Remsen has a most authentic—she word is borrowed from Gertrude Atherton—manner and scores her points neatly. Lew Fields' finished comedy work is a joy to behold. In this reviewer's opinion he works better alone than he does with Joe Weber.

The show starts without the usual introduction, a point worth noting. The first scene depicts a roof cabaret, an inset raised stage being used. There is lots of noise, and a series of short specialties which takes up too much time. The Six Saxophonians, a good little orchestra, which later does a specialty as the Brown Brothers, play on the raised stage.

The burlesqued mystery play "Who Done It?" is funny, but loses out at the end, the appearance of the alleged author being an anti-climax. Preceding this, the singing of "Somebody Else" by Wynne Gibson and Frances Vernon, is one of the best things in the show. In "The Candy Shop" Fields uses his alcoholic candy idea that has already seen service in several other shows in which he has appeared, notably "Partners Again" and "Blue Eyes".

Gladys James leads several numbers very creditably. The chorus is a fair one, altho the routines laid out for it at times seem beyond the capacity of most of its component parts.

The scene, "In the Nursery", in the second installment of the review, is a riot. We'd rather hear Fields, as Little Boy Blue, console the others on the stage to hades than listen to Galli-Curci.

"Hearts in Pawn" is a bit too sobby. It is one of the few letdowns in the show.

In the final sketch, "When Women Rule", Miss Remsen does some great work as the political boss. Miss Gibson is also in this and performs with her previously mentioned talent.

James Cagney does well in the sketches but doesn't dance enough. The little burst of stepping he does puts him over solidly.

The finale follows on the heels of the last named sketch, and, while well done, comes a bit too closely after it.

H. E. SHUMLIN.

Orpheum, St. Louis

(Reviewed Sunday Matinee, March 4.)

Hector and His Pals, comprising ordinary tricks with poodle dogs. Fourteen minutes, in one; one bow.

Joe Bennett, a suave blackface comedian with a brand new line of gags and an original routine. His opening is a thrilling surprise and will deceive the most sophisticated vaudeville patron. Fifteen minutes, in two and one; vigorous applause.

Les Gellis have the same turn as last year, including amiable singing, a rather dull pretense of humor, and brilliant tumbling and throwing. Ten minutes, in two; one bow.

Bessie Barriscale and Players in "Picking Peaches", an ordinary vehicle but one which at least shows the versatility of Miss Barriscale. The piece is done with realism and is whimsical and lively in parts. The situation between the naval officer and the Mexican is weak and needs more punch. Twenty-three minutes, in three; three bows.

D. D. H.? registered this year and secured laughs through his oratory on the merits of the Bilevelopeda Sal Hepatica. Nineteen minutes, in one; three bows, speech.

May Wirth, with Phil and Family, offered their familiar and spectacular riding feats on a skit stage—far more artistic than the sawdust ring of a white top. Fifteen minutes, full stage; four bows.

Van and Sobenck won an extraordinary triumph and gave a long program of popular and original tunes. They were called back for four encores and were forced to give the last two from the orchestra pit. Twenty-two minutes, in one.

The Ramsdells and Deyo, a colorful dance offering before a background of cerulean blue. The colorful spirit of the piece is far more interesting than the dancing or musical accompaniment. One extreme combination includes a frock of Nepal orange and a parasol of delicate indigo. Nine minutes, full stage; two bows.

ALLEN HYDE CENTER.

THE PALACE

NEW YORK

(Reviewed Monday Matinee, March 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 Barrette																					
3 The Du Fors																					
4 The California Ramblers																					
5 Claude and Marlon																					
6 Valeska Suratt																					
7 Topics of the Day																					
8 Morton and Glass																					
9 Duncan Sisters																					
10 Ben Ali Haggin Tableau																					
11 Jack Wilson																					
12																					

Eddie Darling booked this week's bill, and more than likely, since they let Eddie do it, Eddie's nobody's darling, for the bill is one of the worst seen here in a long time. This is true from any angle you wish to take it. There is one thing Darling would certainly qualify for, and that is a juggling turn in one to open the show, for the names were juggled several days last week on the sign announcement board in front of the theater. Sophie Tucker was on one minute and off the next, and there were numerous other changes. The bill was considerably switched around with the unprogrammed Du Fors put in the Number Two spot originally programmed for the California Ramblers. "Simonetta", a Ben Ali Haggin tableau, by far the only act on the bill worthy of more than passing consideration from an artistic standpoint of excellence, was switched from next to closing, with Jack Wilson and Company holding but few in at the finish—and it's no wonder. The running of the stage was atrocious, the back-stage geniuses finding it impossible to turn a set of panels correctly in Miss Suratt's trick scene, which could probably have been handled better by any schoolboy. Not only were the acts, with the exception named, inferior, but the bill was badly made up, unbalanced and poorly arranged. There is a saying that a new broom sweeps clean, but this week must have been the exception to prove the rule.

1—Palace Orchestra. Music of the "Simonetta" tableau badly messed up.

2—Barrette with a comparatively ordinary slack-wire, Roman ring and trapeze act, drew a few thrills and furnished to the unknowing a surprise at the finish as he removed the female wig. His dressing might be greatly improved. The green and black dress does not harmonize and the whole looked cheap.

3—The Du Fors interested chiefly with dancing which at times was snappy and drew fair hands. The attempts at comedy flopped badly and should be replaced with better material if the boys need the talk for a rest. The singing was about the average efficiency of a dancing duo.

4—The California Ramblers should ramble back to California and stay there. The organization is overbrass and stridently at that. Some of the sign-announced "Gems From Opera" could scarcely be so designated by even the wildest latitude in the matter of playing. The rendition of a part of "Tannhauser" was inexcusable. Playing popular jazz numbers at the finish sent them over very strong but just why is a mystery to the writer, for the organization is the weakest of quite a few that have played this house recently. They are mechanical, unmusical, noisy and lacking in novelty of any sort or description other than time wasting.

5—Claude and Marlon drew a few laughs with some pretty rough comedy. The woman is remindful of Marie Dressler at times, but lacks the unctious of Miss Dressler. Her style and method are of the Johnny Ray order, boisterous and loud. The business of scratching her head is coarse. The man does but little.

6—Valeska Suratt in "Silks, Satins, Calico and Rags", held the attention chiefly by reason of her personality, ability, diction and enunciation, and the work of William Howard, who made an individual hit. The vehicle is hopeless clap-trap, lacking in definite continuity and immersed in commonplace dialog from which it will never be resurrected. The finish is more than weak and has no situation worthy of recording, dramatic or otherwise, unless it be pathetic. It seems a pity that Miss Suratt is always so unfortunate in the selection of a proper sketch for her talents. The writer has failed to see anything worthwhile since "Scarlet", which is by far the best thing Miss Suratt, with her excellent enunciation and diction, has done in vaudeville. At the conclusion of the turn William Howard was introduced as the man who had first given Miss Suratt her start on the stage. Act reviewed in detail later.

7—Topics of the Day. Hitless haphazards.

8—Morton and Glass in "April", interested chiefly thru the personality and dancing of Naomi Glass and the pedal technic of Paul Morton. The opening of the act as the two are caught in a rainstorm is a clever bit, but spoiled by the stationary rain and the necessity for Morton to call out "Thunder" to the stagehands, who had missed the cue. After Morton got the thunder effect he said "Thank you," which was very kind of him.

9—The Duncan Sisters revealed nothing essentially new other than a couple of songs and the concluding number, "Juanita", with a very clever lyric. The latter was well put over by the girls and by far the best thing in an otherwise tame act, in which there is little ability in singing, dancing or anything else displayed. That the girls have a number of friends seemed evident, for they gathered quite a little applause. In a production they might fit well enough, but in a vaudeville show, to persons of intelligence, they are boresome and lack the punch necessary for any spontaneity of approval in fast, snappy vaudeville of the sort patrons of the advanced two-a-day at the advanced prices of today have a reason to expect.

10—"Simonetta", a Ben Ali Haggin tableau presented by Ned Wayburn, was indeed a beautiful, artistic, cleverly conceived and admirably executed presentation of exquisite beauty. The act will be reviewed in more detail in a later issue. Doris Lloyd and Edna French, displaying beautiful symmetry in magnificent settings, were an optical delight and the entire production much above anything of a like nature ever seen by the writer at this house. The production saves the entire show from the commonplace.

11—Jack Wilson, assisted by Charles Forsythe, Willie Ward and Adele Ardsley, has an act that seemed to have been booked for no reason whatsoever. It is rough, unfunny, unrefined, coarse and impossible. To the rapidly filling aisles, the audience walking out in droves, they even had the nerve to take an encore that was so unlooked for by even Bonnie Roberts, the orchestra leader, that Wilson had to ask Roberts to go ahead with the music.

MARK HENRY.

Majestic, Chicago

(Reviewed Sunday Matinee, March 4.)

The Majestic opened its new bill today with some unusually good talent on the program. Some not so good.

"Nine o'Clock" opened the bill. It is a school act often seen in Chicago pop houses in the past. Five men and the schoolmaster. Eleven minutes, half stage; two bows.

Vernon, ventriloquist, was assisted by six manikins. Act fair. Ten minutes, in one; two bows.

Wright and Douglas Sisters have a singing and dancing act full of snappy vivacity. Women handsome and winsome. One dances, she sings. Other woman a soprano. Class in act. Ten minutes, in full; two bows.

Morgan and Wooley and Company have a comedy sketch, with two couples and the landlord who is a character and a good one. Material excellent, but doesn't the character man see its possibilities more than the others? AM good, tho. Twelve minutes, full stage; four encores.

The Jack George Duo opens with a drop and dialog suggesting King Tut stuff. Woman straight and man in cork. And he is a corker. Go to house drop in one and he monologs to a swift knockout with all reasons in his favor. Unusually good. Nine minutes, in one; many bows.

"Birds of Paradise" introduces two charming and versatile girls who put on a whole show like showmen. Opens in one with special drop and poll parrot costumes and screeches punctuating the opening song. Eccentric dancing follows. Goes to full with repertory of skilled and dainty dance figures. Costly drops and scenic adjuncts. Strong, standard act. Twelve minutes, one to full; three bows.

Silver, Duval and Kirby have a comedy offering, two men and a woman straight who is an artiste. Funny, and act goes over good. One man sings good baritone. Nine minutes, in one; four bows.

The Erettos, three men and a woman, comedy equilibrists, is one of the best acts of its kind seen here in a long time. Class all the way thru. Every one an artiste. Nine minutes, full stage; three bows.

FRED HOLLMAN.

Loew's State, New York

(Reviewed Monday Matinee, March 5.)

The offering this half is not without some pleasing features and bids fair to improve before the expiration of the three days' showing. Out of the six acts there were four which could be called "entertaining", the others being only passable.

La Toy Brothers acrobatic dancers and tumblers, did eleven minutes of clever work but showed no particularly new stunts, unless it was the solo rendered upon a baritone horn by one of the brothers in an ostensibly drunken state. Two bows.

The singing of Helen Vincent was very acceptable and received well-merited applause. Miss Vincent sang four numbers in a pleasing manner and showed considerable stage presence. Twelve minutes, in one; two bows.

Casey and Warren, an Englishman and a sou'wester, in a skit called "Dog Gone It". The dog seems to play the most important role and without him as a feeder for the comedy the vehicle would be nil. The singing and dancing of the duo pleased, but not to any great extent. Fifteen minutes, in one; two bows.

Dalton and Craig went over nicely with their comedy and dancing. The melodramatic situation with a special drop depicting the railroad station where the villain has bound the "girl" to the switch has been done here before by this team, but is always good for laughs and applause. Seventeen minutes, in three; four bows.

Moss and Frye, as popular entertainers, topped the bill with their inimitable patter and singing. These two dusky sons of Africa held the large assembly for fifteen minutes, during which time the audience was in an uproar continuously over the witty remarks passed. "How well is done?" and such questions were repeatedly asked until it appeared that the team would run out of material. These boys deliver their goods in a pleasing way and with apparent ease and do not laugh at their own attempt. Encore, four bows and continued applause.

The singing of "The Miserere", Torreador song and Lucia's Sextette was exceptionally well rendered by the members of the "Futuristic Revue" which closed the program. Countess DeLeon Hardt showed considerable versatility in her handling of the violin and rendered two very pleasing numbers, which won favor with the audience. The costuming and setting of this act are pretty to look upon and the appreciation of their efforts on the part of the people present was well merited. Twenty minutes, full stage; four bows.

F. G. WALKER.

From Coast to Coast by Special Wire

Palace, Chicago

(Reviewed Sunday Matinee, March 4)

Capacity business again on the opening bill. As long as the Orpheum Circuit continues to present talent of the caliber of this and other recent weeks, the public will fight for seats at the Palace.

D. Witt, Burns and Torrance substituted for Walter Sayton and partner for today only. They have a nifty doll-type act, combining dancing, balancing and pole climbing. In addition a grotesque head performs ghastly operations behind a table, and the offering is altogether different. Eleven minutes, full stage; three bows.

Ralph Bevan and Beatrice Flint, in "A Slight Interruption". The man is a alcoholic and the girl works straight, lines are racy and comely keen, the man takes a number of flops and slides on the floor, and they are a welcome event. Fifteen minutes, in one; three bows.

The Caninos, Spain's Wonder Dancers, in "Fantasia Espanola". George Hordilleka directs the orchestra. The well-known dancing pair, Elisa and Eduardo, are assisted by two other male dancers, Angel and Jose. Eight programmed numbers, special costuming and lighting effects, distinctively executed. There is a wholesome vivacity about the Caninos that is refreshing. There is a faultless precision in their work which is unusual. Sixteen minutes, in four; five curtains.

Collins and Hart. Nuff and. The classic acrobatic burlesque with a few new frills and trappings. The parrot still blows the horn, but they have found they profit more by not exposing the trick. Ten minutes, in one and four; three curtains.

Nauze Powers and Vernon Wallace, "Georgia on Broadway". A little further down the bill each season, they are becoming almost great. The girl sings worse than of old, but talks better. Wallace always sang well, but now sings less. There is an appeal in the Dixie drawl of this pair, and in the quick flashes of pathos countered by piquant comedy. They are learning to do a little less of everything than the audience wants. Nineteen minutes, in one; four bows.

Theodore Roberts, with Hardee Kirkland, in "The Man Higher Up". Greeted by a young ovation as the curtain rose, Roberts forgot his screen triumphs and made good solely on his merits. Kirkland, as the villain, gave him an awful race for first honors. The sketch, by Wm. DeMille, is a gem for two men, full of action, suspense, dramatic value, and vital interest. For twenty-nine tense minutes Roberts and Kirkland held forth. During this time he accomplished a better "stage-comeback" than we have seen any of the other screen celebrities put over. In four; stopped the show.

Georges DuFrane, French tenor, with Carl Szell on the piano. In all fairness the singer was probably handicapped by a cold today. Opened with an operatic number, then sang "Roses in Picardy", "Love Sends a Little Gift of Roses", a French ballad, "At Dawning", and "Dear Old Pal". His voice is of delightful quality, but his effeminate mannerisms almost nullify it. Accompanist very capable. Eighteen minutes, in one; two bows and encore.

Ray Hall, Edith Ermie and Louise Brice, in "A Night on Broadway". Hall is three-fourths of the act. The first set is an illuminated Broadway drop, very effective. Hall puts over a song and dance and fire-eating stunt, and Miss Brice follows with a violin solo, in one, well played, and with whistling speciality, then follows a parlor set with Miss Ermie playing a Rigoletto paraphrase and the left-handed sextet on the piano, and Hall comes in on a one-wheel bike and displays an entirely new repertoire of trick riding. Sixteen minutes; three bows.

Next week Eddie Leonard and the Wirth Family.
LOUIS O. RUNNER

Grand O. H., St. Louis

(Reviewed Monday Matinee, March 5.)

Sawto balances things on its nose and climbs ladders. Four minutes, in full; one bow.

Joe and Clara Nathan. Average patter followed by fast cartooning. Ten minutes, in one and two; one encore, one bow.

Milton Pollock and Company. A whimsical sketch dealing with the pickie business and feminine heart—lively and spontaneous. Twelve minutes, in interior; one bow.

Harry Gilbert. Wop and Irish characterizations, old gags and songs, all tedious and done with indifference. Twelve minutes, in one; one bow.

Cai Dean and Girls. A very feminine adventure full of ensemble squeaking and giggling and running around disabled. The singing is a little on the order of a small tab. show. Dean's comedy is quite low but still engaging.

Keith's, Cincinnati

(Reviewed Monday Matinee, March 5.)

Fast moving, diversified and of good entertainment value in this week's bill. Belle Baker, a great draw here, deservedly occupies the choice spot. This afternoon she pleased in wonderful style for thirty-two minutes.

Pathe News, Topics of the Day, Aesop's Fables.

Three Whirlwinds. No flattery exists in the billing of these young men: "Sensational acrobats on roller skates". A nifty airplane swing, a one-ankie breakaway and a swing-around in which the understander supports his two partners feature a series of stunts executed with rapidity and grace. Neatness of attire also is noticeable. Five minutes, full stage; applause thruout and two curtains.

Vincent O'Donnell, "the Miniature McCormack", entered to a neat hand and registered favorably on his renditions of "Dearest", "Little Rover", "Toot, Toot Tootsie, Good-by", "Pretty Kitty Kelly" and "Sweet One". While seemingly better in voice and delivery, O'Donnell might do well to eliminate the unpolished jockeying at the bend-taking period. Ten minutes in one. Stock return, two bows.

Grace Huff, supported by Clarence Bellair, Enid Gray and George Connor in a comedy playlet, "The Trimmer". It has to do with an old woman who seeks the aid of a manicurist to flirt with her aged husband so as to give him "mental and physical" betterment. John B. Hymer is the author and, tho he sprinkled the vehicle with many good laughs, the effect is weakened by a few lines that are shady, to say the least. Miss Huff does well as the nail polisher and Bellair handles the old man part capably. Twenty-three minutes, special in three; four curtains.

Shaw and Lee, "Nature's Gifts". In boob makeup and mechanical fashion these fellows sing, dialog and hoof nonsensically. Until something distinctive is injected into the routine this will remain an ordinary nut act. Fifteen minutes, in one; three bows.

Bert Levy is an artist, showman, and a credit to vaudeville. The last part of the statement is made despite the fact that at present he sees fit to ridicule prohibition by urging the "antis" of the audience to yell their favor while those who approve it are requested to signify with handclapping in the "vote" he conducts on the subject. At this performance the "antis" were much in the majority, yet we question the idea of such a "vote" in a theater. Where Levy proves showmanship is in the naturalness of the pictures he draws and the way the audience can see him at work while they are projected on a screen. By whistling and writing in humorous sentences the interest of his work is further increased. Eleven minutes, in three; three curtains.

Belle Baker. After acknowledging a hearty reception, Miss Baker delivered in her famously characteristic style several special numbers and these published songs: "Carolina in the Morning", "When the Gold Turns to Gray", "Loving Sam" and "You Tell Her, I Stutter". Stopped the show and left 'em hungry after numerous reappearances.

Four Yllertons. Rolling globes and a carrying perch play an important part in the novel gymnastic and equilibristic offering of these two girls and pair of men. Different and worthwhile for this turn. Seven minutes, in three, one curtain.
JOE KOLLING.

perhaps because of his delightful chuckle. Twenty-three minutes, in interior; one bow.

Green and Burnett are two dusky individuals who open with a slow routine of gags which lacks continuity. The crap game travesty and the closing dance numbers were excellent and evoked good applause. Fifteen minutes, in one; several bows.

Earl Rial Review, a mannerly interlude of an amiable dancing, agreeable singing and vigorous playing on accordion and violin. The transition from the mournful violin solo to the singing of "O solo mio" is very dissonant to a wide deviation of keys. A transposition of one or the other should be made. The instrumental duet of a blues number was without any melody and with only a variation and simple accompaniment to go on it was hard to recognize what was being played. In spite of this weakness, the offering has good rhythm and industry. Nineteen minutes, in full; two bows.

The Great Lester, still one of the most skillful ventriloquial offerings of the day, albeit the puns were ancient. Fifteen minutes, in one; one bow.

Jack and Jessie Gibson, two agile cyclists, who are most interesting on their high perch wheels. Seven minutes, in full; one bow.
ALLEN HYDE CENTER.

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

Shubert, Cincinnati

(Reviewed Sunday Night, March 4)

This week Shubert vaudeville is singing its Cincinnati swan song. If all foregoing Shubert bills had been equal to or better than this one, Cincinnatians might have cause for great sorrow. It is not an exceptional show, but enough exhibitions of diversified talent are incorporated in it to send the audiences home satisfied.

Headline honors must be given to James Barton and Company by virtue of the applause ovation this act earned. Barton, veteran of burlesque, offered his restaurant bit in which he, as an inebriate, gave a marvelously accurate and screamingly funny portrayal of the character. He encoored with a succession of eccentric dances that prolonged the applause and stopped the show. An unlisted man and woman assist Barton in the restaurant scene.

Milo?, "The Coxie Nightingale", earned applause almost equal in volume to that accorded Barton, with his realistic imitations of bird calls, sounds made by barnyard animals and songs delivered in a good falsetto. Milo? arrayed as a tramp, presented his specialty tastefully, while his novelty vocalizing was the best this reviewer has ever heard.

Dolly Conolly and Percy Wenrich presented a cycle of the more or less refined type of popular songs. Miss Conolly is blessed with a wonderfully clear voice of elusive tonal qualities, and the ability to enunciate clearly and distinctly. Mr. Wenrich played the piano and sang choruses of old-time favorites of his own composition, of which there are quite a few. He has also written several present-day hits including the widely popular "All Muddled Up".

Twinette and Boyla, classic dancing team, and a talented female vocalist who deserves recognition on the program, pleased with a gracefully executed routine of dance numbers. The woman is a highly accomplished toe dancer. The man, in addition to posing artistically, twirled and caught his partner dexterously and, to borrow an expression from our national pastime, maintained a perfect fielding average. The second Miss in the act described in song the dances to be executed by the featured pair.

Janet Adair delivered a bit of monolog and sang comic songs that were heartily acclaimed. Miss Adair has an appealing personality and is an intelligent comedienne. One of her songs could stand a bit of censoring or could be dropped entirely.

Ed and Mack Williams worked up much perspiration in executing their softshoe dances. Tho they are fairly clever steppers, for some inexplicable reason, their offering failed to create much of an impression.

Kremka Brothers earned general applause with an acrobatic turn that was composed chiefly of feats of equilibrium. Madam Bedini's Trained Horses succeeded in holding practically everyone till the final curtain.
KARL D. SCHMITZ.

Palace, Cincinnati

(Reviewed Monday Matinee, March 5)

The Palace market of entertainment is oversupplied with dancing this week, for no less than four of the seven acts essay to "trip the light fantastic". Otherwise the show is first-rate and should enjoy good patronage.

Pictorial program: Jack Holt, in "Making a Man". Pleading.

Daley, Mac and Daley, two men and a woman, executed a routine of roller-skating feats, some of which bordered on the sensational. Nine minutes, full stage.

Adams and Morin, man and woman, sang and danced in a manner that, tho not unusual, sufficed to please. Injecting a few original songs might add to their entertaining possibilities. Their finish is clever. Ten minutes, in one.

The Four Songsters, with the voices equally divided between male and female, offered a repertoire of songs, some of which are seldom heard on the vaudeville stage. Their snatches of opera and popular selections of a by-gone day were enthusiastically applauded. Solos by the tenor and one of the sopranos were on a par with the ensemble numbers. Thirteen minutes, in one and three.

Miller and Frear created a ripple of amusement with some business at a telephone booth, following which they demonstrated themselves to be dancers of considerable ability. The male member of the team is a fast, eccentric stepper, while his partner's forte is toe dancing. They exited to a good round of applause. Fourteen minutes, in one.

Bobby Jackson and company of two women and a man present a song and dance skit called "Eccentricities". One of the women is a talented comedienne, singer and dancer, while the other plays the piano well. Mr. Jackson is best as a dancer. His voice is not sufficiently strong for him to make himself generally heard. The business with the red tie should be dispensed with. It's not funny.

Lafayette, New York

(Reviewed Sunday Night, March 4.)

Madame Emina and Company, a clever woman and man balancer with a young acrobat who closed the bill, was the big smash of the evening. The balancers carried about all of the equipment of a New York flat up a twelve-foot ladder and down the other side, first single and then together. The girl relieved the act with a series of acrobatic stunts that would have been a credit to any novelty artiste.

Smith and DeForest, a colored man and woman, were the next best thing offered. This team, new to the city was composed of a blues singer and a comedian who worked clean-faced and got laughs out of his material rather than by cork and grotesque ridicule of his race. They sang "Habits" together. The woman did "Aggravatin' Papa" to a good hand after a two-minute bit of talk by the man. The act closed with "Make it Snappy". It was refreshingly clean.

Jansley and Artois. A woman supporting a pole and ladder while the man did an act routine of poses aloft, was the opener. It was a well appreciated offering.

Robinson and Watts, the only other colored act on the program, was second. This act has been reviewed before, but since then a new partner has joined Robinson. He is not so good a singer as is the owner of the Cafe de Ella Lee.

The third was the Singer Sisters, a pair of little girls with more ambition than ability. They sang four numbers, all pops, with a sort of school kid tolerance from the audience.

The Royal Dancers were a pair of interpretative dancers working full stage with special scenery and a violinist who played from the pit. The dancers did a slow number in white attire, changed to a peasant costume and later to the wooden soldier uniform. The act is a good one with the honors for grace going to the girl. It ran twenty-two minutes during which two violin solos were satisfactorily presented.

The Kee Tow Four, a white quartet costumed as Chinamen, had next to closing and was accorded considerable applause for their efforts. This act is another repeater here.

All in all, it was a fair bill.
J. A. JACKSON.

The other male in the act sang several pleasing tenor solos. Sixteen minutes, in one and one-half and full stage.

Hail and Shapiro, straight and Jewish comic, respectively, created considerable laughter with their slapstick. The comedian takes some rather severe slaps in the face and does, or rather overdoes, clumsy falls. The straight sang Southern ballads and danced in eccentric fashion to fair applause returns. Thirteen minutes, in one.

The Five Ballots, four women and a man, presented sensational weight-lifting feats and acrobatic stunts that elicited gasps of amazement and spontaneous bursts of applause. This is indeed an unusual act, all the more so because the women execute the majority of the feats. Seven minutes, full stage.
KARL D. SCHMITZ.

DIRECT SEAT SALE OKEH

Chicago, March 3.—The management of the Colonial Theater, where "Sally" has lived out nearly three highly productive months, warns the public not to be misled by false statements that no seats are to be had for weeks in advance. The statement intimates that such reports are the propaganda of ticket speculators with whom the theater has no dealings.

Beginning with the engagement of "Sally" the management announced that all tickets would be sold only at the Colonial box-office. The plan appears to have worked out satisfactorily, altho the "scalpers" are quoted as saying at the beginning that it would not be feasible.

RUFUS DEWEY HERALDING RUSSIAN OPERA COMPANY

The Russian Opera Company, now in its third week at the Auditorium, Chicago, will go from there to Detroit and then visit Toledo and Cleveland. Rufus Dewey, press representative of the Chicago Civic Opera Company and the Auditorium, left last week for Detroit and will advance the publicity campaign.

BURLESQUE BACK IN AUBURN

Auburn, N. Y., March 5.—Burlesque will make its reappearance here tonight for the first time in over two years when the Columbia Wheel attraction, "Greenwich Village Revue", is presented at the Auditorium Theater. By the change Ithaca is dropped from the Columbia Circuit.

DUNN AND DAY

Reviewed Tuesday afternoon, February 27, at Loew's American Theater, New York. Style—Talking and singing. Setting—Specials in one and two. Time—Twenty-one minutes.

A young fellow and a young girl who have a turn that surely should take the hoopy prize for amateurish inefficiency in subject matter, presentation, judgment, style and about everything else one could think of in the sub-kindergarten class.

Inane, puerile, silly, childish, very small time and inconsequential, all might be easily applied to the greatest flop witnessed since the memorable occasion of the appearance of "Sandy" at the Palace recently, and at that, it is almost a toss up.

Opening straight, "Is That Nice", was received in doleful silence. The girl then explained they would show how they were in a former day at another place. In two, a drop depicting a rural town was shown. The characters assumed were two small-town kids, the girl with quite bare legs indulged in some antediluvian talk with the fellow.

Dunn and Day certainly sprang much material that has been done another day, and that day far, far, in the dim and almost forgotten past. "What are worms—I got worms—did you ever see them?" This brilliant (?) and refined (?) question preceded "Did you ever see them—how do you know you got 'em?"

"Brains—ever see 'em, how do you know you got 'em?" was the next witty sally. Not a ripple. "Cat-fish is mother to a kitten-fish," and "you're not as dumb as I thought you were, you're dumber," seemed to produce a still greater anaesthesia.

The fellow next tackled "Everybody Picks on a Red-Headed Boy", the word tackled is used advisedly, for this fellow seems to be absolutely tone-deaf. In the second chorus about a dog, the fellow tried to be pathetic as he sang ritardando, but he needn't have tried—be WAS.

Girl next sang "At the School Kids' Ball", which was even more puerile and silly than the previous attempts at dialogs, if that could be possible. More old stuff was read from a book preceding a "Freckles-Bessie" song, the conclusion of which was "We hope you liked our act for Freckles, Bessie, Freckles Bessie, both love you." One of those things!

A Pearl of Pekin—A Royal Manch Princess The Fairest Flower of the Old Regime MISS JUE QUON TAI

China's Representative Contralto In a Repertoire of Songs Fred Farber, Pianist

Reviewed Monday afternoon, February 26, at Palace Theater, New York. Style—Singing. Setting—Special in three. Time—Twenty-two minutes.

Miss Jue Quon Tai is a Chinese girl of evident refinement and class, with a contralto voice in which there are some good tones; there is, however, a vocal unevenness that a good coach could correct.

In a beautiful set with Fred Farber at the piano, Miss Tai in a resplendent costume of her country, makes an introductory explanation in rhyme. Followed a Chinese number that was tunelessly characteristic and a special number, "I Was Very Green When I Came From China But I'm Getting Wiser Every Day".

Both drew but mild, lukewarm applause. While Farber played the piano, Miss Tai changed to an extraordinarily effective creation of cherry panne velvet and silver trimmed with ermine. "Annie Laurie" was poorly sung, Miss Tai being flat several times and seemingly quite nervous. A mechanical attempt at piano-playing by Farber in which no definite tempo was held, failed to interest.

"Rose O'Grady" and "By Jinzo" in Chinese, did a flop. In fact the act up to this point was largely a flop, but the introduction of the young girl, Miss Tai's sister, was a life-saver. This young Miss is pretty and has an assurance and method of putting a number over lacked by Miss Tai. Sister sang "Toot Toot Tootsie Goodbye", with decision and landed a punch with that decided catch line, "Even out in China we're wise to those gnu's", which was a howl. This number received more applause than all the rest of the act put together.

The two girls then sang "The Sleepy Hills of Tennessee" in harmony, which was also better than anything done previously with the exception of the Tootsie song. For a direct finish, the young girl did a dance exhibiting decided grace and the charm of youth.

At present the act needs rearrangement as it is not routinized in two-day style to the best advantage. The Ball-Room Aristocrats JACQUES GREEN —And— NATZY'S BILTMORE SOCIETY ORCHESTRA

NEW TURNS and RETURNS

Reviewed By MARK HENRY

William Scotti, 1st Saxophone; Felix Nolasco, 2d Saxophone; Sol Prinziweli, Banjoist; John Hellenberg, Tuba; Syd. Nathan, Pianist; Orchestral Arrangements by Sol Prinziweli

Reviewed Monday afternoon, February 26, at Palace Theater, New York. Style—Music. Setting—Special in three. Time—Twenty Minutes.

Upon a scrim was thrown a slowly moving panorama of roses while the Biltmore Orchestra, dimly visible behind, played "November Rose". This provided a good opening. The lights up behind the scrim following disclosed the orchestra plainly in a set which, with its hangings and statues, drew forth a good hand.

Following were played: "Burling Sands", "Biltmore Request", "Selected Melodies", including "Say It With Music", "Stumbling", "Blind and Broken-Hearted", and "Tomorrow".

The act went over very solidly and forced several encores, the "Parade of the Wooden Soldiers" giving the eccentric one of the instrument of percussion, an opportunity to flourish.

Other than this, the act was clever, beautiful, well constructed and graced by the charming personality, beauty and undeniable vocal cleverness of De Lyle Alda, who as a songbird of the lighter type of melodies she affects has no equal in vaudeville.

Bert French has amply done an admirable piece of work in the staging, and if he selected the cast, additional credit is due him, for all

Style—Satirical playlet with singing. Setting—Specials in one and full. Time—Thirty minutes.

Almost a perfect miniature musical comedy, only marred by a reference to "monkey glands", De Lyle Alda and the elder woman, Tomm Hanlon, discussing the matter at some length. "He submitted to the operation in the cause of science," says Miss Alda in response to a query by Miss Hanlon. As the operation is of a transplanted graft from a male monkey to a male human who has reached the stage of impotence, any discussion of it upon the stage, especially between two women of the evident refinement of Miss Hanlon and De Lyle Alda, is in distinctly bad taste.

Other than this, the act was clever, beautiful, well constructed and graced by the charming personality, beauty and undeniable vocal cleverness of De Lyle Alda, who as a songbird of the lighter type of melodies she affects has no equal in vaudeville.

Bert French has amply done an admirable piece of work in the staging, and if he selected the cast, additional credit is due him, for all

OF BIG-TIME CALIBER THE DU PONTS Reviewed Tuesday afternoon, February 27, at Loew's American Theater, New York. Style—Juggling. Setting—Two. Time—Twelve minutes. The Du Ponts, young man and girl, have a snappy, bright juggling turn, away from the usual run and a novelty thru the excellent juggling of the man while dancing and manipulating various objects so that the tricks are concluded simultaneously with the "break" of the dance.

degree of magnetism, an extraordinary and unique artiste, and certainly of stellar magnitude, is De Lyle Alda.

Terney and Donnelly were a nit with their terpalchorean efforts, Tomm Hanlon excellent, I. J. Bartels natural and of sufficient repression, Dorothy Buckley as a high-keyed flapper, well typed, and George Hobbs as the owner of an expensive club eminently satisfactory.

In addition to the Steinmach gland operation, the following lines should come out: By the flapper: "I'm a pretty tough egg, which way is the ladies' room?" To which Joe Prince Kate answers: "Right out there—where the stage manager is standing."

MISS GRETTIE ARDINE

With John Tyrell and Tom Mack In "THE FLE'NU MODEL"

A Dancing Story By Neville Flesoon and Albert Von Tilzer French Model Miss Grettie Ardrine John Tyrell Mr. Tyrell Tom Mack Mr. Mack Staged by Sammy Lee

Reviewed Monday afternoon, February 26, at Palace Theater, New York. Style—Dancing. Setting—Special in three. Time—Fourteen minutes.

Grettie Ardrine stopped the show with dancing quite a feat in an early spot at the Palace. The turn is well routinized and capably staged dance act with a semblance of a plot. Two fellows, John Tyrell and Tom Mack, have a fashion shop and place a sign card in the window ancient French models. Grettie Ardrine mistakes the reading of the sign and thinking the proprietors want French models, enters. Explanations are made, all of which offers the opportunity for the introduction of a number of dances.

The apache dance was just rough enough and went over strong as did a number of dance figures different from others seen at this theater. The swing, in which Tyrell and Mack grasped an ankle and a wrist apiece and swung Miss Ardrine between them, after the manner of a swing, drew a solid round of applause. There were some good rolling splits done simultaneously by the three and some very fast and snappy dancing of the strenuous sort to conclude. The settings were beautiful and effective.

Registered a solid hit of undeniable proportions.

JACK NEAL

Reviewed Thursday afternoon, March 1, at Fox's City Theater, New York. Style—Singing. Setting—One. Time—Ten Minutes.

Neal is a fellow of neat appearance and a voice that has carrying force but is lacking in musical cadence. He needs to study more and then get someone to arrange a better routine for him. Instead of singing three or four ballads, he should sandwich in a novelty or comedy number or two which would be a punch. As it is at present the monotony of ballad after ballad proven tiresome and reacts to Neal's disadvantage.

Present routine is "Carolina in the Morning", "You Know You Belong To Somebody Else", "Fancy Nancy Clancy" and "Falling in Love With You".

KAROLI BROTHERS

Reviewed Thursday afternoon, March 1, at Fox's City Theater, New York. Style—Gymnastic. Setting—Two. Time—Five minutes.

The Karoli Brothers open with a hand stand on the head after which the top-mounter does a head-stand atop a perch and accomplishes a self-actuated revolution on a mechanical top-piece with which the perch is equipped while still doing the otherwise unsupported head stand.

A risley-supported ladder is utilized for a one-hand-stand semi-supported by a metal sleeve attached to the ladder. While the understander supports the ladder on one foot the top-mounter does a head-stand on the opposite upright.

A straight shoulder-supported perch is utilized for a series of rapid feats, the routine being similar to others of its sort, but accomplished with much snap and showmanship, the boys selling it very well for the finish. Easily capable of holding an opening spot in the two-day shows.

BESSINGER AND SCHRAMM

Reviewed Thursday afternoon, March 1, at Fox's City Theater, New York. Style—Singing. Setting—One. Time—Seventeen minutes.

Bessinger and Schramm are two fellows with nice personalities, who harmonize popular numbers to good advantage. Opening with a melody including parodied and straight versions of "Way Down South In Dixie", "Way Down Yonder In New Orleans", "Georgia", "Peaches Down In Georgia", "Tennessee", "Down In Sunny Tennessee", "Carolina in the Morning", "Gin Gin Ginny Shore", "Mammy", "Dear Old Dixie Land" and "Tomorrow", the boys landed

(Continued on page 105)

ther indulge in clowning. His "Nance" business, as he tapped the woodblock, drawing hearty laughs upon each occasion of its employment. Fannie Brice, who had appeared earlier in her own act, built up the finale of this act wonderfully with a dance in male attire. It was noted that Miss Brice was considerably more graceful than in the dance previously done as "Spring" in her travesty of Ancient Greece.

The conclusion was marked by an exceptional solidity of applause which increased materially when the drummer put in an appearance for the bows, in one.

DE LYLE ALDA With Edward Terney and James Donnelly In "Sadie—One of Those Girls" A Satire on the Season's Stage Successes Book and Lyrics by Arthur Swanstrom Music by Carey Morgan. Staged by Bert French Direction of Miss Rosalie Stewart

Reviewed Monday afternoon, February 26, at Palace Theater, New York.

were well typed, Tomm Hanlon being especially suited to the part of the Grand Dame. The plot in brief is a satire on several plays and revolves around a ragged newsgirl with her plaintive song "Buy a Paper", who is advanced to the lap of luxury thru a chance meeting with I. J. Bartels as "Prince Kale", at a cafe. Kale's mother being informed of the lowly birth and undesirable family connections of the newsgirl who has been falsely introduced, and whom her son is about to marry, orders her prospective daughter from the house. A year later when the girl has become famous as Sally Cinders, an artiste, she is engaged to sing at Mrs. Kale's home, the mother being unaware of the girl's true identity. Explanations offered set matters to right with apparent mutual satisfaction and happiness to all. Miss Alda upon her initial appearance in short, ragged pants and bare legs presents a good figure and later in several beautiful gowns is striking and effective. Her vocal equipment under the coaching of Robert Hossa has shown decided improvement. The ambitious prima donna has, in addition to a good voice, many little tricks, of which that little last note scoop to a piano harmonic is very dinky. In addition, her high intonements and Eddie Leonard style of waltzing, particularly noticeable in the coloratura method of projection in the "Y.O.U." number, is in a lark-like class by itself. "My Beautiful Pea-Green Stockings" and "When Dreams Come True My Love Will Come Back To Me" were well rendered, but the sympathetic appeal of "Buy a Paper" and the vocal pyrotechnics of "Y.O.U." were the dominant vocal high lights. A rare

Norman Weiner 1st Trumpet Paul Marinina 2d Trumpet Thomas Montellone Trombone

VAUDEVILLE IN PICTURES



STEPPING AROUND—Rodolph Valentino and his wife, Winifred Hudnut, shown with Jack Curley, promoter, who will direct their cross-country dancing tour. The tour starts March 15. —Photo by Underwood & Underwood, New York.



JAZZ STARS—Margaret Young, popular songstress, and Walter G. Haenschen, jazz orchestra king, are here shown atop a Broadway building, playing a friendly game of "horseshoes". —International Newsreel Photo.



IT'S A DEEDA—Jue Quen Tai, Chinese vaudeville headliner, who appeared at the Palace Theater, New York, last week, claims the instrument above is the original weapon of jazz. It is of Chinese origin, and is called a Deeda—the grand-dad of the modern clarinet. —Photo by International.



VIOLET BESSON—Keith headliner, who will make her American debut as a legitimate actress in "The School for Scandal", which will be presented at the National Theater, New York, on March 12, for the benefit of the Co-Operative Home for Small-Salaried Girls. —Photo by Apeda, New York.



BANKS WINTER—Old-time minstrel man, the writer of many song hits in by-gone days, and father of Winona Winter. He is now appearing in vaudeville in Edward Le Roy Rice's "Phenomenal Players".



SIR HARRY PLEDGES TO GROW "SPINACH"—"It's whisker-r-r-rs I'll be having shortly," said the braw Scot recently as he pledged himself to grow a beard when H. E. Diggles, president of the Whiskerino Club, pinned the badge on him at Sacramento, California.



MRS. TUT-ANK-HAMEN—Gilda Gray, queen of the shakes, as she appeared at the Newspaper Women's Ball at the Ritz-Carlton Hotel, New York, last week. —Photo by Underwood & Underwood, New York.



NIFTY STEPPERS—The Wright Dancers doing some high stepping on the beach at Los Angeles after taking part in the recent opening of the Metropolitan Theater in that city.

LAST HALF REVIEWS

Proctor's 23rd St., N. Y. (Reviewed Thursday matinee, March 1.)

A fair gathering of talent not entitled to be highly rated, but presenting a program with many laughs and fresh music.

Ray Miller, piano, opened the proceedings with some clever music on the glasses. A very pretty novelty musical set with special set. Ten minutes in two three laws.

Bestoff and Messinger, both the dance portion with some very clever singing and some really good piano selections. The impersonations by the lady member of the team were especially well rendered and received much applause as did the singing of "Irish Eyes" by her partner. Twelve minutes in three; encores and three bows.

Ash and Hall, two square reeliners, in patter and parodies followed and held the audience's attention for fourteen minutes with their witicism. Very capable entertainers well received.

Bob Ferns Company rendered a pretty little skit entitled "A Lease For Life", in which Bob, as the elevator boy, had plenty to do and did it in a manner which kept the audience in an uproar. The act, interspersed with singing and dancing, was ably presented and received well-merited applause. Sixteen minutes, special set in three; three bows.

Rape and Dutton, clever versatile entertainers, were reviewed in these columns when the act was presented at the Palace two weeks ago and have, since that time, eliminated much of the unnecessary vulgarity which was commented on at that time. However, they still appear in the Roman gladiator costume which.

(Continued on page 110)

IN LONDON VAUDEVILLE

London, March 3 (Special Cable to The Billboard).—The Novelty Clintons have just arrived on La France and are opening at the Pinstrip Park March 5.

Nell Roy Buck, child actress, made a fair impression at the Victoria Palace this week, but nothing novel. Kafka and Stanley were a sensational riot at the same house.

Harry Green headlines at the Victoria Palace week of March 5, with a monolog by Aaron Hoffman.

Albert DeCourville is grumbling at the salary of \$1,500 for his "Veterans of Variety" and wants all future dates on a percentage basis, but, nevertheless, he is only paying the veterans the London salary, viz., around \$50 weekly mark minimum, and the veterans themselves are sore with DeCourville.

ACTORS' ASSOCIATION IS AFTER FRED KARNO

London, March 3 (Special Cable to The Billboard).—The Actors' Association is determined to bring Fred Karno to book, as thru a recent dispute he refuses to deal with it at all, consequently during this week the Dundee Trades and Labor Council has been negotiating with the Actors' Association as to strike action against Karno for March 5. Alfred Lugg for the Actors' Association, Hugh Roberts for the N. A. T. E., Mr. Ratcliffe, the Musicians' Union Scottish organizer, and George Westland, V. A. F. Scottish representative, are all in Dundee, but are watching the interests of the V. A. F., as the trouble is purely with the Actors' Association and its chorus girl members, more so as Alfred Lugg alleges victimization of them by Karno.

Dundee unemployed are stated to have volunteered to act as pickets.

WINKLER NOT GUILTY

Chicago, March 3.—Joseph F. Winkler, president of the Chicago Federation of Musicians, was freed of a charge of extortion in Judge David's Court this week. Mr. Winkler was indicted on this charge several months ago.

Hart Earle, who has been pushing the case, conceded that Winkler attempted to force him to pay a fine of \$225. The trouble was a conditional one. Judge David's decision is said to have had for a basis the opinion that the extortion act is intended to cover cases arising between workmen rather than between corporations or their officials.

HOROWITZ NAMED DEFENDANT

New York, March 3.—Arthur J. Horowitz, vaudeville agent, was sued this week by Abram L. Libman, insurance broker, associated with the well-known sporting man, Arnold Rothstein, in the insurance business, for \$499 alleged to be due him. Libman alleges that, in June, 1922, he paid for Horowitz a premium of \$499 on a life insurance policy taken out in the New York Life Insurance Co., and that the agent has not repaid him for this advance.

The papers in the suit are on file in the Third District Municipal Court. Libman's office is at 200 West Fifty-seventh street.

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CURLEY SIGNS VALENTINO

Chicago, March 3.—Jack Curley, promoter of big wrestling matches and similar sports in New York and other cities, together with associates have signed up Rodolph Valentino and his wife, Winifred Hudnut Valentino, for a continuation of their dancing tour. The Valentinos are appearing this week for Ernie Young in Marigold Garden. The engagement is said to be tentatively for six weeks, with various figures reported as to salary. The first appearance will be in Milwaukee after the close of the Chicago engagement.

GIVE FAREWELL PARTY FOR PAUL WHITEMAN

New York, March 3.—Paul Whiteman and his band, who sailed today for England to appear in "Better London", which will open at the Hippodrome on March 16, were given a farewell party at the Palais Royal on Friday evening. The affair was attended by a host of stage celebrities. A half dozen other dance orchestras saw the Whiteman band off at the pier.

BOOKING STAFF CHANGES?

New York, March 3.—Marcus Herman, president of the Orpheum Circuit, left here for Chicago this week by way of Syracuse, where a stopover of one day will be made. While in Chicago he will set the closing dates for several of the theaters on the circuit and hold conferences regarding the proposed building of new houses. A number of important changes will be made in the Chicago booking staff, according to reports along Broadway.

WITMARK & SONS MOVING

New York, March 3.—M. Witmark & Sons, music publishers, have sold their building on West Thirty-seventh street, where they have been located for over a quarter of a century, and will soon remove their offices to the new building just completed at the corner of Broadway and Fifty-first street, next door to the Winter Garden.

CONTRACT FOR COMPOSER

Albany, N. Y., March 2.—The popularity of the song, "The Sidewalks of New York", has become so identified with Governor Alfred E. Smith and his appearance at political and other public gatherings where he is usually greeted with this popular air, that Charles B. Lawler, composer of the song, and now over 70 years old and blind, has been given an opportunity to again appear on the vaudeville stage.

HUNTER SUES CABARET

New York, March 3.—Arthur Hunter, with offices in the Columbia Theater Building, has started action in the Third District Municipal Court against the Tribuna Restaurant for \$584 for alleged breach of contract. Hunter has been putting on the cabaret entertainment at that place.

MME. BEDINI ACT GOING FINE

Chicago, March 3.—Mme. Bedini, brilliant equestrienne and showwoman par excellence, writes The Billboard from the State Theater, Cleveland, saying her act is being splendidly received. The madame and her magnificent trained horses are one of the choicest offerings of the vaudeville world in animal acts.

FLORENCE CARROLL CLOSING

Florence Carroll, featured in a dancing act with Syrell and Fred, is closing a tour on the Orpheum Time show. She will then be seen in New York. Miss Carroll was with the Metropolitan Opera Company and Broadway musical shows for several seasons before going into vaudeville.

MAY YOHE BACK IN VAUDE

New York, March 3.—May Yohe, formerly Lady Francis Hope and at one time possessor of the famous but ill-fated Hope Diamond, has returned to Keith's vaudeville and will open at Boston March 12.

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

....WANTED... People In All Lines Chorus Girls, twenty-five. Show always working. Don't misrepresent. Wire. Don't write. Would like to hear from J. E. Barnette, Katherine Murdock, Hy. Heath Patsey and Earl Miller, and other people who worked for me. JOHNNY MATTISE, Grand Theatre, Orlando, Fla.

WANTED Colored Performers and Musicians High-class Blue Singer, Ballad Singer, Bass for Quartette, Trombone, Clarinet, Orchestra Leader. Any Musician doubling Stage. State your lowest salary. Benton, Thursday; Marlow, Friday; Duquoin, Saturday; Zeller Monday; Christopher Tuesday; Crookdale, Wednesday; all Illinois. Wire, don't write. HOLTKAMP'S FAMOUS ALABAMA SMART SET MINSTRELS.

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

VAUDEVILLE NOTES

Jack Manion and Harry Wells have a new act called "Uncle Jerry at the Opera".

The Novelty Clintons, who sailed recently on the S. S. France, opened in London Monday.

Bert Lytell, motion picture star, has been signed for a tour of the Orpheum West Coast houses.

Clarence Hibbert and Hy Barlow, minstrel comics and vocalists, are framing a new black-face offering.

Mrs. Valhurch, of 2232 Lincoln avenue, Alameda, Calif., urgently requests that her son, Bud Pollard, return to his home.

Tom J. Morgan advises that he is putting out "The Southland Singers" this year, after having been off the road for some time.

Anita Santiago, of the Santiago Trio, while playing Tacoma, Wash., recently, was forced to lay off the bill because of sickness.

Harry Mitchnick, treasurer of the Orpheum Theater, Des Moines, Ia., is now in his fourteenth consecutive year with that house.

Blossom Seely and her company, and George Rockwell and Al Fox, recently broadcasted parts of their acts over the radio from station KDKA in Pittsburg.

A. T. Stevens, of the Trans-Canada Booking Office of Winnipeg, Can., is recuperating from a rather lengthy period of illness, and is expected to be about in a few weeks.

Robert Leehr, of Sobel and Leehr, postcards from Paris that he has spent the past four months in England, Holland, Belgium, France, Germany, Austria Hungary and Italy.

Dan Downing and Eddie O'Rourke have teamed. O'Rourke was formerly with Jackson and O'Rourke. The pair are playing with Doraldina's Revue at the Green Mill Gardens in Chicago.

Mr. Sweeney, formerly of Duffy and Sweeney, and Master Walter, formerly of Bill, Genevieve and Walter, are a new team. The new act will be called "Art for Art's Sake". They will open shortly.

The Fairbanks Twins, late stars of the "Music Box Revue", opened Monday at B. S. Moss' Coliseum, New York, under the direction of Ned Wayburn, in a song and dance extravaganza called "Makin' Believe". Irving Berlin wrote the music.

W. F. F. Bunts is organizing Bunts' Motorized Show, at Findlay, O., a picture and vaudeville combination, to play two and three-day and week stands in Southern Ohio and Kentucky. Thomas Dewese, agent for the show, says it will open April 23.

James Muldoon, who, with another young man, assists Frank Fay in his act, fell from the stage of the Shubert Theater, Cincinnati, one night last week, landed in the pit and shattered the bow of Edward Johannang, musician. Johannang filed suit to recover alleged \$100 damages.

The Hallers, after spending sixteen years in vaudeville, playing Keith, Loew and minor circuits, have left the stage and are conducting a rooming house at 718 W. 4th street, Des Moines, Ia. They report that their new venture has proven a lucrative one.

Joe H. (Musical) Smith is back in Cincinnati after a three-week trip to New Orleans, in which city he says he greatly enjoyed the Mardi Gras Celebration. Smith will play the suburban houses in and around Cincinnati for the next few weeks. He can be reached care of The Billboard, Cincinnati.

"Learn To Smile", with Claire Vincent, Frank Gardner and Helen Saxe, headlined at Poll's Palace Theater, Hartford, Conn., several weeks ago. The occasion marked Miss Vincent's first visit to Hartford and her sketch proved to be one of the best of the season. It is booked on the U. B. O. Time.

George Hanneford, the equestrian, proved his versatility at Everett, Wash., recently, when, on finding the stage too small for his act, he went on and did a cowboy rope act, which included Australian whip work, to the satisfaction of all. He was assisted by Mrs. Hanneford (Kathleen Breen).

Marjorie Garretson, of Gahan and Garretson, now playing the Orpheum Time, was dined and feted during her Des Moines (Ia.) engagement by former friends. Miss Garretson is a Des Moines girl, and during her stay was entertained at the homes of Mrs. T. C. Chaney, Mrs. L. E. Fenlon and Mrs. Ray Holt.

"The World of Make Believe", a new sketch along novel lines, produced by Hocky and Green, registered a hit with the press of Hartford, Conn., and patrons of the Palace Theater in that city. The cast includes Nola St. Clair, Eva Berra, Rita Berman, Lewando Germaine, Lloyd Peddrem and Frank Bowan. The act is playing the Poll Circuit.

Employees of the Orpheum Theater, New Orleans, last week presented Manager Earl Steward with a handsome sterling silver demitasse set, a belated wedding present. Mr. Steward a short time ago married a childhood playmate of Kansas City so suddenly that his friends did not have the opportunity to give suitable presents.

It was announced that Walt Reade, well-known Cleveland theater owner, has been successful in negotiating for the leasing of the Hippodrome, Youngstown, O. The house has been operated by C. W. Miller, the owner, since the retirement of Jack Elliott several months ago. The house will continue the Keith vaudeville policy with Reade as manager.

A rennon of the Lloyd Family was held at the Empress Theater, Omaha, Neb., during the first half of the week of February 26, or so it appeared, for there were no less than four Lloyds on that bill of four acts and a film. They were: Herbert Lloyd and Company, Hayes and Lloyd, Bal, Lloyd and Jack Goode, and Harold Lloyd in the film comedy, "I'm on My Way".

The Keith family vaudeville, now showing at the Academy on Main street, Norfolk, Va., will shortly be transferred to the Strand, a former movie house on Granby street, and the Academy will go to pictures exclusively. The Strand has been closed for some time, undergoing improvements. It has a greater seating capacity than the Academy and is in a better neighborhood.

Vernon Styles, tenor, made a hurried trip from New York City to Providence, R. I., February 28, to replace Ruby Norton at the Albee Theater in the latter city, when Miss Norton (Continued on page 23)

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BROADWAY UNMOVED BY FRED STONE'S "CONVERSION"

New York, March 3.—"So Fred Stone's got religion?" "Well, what of it? Ain't he always been a clean liver, and ain't all his dealings been negotiated on the Golden Rule percentage basis?"

That's the way Broadway received the news this week that the chief funmaker in the "Tip T." show and president of the National Vaudeville Artists' Club had embraced the strict tenets of religion and had pledged one-tenth of his income to the church.

The first linking the Main Stem got of Fred Stone's avowed intent to take up religion was contained in a full column story printed early this week in The Morning World, telling how the comedian had fallen on his knees in the chancel of the Mountain View Methodist Episcopal Church, in Butte, Mont., several weeks ago, and had offered his soul to God. Late editions of other morning papers picked the story up for prominent display.

Stone, in an interview later in the week, declared that he was not looking for publicity. "It is a simple and natural thing," he said, "and much too sacred to be used as copy."

LAST WEEK FOR SHUBERT VAUDEVILLE IN CINCINNATI

Shubert vaudeville and unit revues will fade out at the Shubert Theater in Cincinnati March 10 and Francis Gilbert, manager of the adjoining Cox Theater, will also manage the first-named house. W. D. Accough, who has been in charge of the Shubert Theater since the beginning of the current season, will join his wife in New York shortly and take a vacation of several weeks in New Mexico and British Columbia, where he owns property and has other interests, prior to resuming his activities with the Shuberts in another city. The Stuart Walker Company will begin its second season of dramatic stock at the Cox Theater March 10 and attractions that would have played that house will be shifted to the Shubert Theater.

FIRST NEGRO BILL TO PLAY WHITE THEATER IN SOUTH

For the first time in the history of the South an all-Negro bill was recently played in a theater entering strictly to white patronage. This unprecedented event occurred on February 23, when the entire bill at the Lyric Theater, Shreveport, La. (colored), was moved into the Keith Grand (white) for a special midnight showing.

While the practice of playing a "Ramble", as these midnight shows are called, to an exclusively white audience, in a colored house, is an old practice, this is declared to be the first time that such a program has been presented in a strictly white theater. More than 700 people are said to have been turned away. In the all-colored bill were Sarah Martin, a "blues singer", Greene and Price, Straine and Thomas and Mayo and Glenn.

UNIT ACT SUES LEW FIELDS

New York, March 5.—Lew Fields has been named defendant in an action brought by Bert Shadows and Lillian McNeill for \$4,500 salary alleged to be due because the two were discharged from "The Ritz Girls of '19 and '22" after playing but eight weeks of what was to have been a thirty-week season.

In his answer Fields sets to the defense that the act changed its material without permission, which the contract forbade, and also failed to do its part in the review, which accompanies all Shubert Vaudeville bills, and in which the artists are expected to take part.

LOST HIS PEG LEG; HAD TO CANCEL DATE

New York, March 3.—Charles H. Bennington, of Bennington and Scott, playing the Loew Circuit, was forced to cancel the Palace, Brooklyn, for the first half of the week, when he lost his peg leg in an Astoria taxi cab. Bennington was rushing to catch a train and did not miss his artificial limb until he was well on his way to New York. Inquiry at the main office of the taxi company resulted in the return of Bennington's property later in the week.

ARTISTES IN HOTEL FIRE

Miscalma, Brazilian wire artiste, together with her husband and their child, were among those who were routed from their beds early last Saturday morning when the Clifford Hotel, South Norwalk, Conn., was razed by flames. They saved but few personal belongings. Miscalma was appearing at the Keith Palace Theater.

"IN ROSE TIME"

Chicago, Mar. 3.—The Mid-West Music House has received a telegram from "Smiling Billy" Corthey, who says his orchestra is using "In Rose Time", the firm's new waltz, with real success on his program nightly for five weeks. The number has real substance, says Corthey.

SPIEGEL HEARING RESUMED

New York, March 3.—Proceedings in the bankruptcy case of Max Spiegel, former theatrical producer, were resumed last week before Harold P. Coffin, referee in bankruptcy, in his offices, 217 Broadway. Spiegel, who has been in a Connecticut sanitarium since December, is said to owe about \$1,000,000 to 200 creditors and to have issued forged stock certificates to cover many of his loans.

According to A. J. Ward, president of the Brown-Green Company, printers, orders were received from the bankrupt for printing of stock certificates and voting trust certificates which his firm had printed for Spiegel were identified. Miss Francis Kallscher, who was private secretary to Spiegel, admitted that her employer had borrowed considerable money, but denied that she had ever seen him sign the names of other people to stock certificates. She identified certificates to which she had affixed her name as a witness, but as Spiegel always turned them face down she was unable to see the text.

The signatures on two stock certificates of the Sheridan Theater Company, Inc., were inspected by Miss Kallscher, who testified that the handwriting on one was that of her employer but that she was unable to recognize the names on the other as being his handwriting. Miss Kallscher further testified that she had never seen Spiegel use different styles of handwriting and also that he had "any number of bank accounts."

Have you looked thru the Letter List?

CLAIMS AGAINST DORALDINA ACT

New York, March 4.—Choristers engaged to appear in an act featuring Doralina, the dancer, which Arthur Lyons was to produce, have filed claims for notice salary with the Actors' Equity Association. The chorus people say they were engaged February 12 and rehearsed to February 27, when the act was called off for an unexplained reason. They claim they are entitled to two weeks' notice salary.

COURTNEYS OUT OF CENTRAL

New York, March 3.—The Courtney Sisters were forced out of the bill at the Central (Shubert vaudeville) last week, when the blue-singing member of the team developed a heavy cold. Fay Marbe, last seen in "The Hotel Mouse", was pressed into service and gave her specialty without a rehearsal.

ED DILLON UNDER KNIFE

New York, March 3.—Edward F. Dillon, of the Dillon Brothers' vaudeville act, was operated on in the Post Graduate Hospital on Friday of this week for an abscess on the spine. He was reported as resting comfortably.

AGENT BANKRUPT

New York, March 3.—Harry Walker, club and cabaret agent, with offices in the Earle Building, this week filed a petition in bankruptcy. He lists his liabilities as \$1,603, with assets of \$850.



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MELODY MART

THE HEARST MUSIC PUBLISHING COMPANY, LTD., of Winnipeg, Can., is opening a branch office in New York City in the Broadway Central Building, Everett J. Evans is the resident manager. Two of the most popular numbers on this firm's catalog are "Beautiful Rose" and "Wonderful Child", which are scheduled for Broadway plugs.

Irving Mills, vice-president and general manager of Jack Mills, Inc., together with Meyer Davis, well-known Washington orchestral impresario, returned last week to New York from Palm Beach, Fla. While at the winter resort Mills and Davis, garbed as Ed Gallagher and Al Shean, did an impersonation of the "Follies" team on the beach, to the music of Meyer Davis' orchestra. A big crowd looked on while movie and newspaper cameras clicked off a record of the event. Syndicate stories of the stunt will appear in newspapers all over the country.

From London comes word that the popularity of sentimental songs is waning in England so rapidly that one well-known sob ballad writer of London is now cleaning windows for a living. His name is Will Geddes and his pathetic pieces include "Farewell, Kathleen" and "The Collier's Child" among many others. "Spanish Onions", as the sentimental melodies are called in the trade, are at a discount, according to Geddes. "Publishers don't want sobs," he is quoted as saying. "Today's song is the fox-trot type."

"Sun-Kist Rose", the new fox-trot number published by A. J. Stasny Music Company, has jumped into a lot of popularity with orchestra leaders on Broadway since the Baltimore Society Orchestra featured it last week at the Palace Theater.

The Zipf Music Company has three numbers on the leading recording company's lists for April release. They are "Laughin' Cryin' Blues", "I'm Gonna Get You" and "If You Want To Keep Your Daddy Home Blues".

Ell Dawson, for many years a vaudeville comedian, and last season understudy for George Sidney, star of "Welcome Stranger", has written, in collaboration with Jimmie Shea, a song that seems likely to carry off the ballad honors of the season. It is entitled "Just A Feather From the Wings Of An Angel". The Edward B. Marks Company has acquired the publishing rights.

Gus Goldstein has translated ten of the most popular of the "Gallagher and Shean" choruses into Jewish, and has recorded them in that language on Victor, Okeh, Vocalion and Emerson records. . . . Axel Christensen has recorded "Sing 'Em", Ray Prishy's comic number, for the New York Recording Company, makers of Paramount and Puritan records. Release will be made in about two weeks. The Refousse Music Publishing Company is the publisher. . . . Eugene Platzman, well-known arranger of popular songs, is kept busy these days scoring new numbers for the leading publishers. . . . Al G. Pizarro, business manager of the Chateau Music Publishing Company, recently broadcast several numbers from that firm's catalog at the WHN station. Rldcrowd, L. I. . . . Bernie Pollack, sales representative for Jack Mills, Inc., is on his way to the Pacific Coast in the interest of that firm.

UNEMPLOYED RANKS INCREASE IN LONDON

London, March 3 (Special Cable to The Billboard).—Vaudeville artistes are rapidly increasing the unemployed here and gloom predominates. In the unemployed category are included artistes of all ranks and salaries, so headliners find themselves without one solitary future engagement. It is safe to assert that never in the history of vaudeville has unemployment been so prevalent in British music halls. This, naturally, is making its reflex on all vaudeville organizations, mostly exemplified in the shrinkage of membership thru inability to pay dues. A further effect will be that caused by the out-of-works being forced to accept greatly reduced rates of salary if they desire engagements, as Gilliver, Gillespie and Payne have concentrated upon this point ever since last summer when British artistes collectively refused to out salaries.

SUE FOR SONG ROYALTIES

Davenport, Ia., March 2.—The first Federal court action involving royalties upon music played in theaters in this section was instituted here when Stark & Cowan, New York publishers, brought suit for damages against Thomas A. Brown, of Iowa City. The publishers charge that they hold all rights to the song, "Blue", and that, despite frequent warnings and rejecting efforts to collect royalties, Brown persisted in playing the number in his theater. The case will probably be heard at the April term of court.

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JAMES J. COGHLAN, Billboard, New York City.

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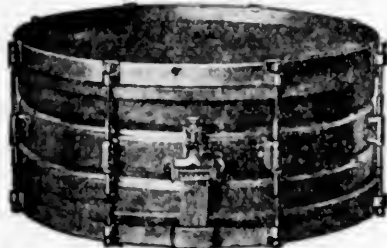
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ECHOES OF CHICAGO VAUDEVILLE DOINGS

Chicago, March 3.—Burt Earle and his California Girls' Orchestra registered a success at the Gladmer Theater, Lansing, Mich., the week of February 25, appearing for two performances daily, in conjunction with the showing of "When Knighthood Was in Flower". The Carrell Agency, which supplies the added features for the Gladmer, has placed some big attractions there this season.

Sullivan and Mason were reunited for a day last week after forsaking vaudeville several years ago. Having a day off they made the rounds of the Chicago agencies and visited their former associates. Sullivan is part owner of a steam laundry on the South Side and Mason is connected with an automobile concern.

Walman and Berry laid off in Chicago last week owing to the illness of Miss Berry, and resumed their tour of the U. B. O. Time (Western) this week in Lima, O.

Archie Dale and Gertrude Devoe, in "A Beach Filletation", are playing Carrell Time in the Mid-West.

Boyle Woolfolk's "Harpland" was radioed out of Kansas City last week, where the act was playing at the Newman Theater. This offering has four girl harpists and is quite a novelty. It has been in picture houses the major part of the season.

Jimmy Dunn, the mimic, is back in Chicago after a tour of the Levy Circuit, and played several dates for the Western Vaudeville Managers' Association, including some dates for the St. Louis branch, on the way back. He left Chicago last June.

Charles Bradna, manager of the Three Bohemians and Nobby, in "A Quaint Specialty", playing vaudeville, was a Billboard caller March 1.

PROCTOR'S TWENTY-THIRD ST. CELEBRATES ANNIVERSARY

New York, March 5.—F. F. Proctor's 23d Street Theater is celebrating its thirty-fourth anniversary all of this week. On the evening of March 5, 1889, this playhouse, located on West Twenty-third street, between Sixth and Seventh avenues, opened its doors to the theater-going public and they have remained open ever since. Every known form of theatrical entertainment has been presented in this theater during the past years. Neil Burgess in "The County Fair" was the first production to hold forth and for some time the drama presented by well-known legitimate stars drew crowds to this part of the city. Then came the musical comedy period, followed by the (at that time new idea) high-class vaudeville. Some of the highest salaried artists from Europe and America appeared upon the stage of this well-known playhouse. Next in line came the "movies" and Proctor's 23d Street Theater was the first house in the city of New York to give the public what is known as a straight moving picture policy, playing nothing but pictures. About fourteen years ago vaudeville and pictures became the policy. John Duffy, the present resident manager of the theater, has decorated the house for the occasion and has secured a special program for the entire week.

DIXON IN CHICAGO

Chicago, Feb. 28.—Harry E. Dixon was in Chicago last week, renewing his acquaintance among the men of the outdoor show world, and in addition organized another attraction for theaters. It being an eight-piece orchestra, with a solo dancer. The act will open in Michigan about the middle of March. Mr. Dixon will not be with the outdoor shows this season, but will continue to operate his theatrical attractions as long as the season permits.

KEITH'S "ALL NATIONS" WEEK

New York, March 3.—J. J. Murdock, general manager of the Keith Circuit, in a "special general letter" to all house managers of the Keith and affiliated circuits has outlined plans for an "All Nation" week, to be observed the week of April 8. Murdock suggests a tie-up with the various foreign quarters in each city with a view to making each performance representative of some one nationality.

"JONAH"

Chicago, March 2.—Raymond H. Thompson, of the Vesperin Melody Boys, has written the Eliza Doyle Smith Publishing Company, from Millbrook, Me., praising "Jonah", its winning number. Mr. Thompson states that he has played "Jonah" for almost four months, and that it is still good, sharing first honors with Clarence Williams' "Sister Kate".

MICHAEL EMMETT GOES WITH THE "O'BRIEN GIRLS"

Chicago, Feb. 28.—Michael Emmett has joined the "O'Brien Girls", and will open in the Stratford Theater March 11, in their new act by Harry J. Ashton.

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

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IN AND AROUND CHICAGO

Chicago, March 2.—The management of the new Court Theater, Danville, Ill., reports a good patronage and is using a good orchestra. George E. Pellz will operate the Princess Paramount Theater, at Morenci, Ill., and will feature Paramount programs.

L. H. Frank, a well-known exhibitor, has succeeded J. B. Dibelka, resigned, as secretary of the Illinois M. P. T. O.

Louis Becker has taken over the California Theater, 3434 West Twenty-sixth street, Chicago, and will make extensive improvements in the house.

Del Goodman is now with the Fox sales force, having resigned from the United Artists' selling department.

Dan Roche, with the Paramount exploitation department, is back from a long trip in the interest of the new film, "Covered Wagon".

Jack Hellman has been appointed exploitation man in Minneapolis, succeeding Max Doolittle, who died recently.

Ted Schlanger has been made short-subject manager for the local Universal offices.

J. L. Friedman has joined the sales staff of the Celebrated Players and is covering North Indiana territory.

Cress Smith, of the United Artists' staff, is now en route to Australia, his family accompanying him.

Bob Pearson has been made short-subject manager of the Pathe offices in Chicago. George Rush, booker, has resigned.

C. H. Dingman is now covering Wisconsin territory for Metro. He was formerly Indiana salesman for the exchange. T. C. Baker has also joined the Chicago office sales force.

Ben Mendall has joined the Universal sales force. He is a veteran in Chicago exchange circles.

Carl Leserman, of the Universal staff, is back on the job after an illness of a month. W. H. Tracy supplied for him on the North Side in the meantime.

The American Photo Players have moved to their new offices in South Wabash avenue.

According to Balaban & Katz, "Robin Hood" has played to more than 154,250 people at the Roosevelt, and the film is still going big.

H. A. Washburne has been transferred to Indianapolis territory by the United Artists.

Ira Furman is now sales manager of the Chicago Goldwyn office, and Frank Young is covering city territory, while H. E. Schottenmueller is after the business outside.

Elsie Waddell has been made booker in the American Releasing office in Chicago, and Fred Balideau has been added to the sales force.

Sam Sturman has been promoted from sales manager in the Chicago Goldwyn office to manager of the new office in Milwaukee. Rube Leventhal will be booker in the new office.

M. L. JONES TO BROADCAST

Chicago, March 3.—M. L. Jones, sales manager of J. C. Deagan, Inc., will play over radio WDAP, at the Drake Hotel, March 8. His program will be a series of solos on the marimba. Mr. Jones, reputed to be one of the best xylophone players in the country, has played for large orchestras, including Isham Jones and Benson Recording Orchestra.

BEDINI TO AMERICA

London, March 3 (Special Cable to The Billboard).—Jean Bedini returned to America February 28 on the liner Majestic.

VAUDEVILLE NOTES

(Continued from page 19) ton became suddenly ill. Styles arrived at the theater just as the last act was finishing and rushed immediately on the stage without removing hat or overcoat. While his accompanist distributed the music among the musicians, Styles gave a talk on the rapid transit between various large cities and then proceeded to sing his songs as tho nothing had happened.

The "afterpiece", given by McKay and Ardine and other Orpheum Time acts, who have traveled together for twenty weeks, was broken up after their Omaha (Neb.) engagement, when some of the acts were given other routes. However, George McKay, Ottilie Ardine, the Juggling Nelsons, Ed Flanagan, Alex. Morrison and members of John Hymer's "Tom Walker in Dixie" Company, made merry for the Orpheum patrons at Des Moines, Ia., in an "afterpiece" that went over big.

Newspaper critics in Spokane, Wash., had nothing but criticism for the Pantages unit organization, known as "The Sheik's Favorite", which played in Spokane from February 18 to 23, at the Pantages Theater. The bill was given extra play in the advertisements, but met a cold reception from the critics. The company did gain publicity, however, thru a visit by the entire cast to the Edgecote Sanitarium, where a program was given for the "shut-ins".

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THE DRAMATIC STAGE

FARCE · COMEDY · TRAGEDY

A DEPARTMENT OF NEWS AND OPINIONS Conducted By GORDON WHYTE

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

ART DRAMA FOUNDATION TO ERECT "RENT-FREE" THEATER

House To Be Used for Advancement of American Theatrical Art

NEW YORK, March 3.—The plans for erecting a theater which could be operated on a "rent-free" basis as described in The Billboard of February 17 have been accepted by the Art Drama Foundation and a structure such as described will be erected shortly. The intention of the Foundation is to devote the playhouse to the encouragement of the American playwright, and American plays will almost exclusively be presented, with probably a resident company.

Plans Being Drawn

The plans for the building are being drawn now and the site will be acquired very shortly. The structure will be seven stories high, with the building over the auditorium of the theater. As previously told in these pages, it is possible to erect such a building provided the seating capacity of the theater is kept under 300. This removes the building from the theater class, under the present building laws, which forbid a theater of over 300 capacity having any building over it.

The building will occupy a width of two lots and will be 125 feet deep. The stage will be fifty-eight feet from wall to wall with a twenty-eight foot opening and a depth of twenty-seven feet. This will allow ample room for staging all plays which call for the usual type of setting. The building will be of fire-proof construction throughout, with a business shop on the ground floor adjacent to the lobby of the theater. The upper floors will provide 25,000 square feet of floor space, which will be cut up into studios and a school for the teaching of dramatic art and music.

The architect who is responsible for the drawing of the plans is Jack Pringle, who has done considerable scenic work for both the stage and moving picture productions. Mr. Pringle is an experienced architect as well as a scenic artist, and he is better known in this city in the latter field.

Aims of Foundation

The Art Drama Foundation, which will erect the "rent-free" theater, has established offices in the Candler Building here and is busily at work preparing for its erection. A. de Beaulieu is the moving spirit in the enterprise and told a Billboard reporter that the "rent-free" theater appeared to him the only possible way of producing worthwhile plays with any assurance of breaking even. Mr. de Beaulieu pointed out that the renting of theaters today was in a chaotic state and that with the carrying charges which big rentals entailed, it was impossible to produce unless one had a big and a quick hit. He stated that if the "rent-free" theater housed a show that showed big possibilities, it could then be moved to a regular theater, but if it only drew a limited public the low cost of operation would allow it to be played at little or no loss until another play was made ready. In the case of a play which was an artistic success it would be possible to operate at the "rent-free" theater at a profit, due to the low carrying charges. Mr. de Beaulieu was of the opinion that such a theater could best be operated by a dual company, with one set of people playing in the theater and another making ready a new play. Then when a commercial success was produced it could be moved to another theater and the new play moved into the "rent-free" house.

A statement was issued by Mr. de Beaulieu for the Art Drama Foundation, giving a summary of its aims and beliefs. It says in part: In the opinion of the sponsors of the Art Drama Foundation the theater is an institution of learning just as is the school or university. It is undoubtedly one of the greatest molders of public and private morals in existence and as such the manager can and should educate the people along lines of higher ethical culture. Instead, however, of having an eye single to the advancement of artistic ideals with their correspondingly beneficent influence,

his eye seems to be glued to the box-office receipts exclusively, with the consequent result that genuinely artistic American drama by American playwrights has become almost non-existent.

This is a serious matter to those of us who believe in the theater as an artistic institution, and has led many to encourage those who in the past have instituted movements tending toward improvement.

In almost every instance, however, such attempts have resulted in failure thru lack of intelligent planning and the necessity for making money to keep the project alive. A moderate financial result has sometimes resulted, but usually thru sacrifice of the principal for which the movement was begun. Indeed, it would seem that a combined artistic and commercial success is rather difficult of attainment under conditions at present existing.

In the belief that with proper planning the difficulties could be overcome, those sponsoring the Art Drama Foundation have evolved a plan which is safe, sane and practical. It provides for the erection of a building in the theatrical district of New York, comprising a theater with complete, practical, up-to-date stage, with ample rentable space for a dramatic and musical school, studios, etc., so constructed that the rentals will pay the carrying charges of the entire building plus a profit. Thus, the theater may be operated without cost, indeed there will be certainty of reasonably substantial gain.

The policy followed by the school would differ materially from that of others now in operation. Not laboring under the necessity for earning substantial dividends, its sponsors will enjoy the opportunity of fostering within its pupils that love for the clean and artistic so necessary to the advancement of the stage, with the hope that the project may develop into an institution exercising a considerable influence in the furtherance of dramatic and musical art.

The theater should prove a powerful factor in stimulating expression of higher culture thru the production of the best in native American drama and light opera. Not only would well-known and established American playwrights and composers receive consideration, but the efforts of new authors and composers would secure recognition and presentation for the purpose of demonstrating their artistic and commercial values.

These offerings, in addition to catering to the usual theatrical clientele, would in many instances be produced for the benefit of children. Rarely is a production built especially for the young folk and it is hoped that playwrights and composers will be stimulated to exercise their talents in this direction in order that three or four such presentations may be staged each year. One can readily see the great good that can thus be accomplished in the training of the youthful mind along proper artistic lines.

S. L. MASON SERIOUSLY ILL

New York, March 3.—Sidney L. Mason, a member of Mrs. Fluke's company, touring in "The Dice of the Gods", was taken ill in Chicago two weeks ago, and is reported at the point of death in the Fifth Avenue Hospital here.

Mr. Mason played the leading role in "The Bad Man" last season, and was seen with Theda Bara two years ago in "The Blue Flame". His wife, Marie Mason, is a former actress.

RAYMOND GUION



Equity Players' youngest actor, Master Guion is the very real boy of the Jessie Lynch comedy, "Why Not?", the third production of the Equity Players, now holding forth at the National Theater, New York.

BENEFIT PERFORMANCE FOR THE EDWIN FORREST HOME

For the benefit of the Edwin Forrest Home, at Torresdale, Philadelphia, Pa., a matinee performance will be given at the Forrest Theater March 9, the birthday of the famous tragedian, for whom the home and the theater are named. Many unusual attractions are planned, and practically all shows in Philadelphia at the time will be represented.

The Forrest Home was for a long period maintained by funds left by its founder, but as the cost of necessities gradually increased it was found more and more difficult to keep the establishment running and it was not until the benefit performance was suggested that a way out of the dilemma was seen.

A novelty in connection with the benefit will be the issuance of a coupon with each ticket, entitling the holder to take part in a special inspection of the home, when visitors will be privileged to meet the players of an older generation and view the surroundings in which they are spending their declining years.

NEW EXPERIMENTAL THEATER

New York, March 3.—Articles of incorporation have been filed in Albany for "The Green Ring" by a co-operative group of professional workers in the theater. They will establish an intimate theater on West Fourteenth street and use it to give expression to all those seeking an opportunity to test their efforts before an audience with a view to determining the dramatic values of their material. The audience will be an invited one and the entertainment offered will range thruout the whole of theatricals. Dramas, burlesques, satires and comedies will be played in all their forms.

The incorporators include Iden Payne, Whitford Ksne, Joseph Mitchell, Eleanor Hymer, Barry Macollum, William Edwin Barry and Bosworth Crocker. Bosworth Crocker has been appointed play reader for the organization and is already busy reading manuscripts for the first production.

The policy of "The Green Ring" will be to produce new works and also plays of established dramatic value that would otherwise not obtain a hearing. The custom of free experiment will at all times be maintained, according to the founders, so that the road to theatrical progress will always be kept open. No set forms in dramatic composition will be followed, but new ideas will be sought after and everything will be done to combat standardization and to encourage authors to express themselves in their work without restriction.

A building has been leased on West Fourteenth street which will be converted into an intimate playhouse and upon the arrival of

A Glimpse at Life Thru the Eyes of a Fourteen-Year-Old Equity Player

On Wednesday, February 28, Master Paul Guion, the spick and span little actor of the Equity Players' success, "Why Not?", presented his pink and white visage to the usual appreciative Wednesday matinee audience, but his hands were far from pink and white. They were as healthily soiled and dirty as the knotty fists of the wildest street urchin. True, he had washed them at least one hundred times, and then, boylike, had thrust them into his pockets for future reference. However, there was a worthy reason for Master Raymond's dirty hands. Equity Players had moved from the Forty-eighth Street to the National Theater and a precious new radio outfit had to be transferred and reinstalled. And since Master Raymond would trust no hands but his own to take care of the precious radio outfit, those little hands figuratively tightened up their suspenders and went to work. They were just putting the finishing touches on the job at 5:10 p. m. when the interviewer walked in on him.

After hearing all about the joys and vicissitudes of a radio fan; how Master Raymond had patiently made an outfit of his own, only to find that it didn't work; how the new one was purchased and was no sooner installed than it had to be moved, etc., we asked Master Raymond how he employed himself when he wasn't acting and experimenting in radio.

"Studying at the Professional Children's School," replied the little chap. "You see I am preparing for a business course."

"A business course? An actor studying business?"

"Yes, ma'am. You see, while I love the theater and shall always follow it, I am not blind to its uncertainties. It is wise to be prepared for uncertainties," said Master Raymond with lovable and ludicrous gravity.

"You see, first of all, I want to make money enough to buy a home in some small but thriving suburban town. Then I want to establish a community theater. I believe that there is plenty of talent in small places that needs to be brought out. So if I have business training I shall know how to raise the money to build the community theater."

"Were you born in France?" we asked irreverently, thinking of Master Raymond's French name.

"Oh, no! I'm an American. I was born in the wilds of Brooklyn," with a prideful grin. My parents were born in France."

"It must be many years since you made your advent into the wilds of Brooklyn," we suggested.

"Fourteen," said Master Raymond.

"Tell us all about your stage experience," we urged.

The youthful athlete ran his fingers thru his poll of blond hair and screwed up his forehead and kiddy-nose in an effort to think.

"I was about five when I had a part in 'Mrs. Wiggs of the Cabbage Patch'. After that I had plenty of stock experience. I was in 'Alias Jimmy Valentine' and 'Mother Carey's Chickens'. Then I was in 'David of the Illies' at the Greenwich Village Theater, New York, and with Jane Cowl in 'The Crowded Hour'. Later I was with the Bramhall Players. And, of course, I've always played in pictures. Guess I've been with all the motion picture companies. But I prefer the stage to the screen."

Then Master Raymond stopped thinking and enthused over outdoor sports, camping, baseball, and the younger brother, aged seven, who is a stock actor, and a "good sport".

"Listen, Raymond," we urged, noting that his eyes were resting wistfully on the radio outfit; "suppose when you establish your community theater you are confronted by the uncertainties of stage production?"

Master Raymond looked thoughtfully and mystified. Then after a moment of deep consideration the optimism of youth came to his rescue. "Why, maybe I could get a job in a bank," replied Raymond; "cashier, teller or something like that."

"Met your fellow player, Master Paul Jacobini, with a charming young miss, two other boy actors and a party of mothers. He told us you and he were rehearsing for a production of 'Merton of the Movies', which will take place April 12."

"Yes?" replied Raymond. "Fine fellow, Jacobini!"

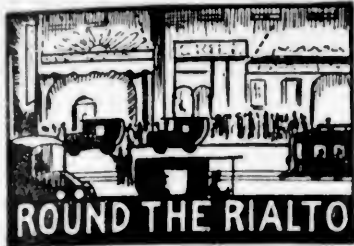
"What role are YOU going to play in 'Merton'?"

"Director," with a detached air and glances radioward.

When we left the National the stage was dark and the doorman, was about to wend his homeward way. But we dare say that before he left he trudged upstairs and routed a radio cub from its lair.

ELITA MILLER LENZ.

the charter from Albany, officers of the organization will be elected. It is expected that the first performance will be given early in April.



ANOTHER week has rolled by and the time arrived for Tom to display his pack of verbal merchandise. . . . On looking over the samples we find several that are worth submitting for your consideration. . . . As for instance. . . . We met Echlin Gayer the other day. . . . Many of you will remember Echlin, I am sure. . . . Well, he has left the stage flat. . . . Echlin is now engaged in genealogical research and is in a fair way to make a handsome living at it. . . . It was a hobby of his and now he has turned it into a money-maker. . . . Tom hears that Percy Burton may bring Duse to this country. . . . If he does, Tom will be in one of the choice seats, if he has to hock his pewter watch. . . . We met Whitford Kane, and found him most enthusiastic about his latest venture, "The Green Ring". . . . This is a new experimental theater and admission will be only by invitation. . . . Whitford invited Tom and his better half to be on hand for the opening, for which he promises a rousing burlesque on "Hamlet". . . . We will be there and will report further to you about it. . . . Tom heard a great tale of managerial shrewdness. . . . It is about a New York manager who recently bought a theater in Chicago. . . . Tom's scout says that this worthy paid \$410,000 for the house, got a mortgage on it for \$500,000 and then formed a company to take over the theater for \$1,250,000. . . . That bird should be in Wall street, say we. . . . Tom met John Farrar at a performance of "Humoresque". . . . John edits The Bookman and is making a fine job of it, too. . . . He told us something of the writing of "Humoresque" by Fannie Hurst. . . . We learned in the course of the yarn—unfortunately it is too long to tell—that the piece was written over two years ago. . . . Frank Gillmore gave us some interesting news about the coming Equity Festival. . . . Frank says they may put on the Shakespeare trilogy, "King Richard II" and "King Henry IV", parts 1 and 2. . . . If this goes thru it will be the first time the trilogy has been done in this country, as far as we know. . . . Whether it is done or not will largely depend upon whether the necessary cast can be assembled, according to Frank. . . . Tom hears that the Fannie Brice show, about which so much has been heard, off and on, may not see the light of day until next fall. . . . It seems that Fannie doesn't want to embark on her first starring venture in the hot weather, hence the postponement. . . . From a friend at the Hippodrome Tom learns that R. H. Burnside is busy developing a new system of theatrical lighting. . . . "Burnie" is working with lamps and mirrors in an endeavor to obtain more even illumination than is now possible. . . . Mirrors were used instead of a direct throw from the lamps in "Johannes Kreisler" and were found to be much more flexible than the ordinary methods used. . . . This is a tip which some of Tom's readers might perhaps put to advantage. . . . Tom met David Burton, who fills the post of general manager for the Charles Frohman Company. . . . Dave is busy with rehearsals of "Pastor" and says that the piece plays better than it reads. . . . That being so, we have a treat in store for us, for a more interesting play we never read. . . . That will conclude our remarks for the day. . . . Thanking you, one and all, for your kind attention. . . . Next week, "East Lynne". . . . TOM PEPPER.

MILTON NOBLES ILL

Veteran Actor Replaced by John D. O'Hara in "Lightnin'"

Milton Nobles, who has headed a second "Lightnin'" Company for many months, was taken ill in Indianapolis, Ind., last week, and removed to a hospital. Attending physicians said his condition is serious and that he probably will be unable to resume playing for several weeks. John D. O'Hara, who replaced the late Frank Bacon in the original company a few months ago, is taking Nobles' place. Milton Nobles is 74 years old. Mrs. Nobles, known on the stage as Dolly Nobles, is with her husband.

"HURRICANE" CHANGES ROUTE

New York, March 3.—"Hurricane", Olga Petrova's new play, will open in New London, Conn., March 10, instead of in Springfield, Mass. From there the production will go to Montreal for a week.

DRAMATIC NOTES

Frank Conroy plays the leading male role in "Sold", Porter Emerson Browne's new play.

James Anditore's play, "Where the Snowy Ends", will probably not see its destination, New York, this season. It closed last week in Scranton, Pa., and may be rewritten and taken to New York next fall.

Mrs. Fiske closed her road tour in "The Dice of the Gods" last week and opens in New York in that piece on April 2.

Ralph Delmore, who has been suffering from a throat affection, expects to be completely recovered this week and discharged from the O'Brien sanitarium where he has been under treatment.

Raymond Hackett, last seen in "Glory", has been engaged by George M. Cohan for his London production of "So This Is London".

Lincoln J. Carter, melodramatist supreme, is in New York negotiating for the production of his new play, "Kit of the Relay", said by him to outshine all his former works in thrilling moments and climaxes.

Pauline Frederick was tendered a banquet by the Press Club of Hartford, Conn., during her recent appearance there in "The Guilty One".

Margaret Anglin cannot get away from the lure of the footlights. Altho recently closed in "The Sea Woman", she already has recruited a company for her old standby, "The Woman of Bronze", and will begin a tour to the Coast shortly, opening in Los Angeles May 1.

Deems Taylor, of the New York World, has written the incidental music for "The Add-

LONG RUN DRAMATIC PLAY RECORDS

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

IN NEW YORK

Table listing dramatic plays in New York with columns for play title, theater, and performance count. Includes titles like 'Abie's Irish Rose', 'Anything Might Happen', 'Blond Beast', etc.

*Closed March 3.

†Closed March 2.

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, theater, and performance count. Includes titles like 'Awful Truth', 'Blimp', 'Cat and Canary', etc.

*Moved from LaSalle Feb. 11.

ALICE BRADY WITH FROHMAN

New York, March 3.—For the first time in her theatrical career Alice Brady will appear in a play under the management of another than her father, William A. Brady. Miss Brady has been placed under contract by Gilbert Miller, of the Charles Frohman Company, to star in "Zender the Great", a new play by Salisbury Field, who wrote "Wedding Bells".

FAMOUS THEATER SOLD

New York, March 3.—After being owned by the Henry C. Miner Estate for nearly half a century, the People's Theater, a landmark of the Bowery, has been sold to Nathaniel J. Rosenberg. The house is now being used for the production of Jewish plays by Shuman and Rovinger. Their lease expires in a short time.

WITH MARGARET ANGLIN

New York, March 3.—Virginia Howell has been engaged by Margaret Anglin to appear in "A Woman of Bronze". This play will tour the South en route to the Pacific Coast.

ing Machine", which the Theater Guild is producing.

John Henry Mears has changed the title of his new production from "The Blimp" to "Mr. Blimp". It opened in Chicago at the Olympic last week.

Sidney Toler's new play, "The Exile", has as members of its cast Jose Ruben, Eleanor Painter, Wallis Clark, Sidney Riggs, Aubrey Beattie, Etienne Girardot, Leonard Ide and Marion Abbott.

Wagenhals & Kemper are presenting "The Rat" at the Majestic Theater, Brooklyn, this week. This show has played one thousand performances in Greater New York, and is still going strong.

George Nash and James Crane have been succeeded by Walter Wilson and William P. Carleton in the cast of "Zeno", the melodrama, at the Great Northern Theater, Chicago.

Frances Anderson is now known as Judith Anderson. She changed her name at the suggestion of Frank Keenan, leading man of "Peter Weston", in which Miss Anderson plays the feminine lead.

Porter Emerson Browne's play, "Ladies for Sale", is now known as "Sold". The title was changed because Mr. Browne feared the first title might be misinterpreted. It is said that the piece is doing very well on the road.

Mrs. Kate Jepson, an inmate of the Edwin Forrest Home in Philadelphia, Pa., was quite ill with heart trouble last week. She has been confined to her room for three or four weeks, and for two weeks of that time has had to sit up day and night in an easy chair.

Madison Corey is in Europe on a business trip, which will include the closing of a deal for the presentation in London of Will A. Page's "The Bootleggers", and also a glance into the playmarket of the British capital for possible material for the New York stage.

Lily Langtry, 71 years old, famous as an actress of a generation ago, wishes to return to the stage, but claims that she cannot get a part to suit her. To quote her: "It will be hard—they're all flapper plays nowadays". Which may or may not be true.

Vassily Katchaloff, one of the principals of the Moscow Art Theater, was suddenly taken ill last week and was unable to go on with his part in "The Brothers Karamazoff". Another scene was substituted in place of "The Nightmare", which Mr. Katchaloff was supposed to play.

Theatergoers of Kankakee, Ill., will see their first road show in their home city for more than a year when "The Bat" plays the Luna Theater, March 14. It will be the first high-priced show in Kankakee in two years, the last high-priced attraction having been "Irene". James Wingfield is booking the house.

We hear that The Moscow Art Theater, notwithstanding that this company has been together for a quarter of a century, rehearses every day from 11 to 4 o'clock. Such devotion to their work is a thing to be marveled at, but it may account for the high level of their performances in some degree.

Frank Craven has another play to his credit. He has just completed "Early to Bed", which John Golden hopes will make people stay out late to see and make him wealthy, thereby completing the golden version of the Franklin adage. It will probably be given a spring tryout along with another play.

The closing of "A Square Peg" will probably bring regret to nearly all who saw it. "A Square Peg" was a genuinely good play of real American life and, despite all its good qualities, could not make a success. Lewis Beach can be proud of having written it and Guthrie McClintic of producing it, but that is about all the consolation they will get out of the production.

Iden Payne, who starred "Dagmar" and "Hall and Farewell", has gone West to join the staff of Walter Hampden. He will probably stage

(Continued on page 36)

Advertisement for BELASCO, NEW YORK, featuring Lenore Ulric and Kiki. Text includes 'West 44th St. Eves. at 8.30, Mats. Thurs. & Sat. at 2.30' and 'DAVID BELASCO Presents'.

Advertisement for KING-THOMAS CO. WANTS, featuring dramatic team playing Violin, Piano or Sax. Text includes 'Dramatic Team playing Violin, Piano or Sax (stair reading unnecessary); one General Business Man doing specialties' and 'CLIFFORD C. THOMAS, Buffalo Gap, Texas'.

STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Walker Players Will Return to Cincinnati

Begin Spring and Summer Run
at Cox Theater
March 19

Cincinnati definitely is assured of a summer season of repertoire, according to those in the know, by the Stuart Walker Players. The initial performance will be given at the Cox Theater March 19. While no particular play has been selected for the curtain raiser, it will be taken from recent successes staged in New York. For the past six years Mr. Walker has conducted a repertoire season in Indianapolis and this winter had a company in Louisville, Ky., for about ten weeks. In addition to his company at the Cox, he will probably continue to operate his Indianapolis organization, and by a system of exchange may keep the two companies rotating between the two cities, as was the policy last summer.

MARGUERITE BRYANT AND PLAYERS CHANGE LOCATION

The Marguerite Bryant Players brought their engagement at Washington, Pa., to a close Saturday night, February 24, after a continuous run of stock for thirty weeks at the Globe Theater. Splendid business ruled through the engagement. Washington is a city of about 30,000 population, and that patronage profitably supported a stock company for a period of thirty weeks, with two changes of plays weekly, is a distinct record and reflects no small credit upon the loyalty of theatergoers and the merit of the organization. J. W. Mercer, manager of the Globe Theater, has already signed contracts for the return of the company this summer. This is the second season of stock for the Marguerite Bryant Players in Washington.

Week of February 26 the company played a special engagement at the Lyceum Theater, Pittsburg, moving on to Sharon, Pa., where it will open a second run of stock in that city at the Strand Theater. The majority of the players have been cast with this organization for many months and the result is shown in the smoothness of all performances. Each play is mounted with all special scenery and electrical and mechanical effects receive full attention. The membership of the company now includes in the support of Miss Bryant such well-known stock players as Nella Walker, Mabel Frost, Margaret Hall, Helene del Mar, Kirk Brown, Jr.; Matt McHugh, Bruce Rinaldo, Charles Kramer, Ben Lumley and Bill Buhler. Charles Kramer is sole owner and Bruce Rinaldo is business representative.

EDMONTON (ALTA.) STOCKS

Edmonton, Alta., March 1.—"Sex Against Sex" gives most of the Metropolitan Players an excellent chance for good characterization and they take full advantage of their opportunities. Jane Aubrey plays the leading role with fine repression, at the same time missing none of its emotional possibilities. Griff Barnette as her father and James Coote as her lover are admirable. Cliff Dunstan has another "silly ass" Englishman to play and handles it well. He is one of the few actors who do not overdo this kind of a part. The best of support is given by Taylor Bennett, Ivy Bowman, Irene Daley, Tom Sullivan, Chris Debery, Harry Coles and Jack Martin.

The leading feminine part in "The Love Champion", this week's offering of the Allen Players, gives Miss Jackson little chance to do anything but appear sweet and attractive, but everything there was in the part she got. Robert Lawrence was excellent as the prize-fighting hero, and Allen Strickfaden, Alvin Baird, Al Cunningham, Earle Hodgins and Mrs. Allen did good work in character parts. Marvel Phillips successfully disguised her beauty with a clever makeup and did a first-class job of the village gossip, and Marguerite Klein as the beauty-bunting young lady did one of the best bits of character comedy work seen here in a long time. Her reading of the part and her business were well-nigh perfect. The two settings used and the direction were excellent.

JEAN OLIVER BACK WITH CHAS. BERKELL

Davenport, Ia., Feb. 28.—Jean Oliver rejoins the Grand Players here for a limited feature engagement, her opening vehicle to be "The Storm". Miss Oliver was leading woman with the stock company last season and since August 20 has been leading woman for Elbert & Getchell at their Princess Theater, Des Moines. Her engagement in Des Moines terminates March 3 and without a single rehearsal with the new company she will open in Davenport the following afternoon. This is possible thru her having played the same role in Des Moines. Eddy Waller, leading man and director, will handle the "welcome home" reception which is planned.

The "Bad Man", the current week's offering, is as brilliantly played as written and, quoting a local newspaper: "Mr. Waller's performance is further proof that all the good actors aren't on Broadway." The Grand Players' opening in Indianapolis, Ind., has been postponed a week. Charles Berkell is company manager.

ALEXIS B. LUCE GOES WITH PICTURE COMPANY

Edmonton, Alta., Feb. 28.—Alexis B. Luce, who just closed a thirty-five weeks' engagement with the Metropolitan Players, well deserves the great popularity he has achieved and Edmonton theatergoers will miss a man who has won their real and warm affection. For the next three months Mr. Luce will be with a motion picture company which goes out on location from Seattle this week.

"EAST IS WEST" DRAWS BIG BUSINESS IN ROANOKE

Roanoke, Va., Feb. 28.—The Jack X. Lewis Players, with Edna Grandin, are forging another link in their chain of excellent stock productions in this city in following last week's hit, "East Is West", with "Three Wise Fools". "East Is West" drew tremendous business. From a scenic standpoint it was unsurpassed and the company's many admirers were thereby delighted with the finesse in which the play was presented.

LEON E. BROWN



Of Leon E. Brown Players, Bijou Theater, Woonsocket, R. I., and the Leon E. Brown Company, at Keith's Bijou Theater, Pawtucket, R. I.

GLASER PLAYERS REVIVE "MERELY MARY ANN"

Toronto, Can., Feb. 28.—Vaughan Glaser and his players are giving a revival of "Merely Mary Ann" this week. Mr. Glaser will be seen next week in the role of A. Keen Shaver in "My Friend From India". All the popular members of the company will appear in well-suited roles, particularly Florence Shirley, Florence Coventry, Rita Davis, William Powell, Will Lloyd, Charles Fletcher and Corinne Farrell. The production is staged by Earle Dwire and the scenery designed and executed by William Drake. On next Monday evening the entire house has been sold out to the Amputations' Association of Toronto for a monster benefit theater night. There will be no seats on sale at the box-office for this performance.

AMATEURS COME FIRST

Pittsfield, Mass., March 1.—The Union Square Players this week are presenting "Johnny Get Your Gun", in which Louis Benjison flashed large on the New York theatrical firmament four or five years ago. Manager J. Earnest Lansing has arranged with the General Electric Company amateurs to give a half-hour entertainment before the regular performance every Friday night.

BUSINESS EXCELLENT FOR PICKERT STOCK COMPANY

Wilmington, N. C., Feb. 28.—The Pickert Stock Company is presenting for its eleventh week of stock at the Academy "Peg o' My Heart" with Lillian Pickert in the title role. The company presented last week "Twin Beds". Every member entered into the spirit of the farce and a good performance was the result. Miss Pickert again distinguished herself as Blanche Hawkins, Mr. Chambers appeared as Signor Monti, the opera singer, and Mr. Tonkin as the "husband" appeared to excellent advantage, as did Miss Leclear as the wife of Signor Monti. Business is excellent.

COLONIAL PLAYERS OPEN IN NORFOLK

Norfolk, Va., Feb. 28.—A capacity audience was present Monday night at the opening here of the Colonial Players, presenting "East Is West" as the opening play. The theater was "all dressed up" for the occasion, new lamps in the foyer and flowers everywhere being noticeable. Music was furnished by three young women, playing piano, violin and cello, instead of the stereotyped orchestra. Their efforts were heartily applauded throughout the evening.

BIG WEEK IN ATLANTA FOR "THE BAD MAN"

Atlanta, Ga., March 2.—"It's a Boy" is a huge financial success at Manager Remond's Forsyth Theater this week, and the Forsyth Players are giving a fine performance. Belle Bennett assumes the role of Phyllis Blake and is well cast in a role that brings her seasoned skill and versatility into the picture with telling effect. John Litch shares the honors in a perfect characterization of an expectant father and later as a doting one. He is cheerful, winning, instinctively accurate in his understanding of his comedy lines and business, and struck only one false note. After leaving the apartment in a rage and staying out all night, presumably in extreme worry over the falling of his house of cards, he appears about nine the next morning just as immaculate as ever and without a hair out of place, when in reality the first thing a man does when he is worried is to run his fingers thru his hair. As William O'Toole, Carbondale's wisest, Rankin Mansfield gives a performance upon which for natural effectiveness, sureness and intelligence it would be hard to improve. Kathryn Givney handled her role with unflinching sincerity and her descent in manner from studied elegance to sawdust crudity was capitally managed. Alice Baker was very human in a mother role which she could have overplayed and smeared with cane syrup. Gus Forbes, as the father of Chester Blake, turned in a fine characterization and, working perfectly with Miss Baker, furnished a good deal of the comedy. Walter Marshall scores as "R. W.", and Robert Smiley went strong with the audience as the Yiddish Jeweler, while Stuart Beebe handled a minor role well. The competent director, Harry Andrews, was seen as the Rev. David Talbot.

"It's a Boy" serves to introduce the new ingenue, Elinor McCune, who gives a good account of herself as Marjorie. Miss McCune replaced Pam Browning, who closed with the company last Saturday night.

It is pleasant to note that "The Bad Man" billed last week for the forty-ninth week, brought \$49 more into the box-office, clear of all expenses, than any week since their opening, even passing "Getting Gertie's Garter".

Walter S. Baldwin is back in Atlanta with headquarters at the Ansley Hotel.

BLANEY PLAYERS PUT ON "THE COUNTY FAIR"

New York, Feb. 28.—Dave Sidman, associate manager of the Yorkville in the Blaney Players' day, and at the present time manager of the Yorkville, now a burlesque theater, induced the writer to give them the once over at the Prospect Theater last week in a presentation of "The County Fair", produced from the original script by James E. Garey. Let it be recorded that Mr. Garey is producer. Jack Lorenz, as Miss Prue, dressed the part as it should be and honored his lines accordingly, but we opine that Jack being a regular ho-man actor would have felt more at home in a more heroic role. Mildred Florence, as "Rags", is a personable blond of the vivacious and versatile type and her every line and act went over for applause. Jimmy Swift, as Otis Tucker, injected sufficient comedy to keep the audience in laughter at all times. Franklin Munnell, as Solon Hammerhead, characterized the part par excellence, and his every line carried a punch. David Callis, as Tim Tanner, was admirable in his modesty. Florence Hill, as Sally Greenway, was in and out of scenes frequently and her acting left nothing to be desired. Furthermore, she is a vocalist with a sweet voice. J. H. Montgomery, Arthur Mack, Marion Roberts, Helen Gilmore, Goldie Hatkin, Anna Weehrie, Diane Ely, Sarah Samson, Nancy Richards, Frank Callahan and Paul Martin played minor roles in an able manner.

An outstanding feature of the production and presentation was the scene in which the horses ran a race on a treadmill that enabled them to gallop in a realistic manner to an uproar of applause.

The Prospect Theater is in the Bronx section of Manhattan and the patrons are of the family type who make their reservation weeks in advance. On the night of our review the feminine flappers predominated, and the box in front of ours was filled with a theater party of Eastman-Gaines Collegians whose conversation indicated that they are the most critical of playgoers, for they had the history of the Blaney Players and their past, present and future plays down pat.

That Miss Florence is a favorite with the flapper critics was made manifest by the numerous floral tributes handed her over the footlights. **NELSE.**

SEVENTH WEEK OF STOCK AT ORPHEUM, HARRISBURG

Harrisburg, Pa., March 3.—The Orpheum Players, headed by Allyn Gillin and James Burtis, closed its sixth week of a run at the Orpheum Theater here tonight. "The Storm" this week, played before well-filled houses with nightly regularity. The production next week will be "Lawful Larceny". The company, it is planned, will continue its run here until April 1 or thereabouts.

STOCK CHATTER

Henry Crosby is a recent addition to the Trent Players in Trenton, N. J. The Trent stock company presented "Lawful Larceny" as last week's offering.

"Jack" Fowler, leading man for many years with Eastern stock companies and starred for a number of years in the Middle West and East, has located in Hollywood, Calif., to do screen work.

Zonia Allen, ingenue of Ye Colonial Players, Lawrence, Mass., has done a great deal towards making that company the success that it is. She is described as one of pleasing personality and is admired by local theatergoers.

"Alice, Sit by the Fire", presented about fifteen years ago in Toronto, Can., by a company headed by Roselle Knott, was revived the week of February 26 by the Cameron Matthews English Players at the Princess Theater, Toronto.

Enid May Jackson, leading lady with the New American Players in Spokane, Wash., during the fall months and who starred in a Northwest company of "Tea for Three" following the holidays, is in Edmonton, Alta., playing leads with the Allen Players.

The Gordinier Players will close at the Princess Theater, Ft. Dodge, Ia., March 19, and will open in Sioux Falls, S. D., Easter Monday. The Gordiniers will have made a thirty-week run at the Princess when they terminate the present engagement.

Manager Griff Barnette played the big part of the counsel for the defense in "The Third Degree" as presented by the Metropolitan Players in Edmonton, Alta., last week. He gave a thoroughly satisfactory performance, our local representative reports.

Billy Hall is reported to have made a pronounced hit as the rube detective in "The Fascinating Widow" last week (his sixth) with the Luttringer Players at the Opera House, Lowell, Mass. Tommie Martelle was starred in the production.

Ethel Lorraine, new leading lady of the Waddell Players in Rockford, Ill., made a good impression in the Shirley Rossmore role in "The Lion and the Mouse" last week. The audience Tuesday night presented her with a bouquet of roses at the conclusion of the first act.

For the week of February 26 the Permanent Players, of Winnipeg, Can., presented "The Man Who Came Back", with John Winthrop, Gordon Mitchell, Misa Smiley, Arthur Edwards, Jack Clelian, Belva Morrell, Lynda Earle and Edward Latimer receiving about an equal share of flattery in the local papers for their efforts.

Frederic Ormonde, who is now a member of the Fifth Avenue Stock Company in Brooklyn, did character roles with the Union Square Players in Pittsfield, Mass., until that organization closed six weeks ago. Last summer he and his wife were with the Majestic Players in Utica, N. Y., where they had played a previous engagement some years before.

Aubrey Bosworth, juvenile, made his debut with the Toledo Theater Players, Toledo, O., in "Turn to the Right" recently. Randolph Grey is another new addition to the company. Beatrice Maude, whom Manager Harold Holstein has secured for a limited engagement, was leading woman of the Toledo Theater's first season. She opened this season as the fiery and beautiful Rose Bocoin in "Tiger Rose".

Dick Elliott, popular comedian of the Princess Players, of Des Moines, Ia., was taken seriously ill with the grip last week, and his role of Signor Caparoni, the Italian opera singer in "Step Lively, Hazel", was taken on a few hours' notice by Director Earl Lee. His role of Puzet, the butler, in "East Side- West Side".

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Pupil of Jack Blue CINCINNATI, OHIO.

the next Princess production, was taken by William Hull.

H. D. Duncan, former manager of the now defunct Cosmopolitan Players in Seattle, Wash., has denied the implication that he had left Seattle after it was seen that the stock company would be a failure. "The affairs of the Cosmopolitan Players are now in the bankruptcy court. I acted in good faith and was one of the heaviest financial losers in the whole business," he is quoted as having said recently.

"We Girls", Frederick and Fanny Hatton's fluffly comedy, served as the vehicle in which Millard Vincent returned to the Bonstelle company at the Shubert-Michigan, Detroit, Mich. The fluffly comedy was presented the week of February 19 and all members of the cast performed their tasks creditably, our Detroit representative reports. For the week of February 26 "The Charm School" was the offering and some promising local amateurs were given minor roles.

Burton Mallory, leading man, made his debut with the Charlotte Wynter Players in Paterson, N. J., as Jack Hart in "Which One Shall I Marry". Cecily McShane, who played in Paterson last season, received a big ovation on her first appearance last week with the Wynters company as the new ingenue. Edwin Varney, who appeared with the company in "The Lady of the Lamp" and "The Sheikh" several weeks ago, is now a regular member of the organization. George Simpson is the new juvenile man.

In their production last week of "Welcome Stranger", the Brockton Players used one of the largest casts since they opened in Brockton, Mass., last September. Frank Lyon, as Ned Tyler; Carl Jackson, as Ichabod Whitson; Ruth Amos, as Mary Clark; Kenneth Richard, as the hotel clerk; Walter H. Bedell, as Gideon Tyler, were all given fine notices in The Brockton Daily Enterprise. Henry Crossen, Albert Hickey, Carroll Daly, Frank McDonald, Almeda Fowler, May B. Hurst and Jane Manners also took part in the production.

Charles Berkell, manager of the Grand Players which opened a stock engagement at the English Opera House in Indianapolis, Ind., March 4, announces that the company will return to Davenport, Ia., in the fall, altho there will probably be many new members. Fame of the Grand Players spread thru theatrical circles last year and it is reported that Orpheum Circuit agents attempted to secure the company early last year. News of this offer opened an avalanche of proposals. In the last few weeks Manager Berkell claims to have had offers from Indianapolis, Kansas City, Denver, Detroit, St. Paul, Cleveland, Trinidad, Springfield, Rockford and Lincoln, Neb.

W. Eddie Mack, publicity agent for the Orpheum Players, Reading, Pa., made a flying trip into New York in the interests of the company February 23. Eddie was anxious to get on the trail of some German newspapers to use for the production of "Friendly Enemies" that is being presented by the company this week. Irene Summerly and William Naughton, of the company, are popular with the fans in Reading and the company is doing mighty good business, he reported. Mr. Arvine, manager of the Orpheum Theater Players, left Reading February 23 to go to Trenton, N. J., to witness the stock showing of "Demi Virgin", with the prospects of producing it in Reading the week of March 12.

A majority of the company at the Strand Theater, Newark, N. J., have played stock in New York State within the last two years. Lillian Desmonde, leading woman, filled a similar position with the Westchester Players at Mt. Vernon for two seasons and was a principal with the company when it shifted to Syracuse for a summer run last year. J. Dallas Hammond, her husband, was also a member of the Westchester Players, as was Jessica Paige. Adrian Morgan did juvenile roles with the Colonial Players in Albany during the summer of 1921. He left the Colonial Players to go with Patricia Collinge and later again appeared in stock. Last season he had a small part in "Erminie" with Francis Wilson. Anthony Blair was character man with the Colonial Players in Albany during the fall of 1921, the writer believes. Harry Horne directed the Majestic Players in Utica the past two seasons, also hosting the Robhins company in Watertown last year. Kerwin Wilkinson worked in Utica last season.

A Billboard representative who has seen William Boyd and Clara Joel in stock many times witnessed them in the legitimate for the first time at the opening performance of "The Sporting Thing To Do" at the Ritz Theater, New York, Monday night, February 19. Mr. Boyd, playing the lead opposite Emily Stevens, did splendidly, the audience and critics alike

praising his work. Incidentally he confirmed the impression the writer long held, namely that he would show to better advantage in legit. than in stock. Miss Joel, too, acquitted herself very creditably, tho she did not score as she has in stock. There are two, if not three, reasons for this. First, she is not playing the lead, which she almost invariably does in stock. Secondly, she has a disagreeable and not always convincing role. Rarely has she that combination to contend with in stock, often the second perhaps, but infrequently the first. Lastly, the part does not call for a display of that emotional intensity at which Miss Joel is so effective. The critics gave her good notices. It is the first time she and her husband have played together in legitimate so far as the writer knows. Mr. Boyd's "G-D-" in the second act should be excoriated. The memory of theater fans is long, a woman next to The Billboard representative declaring before the curtain went up that she had not seen Mr. Boyd since he played the lead opposite Ethel Barrymore in "Mrs. McChesney", but that she remembered he was good. His acting in "The Sporting Thing To Do" pleased the lady highly.

WILKES PLAYERS OFFER "IN LOVE WITH LOVE"

Denver, Col., Feb. 28.—At the Denham this week the Wilkes Players are giving "In Love With Love", a comedy in three acts by Vincent Lawrence. The action revolves about a capricious hit of femininity who enjoys dangling ardent suitors like so many puppets, helleving herself in love with two in particular. The consequent woe and the methods she employs to captivate a man whom she discovers she really loves and the attitude of the unsuspecting victim provide the cause for much merriment. The Wilkes Players give a satisfactory production. Gladys George, always splendid when cast in a trouble-maker role, goes into the game of flirt with a zest. Her creamy evening gown looks like a veritable fairy queen descended upon the stage to participate in the gaiety. Ivan Miller is the victim whom the super-flirt finally decides she desires. He seems to be the general handy man when trouble ensues, always being there at the moment needed, and plays his role sincerely. Ben Erway and Fred Dunham make a splendid team as the two ardent suitors. Fred Dunham is all that could be required of the forceful caveman suitor, while Mr. Erway is the more hilarious and leisurely pursuer. Two black eyes and a great deal of bitter chatter ensue, and all for nothing, much to the amusement of the audience. Dora Clement portrays a woman of the world. Guy Usher drops the role of villain and becomes a nice calm father of the heroine. Jane Gillan and Howard Russell appear for a moment to add to the general complications. The audacity of some of the methods used in comedies such as "In Love With Love", and their success, is interesting and one always wonders their influence on the susceptible young things in the audience.

FARCES PREFERRED BY SCHENECTADY STOCK FANS

Schenectady, N. Y., Feb. 28.—Approaching the end of their local season with the announced intention of presenting only the lighter forms of entertainment, the Broadway Players this week are giving "Up in Mabel's Room". Next week it will be "Our Wives", the week following "Twin Beds" and then "The Ghost Between", if the present schedule is maintained. According to Manager Wright, Schenectady theatergoers have received dramas with almost indifference, but have signified their approval of farces by a heavy "play" on the box office, so he has banned the production of serious plays for remainder of the stock season.

At "Up in Mabel's Room" Van Curler patrons chuckle, laugh and roar as the chase for the chemise grows more and more complicated, as the principals become more and more involved. Harry Hollingsworth plays the bashful Garry who in a moment of Parisian madness sent a telltale undergarment to his then dashing fiancée. Ruth Robinson plays the quondam fiancée. Neither principal has the happiest chosen role of their career here, but both handle them to the satisfaction of the audience. Marie Hodgkins does a good bit as the jealous wife. Jerome Kennedy, cast as Corliss, is responsible for a fair share of the laughter. William Laveau and Nan Crawford play the Larchmonts, Ramon Greenleaf, Arthur Weldon, and Charlotte Wade Daniel, Martha Weldon. Al Williams is the butler. Production J. K. This week Harry Hollingsworth makes the curtain announcements a regular feature of each production.

Manager Wright has not yet decided what policy will prevail at the Van Curler when the Broadway Players leave the latter part of the month for Grand Rapids, Mich. He has a lease on the house until October.

"MARY TURNER" ARRESTED

Edna Park Players Pull Publicity Stunt in San Antonio

San Antonio, Feb. 28.—The Edna Park Players, offering "Within the Law" this week, got by with the biggest publicity story of the season. Arrangements were made with the Police Department, it is understood, to have "Mary Turner" arrested in a large department store and put thru all of the routine of arrest. Things went off in even bigger shape than expected. "Mary Turner" was arrested for shoplifting, taken to police headquarters in a patrol wagon, hooked, fingerprinted and locked in a cell. Not only the photographers went along, but also the feature writers, and The News carried a four-column spread the next day by Mary Carter, the biggest of the feature writers here, with eleven pictures of the whole story. It was not only a big thing for the show, but also for the department store, for the crowd became so great that the reserves had to be called out to maintain order. Some of the sidelights of the stunt were that two Texas ranchers threatened to heat up the police for pinching such a "pretty gal", as they described it, and many rode over to the station offering to pay the fine or bond.

The production of this famous play was great and the reviewers gave it all possible praise. Edna Park, star of the players, played Aggie Lynch in great style and followed her greatest success, "The Brat", with ease and grace. This clever little girl has a following that draws from all over this part of Texas, and Jack Edwards also brought the crowds with his characterization of Joe Garson. Irene Hubbard played Mary Turner and did by far the best piece of acting since joining the players. All of the large cast were excellent. Jack Edwards staged this piece, as he did last week's bill, giving the stage director a vacation.

YE COLONIAL PLAYERS A SUCCESS IN LAWRENCE

Ye Colonial Players in Lawrence, Mass., under the managing and directing of Bernard Steele, and the owner, John E. Cuddy, who is a newcomer in the show business of this country, and a successful local business man, have taken a new lease on life and have turned what looked like the porchouse into a home of success. Toomey and Demara, the former owners of Ye Colonial Players, after several seasons of stock, had about made up their minds to close the doors of the only home of spoken drama in Lawrence. Mr. Cuddy got busy and inquired as to what chance there was to get hold of the Colonial Theater. In a few days he closed a deal with the former owners and the Colonial Players which placed him at the head of Ye Colonial Players.

February 19 marked the beginning of the second week of Ye Colonial Players under the management of Messrs. Steele and Cuddy. That week the attraction was Hammerstein's musical comedy "Some Time". Week of February 26 Tommie Martelle, the well-known and popular feminine impersonator, appeared for the third time this season in a new play called "The Gay Young Bride". The advance sale for this clever young man was the largest of any advance sale of the Colonial Theater for many a season, it is reported.

NEW PRINCESS PLAYERS

Des Moines, Ia., March 1.—Lenita Lane opens here March 4 as leading lady of the Princess Players in "Sick Abed", Messrs. Elbert & Getchell, owners and operators of the Princess Theater, announced today.

Maurice Franklin, of St. Louis, also joins the Princess Players March 4 as second man, succeeding Russell Sage.

Miss Lane, who is 21, brunette and pretty, was born in Pittsburg. She played two seasons. (Continued on page 33)

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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Vivian Mack Players Bring Tour to Close

Management Planning Motorized Tent Outfit for New England Resorts Coming Summer

The Vivian Mack Players, under the direction and management of Scotty F. Burns, have just concluded a tour of the New England States, New Hampshire, Vermont, Canada and some virgin territory thru Maine were traversed, and business is reported to have been exceptionally good. The company consisted of eighteen people, including band and orchestra, under the direction of James Braden. Mr. Burns and his partner, Mr. Wyman, will reopen in May with a motorized tent outfit, carrying a band and orchestra, and presenting musical comedy productions at the large summer resorts in New England. A feature of the daily parade will be fifteen attractive young lasses, smartly costumed, something new and attractive in the line of parade stuff. The company has arranged for special scenery and its own electrical plant. Mr. Burns spent many years with the circus white tops.

LATIMORE TO HAVE THREE "MUTT AND JEFF" SHOWS

Ernest Latimore, formerly of the firm of Latimore & Leigh, well-known theatrical producers of repertoire and one-night-stand attractions, and who has successfully conducted a one-night-stand company of "Mutt and Jeff" in Texas since last September, has secured the exclusive tent show rights for this well-known cartoon show from the Hillok Amusement Company for twenty-two States. The present company, which is now playing in Southern Texas, has not had a losing week since it opened, Mr. Latimore states. His entire outfit is motorized, and the attraction, he says, has missed but one performance on account of bad roads or rain. The outfit is moved on six motor trucks and the company in motor cars. They make no night or early morning jumps, never leaving a town until 5 or 10 a.m. The Texas company started north on March 5, and will be routed into Kansas and Nebraska for the summer. Another company will open shortly to play Missouri, Indiana, Illinois and Iowa during the summer months, and a third organization, to play the East, will open in Virginia the latter part of May. All three shows will go South next fall and winter.

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

GRAYCE MACK



Ingenu leading woman, with her own attraction, the Grayce Mack Stock Company.

OBRECHT SISTERS MEETING WITH SUCCESS

The Obrecht Sisters and their own company are reported having a very successful season. The company has been out since last July 20 and will in all probability go into permanent stock for the summer. The Obrecht Sisters are planning on enlarging their show for next season. The ladies' orchestra will be enlarged to six pieces, and a special car will be necessary to transport the baggage. A full union working crew will be added to the show. The girls have already leased for the coming season "The Daughter of Mother Machree", "So This Is London", "A Little Journey", "Just Married" and "The Intimate Stranger".

MORGAN AND HIS BUNCH ENTERTAIN ROTARIANS

J. Doug. Morgan and some of the members of his company entertained Rotarians in Palestine, Tex., at their weekly luncheon last week. The male quartet and the Hawaiian trio were generous with their numbers and pleased immensely. By a rising vote the Rotarians let Doug, and his bunch know how glad they were to have them with them. The Morgan show packed the big tent every night during the week, a report says.

OLD REP. COMBINATION TO PLAY CINCINNATI

Sam T. Reed and Billy Wilks, of the Queen City Booking Exchange, of Cincinnati, open the first of their companies next week. Nellie Booth, formerly of the Nellie Booth Players, at Pittsburg, Pa., has been engaged as leading woman. In engaging Miss Booth, Reed and Wilks have also signed J. S. McLaughlin as leading man, Wm. M. Crookshank for heavies and Mattie Finch for second business. Thus Mr. Reed realizes an ambition to hold his "old combination" together, for, inclusive of himself, the five worked together in stock two years in Pittsburg. Mr. and Mrs. Al Clark, general business team, have been engaged. Mr. Wilks is busy organizing other companies in all lines.

MAYLON PLAYERS OPEN MODESTO (CALIF.) HOUSE

Modesto, Calif., Feb. 28.—Manager Vealey of the Strand and Modesto theaters announces the reopening of the Modesto Theater on March 4 for the season. The Maylon Players will be the opening attraction for an indefinite run. The Modesto theater will undergo a radical change, which will make it a cozy, attractive and homelike amusement house.

Chas. Worthan, owner and manager of the Chas. Worthan Dramatic Company, is at present in the Lincoln Hospital, Rochelle, Ill., convalescing from an operation. He will be confined for about two weeks more and would like to hear from friends. Mr. Worthan pens that work is progressing on his new outfit for the summer. The United States Tent and Awning Company is furnishing the new dramatic end complete and the Schell Scenic Company, of Columbus, will furnish the scenery. Robert J. Sherman has submitted a complete line of new plays. In addition to the transportation trucks, Mr. and Mrs. Worthan will have a complete "motor mansion" built on a "speed wagon" chassis on the order of those exhibited at the Chicago Auto Show this year. Outside the motor home will have a close resemblance to a real house with the rear wheels of the car almost concealed. Inside will be far more commodious than can be imagined on a first inspection. Ample facilities for cooking, sleeping and living for the Worthans will be provided. Mr. Worthan will carry ten acting people, four working men and will play the same route as in the past ten years.

MAXWELLS TO DRAMATIZE "UNCLE TOM'S CABIN"

Ted and Virginia Maxwell, who are dramatizing Harriet Beecher Stowe's famous novel, "Uncle Tom's Cabin", say they reached their decision to do so only after careful deliberation on the subject. The Maxwell version will be one that can be produced with a six and four, or five and three cast, and no more than four changes of sets, less if compatible. Unlike other dramatizers, they will not stress the spectacular, such as Eva's ascension. Eliza's escape across the ice and the fight among the rocks; rather they will adhere strictly to the novel and accentuate the heart interest. The Arlington Theater Company, headed by Mayme Arlington and under the management of Frederick Boon, has leased from the Maxwells a complete repertoire of seven plays, including "Oakhurst", "A Heart in the Redwoods", "Faith and Mary Ann", "Alias Billy Nix", "Kentucky Pals", "Hidden Happiness" and "The Angel of Poverty Row".

ADLER OFFICES TAXED FOR REPERTOIRE PEOPLE

Repertoire shows thru Texas report that all indications are for a prosperous tent season, and the Adler Amusement Enterprises, of Dallas, under the management of V. T. McMillen, who has had a long and varied experience in the show business, is being taxed for people. The Adler firm, which has only been operating since the first of the year, handles everything in the way of entertainment, and since January furnished entertainment features for the Bankers' Convention, Hardware Men's Convention, besides producing and staging the Southwest Style Pageant. L. E. Adler, president of the Adler Enterprises, is a musician and conductor, having in the past few years been with some musical organizations as director.

GREAT RENO'S CAR BURNS

The Great Reno reports the total loss by fire of his motor car, eighteen miles from El Centro, Calif., the early part of last week. He and his wife, Dottie, were slightly burned while attempting to save their belongings. They intended motoring back to St. Joseph, Mo., and their return there by rail is a long time ahead of schedule. They will remain in St. Joseph until their opening under canvas.

CHARLES K. CHAMPLIN



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Wanted for The J. Doug. Morgan Shows A GOOD SCENIC ARTIST

Prefer man that can play some Small Parts and to a man that will look after placing the Props or Take Tickets and make himself generally useful there is a life-time place.
A GOOD CANVAS AND SEAT MAN. No has-beens or boozers, but a real worker that will stick to take care of the finest tent theatre on the road.
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All others address J. DOUG MORGAN, Palestine, Texas, this week; Tyler, Texas, next. Repertoire People that have written before write again. No wires answered unless I can use you. All mail answered if you will give enough route or permanent address.

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Under canvas. Eighteenth successful season, opening here May 1. Woman for Eliza and Ophelia. Child or small woman for Eva. Daring Comedian. Useful Tom People. State if you do Specialties or play Piano. Name lowest in first. We pay all. A long, sure season to real trouper. Make salary right. State if you have had tent show experience.
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Leads, Second Business, Characters. All to do Specialties or Band. A-1 Cornet, B. and O.; Trap Drummer. Piano Player, double Band. Wire GABE GARRETT, Knox City, Texas, mail will be forwarded.

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Under canvas. All week stands. Rehearsals April 11. Versatile Leading Woman; must have good appearance, wardrobe and ability. Men to take charge of Tent, also Stage, to double Band—Cornet, Baritone or Tuba. Address NORMA GINNIVAN, 110 S. Eastland Ave., Dayton, Ohio.



1 MIRAGE, by George M. P. Baird. A tragedy in one act, laid in the warden's room of a prison. (3 m. 1 w.)

1 SOUNDING BRASS, by Edward Hale Bierstadt. A tragedy in one act, laid in the warden's room of a prison. (3 m. 1 w.)

1 LITHUANIA, by Rupert Brooke. A one-act drama from the Chicago Little Theatre. (5 m. 2 w.)

1 MANSIONS, by Hildegarde Flanders. A play in one act from the Indiana Little Theatre Society, Indianapolis. (1 m. 2 w.)

1 SWEET AND TWENTY, by Floyd Dell. Author of "Moon Call", etc. A comedy in one act from the Provincetown Players, New York. (3 m. 1 w.)

1 THE SHEPHERD IN THE DISTANCE, by Holland Hudson. A pastiche in seven scenes from the Washington Square Players, New York. (10 char.)

1 THE STICK-UP, by Pierre Loring. A farcical comedy in one act from the Provincetown Players. (3 m.)

1 SCRAMBLED EGGS, by Lawton Mackell and Francis R. Bellamy. An amusing satire on Blue Laws and Human Nature, the scene of which is laid in an idyllic barnyard. (2 m. 3 w., with opportunity for 10 or 12 others.)

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1 A FAN AND TWO CANDLESTICKS, by Mary MacMillan. A costume play in one act from the Portmanteau Theatre. (2 m. 1 w.)

1 TWO SLATTERS AND A KING, by Edna St. Vincent Millay. A whimsical interlude in verse first presented at Vassar College. (4 char.)

1 THURSDAY EVENING, by Christopher Morley. A comedy in one act from the Stockbridge Players, New York. (1 m. 3 w.)

1 THE EMPEROR JONES, by Eugene O'Neill. A play in eight scenes from the Provincetown Players, New York. (Large cast.)

1 HEARTS TO MEND, by H. A. Overstreet. A fantasy in one act from the Florida Players, White Plains, N. Y. (2 m. 1 w.)

1 THE FOUNTAIN OF YOUTH, by Serafin & Joaquin Alvarez-Quintero. A poetic drama in three acts translated by Samuel N. Baker. (1 m. 1 w.)

1 THE GHOST STORY, by Booth Tarkenton, author of "Seventeen". A comedy in one act for persons of no great age. (5 m. 5 w.)

1 SHAM, by Frank G. Tompkins. A social satire in one act from the Arts & Crafts Theatre, Detroit. (3 m. 1 w.)

1 SIX WHO PASS WHILE THE LENTILS BOIL, by Stuart Walker. A fantastic play in one act from the Portmanteau Theatre. (11 char.)

1 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.)

1 SOCIETY NOTES, by Duffy R. West. A comedy in one act. (3 m. 3 w.) A witty written thrust at social climbers and their publicity campaign.

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STEWART KIDD, Publishers and Booksellers, CINCINNATI, U. S. A.

REP. TATTLES

The California Stock Company, Ray Sneaker, owner and manager, has gone into stock at Evansville, Ind.

The Chicago Stock Company is in Glens Falls, N. Y., this week, for its annual engagement at the Empire Theater. Fred Beaudoin, who is a member of the organization, hails from Glens Falls.

To the sender of an unsigned communication we will say that anonymous letters can not be given consideration. If you're sincere about organizing the show you mention, put your name down and restate the details.

J. F. Tweedy, manager of the Auditorium in Carthage, Mo., was a Billboard visitor in Cincinnati last week, and spoke very highly of Ray Sneaker's California Stock Company, which he played for six days recently. He

also waxed enthusiastic about the Doyle Stock Company, and has booked it for a return engagement in the near future.

The Obrecht Sisters' Orchestra is reported contributing largely to the continued success of the Obrecht Stock Company, which is touring Michigan. Hughie Mack, P. J. Butler, Nell Obrecht and John Sullivan are some of the members of the company.

Jack Parson's Manhattan Dramatic Company opened an engagement of indefinite length at the Kyle Theater February 25. John I. Pittman is house manager. Heretofore the house has been playing musical comedy stock, road tabs, and pictures.

Shannon M. Corbett, Canadian author, has been signed up with the Canadian Booking Offices as head of the play department. Mr. and Mrs. Corbett have just returned to Winnipeg, Can., from their country home at Transcona, Manitoba.

Managers Billy Neff and Bob Leefers report to have played to very fair business in Haskell, Ok., last week with their Quality Players, altho there is a great amount of sickness in that city. Mr. Neff, who is personally directing, has the company up in a new repertoire of plays for the return dates.

Alma Clark, who was granted a divorce from her husband, Pat O'Donnell, assistant manager of the Galney Hotel in Galveston, Tex., on February 17, is at present living with her sister at 885 Aline street, Shreveport, La., where the decree was granted. Miss Clark is an ingenue leading woman.

Walter Alderson rejoined his wife (Helen Scott) in Cincinnati last week. Both were with the Heffner-Vinson Show, which closed in Aron Park, Fla., February 17. Mrs. Alderson is working in the chorus with the Russell Players, a musical tab, in and around Cincinnati. Merdie Scott, wife of Paul D'Mathot, a member of the Alhambra Players, in Brooklyn, N. Y., is one of the principals with the Russell Players.

Clarence Anskings closed as business manager with the Geo. C. Roberson Tent Theater Company at Jennings, La., March 5, and left immediately for a few weeks' visit to his home in Mt. Vernon, O. He will be back with Wm. Campbell's new show as general agent this season. Karl Brown is now agent for the Roberson Company, which is reported playing to fair business.

WINNINGER PAYS ANNUAL VISIT TO MUSCATINE, IA.

The ever-popular John Winninger Stock Company made its annual visit to Muscatine, Ia., appearing at the Grand Theater for eight days, commencing Sunday evening, February 25. The repertoire of the company includes "The Night-cap", "Kiss and Make Up", "Three Live Ghosts", "What is Love?", "She Walked in Her Sleep", "Over the Hills to the Poorhouse", "Step Lively, Hazel", and "The Seventh Guest". A carload of special scenery and ef-

fects for the productions is carried. It is said. The company includes Hazel McNutt, Adelaide McIntote, Nyra Jefferson, Mrs. John Winninger, Otis Eaton, John Caylor, Laurence Arnsman, Lysle Talbot, Larry Douglas, Roy Hilliard, Joe M. Egan, Maurice Luckett, William Carlson and John D. Winninger himself.

FEAGIN COMPANY OFFERS "THE PARISH PRIEST"

"The Parish Priest", the fame of which has penetrated nearly every city and village in the United States, was given a finished interpretation at the Norwood Theater, Norwood, O., a suburb of Cincinnati, last week, by the Feagin Stock Company. Each member of the company may be counted on to give a finished picture of whatever role falls to their lot in the weekly shuffle of a repertoire company, and last week was no exception to the rule. Comedy to offset the serious situations was supplied by Michael Grogan (Bob Feagin) and Katherine Corrigan (Elizabeth Lewis), and in the scenes in the last act between the latter and Jim Welsh (Joe Williams). J. Lawrence Nolan, as Father Whalen; Grace Feagin, as Nellie Durkin; Leo Mosler, as Dr. Ned Welch, and Pearl Mosler, as Miss Cassidy, gave their usual good performances. Leo Mosler entertained between acts two and three with his xylophone and pleased a capacity audience immensely.

NINA FONTINELLE WEDS LEADING MAN

Nina Fontinelle, leading lady of the Fontinelle Stock Company, and John D. Gould, leading man with the same company for the past fifteen years, are receiving the congratulations of their friends upon their marriage at the home of the bride's parents, 3217 North Newstead avenue, St. Louis, Mo., on Wednesday evening, February 28. It was a quiet home wedding, only the immediate relatives and a few intimate friends being present. The rooms were lavishly decorated with roses and a bounteous spread was enjoyed after the ceremony. The bride and groom received many handsome presents. They will be at home at the above address until the opening of the Fontinelle Stock Company on April 1.

NUTT HEADED NORTH

Meridian, Miss., Feb. 28.—Ed. C. Nutt Comedy Players, which played here all last week, remained over this week. They are playing under canvas to fair business, cold, rainy weather interfering somewhat with the attendance. The company closes here Saturday night and will proceed farther north.

PAUL ENGLISH PLAYS TO LARGE AUDIENCES

Piquemine, La., Feb. 28.—Large audiences attended the performances at the Wilbert Theater by Paul English and his players last week. Mr. English carries a good band and orchestra and one of the main features of the program is the vaudeville between the acts. The company is said to have come here with a record of (Continued on page 93)

WM. (BILLY) ARTHUR

INVITES OFFERS FROM RELIABLE REPERTOIRE SHOWS UNDER CANVAS—AT LIBERTY MARCH 10 Comedian, Juvenile, Director. Age, 30; height, 5 ft. 8 1/2 in.; weight, 135. All essentials. Have several original scripts. Equity Contract. WM. ARTHUR, care Dubinsky Brothers, Stock Co., TYLER, TEXAS.

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Dramatic People in all lines with Specialties or double Band. Sing and Dance Toby Comedian. State all first letter, lowest salary, height, age, etc. Send photos. Wardrobe and ability essential. Also Musicians that double Band and Jazz Orchestra. Boss Canvasman. Real Agent that knows Kentucky, Tennessee, Indiana, Illinois. Open April 30. Those that know us, write JOHNSON STOCK CO., Orpheum Theatre, Louisville, Ky.

WANTED!

Wm. & Nora Leonard Shows

FOR DRAMATIC SHOW—Singing and Dancing Team, Novelty Teams that change. Musical Acts, Dramatic Team that changes Specialties for week. Snare Drummer with complete line of traps. FOR DOG AND PONY SHOW—Man and Wife. Knockout Team that can change acts; Punch and Judy Man. Circus Acts that can change. WILL BUY 12 or 14 Band Uniforms with Caps. Best to Bert Melville and Bunch. Robert Sherman, can use some of your plays. Jones, what have you? WM. R. LEONARD, Mgr., Ridgeway, Mo.

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Leading Man, Leading Woman, Character Woman and useful Rep. People in all lines. Advance Agent who knows Texas. Wire, don't wait to write. State age, size and salary if you expect an answer. Wire C. E. LAWRENCE, Mgr., West Columbia, Texas, week of March 5.

WANTED account disappointment

Good Heavy Man

FOR REPERTOIRE Good General Business Man, with Specialties, or double Horn in Band. Baritone preferred. Year's work. Equity. Want to hear from Fred Kramer, blackface comedian. Homer, La., week March 5th; Haynesville, La., week March 12th. ED. C. NUTT.

WANTED

Competent Dramatic People

Preferably with Specialties. Team with small Ingenue Woman. Single Men, Characters and Gen. Bus. Also Agent. All expenses after joining. State salary. Open April. Write. Address SHOW BOAT "WATER QUEEN" LOWELL, OHIO

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To handle fifty with two twenties push pole top. Week stands. Must be sober and reliable. Sleep on the lot. Twenty-five dollars. Don't wire; write to Magnolia, Ala. Herrett March 15. HARRY COOKE, Magnolia, Ala.

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Outfits must be in good condition. State where same can be seen and full particulars. Address by mail ERNEST LATIMORE, Gunter Hotel, San Antonio, Tex. CAN PLAY AT ONCE—Musicians for Novelty Jazz Orchestra and Young Character Woman double Specialty.

RAY "I SAW IT IN THE BILLBOARD."

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With all essentials. Must also be A-No. 1 Toby Hokum Comedian and have a full line of Specialties. Must be versatile and not afraid to work. This show stays out far round. Playing week-around repertoire. Don't write, we write, stating all particulars, mentioning salary, age, height and weight, and enclosing photos. Address all communications to BERT MELVILLE, R. R. 2, "Mel-Villa", Ybor Station, Tampa, Florida.

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BRUNK'S COMEDIANS WANT

Man for Gen. Business and, Man for Characters, Character Woman. Those doubling Band or Specialties given preference. Violin Leader for Orchestra and Piano Player doubling Brass; state instruments. Maty Burget, wife. L. D. BRUNK, Nowata, Okla.

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INGENUE LEADING WOMAN for Dramatic Company playing Lorenz and Chautauqua Time. Must have education, refinement and have the ability to handle a strong reading part. Top salary paid for this part. Send photos and description. Also want people all lines for City Stock under canvas. Leads Second Business, Sec. to Artist and Leader for Band and Orchestra with library. Open in May. Will buy Bibles, Folding Chairs, Chair Covers, large Mirrors and Velvet Hopnicks. Address Vermontville, Mich., or per route in Billboard. L. VERNE SLOUT.

AT LIBERTY—THOS. WARD

Comedy, Gen. Bus., Singing, Talking Specialties, Jazz Drummer (have no drums). Age, 25; height, 5-11; weight, 160. Appearance and all essentials. Single. Want season's work. Need ticket. Reference, either back here. Address Sinton, Texas. P. S.—L. H. Gettrard, answer.

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AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY AND CHAMBER MUSIC AND CLASSIC DANCING

By IZETTA MAY McHENRY

FEDERATED MUSIC CLUBS

Announce Tentative Program for the Biennial Meeting in Asheville

In the Official Bulletin of the National Federation of Music Clubs announcement is made of the tentative outline for the program to be presented at the thirteenth Biennial Festival to be held in Asheville, N. C., June 9 to 16. Of particular interest is the statement that Henry Hadley has been engaged as conductor for the Biennial orchestra and that the players, forty-five in number, will all be first chairmen selected from the Philadelphia Symphony Orchestra, the Philharmonic Symphony Orchestra, of New York, and the New York Orchestral Society. The first day of the Festival, June 9, will be given over to the registration of delegates, opening address, business meeting, a rehearsal of the Festival Chorus and the opening of the convention at the Auditorium. June 10, Sunday, the program includes special services in all Asheville churches with visiting artists as soloists, and in the afternoon a vesper service in the Auditorium at Montreat with a demonstration of church music by Aeolian Choir and Festival Chorus, led by Mrs. Low and Dr. Crosby Adams. Monday, June 11, there will be a business meeting in the Auditorium, reports of officers, and during the morning will occur contests for artist winners. In the afternoon there will be another contest for artist winners, and in the evening a concert by the Festival Chorus and selected artists, also addresses by noted speakers and educators. Tuesday will be given over to the work of the Extension Department and in the evening there will be an Artists' Concert with orchestra and this program is in charge of the Asheville Festival and Saturday Music Club. Wednesday will be devoted to the work of the American Music Department and the Educational Department. There will be business reports, concerts, and in the evening a banquet at the Battery Park Hotel, and immediately following there will be given at the Auditorium the prize composition of the one-act opera which wins the Lucille Lyons prize, also announcement will be made of artist winners and a solo by each winner and the awarding of the prizes. Thursday will be given over to the Department of Finance and the Department of Publicity, and in the evening will occur at the Auditorium the premiere of the lyric drama. Friday will occur the election of the executive officers, three sectional meetings in theaters, a second performance of the lyric drama, and in the evening the premiere of the prize composition.

The Festival will be brought to a close on Saturday, on which day the meetings will be confined to concluding all unfinished business, and in the afternoon and evening there will be artists' concerts by the orchestra and artists in charge of the Asheville Festival and Saturday Music Club.

NEW YORK PHILHARMONIC

To Extend Thursday Evening Concert Series Next Season

The Philharmonic Society of New York has announced that in the 1923-'24 season the Thursday evening concert series in Carnegie Hall will be increased in number to eighteen in pairs with the Friday afternoon series. Despite efforts made to ascertain the reason for Josef Stravinsky's resignation, subscribers to the Philharmonic series have not as yet been given any information. It would certainly seem, in view of the fact that it was due to Mr. Stravinsky's work the subscription list was built up to the large number enjoyed in the past several years, that subscribers are entitled to some explanation.

The Southland Singers, of which Emma A. Dahlmann is the president, will give a program on March 16, at the Hotel Plaza, New York, with the following artists as soloists: Viola Bryan, Mabel Baker, Marion Ross, Marjorie Barnes and Helen Egan.

TWO MORE AMERICANS

Engaged as Soloists for Worcester Festival

The Worcester (Mass.) Festival Committee has engaged Orville Harrold, tenor of the Metropolitan Opera Company, for two appearances at the Majestic Festival to be held in Worcester the week of May 7. Mr. Harrold will sing the tenor role in "King Olaf", and also appear in recital on "Artists' Night." Royal Dadmun, baritone, has also been engaged to sing the part of The Christian in "Pilgrim's Progress", by Edgar Stillman Kelly, which is to be given at the Festival on May 9.

SCHOLA CANTORUM

To Have Anna Case and Carl Schlegel as Assistant Artists at Last Concert of the Season

Kurt Schindler has announced the third and last concert by the Schola Cantorum in New York City this season will take place the evening of March 14, in Carnegie Hall. Anna Case, soprano, and Carl Schlegel, baritone, will be the assisting artists. The program will be made up of French and Italian Madrigals and part songs, Italian and Norwegian Folk Songs, five choral songs for mixed voices by Brahms and a group of Spanish Choral music.

EXCELLENT AND ARTISTIC

Was Program Presented by Ruth St. Denis and Ted Shawn in New York City

A rare evening's entertainment was afforded the large audience which attended the only recital to be given in New York City this season by Ruth St. Denis, Ted Shawn and the Denishawn Dancers, in the Town Hall, February 27. From the opening number, in which Ruth St. Denis and the Denishawn Dancers interpreted the first movement of Beethoven's Sonata Pathétique, to the last dance the interest and enthusiasm steadily increased, and the audience, which included many standees, demanded the repetition of many of the dances. The first group was given over to "Music Visualizations", and was danced to music by Beethoven, Chopin, Schumann, Brahms and Mana Zucca, and given with much artistry and beauty. "Souring", which was danced by the Mlases Scheffer, Graham, May Bennett and Lynn, was one of the most beautiful interpretative demonstrations we have seen in a long, long time. Ruth St. Denis danced Liszt's "Liebestraum" in a manner such as only she can do, and the audience would not be satisfied until she gave it a second time; in fact, each appearance of this noted dancer was the signal for much applause, and every number interpreted by her had to be repeated. Ted Shawn gave a Tango Dance in such an excellent manner that he brought forth vociferous applause and had to give two encores before going into the next number.

Included in the program was a dance based on an old Toltec Legend, with music composed by Homer Grunn, which was danced by Ted Shawn, Martha Graham, Charles Weldman and Robert Gorham, and proved most interesting. The program closed with a group of dances of the Orient, in which China, India, Siam, Japan and Egypt were represented. The Chinese number was most artistically presented by Ruth St. Denis. One of the most interesting bits of the evening was the Siam number, danced by Ted Shawn, Leonore Scheffer, Charles Weldman and Robert Gorham, in which they appeared in some very difficult dances, and were awarded enthusiastic applause.

One certainly wishes that Ruth St. Denis and Ted Shawn would appear frequently in New York, that one might enjoy more of their artistic programs.

RACHMANINOFF SOLOIST

With New York Symphony—Tommasini New Composition Another Feature

New York, March 2.—Returning to his conductor's desk after about two months' absence, Walter Damrosch was warmly welcomed yesterday at Carnegie Hall by an audience much larger than usual, no doubt drawn by the popular Rachmaninoff, soloist and feature for the afternoon.

Berlioz's Roman Carnival Overture and Mozart's Symphony in C were the first two offerings. Then was given for the first time in New York Tommasini's "Blessed Reign", a symphonic poem. Tommasini is one of the young Italian composers of the most modern type and this poem was written as recently as 1920-'21 to receive the first hearing in Rome in April, 1922, when it was conducted by Albert Coates. The themes in the main mostly suggest chants and other religious forms, but there are also rather unusual effects produced with ingenious orchestration, augmented frequently by piano, celesta, harp, gongs and cymbals. A rather monotonous use of the successive fourths and fifths is but unhelpfully interesting. The performance was well received but did not appear to be perfectly rendered by the orchestra, due, no doubt, to its unfamiliarity.

Rachmaninoff, in his Second Concerto, as always, showed his consummate greatness, figuratively carried his accompanying orchestra with him and certainly taking his audience by storm at the same time. He is a veritable giant and merits in every way the tremendous reception he always receives. Notwithstanding his many recalls he politely refused to return as far as the piano. The same program, however, will be repeated tonight.



FREDERIC DIXON

American pianist, will be heard in his second recital this season in New York City on the evening of March 20.

SOLOISTS ANNOUNCED

For Lindsborg Festival

For this year's festival at Lindsborg, Kan., a native Kansas singer will be featured as one of the soloists. Mrs. Hazel Silver-Blekel, of Salina, Kan., has been engaged to sing the soprano roles. Other soloists are Winifred DeWitt, of New York, contralto, Byron Hudson, tenor, and Edgar Fowleson, basso, both of New York also, will complete the quartet. The 1923 Lindsborg Festival will be opened March 25 with the singing of "The Messiah", and the concluding recital will be given Easter afternoon, April 1.

As has been the custom for several years, the chorus and orchestra will be composed of students of Bethany College or members of the Swedish Colony at Lindsborg, and in all will number 700. Many of the singers have appeared in every presentation of the oratorio since the festival was started almost forty years ago.

TWO-YEAR CONTRACT

Given American Singer by Paris Opera Comique

According to a recent report the Paris Opera Comique has signed a two-year contract calling for the services of William Martin, of Lowell, Mass., a graduate of Harvard and formerly a member of the Harvard Glee Club. The young American tenor will make his debut in May and will sing leading tenor roles in a number of operas. It is said Albert Wolfe, conductor of the Opera Comique, paid high tribute to American singers, claiming that they possess most excellent voices. William Martin journeyed to France in 1920 as a member of the Harvard Glee Club and remained in order to study music with Sugol, noted Paris music teacher.

A violin recital will be given by Gilbert Ross, in the Town Hall, New York City, the evening of March 13.

WINNIPEG MALE CHOIR

Creates Favorable Impression at First Concert in New York City

The Winnipeg Male Voice Choir, Hugh O. M. Ross, conductor, gave his first concert in New York City, in Carnegie Hall, the evening of February 26, before an audience which, while it did not entirely fill the hall, was of a goodly size. The choir is composed of sixty business men, and having as its only professional the conductor, who was brought over from England to direct the singers. With but one exception the entire program was sung in English, for which the choir is to be highly commended. The Canadian Singers were heard to the best advantage in Maunders' stirring march song, "The Border Ballad"; Morley's "Now is the Month of May"; and a Russian song, "The Song of Killervo, the Outcast". The Winnipeg Male Choir evidenced good training, and includes among its number excellent baritone and bass voices, but should be strengthened with more or stronger tenor voices. Alberto Salvi, harpist, added much to the program with the several harp solos, which were exceptionally well given.

BERYL RUBINSTEIN

Gives Second New York Recital

Beryl Rubinstein appeared in his second recital in New York City this season, in Aeolian Hall, the afternoon of February 27. His pro-

MUSICAL EVENTS IN NEW YORK CITY

MARCH 7 TO MARCH 21, 1923

- AEOLIAN HALL**
- March 7. (Aft.) Song recital, Josephine Huston.
 - 8. (Eve.) Song recital, Francesca Marni.
 - 9. (Noon.) Concert, auspices of the Aeolian Company and The Evening Mail.
 - (Eve.) Song recital, Joseph Schwarz.
 - 10. (Morn.) Children's concert, N. Y. Symphony Orchestra.
 - (Aft.) Piano recital, Myra Hess.
 - (Eve.) Joint recital, Anna Letato, soprano, and Pasquale Romano, baritone.
 - 11. (Aft.) New York Symphony Orchestra, Paul Kochanski and Albert Spalding, soloists.
 - 12. (Eve.) Concert, Beethoven Association.
 - 13. (Eve.) Concert by Association of Music Schools of New York.
 - 14. (Aft.) Song recital, Olga Warren.
 - 15. (Eve.) Song recital, Muriel Tndal.
 - 16. (Aft.) Piano recital, Gulomar Novaes, Benefic Manassas Industrial School.
 - (Eve.) Piano recital, Max Kotlarsky.
 - 17. (Aft.) Piano recital, John Powell.
 - (Eve.) Concert, Blind Men's Improvement Club.
 - 18. (Aft.) Song recital, John Charles Thomas.
 - 19. (Eve.) Violin recital, Paul Bernard.
 - 20. (Aft.) Song recital, Dora Fernanda.
 - (Eve.) Piano recital, Frederic Dixon.
- CARNEGIE HALL**
- 7. (Eve.) Philharmonic Society.
 - 8. (Aft.) N. Y. Symphony Orchestra.
 - (Eve.) Philharmonic Society.
 - 9. (Aft.) Philharmonic Society.
 - (Eve.) N. Y. Symphony Orchestra.
 - 10. (Aft.) Piano recital, Moiseiwitsch.
 - (Eve.) City Symphony Orchestra.
 - 11. (Aft.) Philharmonic Society.
 - (Eve.) United Singers of New York.
 - 13. (Eve.) Philadelphia Orchestra.
 - 14. (Eve.) Concert, Schola Cantorum.
 - 15. (Eve.) Concert, Boston Symphony Orchestra.
 - 16. (Eve.) Piano recital, Josef Lhevinne.
 - 17. (Aft.) Concert, Boston Symphony Orchestra.
 - (Eve.) Joint recital, Anna Meltschik and Michael Press.
 - 18. (Aft.) Violin recital, Albert Spalding.
 - (Eve.) Song recital, Alberto Terrasi.
 - 20. (Eve.) Song recital, Paul Bender.
- TOWN HALL**
- 7. (Eve.) Concert, Amer. Music Guild.
 - 10. (Eve.) Folks University Concert.
 - 11. (Eve.) Song recital, Don Renardi Fuchs.
 - 12. (Eve.) Song recital, Carmen Reuben.
 - 13. (Eve.) Violin recital, Gilbert Ross.
 - 14. (Eve.) City Symphony Orchestra.
 - 15. (Eve.) Song recital, Mme. Clara Clemens.
 - 17. (Aft.) Piano recital, Herma Menth.
 - 18. (Eve.) Song recital, Carmela Fonselle.
 - 20. (Eve.) Joint recital, Najos Shuk and Mme. Wolfe Rashkik.

- METROPOLITAN OPERA HOUSE**
Metropolitan Opera Company in repertoire.
- MANHATTAN OPERA HOUSE**
Wagnerian Festival Singers in repertoire.

gram included compositions by Beethoven, Brahms, Chopin, Bach-Liszt and three of his own compositions. Throughout the program his playing evidenced good technique, combined with an artistic interpretation of the compositions, and particularly well given was the Beethoven Sonata and the Brahms Rhapsody in E Flat.

COMMUNITY MUSIC ACTIVITIES

The Lyceum Club Community Chorus, of Burlington, Wis., in addition to concerts given in its home city, has been singing in the nearby towns of Rochester and Waterford. The chorus is sponsored by the Lyceum Club, and there is no expense attached to the membership.

Under the auspices of the local American Legion Post, in co-operation with the Bellefontaine Community Service, there was recently given in Bellefontaine, O., a program combining music and dramatics. The Bellefontaine Male Chorus sang under the direction of Dr. C. M. Miles, and with Beatrice Deardoff as accompanist, and the M. E. Church Orchestra was directed by Arthur Vaughn. Members of the Legion Post offered an overseas scene, "Somewhere in France", in which a French Vineyard Dance was given by pupils of the Mabeth School. The Community Singing was directed by H. D. Schubert, with Don A. Williams as accompanist.

Under the auspices of the Visalia Community Service, a performance of Haendel's "Messiah" was given in Visalia, Calif., by the United Community Chorus from Fresno, Reebly, Kingsburg, Orisk, Exeter and Visalia. The conductor was Llewellyn B. Cain, who merged his various choral groups for this occasion. Mrs. Ralph Wise was the choral accompanist and Mrs. Romayne Hunkins the solo

accompanist. The soloists were Mrs. R. G. Rettaulich, Mrs. Jean Vinsenz, Rev. Robert A. Blunne, Joe Joseph and Henry Abrams.

A series of Sunday afternoon programs has been inaugurated in Bay City, Mich., under the auspices of the local Community Service. The first program was a concert by the Bay City Symphony Orchestra, conducted by A. G. Iyer, and the program was interspersed with periods of community singing, directed by Charles G. Tingle, from the national headquarters of Community Service.

One of the first of the cities to have a municipal anthem is Anaheim, Calif. The new song, which won the prize offered by Anaheim Community Service, was sung for the first time in a program given recently at the Elks' Club by the Community Service Choral Society. The melody, suitable for a city anthem, had been composed by Louis Danz, who is conductor of the Choral Society, and a prize was offered for the best text written to that melody. The prize was won by Mrs. J. L. Shepherd.

A new chorus has been formed in Barberton, O., under the auspices of the Community Choral Society, and is affiliated with the Barberton Community Service. The chorus began rehearsals with a membership of sixty, and I. M. Snyder, supervisor in the local schools, is conductor, and the president and accompanist is Mrs. J. B. Chiswell.

MOTION PICTURE MUSIC NOTES

Third Demonstration

Society Theater Organists

In the Wanamaker Auditorium, New York City, the afternoon of March 9, the third public demonstration by the Society of Theatre Organists will be given. The program opens with an organ solo, "Toccata", Fifth Symphony, by Wyder, played by Ruth Barrett, organist of the Japanese Garden, followed by a scenic feature, "Arcadian Meadows", and a comedy cartoon, "Chicken Dressing", with appropriate music accompaniment played by George Toutsignant, of the Cameo Theater. For the feature picture, "The Man Who Played God", Harold O. Smith, of the Brooklyn Strand, will preside at the organ.

"Impressions of Faust", arranged by S. L. Rothlauf with special staging and lighting, occupies a prominent position on the program this week at the New York Capitol Theater. This opens with an introduction by the Capitol Grand Orchestra, Erno Rapee conducting, and appearing as soloists in the various scenes are J. H. Mason, Frederick Jagel, Betsy Ayres.

(Continued on page 112)

ADDITIONAL CONCERT AND OPERA NEWS ON PAGE 112

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MUSICAL COMEDY

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(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

HOPPER FOR RUN IN CITIES

Is To Play Carlin's Park for Summer Afterwards

New York, March 3.—The De Wolf Hopper Opera Company, which has been on the road since its engagement at Carlin's Park, Baltimore, last summer, is to open a six weeks' engagement in Kansas City soon, to be followed by a six weeks' engagement in Louisville. At the conclusion of the runs in these cities the company will go to Carlin's Park again and continue there for the summer.

This company has been playing continuously since it closed its engagement at Baltimore and to uniformly good business. At present the company is carrying complete productions for five of the Gilbert & Sullivan operas. These include "The Mikado", "Iolanthe", "H. M. S. Pinafore", "Pirates of Penzance" and "The Yeomen of the Guard". The company will probably add "El Capitan" and "Robin Hood" to their repertoire for Kansas City and Louisville, they having played these operas at Carlin's Park last summer. The equipment for these shows is being transported in two baggage cars.

The company includes, besides De Wolf Hopper, such well-known artists as Herbert Waterous, Alice McKenzie, J. Humbird Duffey, Bernice Mershon, Arthur Cunningham, Winifred Anglin, Henry Kelly and Karl Stall. A large chorus also is carried and the musical direction is in charge of Max Fleckander. George W. Sammis is managing the tour.

"BUTTERFLY" MOVES MARCH 17

New York, March 3.—"Lady Butterfly" will move from the Globe Theater, March 17, and open at the Astor on March 19. "Sun Showers" is at present occupying the latter house, but even the Lee Shubert waived the \$3,000 rental charged the show for the house and accepted fifty per cent of the gross in its stead and the principals have cut their salaries, the show has not been able to make money and will close March 17.

The moving of "Lady Butterfly" from the Globe will bring "Jack and Jill", the new musical comedy which John Murray Anderson is producing, into that house. This piece was formerly known as "The Cherry Chair". It has a score by Augustus Barratt, with additional numbers by Alfred Newman and Muriel Pollock.

"THE SEDAN GIRL"

Pittsburg, Pa., March 3.—The Alexander Amusement Enterprises, Ltd., is preparing to put out two more companies of "The Sedan Girl" after it has the first one launched. The first company is in rehearsal here now and includes in its cast Johnny Clements, Eddie Stephenson, C. S. Alexander, Julia Mayo, May Bryant and Grace Alexander. A jazz band also will be carried.

The show will open during the last week in March and will play the South.

SAMMY LEE OPENS STUDIO

New York, March 3.—Sammy Lee, who staged the numbers in several musical comedies, including "The Gingham Girl", "Little Miss Charity" and "The Little Whopper", has opened a dance studio on the fifth floor of the Earl Carroll Theater Building. He will teach all kinds of dancing, specializing in preparing dancers for the stage and coaching professionals.

LE MAIRE FOR LONDON

New York, March 3.—Charles Le Maire, who has attracted considerable attention as a designer of theatrical costumes, will leave for London this month. He has contracted with Charles B. Cochran to design costumes for two revues which that producer intends to present this summer.

THEATRICAL

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"AWFUL" PERFORMANCE

Given in New Michigan Theater by "G. V. Follies", Chicago Theatrical Men Say

Chicago, March 2.—The first road show to play in Michigan City, Ind., for three years was the "Greenwich Village Follies", which appeared in the elegant new Tivoli Theater, February 26. Unfortunately the company, which will close its season tomorrow, is said to have given a thoroughly unsatisfactory performance. Chicago theatrical men who went to see the theater opening said the show was "awful".

The Tivoli cost more than \$250,000 and is entirely fireproof and of the most modern construction. James Wingfield, of Chicago, has the exclusive booking of the house. "The Bar" will play there March 15, and "Up in the Clouds" on April 6. Mr. Wingfield said that about two road shows a month will be booked into the house. "The Greenwich Village Follies" sold out in the Tivoli for \$2,350.

PEGGY WOOD OUT OF CAST

New York, March 3.—Peggy Wood left the cast of "The Clinging Vine" temporarily last week following the death of her father, Eugene Wood, a well-known writer. She was replaced by Irene Dunne, her understudy.

ABOUT ZIEGFELD'S PLANS

New York, March 3.—There are many stories going the rounds on Broadway as to what Florenz Ziegfeld, Jr., intends to do with his "Follies" and his Fannie Brice Show. Those who claim to be in the know say that the "Follies" will remain for but another six weeks, and that Fannie Brice and "Laughing Lena" will follow.

It is said that Mr. Ziegfeld has offered Sam Bernard a part in the Fannie Brice Show, and also a chance to play the male lead in a revival of "Sally", with Mary Eaton playing Sally.

ABANDON MUSIC HALL PLANS

New York, March 3.—Plans for a new music hall to be built on West Forty-fourth street and to be named the Collier and Bernard Music Hall seem to have fallen thru. Instead of a new building, the comedians will use the Fulton Theater, the name of which will probably be changed.

JAMES BARTON TO STAR

New York, March 3.—James Barton in a musical comedy will follow the Moscow Art Theater at the Jolson Theater. The piece is being put together now and will probably be a new version of "Under the Bamboo Tree", in which the late Bert Williams appeared.

LONG RUN MUSICAL PLAY RECORDS

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

IN NEW YORK

Better Times.....	Tessa Kosta.....	Hippodrome.....	Sep. 2.....	309
Caroline.....	Ambassador.....	Jan. 31.....	86	
Chause-Souris (4th edition).....	Century Roof.....	Feb. 3.....	461	
Clinging Vine, The.....	Knickerbocker.....	Dec. 25.....	83	
Dancing Girl, The.....	Winter Garden.....	Jan. 24.....	48	
Gingham Girl, The.....	Earl Carroll.....	Aug. 28.....	215	
Greenwich Village Follies.....	Shubert.....	Sep. 12.....	201	
Lady Butterfly.....	Globe.....	Jan. 22.....	48	
Lady in Ermine, The.....	Wilda Bennett.....	Century.....	Oct. 2.....	182
Little Nellie Kelly.....	Liberty.....	Nov. 13.....	132	
Liza.....	Daly's.....	Nov. 27.....	114	
Music Box Revue.....	Music Box.....	Oct. 23.....	156	
Sally, Irene, Mary.....	44th Street.....	Sep. 4.....	212	
Sun Showers.....	Astor.....	Feb. 5.....	32	
Up She Goes.....	Playhouse.....	Nov. 6.....	139	
Wildflower.....	Casino.....	Feb. 7.....	30	
Ziegfeld Follies.....	New Amsterdam.....	June 5.....	312	

IN CHICAGO

Make It Snappy.....	Eddie Cantor.....	Apollon.....	Jan. 7.....	72
Sally.....	Miller-Brook.....	Colonial.....	Jan. 7.....	72
Springtime, In.....	McParlane-Steck.....	Illinois.....	Feb. 18.....	18

DUNBAR CO. TO LEAVE CINCY

The Dunbar Musical Comedy Artists will conclude a run of eleven weeks at the Lyric Theater, Cincinnati, March 11. Harry C. Dunbar, of Chicago, owner of the company, and his brother, Ralph, artistic director, say business does not justify a continuance of the stock engagement. The company, featuring Lona Boone Jackson, will take to the road in the Middle West for a while, having already been booked for a week at Macaulay's Theater in Louisville, Ky., and may return to Cincinnati in the near future. Washington, Pittsburg, Baltimore and other cities, it is said, have invited the Dunbar players to make each their permanent home. "Forty-five Minutes From Broadway" is the closing attraction in Cincinnati.

NEW PRODUCING CORPORATION

New York, March 3.—Anns Lambert Stewart is president of a new producing firm, A. L. Shay, Inc. Its first venture will be a musical piece by William Carey Duncan and Joseph Michael, with music by Anna Lambert Stewart, to be presented this spring. The second is a drama by Julia Chandler and Alethea Lane, entitled "The Gift", probably to be seen in September.

This organization has hitherto been connected with the presentation of vaudeville acts and one-act plays.

MORE FOR "GO-GO"

New York, March 3.—Nitzl Vernille, Billy Clifford, Paul Burns and the Murray Sisters are the latest recruits added to John Cort's new musical show, "Go-Go". It is scheduled to open at Daly's Sixty-third Street Theater March 12, and "Liza", the present incumbent of the house, will move down to the Nora Bayes Theater for a continuation of its run.

FRAZEE HAS A NEW ONE

New York, March 3.—H. H. Frazee will produce a musical version of "My Lady Friends" this season with Mary Hay in the prima donna role. Otto Harbach has completed the book and lyrics, and Vincent Youmans has done the score. Rehearsals are slated to start the first week in April.

BEAUTY IN "DANCING GIRL"

New York, March 3.—Alyce McCormick, who was recently voted the most beautiful girl in Nebraska, came here to represent her State and "Miss Omaha" in the National Fashion Show. She has been signed to a long-term contract by the Messrs. Shubert, which calls for her appearance in a succession of musical plays. She made her stage debut Monday night, appearing in a specially written part in "The Dancing Girl" at the Winter Garden.

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MUSICAL COMEDY NOTES

Charles Purcell will be seen in a new musical play this spring. The piece is in the process of construction at present.

Johnny Dooley, last seen with "The Bunch and Jody", has joined the company of "Lady Butterfly", at the Globe Theater, New York. He replaces Florenz Ames.

Tom Burke and A. J. Gorney have written a new number which has been added to Mr. Burke's list of songs in "The Dancing Girl". It is called "Let's Pretend".

Donald MacDonald will play a part in the new John Murray Anderson production, "Jack and Jill". Frederick W. Jones, III, has designed the sets for this piece.

Gloria Foy returned to the cast of "Up She Goes" last week, after an illness of four days. She was replaced during her absence by Madeline Dare, one of the choristers.

You will see few prettier stage pictures than that of the last act of "Wildflower". The whole of this production is in the best of taste, but the final scene is a lovely piece of staging.

"Lola in Love" has been so revised that it permits of ten chorus girls in its cast. Originally it allowed for none. Which leads to the conclusion that we may yet be given a chance to view this piece.

Altho Mr. Hammerstein has nothing more in the way of theatrical entertainment for the public this season, he will present a musical comedy for Broadway approval next fall. Preparations will probably start in August.

Riggs and Witchie, who have been doing a dancing specialty in vaudeville, have been added to the cast of "Cinders". They will do a dance divertissement which Edward Royce, producer, and Rudolf Friml, composer, arranged for them.

'Tis a pleasure to hear a voice as good as that of Tom Burke's in a musical comedy. It was a wise move to engage him to sing in "The Dancing Girl". The Winter Garden needs a big voice to fill it and that Mr. Burke has. Besides he has a cultured one and that makes his singing doubly enjoyable.

The Florenz Ames is leaving the cast of "Lady Butterfly". It certainly cannot be because he lacks comic ability. He was the bright particular spot of the show and had no difficulty in raising the elusive laugh in spite of the poor material in his part.

Musical comedies seem to be hitting New York hard at present. Any number of them are prospering but, strange to say, there seem to be very few slated for early production. It looks like a good season for the musical show and one is at a loss to account for the shortage of them.

"Sally, Irene and Mary" is still playing to big business. This show was not figured to do much on the opening, but that was a bad guess. There is a homely quality in the piece which appeals to many theatergoers and audiences go to it, quite evidently for a good time. And have it.

Fred and Adele Astaire leave for London, March 10, to take part in the London production of "For Goodness' Sake", which Alex Aaron is to do there in conjunction with Charles B. Cochran. They played in this piece in the American presentation a year ago.

Marcelle Dulac, one of the dancers in "Better Times" at the Hippodrome, New York, has signed a contract calling for her appearance at the Olympia in Paris this summer. Altho born and reared in Paris, Miss Dulac made her professional debut at the Hippodrome last year with the Fokine ballet.

Alfred Goodman, conductor of the orchestra of "The Dancing Girl" at the Winter Garden, New York, will sail for Milan, Italy, in June. He will enter the Milan Opera House to study the directing of grand opera and symphony orchestras, for one year. It has long been Mr. Goodman's desire to become recognized as a director of symphony orchestras.

CONTRACT FOR GREENE

New York, March 2.—Frank Greene has been signed to a long-term contract by the Messrs. Shubert to play dramatic roles. He is now appearing in "The Dancing Girl" at the Winter Garden, and has appeared in musical plays in London and Australia. Mr. Greene comes from a theatrical family, his sister being Erle Greene, who appeared in "The Duchess of Dantzig" several years ago.

TABLOIDS

(Communications to our Cincinnati Office.)

BUSINESS is reported good for all tab. shows playing Dallas, Tex.

CLARENCE PRITCHARD, please send this editor your route for about a week in advance. BOB SNYDER, comedian, is again playing the rotary houses in and near Cincinnati with a musical tab.

JACK WYLIE left Dallas, Tex., Monday night, February 25, to join Harry Feldman's Show in El Dorado, Ark.

BILLY BERNING, Dutch comedian, is working in burlesque stock in Philadelphia. He has gained about twenty pounds in weight in the past year.

BERT JACKSON, well-known tabloid producer and manager, is seriously ill in Ward H-1, Room 106, City Hospital, Buffalo, N. Y., and invites letters from friends.

ED BAXTER, who has operated his own tabloid companies for many years, has a vaudeville show playing thru Pennsylvania to reported good business. Mr. Baxter intends putting his show under canvas about May 15. His wife, Dolly Baxter, is a feature with the show, offering classic dancing.

WILLIAM AND JOSEPHINE GILES announce their completion of "The Love Makers", a musical comedy tabloid play. They are now working on a comedy drama that will soon be ready for release. They have re-written "The Seeker of Souls", making it a four-act play.

PEGGY MASON, chorister, writes that she is enjoying a long season with B. M. Proy's Show, out of Pittsburg, under the management of Chuck Connard. The company is playing thru Pennsylvania and, Miss Mason says, expects to continue thru the summer. "Grandma" Mason is mothering Peg's child in Pittsburg.

"BIG TOWN SERENADERS" Company, playing a week's engagement at the Grand Theatre, Auburn, N. Y., staged a comedy, "A Perfect Man", in the chapel of the prison Thursday afternoon, February 22. One thousand, four hundred men enjoyed the entertainment offered by this excellent company which has been engaged to play another week at the local house.

"THE MARIGOLD FOLLOES", a musical tabloid with Chas. Andersen as manager, closed at Salina, Kan., February 17, the wardrobe, scenery and effects being attached by members of the company for alleged back salary. Most of the company were placed with other attractions, but a few remained in Salina to await the sale of the equipment in the hopes they would be able to collect what was due them.

CLYDE HOOPER, featured comedian with the "Oh, You Wildcat Revue", H. R. Seeman's "Overseas Revue", has severed his connection with that company and accepted a position with the Jenkins Music Company, Topeka, Kan. Toby Wilson and members of the company he recently headed, and those of the "Wildcat" show, have been consolidated under Mr. Seeman's management and the show will be known as the "Toby Wilson Show".

HONEY HARRIS opened at the Palace Theater, Oklahoma City, Ok., with his "Honey Girls" February 25 after a twelve weeks' engagement at the Pearl Theater, San Antonio, Tex. Mr. Harris is director-general for Tol Teeters, who owns the Pearl, San Antonio; Lyric, Ft. Worth, and the Jefferson, Dallas. After about eight weeks in Oklahoma City Mr. Harris will go to Dallas to open the Jefferson with the same policy as the above-mentioned theaters.

THE BERT HUMPHREYS COMPANY celebrated its second anniversary on February 15, the show having organized in Omaha, Neb. Since that time the company has experienced but a few days' layoff and for six months past has been booked solid on the Spiegelberg Time with the cream of the Carolinas yet to play. Miss Humphreys states her policy is simply one of peace and harmony at any cost, with a total absence of both temper and temperament. Not a bad idea, Bert.

MARSHALL WALKER'S "Whiz Bang Revue" finished a ten-week run at the Cozy Theater, Houston, Tex., and opened March 4 at the Palace in Corsicana, Tex., for a week's engagement with a stock run at the Jefferson Theater in Dallas to follow. There are twenty people with the show. C. R. Churchill, a member of the company, has completed a number of drops and special sets. All bills and music used by the company have been written by Marshall Walker, according to his own statement, while Blanche Walker designs the wardrobe. Mr. Walker says a quartet is a big feature with his show.

BABY EVELYN LAFORD and Jackie Connors, of "The Big Town Serenaders" Company, celebrated their third birthday together in Rochester, N. Y., February 15. A party was given by the company members at the Seymour Hotel dining room. They received many presents from the company and friends. Those present were Frank Smith, manager; Tom White, Chas. LaFord, Ward Blew, Walter Bergeron, Frank "Peg" Jones, Betty Smith, Emma LaFord,

Glenn White, Bessie Palmer, Betty True, Carrie Ross, Ellen Whittington, Sonia Connors, Beatrice Jowett, Bernie Blew and Louis Hutson. Baby Evelyn entertained with popular songs.

JACK (SLIM) LORD'S "Musgirl Comedy Company" opened an indefinite engagement at the Castle Creek Theater, Salt Creek, Wyo., on February 25, after a successful engagement in Casper, Wyo. The Castle Creek is a new theater in the center of a large and promising oil field. There are over seventeen hundred producing wells now in operation there and over eight hundred to build this summer. The town is forty-five miles off the railroad. Ted Chase recently left the show on a few hours' notice, as his wife had undergone a serious operation in Kansas City and was not expected to live. It is understood he stopped over in Wichita, Kan., on business. Dot Seymour is reported a big hit with her eccentric comedy parts and specialties. Tom DePew says since he has been on the show he has done every character in show business with the exception of set rock. Louise Fairfax has even done that.

REDMOND'S "Blue Ribbon Girls" roster, now playing the Casino Theater, Ottawa, Can., runs as follows: Al (Casey) Redmond, producer, owner and Irish comic; Bob Lee, straight; Eddie Dyer, Hebrew comic; Gertrude Dyer, soubrette; Florida Ray, French comedienne and specialties; Charles (Caruso) Chaplainne, French baritone; Maud Lee, Annette Simonson, Mlle. Fernande, Germaine Demers, Marcel Loranger and others, chorus.

The work of the principals, as reviewed by the local Billboard representative, has been reviewed too often in these columns to require further comment, other than to say that Redmond, Casey and Lee keep up to their own standard as laugh-makers and clean workers. Especial mention must be made of a sister act put on last week by Florida Ray and Gertrude Dyer in "A Paper Doll", assisted by the chorus, all girls being garbed in short crepe paper dresses of varied colors; the chorus individually protruding their heads first thru slits in a huge cyclorama and then assembling for the finale. The Indian hit put over by Comics Redmond and Dyer with Straight Lee and Maud Lee was a side-splitter; not a new bit, but presented in a new manner. Florida Ray, in her French specialty, received legitimate encores and continues to be a big favorite with the Casino audiences, presenting a pleasing appearance and

putting her numbers over in a catchy manner. To Maud Lee goes the credit of directing the dances. Manager Kebayas has added a cornet to his orchestra for evening performances.

PHIL OTT, in "Tango Springs", was the attraction at the Nialto Theater, Poughkeepsie, N. Y., the first half of last week. The Poughkeepsie Eagle-News said: "Phil Ott is the chief funmaker, but he is not the whole show, for he has a large chorus of musical flappers and an assisting group of laugh-chasers to give variety to the production. There were many pretty girls in the show and some of the costumes were artistic and original. Specialties included many eccentricities, with some particularly good piano numbers." The Evening Star said the show gave Ott "ample opportunities" for the display of his ability as a comedian and mentioned the piano and quartet numbers. William V. Waldron presented the attraction. Three shows were given daily, with a feature picture. The Marcus Show of 1923 in "Some Baby" is booked for the Nialto the first three days of the week.

SANDERSON AND PECK'S "High Life Revue" showed at the Arcade in Conneville, Pa., last week and is one of the best shows seen there this season. The Memphis Syncopaters, a four-piece jazz orchestra, is the main feature with the attraction and scored a big hit with a well-filled house on Monday matinee and the night business has been very big ever since. Sanderson and Peck are both well-known vaudevillians. They also have another clever vaudeville team with the show, the Three Dancing Porters, who also immensely pleased the audience with their specialties. Margie Vaughn, the peppy soubrette, is in a class by herself in putting across the blue numbers and scored many encores leading the jazz band with a song and dance number. The opening bill was a college script entitled "Two Jolly Students"; the mid-week bill "A Night in a Cabaret"; and the final offering "The Fixer". The personnel of the company is as follows: Everett Sanderson, owner and juvenile; Bert Peck, owner and juvenile; Johnny DeRoche, comic; Roy Porter, character comedian; Margie Vaughn, soubrette, and the chorus: Vera Chronicle, Grace Porter, Ruby Lancaster, Dolly Peck, Katherine Hunniger, Gladys Dedrick, Verna Stillway and Grace Wellington. The Memphis Syncopaters are composed of Everett Sanderson, piano and miscellaneous musical instruments; Bert Peck, violin; Mike Galvin, banjo, and Claude Collier, drums.

WALT KELLAM wrote from Washington, N. C., on February 26, as follows: "The 'Blue Ridge Lassies', the Carl and Rufus Armstrong No. 2 company, managed by the latter, is headed for Miami, Fla. It is one of the smoothest working shows I have ever had the pleasure of being with. The Armstrong boys are well-known in the tabloid business as managers and producers of high standing and I have never

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To open at the Gem on March 26th. Producing Comedian, Soubrette, Character Woman, Ingenue, Straight Man, Specialty People, Sister Team that doubles Chorus. Two bills a week. Three shows a day. No Sunday shows. Can also use three Chorus Girls.

SAM LOEB, Gem Theatre, Little Rock, Ark.

WANTED for STOCK BUFFALO, N. Y. COMEDIAN

To Feature, One With Real Script Bills

Second Comic, Prima Donna, Ingenue, Trio who play Parts Ten Chorus Girls, mediums. State all. Join on wire. Rehearsals March 12th, open 19th. Make salaries low for summer. One bill week; three shows daily. People known to me wire it at liberty. Always room for clever people. Write or wire

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Peggy Soubrette with strong specialties; also four Chorus Girls, mediums. Those leading numbers preferred. Pee Wee Powers, write \$25.00 per week. Write **PAT GALLAGHER, Bank Theatre, Akron, Ohio.**

AT LIBERTY MAN AND WIFE

Man, Leads or Gen. Bus., Tenor in quartette; 5 ft. 9 in.; age, 27. Lady, Ingenue or Gen. Bus.; 5 ft.; 100 lbs.; age, 19. Strong line and the job is union scale, thirty-five dollars (or Side Man). Easy working specialties. S. and D. Instrumental. Salary, \$75 joint. Equity. Join on wire. Need tickets. **HARRY MAYNARD, Western Union, Muskogee, Okla.**

WANTED Orchestra Piano Player. Must be A-1 Music, also Jazz. Six-day town and the job is union scale. Thirty-five dollars (or Side Man). Easy working hours. This is for the Strand Theatre, playing pictures. Change three times a week. Address **HARRY W. BICE, Manager, Meridian, Miss.**

"THE LOVE MAKERS"—A big musical comedy tab. Will go over big time, \$25. "THE SEEKER OF SOULS"—A big 4-act feature bill. 4 and 3 cast. \$25. And many other full bills and tabs. **WILLIAM AND JOSEPHINE GILES, Weston, Ohio.**

LYCEUM THEATRE, BEAVER FALLS, PA.
One Nighters and Big Tabloids of merit send in your open time. Week stands, salary and percentage. Write, wire, phone **MANAGER.**

RICTON AND COMPANY. Last week played Starford, Ky., Opera House. A Turnaway Nightly. Ask the manager. This week, Campbellsville, Ky.; next week, Springfield, Ky.

worked for better people in my life. Five of us make the jumps in Mr. Armstrong's car and the other members of the company by way of train. We are using absolutely clean script bills and find that they are the only kind that get by and help the tabloid business. We are using one of my hills, "The Blue Rose", and the house managers speak very highly of it. The following people are with the show: Rufus Armstrong, straight and general business; "Red" Walters, principal comedy; the writer, straight (hold your breath) and some black; Dainty Katherine Kellam, Ingenue and character; Peggie Gilmore, toe and soft shoe dancer and chorus; Mabel Leigh, general business; Bobbie Bernard, Billie Donaldson, Lucille Knight, Peggie Gilmore, Babe Little and Evelyn Talmadge, chorus. "Red" Walters is a very clever blackface comedian and his acrobatic dance stops the show. The show is booked solid for the balance of the season over the Spiegelberg Time. Carl Armstrong is manager of their No. 1 company, "Whirl of Mirth".

JACK MINNIS Musical Comedy Company, which has been in stock at the Prince Theater, Tampa, Fla., all winter, put on a show (Continued on page 36)

TABLOID and MUSICAL SHOWS TAKE NOTICE

Can offer you one to four weeks' solid booking. Prefer sixteen to 20-people shows, doing tabs and specialties. Have immediate open time. No booking commission. Will pay flat rental or percentage. Address **Strand Theatre, Charleston, Kanawha County, West Virginia. T. L. KEARSE, Owner.**
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First-class Producers; must have Script Bills. Musical Comedies, Farce Comedies, Dramatic Tab. Bills. W. B. Southland, Jack Kett, Harry Cleveland, Charley Leroy and Bobby Barker, please write or wire at once. **CAN USE USEFUL PEOPLE.** Wire lowest salary and permanent address to save useless correspondence. Mail photos and programs, which will be returned. Can use Low Medium Chorus Girls; must be real Singers and Dancers. Mattie Burk Producing Chorus. Auditions: Acts at all descriptions, Trios, Harmony and Comedy Quartettes, send open time and lowest salary at once, as we are using added attractions every week.

WANTED!! MUSICAL DIRECTOR (PIANO) MUST ARRANGE S. and D. STRAIGHT MAN WITH YOUTH, ABILITY AND WARDROBE. PEPPY SOUBRETTE S. and D. AND ABLE TO HANDLE LINE OF PARTS.

ROY BURGESS, BOB HILSTON, WRITE. THIS IS TAB. STOCK. JACK LORD MUSIGIRL COMEDY CO. (Write P. O. Box No. 7, Wire Castle Creek Theatre), Salt Creek, Wyo.

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Musical Comedy Owners and Managers Note. "S" Consecutive Seasons' Bookings, Sun and Affiliated Circuits. Attractions that have not played the territory and are really meritorious write, wire, phone where your attraction can be reviewed. Immediate booking follows if satisfactory. **WANTED—Novelty Acts for our Fair Department. Write fully at once.**

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Lyric Theatre Building, Muncie, Ind. Experienced Chorus Girls wanted immediately. Lyric Top Tenors wanted quick. Quartette, Harmony. Write, wire, phone.

WHEEL
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BURLESQUE

STOCK
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PANIES

Conducted by ALFRED NELSON

BUNGLING BURLESQUERS

Lighting the Fires of Litigation

New York, March 2.—When the Columbia Amusement Company, controlling show and theaters known as the Columbia Circuit, closed its season of 1921-'22 and started activities for the season of 1922-'23 it was decided to let George Jaffe, the Pittsburg, Pa., sporting promoter, hotel and theater owner, operate a show on the Columbia Circuit on the franchise of Phil Sheridan, and Mr. Jaffe let it become known that he and his brother-in-law, J. A. Williams, a financier of Pittsburg, would be interested in a show to be organized later.

In the early part of May Messrs. Jaffe and Williams negotiated with Sam Sidman to produce and present a show on the Columbia Circuit for the season of 1922-'23 to be known as the "Sam Sidman Show", and Mr. Sidman, a former producer and principal comic of burlesque, proceeded to organize a company for that purpose.

Among those engaged were Lon Reals as a manager for the company. Mr. Reals was seen in company of Mr. Sidman in his office in the Columbia Theater Building numerous times prior to the opening of the season in the latter part of August, and it was understood by burlesquers in general that Reals was to be manager of the company for Mr. Sidman.

The show opened the latter part of August in Washington, D. C., and reports on the production and presentation in that city caused the Columbia Amusement Company to cancel all bookings after that week, and the management was ordered to take the show in its entirety to its next stand, Pittsburg, Pa., lay off there, and reorganize.

For reasons best known to the management various changes were made in the production, presentation, cast and executive staff.

About ten days later it was decided that the changes made, including the exit of Sam Sidman as producer, presenter and principal comedian, warranted the show going on tour again, under the title "Step Lively Girls", and it was further decided to dispense with the services of Lou Reals as manager and replace him with Wash Martin as manager of company.

The show reopened on its regular route at Toledo, O., and continued along the route until further reports convinced the Columbia Amusement Company that a further change in management was advisable and when the company reached Detroit Manager Martin was given the customary two weeks' notice of dismissal.

Harry Shapiro was engaged to replace Martin as manager of the show and joined the company at Detroit for that purpose. Martin exited at the termination of the Detroit engagement and returned to New York City.

The show continued on its way until it reached the Columbia Theater, New York City, when the Columbia Amusement Company notified Mr. Jaffe that the show was not up to the standard set for shows on the circuit and Mr. Jaffe engaged William K. Wells to rewrite certain parts of the book, stage new bits, etc.

When the show played Newark, N. J., attorneys acting for former Company Manager Lon Reals attached the show for a claim of \$2,100 due to date as manager engaged for the entire season and Manager Shapiro was forced to put up a bond of \$4,200 to obtain a release of the show's effects, pending litigation in court.

When the show moved out of that county

into another county to play its bookings at Paterson attorneys for Reals again attached the show for \$100 due for a week's salary. When the show entered another county to play its bookings at Jersey City attorneys for Reals once more attached the show for \$100 for a week's salary, and intimated that they would continue to do so each week during the remainder of the season.

Manager Shapiro put up cash bonds to have the show's effects released on the Reals attachments.

Reals' activities and success in obtaining attachments in the State of New Jersey, in which they can be obtained without the complainant putting up a bond to indemnify the show, set a precedent that was quickly acted upon by Wash Martin, who had his attorney attach the show in Jersey City on a claim of \$900 for salary due to date, and this in turn by Sam Sidman, who had his attorney attach the show in Jersey City on a claim of \$6,800 for salary due to date.

As the Jersey City attachments call for a bond of double the amount for the release of the show's effects, Manager Shapiro wired George Jaffe, who at the time was in Hot Springs, Ark., and Jaffe in turn wired his brother-in-law partner in Pittsburg to go to the relief of Manager Shapiro, which he did by arriving in New York City this morning fully prepared to furnish sufficient bonds to release the show and its effects in Jersey City, and permit it playing the Miner's Bronx Theater week of March 5.

As Sidman, Reals and Martin have intimated their intention of attaching the show at the end of every week for the salary which they claim is due, burlesquers in general will watch proceedings carefully, especially in view of the fact that the laws of the State of New York make it mandatory that the complainant put up a bond of indemnity.

As these proceedings are unprecedented in burlesque it appears like bungling on the part of burlesquers in lighting the fires of litigation that may have a far-reaching effect on one and all alike in their future welfare, and an outsider has taken it upon himself to become an arbiter with reasons to believe that he can bring the litigants together for an amicable adjustment outside of court, thereby saving them costly court litigation, and restoring the goodfellowship that has heretofore existed among them.

COLUMBIA'S QUARTERLY MEETING

New York, March 2.—The regular quarterly meeting of the Columbia Amusement Company and its allied corporations was held in the executive offices yesterday with J. Herbert Mack presiding.

The routine business was taken up and acted upon with the result that a 10 per cent dividend was declared for the stockholders of the corporations controlling the Empire and Gayety theaters, Baltimore, likewise the Gayety Theater, Washington, D. C.

The other corporations are in a healthy state but it was decided not to declare any dividends at this time.

The Majestic Theater, Jersey City, which has not been as profitable as of yore, will cease to play Columbia Circuit attractions with the week ending March 24. What policy the house will pursue after that date has not been decided on.

With the return from Florida next week of Sam A. Scribner, general manager of the C. A. C., there probably will be other changes on the circuit.

McNALLY HAS ARGUMENT

Chas. "Tramp" McNally, who was featured comic on the "Jazz Time Revue", a Mutual Wheel attraction, walked off the show after the matinee February 17 at the Bandbox Theater, Cleveland, O., following a dispute with the manager over money. It is reported, Night patrons demanded to know where the comedian was and why he was not working. It is said that McNally became very angry, tearing up the musical score of the show and throwing it at the leader. He goes over to the Star Theater, Cleveland, to play stock.

GOOD "BEEF TRUST" TAKINGS

Chicago, March 2.—Jules Jacobs, stage manager of Watson's "Beef Trust", showing this week in the Columbia Theater, was a Billboard caller today. He said the "Trust" has not played a losing week this year and that patronage at the Columbia this week is very fair. The show moves into the Star and Gardner next week. Mr. Jacobs is a veteran of burlesque.

SEEN AND HEARD

By NELSE

A pictorial post card of a pineapple plantation in Hawaii, postmarked Honolulu, Hawaii, February 2, 8:30 a.m., indicates that Col. Henry C. Jacobs, of the Jacobs & Jermon producing firm, is getting up earlier in Honolulu than he ever did at his home in Flatbush, Well, anyway, Colonel Jacobs writes that he is having a "bully time" and leave soon for Yokohama.

An obituary in a recent issue carried the information that Bessie Mooney Howard died January 30, at Pittsburg, Pa. She was with Harry Stone's "Talk of the Town" company on the Columbia Circuit, and one of the most popular girls in the show.

Jimmie Parrelle, who has been in stock at Superior, Wis., is now with the Friedlander & George Stock Company of sixteen people in Chicago, and we are indebted to Jimmie for an official program of I. A. T. S. E. Local No. 2 Annual Ball at Chicago, February 6, and the money in that book makes manifest the popularity of the boys in the show.

Lester Fad, who is conducting the Gayety Stock at Baltimore, Md., was a recent visitor, and Lester has all the personal appearance of a manager who is getting his in big chunks. Furthermore, he has committed himself to us as a weekly contributor of interesting gossip from his company, but we'll bet at that he will delegate Friend Wife Clara Fancy to do the typing.

Lou Forman, who has been musical director for Minsky Bros. at the National Winter Garden up to the opening of the New Park Music Hall, exited there with the close of the house February 17 and has already signed up with Al Jones, of the "Follies", to conduct the music for Raymond Hitchcock's show, opening at Chicago with his jazz band February 25.

There are several prospective producers of

burlesque in England who are probably wondering why William K. Wells, of the late James E. Cooper offices, does not accept their lucrative offer to embark for Dear Old London in response to their S. O. S. For their benefit we will say that he cannot, for he is getting acquainted with William Wells, Jr., who made his debut in the Wells family February 10. Mother and babe are doing well, likewise Billy's other two sons and one daughter.

George Arnold is wearing one of those "Sunny Jim" smiles these days and all because he is tied up with Stanley Dawson in an outdoor poster advertising company with headquarters at Great Kills, Staten Island, where Stanley built a spacious garage last summer for no apparent reason, which is now evidently the big office of the poster company, and Pete McGuire is busily engaged in supervising the building of a bungalow for Stanley and his bankroll.

Joe (Lingerie) Emerson was so well satisfied with the improvement in his health on the Pacific Coast last year that he has arranged to return there for further improvement in health and incidentally to erect a factory for the making of all kinds of theatrical costumes.

Go, whiz, by gosh; don't it make you feel good when you tout a winner and it really was? Well that's the way we feel over the newspaper review of Jack Held's "Record Breakers" mentioning the fact that Reggie Martin, the pretty blond chorister that we have touted in the past, had jumped into Emily Koller's role when she was taken sick and made good in Emily's numbers. However, we hope that Emily is not seriously ill.

Martin Weigert, formerly of burlesque as manager and agent, is now in Newark, his home town, as a trustee of Local 18, of the I. A. F. I., and B. A full list of the officers will appear in the Press and Advance Agents' column.

(Continued on page 97)

MUTUAL CIRCUIT CHANGES

New York, March 2.—The executives of the Mutual Burlesque Association were advised that the People's Theater, Cincinnati, had reopened on Washington's Birthday, and that no further trouble was anticipated.

After visiting the Warburton Theater in Yonkers, N. Y., Dave Kraus, president of the M. B. A., decided that it was undesirable, and the bookings for its opening as a Mutual Circuit house for March 12 were canceled. The elimination of the Warburton house as a split-week with New Britain, Conn., makes it impossible to play New Britain, as the stage crew and orchestra demand a full week play or pay.

The elimination of these two and other theaters will leave the time open that was intended for the "Runway Girls" and at the present time there is little probability of either the "Runaway Girls" or the "Merry Maidens" being reinstated on the circuit.

Sam (Pool) Lewis, who was to manage the Warburton Theater, Yonkers, N. Y., has become associated with Al Bow and they will establish an agency for the booking and managing of various theatrical acts and shows.

With the week ending March 3 the Mannheim Theater, the Band Box at Cleveland and the Lyceum at Columbus, will be dropped from the circuit due to poor business, but the shows that Mannheim is interested in, now touring the Mutual Circuit, will continue.

With the week ending March 3, the two shows of Tom Sullivan, formerly titled the "Monte Carlo Girls" and the "Mischief Makers" and rechristened the "Chief Chief Girls" and the "Rosy Posy Girls", will be dropped from the circuit, due, as the officials of the M. B. A. say, to the fact that they are not up to the standard required in Mutual Circuit houses.

Jack Liberman, representative in New York City for W. S. Mannheim of Cleveland, is negotiating with the managers of "How Come", colored show, to play the Lyceum Theater, Columbus, opening there March 11, for an indefinite run. Beginning April 1 dramatic stock will be the policy.

Mr. Liberman says that Mr. Mannheim is negotiating with Gus Sun and others to put musical tab. shows in the Band Box, Cleveland.

The Mutual has a prospect of going into the Plaza Theater, Bridgeport, but as yet there is nothing definite.

THE BURLESQUE CLUB PRIZES

New York, March 1.—Many of those who attended the Burlesque Club "Circus Nite" and others who sent in the stubs from their admission tickets were rewarded with prizes, viz: A Maratsky lady's wrist watch to Bob Travers, Mack suit of clothes to Pop Klein, a Furman gown to Billy Heater, Nat Lewis silk stockings to Frank Damsel, Strand photos to Jean Halley, Miller slippers to Bill Rosenberg, Eldridge stationery to Vinnie Henshaw Hyams, Emerson lingerie to Rose Berger, Doc Suss dental work to George M. King, Ray Peck dancing lessons to Bruce Noble, Blau & Sons dry cleaning to Frank Hunter, The Billboard yearly subscriptions to L. Lowitz, Larry National, William Fitzpatrick, Captain Irving O'Hay, J. P. Phillips, Sheriff Jack Levy, Peggy Van Camp, Phil Rosenberg, Dan Body, Charles Gorman, Jack Conway, Charles H. Croft, Masetta, Harry Hyams, Mrs. J. P. Phillips.

The foregoing prizes were donations to the club by various members and represented a value of fifty dollars.

EAGLES HONOR HARCOURT

The banquet accorded Frank Harcourt, principal comedian of the "Bowery Burlesquers", during his appearance in Cincinnati two weeks ago by Aerle No. 142, F. O. E., proved one of the greatest tributes paid a burlesque artist in that city. Frank joined the Eagles in Cincinnati in 1901. He and his wife, all members of the company and attaches of the Olympic Theater were guests at the affair, held in the Eagles' Clubhouse. Judge Bell of the Municipal Court was toastmaster. There was rebelling waiting in the way of cats and refreshments. Mr. Harcourt was presented with an umbrella and Mrs. Harcourt was given a traveling case by the Eagles.

Mickey McCabe has been engaged to replace Sammy Wright as a comic in Stone & Philard's "Social Maids" company, on the Columbia Circuit, to join at Kansas City.

COSTUMES—TIGHTS

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Our Manufacturing Department is equipped to make costumes to order on short notice. Moderate prices. Original designs by our artist, or will follow your ideas.
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Costumes and Wigs to Hire. Make-up.

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318-320 W. 46th Street. NEW YORK.

PRINCESS THEATER, NEW YORK
Beginning Monday Evening, February
26, 1923

Matinees Thursday and Saturday

R. G. KEMMET Presents

"MISTER MALATESTA"

W. P.

WILLIAM RICCIARDI

A Comedy Drama in Three Acts

By William Ricciardi

Staged by Fred Eric

THE CAST

(In the order of their appearance)

Lary Susan Sterling
Mary Ida Fitzhugh
"Bata" Rhy Derby
Joe Malatesta, of the firm of O'Reilly &
Malatesta
Charles William Ricciardi
Pietro Margarete Kappes
Mike O'Reilly Thomas F. Tracy
Count Philippe de Armand Antonio Salerno

Melodrama comedy, "the unborn child", Italian dialect and horseplay are the ingredients used in compounding "Mister Malatesta". It is about the noisiest performance at present decorating the New York stage. The din made by the actors is at times almost unbearable; such shouting and screaming being indulged in that one began to wonder whether the piece was not rehearsed in Madison Square Garden. In the tiny Princess Theater the salvos of vocal artillery almost deafened one.

In all honesty, tho, one must report that the audience took to the piece with the avidity of a chicken to a mess of cracked corn. They laughed at the hen-pecking of Mister Malatesta by his wife and his horror of trying to live up to the fashionable surroundings she insisted on having; they screamed at the scenes he had with an Irish pal; they wept copiously for the girl who was ruined by his son, and they were gleeful at the happy ending. There is little one can say that is good about the play, as a play, but it would not surprise me in the least if it played to a lot of business.

If it does the credit will go to William Ricciardi, the actor, rather than William Ricciardi, the author. Mr. Ricciardi plays the chief role with gusto. That is putting it mildly. He is a player of more than a little ability, and when it comes to feeding his audience what it wants he is surpassed by few. There is no finesse in his playing and he slams his points home. When he weeps he weeps; when he laughs he roars. And the audience eats it up. This is my main reason for believing that "Mister Malatesta" has a fair chance of getting over. It may well be smashed across by the vigor of Mr. Ricciardi's playing.

The supporting cast has its good and bad spots. Rhy Derby has the leading feminine role, that of the wronged girl. She is good to look at, but has not quite weight enough to play up to the role. I mean that she doesn't attack it hard enough. She has a small voice and a listless way of acting. If Miss Derby would get some of the bounce into her reading that Mr. Ricciardi has in such abundance she would be better. Burdette Kappes, as the erring son, was weak. The part is not a good one by any means, but Mr. Kappes has not got under the skin of it by a long shot. He should be much more pronounced in his manner than he is.

Susan Sterling gave a rather colorless performance of Malatesta's daughter, and Ida Fitzhugh an orthodox one of the nagging wife. A piquant bit of playing was contributed by Marius Rogarti, who spoke entirely in Italian, was most vivacious and registered many a laugh by well-conceived business. Thomas F. Tracy, as an Irishman, was called upon to "feed" the star, more than anything else, and did it admirably. Antonio Salerno, in a small part, did very nicely.

The single setting of "Mister Malatesta" is good-looking and it is well lighted. The staging is right in tempo, and if the players were more subdued in manner would be better. But perhaps the producer has the right idea for this sort of play. Far be it from

THE NEW PLAYS ON BROADWAY

that he is wrong when the audience takes to his work so kindly. But as for judging it by any aesthetic standards—well, there just aren't any to go by for "Mister Malatesta", and nobody will care whether there are or not if the play is a success. And they will care still less if it is a failure.

A rudimentary sort of entertainment with much sure-fire business and dialog, and a vigorous performance of the leading role by the author. **GORDON WHYTE.**

VANDERBILT THEATER, NEW YORK
Beginning Tuesday Evening, February
27, 1923

LAURETTE TAYLOR

In the New Play

"HUMORESQUE"

By FANNIE HURST

(Staged by J. Hartley Manners)

THE CAST

Sarah Kantor	Laurette Taylor
Abraham Kantor	Sam Sidman
Leon Kantor	Alfred Little
Leon Kantor (Grown) ..	Lutha J. Adler
Isadore Kantor	Chester Hermann
Isadore Kantor (Grown) ..	Lon Soria
Esther Kantor	Ada Hewitt
Esther Kantor (Grown) ..	Dorothy Burton
Mamie Kantor	Sidney Carlyle
Sol Ginsberg	Frank Manning
Rosie Ginsberg	Lillian Garrick
Gina Berg	Elsa Grey
Ruby Kantor	Charlotte Salkowitz
Leon Kantor, II	Sidney Salkowitz
Max Elsass	Hubert Wilke
Stage Employee	James H. Bell
Reporter	Wayne Wilson
William	Walter H. Brown
Mrs. Finschreiber	Vera Berliner

First a story, then a moving picture, and now a play, "Humoresque" has gone thru all the stages possible for an idea with a dramatic slant. That it will succeed in the dramatic form as well as it did in its other versions is problematical, and this for a very good reason.

"Humoresque" starts out with a great first act, so good an act that if the other two were its equal the play would run as long as "Lightnin'". But the second act is weaker and the third passes away in a bad attack of dramatic malnutrition. Now, your successful play starts from a diminuendo to a crescendo. "Humoresque" does quite the reverse.

This first act, which is so fine, is the most faithful kind of a picture of family life in the Ghetto. We see the mother, father and four kids living their daily life, prosecuting their routine tasks and having their little pleasures. And all this is done with a faithfulness and naturalness of touch that beggars description. This act sets the discovery of the son's musical genius by the mother in the most adept piece of dramatic exposition we have seen for many moons. The second act shifts forward fifteen years and shows the boy, now a famous fiddler, wanting to go to war, to which in the third act he goes, rending the heart of his mother as he does so.

The figure of the mother, played by Laurette Taylor, towers above the play. In the first act she gives the finest sort of characterization of the tender-hearted mother. She alternately draws a tear and follows it with a smile. Totally submerging herself in the role, she makes the character glow with life. It is a rare piece of acting. In the other acts Miss Taylor is still very fine, but the opportunities are not there for such a display of virtuosity as she has at first. But that act is enough to again demonstrate that Miss Taylor is a dramatic artist of the very highest order.

The four children in the first act are played by Alfred Little, Chester Hermann, Ada Hewitt and Sidney Carlyle. All save Mr. Carlyle drop out of the play thereafter, they being represented in their grown-up stages by Lutha J. Adler, Lou Soria and Dorothy Burton

successively. All of these players render their roles admirably, particularly Ada Hewitt, who is a thorough life-like kid, and Lutha J. Adler, who, as the young violinist, gives a dexterous and likable performance. Sam Sidman plays the father. He is thoroly at home in his comedy bits, and struck a note of pathos that was genuinely good. Elsa Grey, as Gina Berg, is very capable, as were Lillian Garrick, Charlotte Salkowitz, Sidney Salkowitz, Hubert Wilke, James H. Bell, Wayne Wilson, Walter H. Brown and Vera Berliner in smaller parts. Lastly, there is Sidney Carlyle, playing the part of a demented boy. Mr. Carlyle has only a few lines to speak, animal noises serving him for words, but he made an unforgettable picture of the unfortunate creature he was portraying. This is not a showy part, but the way in which Mr. Carlyle does it is genuinely fine.

The staging of "Humoresque", by J. Hartley Manners, has been splendidly managed. The settings are real looking and skilfully lighted. All that can be done for the play has been done in the matter of mounting and casting. If it can go along on the momentum of that beautiful first act, it is here for a long stay, but the other two acts are pretty much of a dead weight for it to carry. However, all lovers of fine acting should see this piece, for they will find few opportunities so good in which to witness such artistic playing as is done by Laurette Taylor and her associates in it.

An uneven play, with one fine act and the other two of less merit. Splendidly played and staged. **GORDON WHYTE.**

BELMONT THEATER, NEW YORK
For Four Special Matinees on February
26, 27, 28 and March 2, 1923

JOHN E. KELLERD

In a New Dramatization of the Robert
Louis Stevenson Story

**"THE STRANGE CASE OF
DR. JEKYLL AND MR. HYDE"**

CAST

Gen. Sir Danvers Carew	H. E. Greaves
Dr. Hastie Lanyon	Basill West
Gabriel Utterson	H. B. Fitz Gibbons
Richard Enfield	Clyde Campbell
Inspector Newcomen	Edward Randall
Dr. Henry Jekyll	John E. Kellerd
Edward Hyde	John E. Kellerd
Macpherson	Anthony Bassett
Boole	James Edwards
Mrs. Lanyon	Louise Osborne
Margaret Warrenton	Fredda Brinley
Mrs. Batson	Mary Adelaide Power

The desire to play Dr. Jekyll and Mr. Hyde must be latent in many actors. Of all dual roles it perhaps affords the greatest opportunity to the actor who wants to display his versatility. The role ranges thru many aspects of emotion, and the transition from Jekyll to Hyde and vice versa, while but a trick, is a mighty effective one. So we see Mr. Kellerd trying a new dramatization of the old play for a series of matinees.

Unfortunately, while Mr. Kellerd does very well with the part, he has surrounded himself with a company which gives him very little support, a shoddy production and a version of the play which is very bad. With all this to work against, together with waits between acts that would kill almost any play, he still managed to make a striking picture of the double role. Mr. Kellerd is an actor with many mannerisms, not too fine a voice and an unimpressive figure. He read the part of Jekyll with a beautiful simplicity and pathos, but his Hyde was good in spots only, a tendency to force his voice destroying some of the effect he was obviously aiming at.

Aside from the acting of the star there was nothing about the cast or the production of the piece worthy of serious comment. The play, as a whole,

has many deficiencies and it is no wise can be a serious competitor of the other Broadway attractions. Still it was good to see John Kellerd play the role and it makes one wish that he could be seen in surroundings more commensurate with his ability as an actor.

A poor version of a famous play in a sleazy production, with a good portrayal of the dual role by John E. Kellerd. **GORDON WHYTE.**

**ARRIVALS AND OTHERS
HEADED FOR CHICAGO**

Chicago, Feb. 27.—Taylor Holmes and his company, acting Edward E. Rose's mystery play, "The Bear Car", opened at the Corl Theater Sunday night. Mr. Holmes, being a Chicago favorite, got a fine welcome.

Herbert Carthell and company opened at the Olympia last night in "Mr. Blimp", a new comedy by Conrad Westervelt. It tells about the adventures of a Kentuckian who carries a bunch of lively hellseas.

The Selwyn Theater will shape up in May for the arrival of "The Gingham Girl", for a good while, and still being a New York hit. George White will bring his "Scandals" to the Illinois Theater in about two weeks. He has had them there successfully before.

Richard Bennett and his company, now playing in the sub-provinces in "He Who Gets Slapped", stopped over in Chicago Sunday. The star saw Frank Keenan at the Harris Theater that night.

William Anthony McGuire, author of "Six Cylinder Love" and "It's a Boy", is in Chicago finishing up a play about all complete but the name.

Edward H. Robins, of the cast of "The Last Warning", at the Blackstone, will leave for London shortly to join the cast there of "So This is London".

Olga Petrova's new play, "The Hurricane", will seek hospice somewhere in the Loop early in April. Louis Willoughby has been made leading man. Marguerite Forrest and Robert Brister will be in the cast.

Mary Miles Minter and May McAvoy, both of the screen, have been asked by Comstock & Geat to take the title part in two companies of "Polly Preferred". In such event one company will come to Chicago.

**GILMORE AND GORDON
BACK FROM THE SOUTH**

Chicago, Feb. 27.—Doc Gilmore and Bob Gordon are back from a Southern tour with the "Night in Bombay" Company, where they played one-night stands, mostly at school benefits. They reported a good business.

DRAMATIC NOTES

(Continued from page 25)

plays which Mr. Hampden will use in New York next year when he becomes lessee of the National Theater.

George Middleton's play, "La Raison", is soon to be produced at the Theater Antoine in Paris.

Charles B. Cochran is seeking Ernest Truex for a part in the London production of "Six-Cylinder Love".

The first matinee of "Morphis", with Lowell Sherman, was postponed for one week. It will open on March 8.

Harry Brown now portrays the role of Mary the 3d's father in Rachel Crothers' play of that name at the 39th Street Theater, New York.

Henry Baror has another American adaptation of a French play which he calls "My Aunt From Ypessant". He is preparing to produce it soon.

Willette Kershaw, who played in Michael Morlion's "Woman to Woman" in London, has secured the play from the author for production here.

"A Square Peg", Lewis Beach's powerful drama, closed at the Punch and Judy Theater, New York, after an unsuccessful attempt to attract the public.

Lorenz M. Hart, director, has turned playwright, and will have his play, "The Golden Spoon", produced next season, with Vera Gordon in the leading role.

Marguerite Forrest, Letha Walters, Ludmilla Toretzka, Robert Brister, H. H. McCollum and Judson Langill will support Olga Petrova in her own play, "Hurricane".

Marcin Byron has been engaged by A. H. Woods for Aaron Hoffman's new comedy, "Light Wine and Beer", opening in Chicago March 12 for an indefinite engagement.

Reginald Pole, who played the ghost with Barrymore's "Hamlet", will give a series of

matinee of "King Lear" next month, with himself in the title role. Genevieve Tobin will portray Cordelia in this production.

Henry Herbert is to be the general director of the Matinee Players, recently organized. Their first production will take place this month at the Earl Carroll Theater, New York.

Bertha Broad spoke on "Elizabethan Slavery" before the drama class of New York University last Friday. She also included a reading from "Romeo and Juliet", in which she is shortly to appear.

Richard Bennett may play the title role in "The Fool" when the Chicago company opens there. This will simply mean starting work in an old role, as he played in the piece when it was first brought to light in Los Angeles.

Norma Mitchell will portray her original role in the revival of "March Harpers", opening at the Little Theater, New York, March 11, for special matinees. Moffatt Johnstone will also appear in this production.

John Meehan will accompany Edward Robins and Eleanor Woodruff to London on March 10 to start work in the London presentation of "So This is London". The opening of this piece will take place on April 5 at the Prince of Wales Theater.

Geneva & Melsaac have decided to keep their production of "Old Man Smith" on the road for a few more weeks in order to make certain changes which they deem necessary in order to get it up to Broadway standard. Lester Lonergan will do the doctoring.

Orme Caldara replaces John Halliday in "The Masked Woman" at the Eltinge Theater, New York. Mr. Caldara was with the George Marshall Players in Baltimore. Halliday leaves to play a part in George M. Cohan's production of "Two Fellows and a Girl".

Theodore Komisarjensky will design the settings as well as direct the special production of "The Race With the Shadow". It is to be given by the Theater Guild for its subscribers the week of March 12 at the Garrick Theater, New York.

It is more than probable that Lionel Atwill in "The Comedian" will follow David Warfield's "Merchant of Venice" at the Lyceum, New York, this month. It is undecided as yet whether "The Merchant of Venice" will go on tour of the larger Eastern cities.

Maude Hayward has been added to the cast of "The Exile", now playing at the Montauk in Brooklyn. Bookings for the future are yet to be made, and it seems probable that the piece will not be given in New York until late summer, altho the backers are very enthusiastic as to the play's drawing power.



A TEXT BOOK ON MODERN DRAMA

I HAVE called *The Drama of Transition*, by Isaac Goldberg, a text book on modern drama, mainly because I believe it will find its greatest field of usefulness in that direction. I don't believe that Dr. Goldberg intended it as any such thing. He conceives of it as a discussion, estimate or criticism of the state of the drama at present, which he finds to be groping toward something that it has not yet attained in its full flower.

With that some people will agree and some will not. In either event they will find plenty of material in Dr. Goldberg's book to form an independent judgment of their own, if they do not care to accept his.

The author is careful to state that there really is no such thing as a "drama of transition" and that the drama is not written "for the purpose of establishing compact compartments in a historical survey." What he accepts as a state of dramatic transition is "that of a comparative lull in creative activity and of a period marked rather by the decline from high experiments, by restlessness, experiment and eager groping."

It seems to me that there is a lot of truth in this. While we have one or two giants of the theater who are turning out drama of the highest class, much of what is hailed as the best is marked by a formlessness and a groping toward something out of the beaten path, which may be developed into a newer and greater drama, but has not reached that goal yet.

To make this clear to his readers, Dr. Goldberg has surveyed the work of the principal dramatists of Europe and America in rather an exhaustive manner. He arranges the dramatists by nations, tells something of them in a biographical way, describes their principal works in synopses and adds his estimate to this. By this manner of treatment a great mass of data has been assembled which has heretofore had to be searched for, a bit at a time, in many other works. Almost any dramatist of consequence, aside from the English and the Irish, is mentioned in *The Drama of Transition*, so that if one wants knowledge of them, he can turn to this book with more than a reasonable expectation of finding it. There lies its principal value, in my opinion. It is a pretty stiff book to read thru, but it will be almost invaluable as a reference guide to the modern drama and dramatists. A good index adds to its value for this purpose and makes the information easy of access. I commend it as a distinct addition to the theatrical reference shelf.

A DIFFERENT BIBLICAL DRAMA

The usual drama made from a Biblical story is generally a pretty dull play. Whereas the Bible itself is, considered as a book, intensely human, most dramatists constructing a play from it seem to think they are not doing the job correctly unless they make it ponderous and platitudinous.

Not so with Stefan Zweig, in his *Jeremiah*. This play is full of good situations, more than a few thrills, and has a cast of characters who are made of flesh and blood. The play reads beautifully, and I believe that it would play well if given the proper sort of production.

Jeremiah departs somewhat from the Bible story, but it is in the interests of better drama that this is done. Generally speaking, the spirit of the Biblical narrative is maintained quite faithfully.

Zweig evidently had more on his mind than the mere writing of a Biblical play. He is writing for the present and he presents a picture of war and its consequences that will find its application in more than one quarter today. There is also more than one situation in the play that has its parallel at the present.

Jeremiah is in nine scenes, and, tho the form in which the play is printed would lead one to believe that it is extremely long, such is not the case. At least it did not take me very long to read it. I mention this, simply because some people seem to shy away from what looks like an inordinately long play, and if they do this with *Jeremiah*, they will miss a drama that is well worth reading. It is so good in the printed version that one wishes it could be seen on the stage, and, after all is said and done, that is a good index to the value of any play.

TWO MOLNAR PLAYS

Of the two plays in the latest volume of Franz Molnar's work to be issued in this country, one has been produced and the other has yet to be done. The volume takes its name from its contents, *Fashions for Men* and *The Swan*, and it is the former that has seen the curtain drawn up on it in America.

Of the two plays, I prefer *The Swan*, tho I do not mean by that that *Fashions for Men* is to be despised. Far from it. It is a good play, but I like *The Swan* better.

In this review I could give a scenario of both dramas, but I prefer not to. If I did, I could not hope to bring out their fine qualities and might take the edge off the enjoyment of those who read them for themselves. I prefer to advise all those who like to read plays to get *Fashions for Men* and *The Swan*, and enjoy them without my interference. That I am sure they will do, for Molnar is an accomplished playwright and can knit up a drama so that it almost continually holds the interest. He writes for the stage and the footlights glare on his characters and situations, even on the printed page. He knows the theater, yet does not use the devices which we label "theatrical", to any marked extent. Molnar is original in the best sense, since his originality never carries him beyond the point of theatrical effectiveness. His plays are meant to be played, and reading them is the next best thing to seeing them on the stage.

IN THE MAGAZINES

Vanity Fair, for March, has several articles about the drama and music. These include *The Theatrical Callboard*, by Kenneth Macgowan; *The New York Art Theater*, by Alexander Woollcott; *Letters From Dead Actors*, by Stark Young; *The Screen Art of William Shakespeare*, by Kenneth Macgowan, and *Vincent d'Indy and His Art*, by Paul Rosenfeld.

In *The Scientific American* for March will be found a rather comprehensive article, well illustrated, of the manner in which the stage effects were worked out for "Johannes Kreisler". It bears the title of *Six Stages* in One.

THE DRAMA OF TRANSITION, by Isaac Goldberg. Published by Stewart-Kidd Company, Cincinnati, O. \$5.

FASHIONS FOR MEN AND THE SWAN, by Franz Molnar. Published by Bond & Liveright, 105 West 40th street, New York City. \$2.

JEREMIAH, by Stefan Zweig. Published by Thomas Seltzer, 5 West 50th street, New York City. \$2.

NEW THEATERS

David Krieger is planning to erect a theater in Batavia, N. Y.

Ed D. Holbrook, of Dallas, Tex., opened a new picture theater at Lone Oak, Tex., February 22.

The old opera house in Central Point, Ore., has been purchased by a theater man of Portland, and will be rebuilt by him into a modern picture theater.

Russell G. Quarrier, J. W. Solof and Ray Teter recently awarded the contract for the construction of a picture show on State street, Charleston, W. Va.

Work on the gigantic natural outdoor theater to be built at the base of Stone Mountain, a few miles from Atlanta, Ga., is expected to be started in a few weeks.

The Kanawha Investment Company is erecting a \$450,000 office and business building in Charleston, W. Va., a part of which will be devoted to a picture theater. The theater space will be 90 by 100 feet.

George Fred Otis is reported considering plans to erect a theater building in Yuba City, Calif. It is understood that a company will first be organized after which the project will finally be decided upon.

The People's Theater, new picture house being erected in Mullins, S. C., is expected to be ready to be opened about March 25. The house is owned and will be operated by Nathan Carlner and will have seating capacity of 500.

Plans are being prepared for the half-million-dollar theater to be erected at Fourth and Adams streets, Steubenville, O. The contract is expected to be awarded this week. Seating capacity of this new house will be over 2,000.

A permit has been granted the Kel-Nau Investment and Amusement Company to erect a \$200,000 theater and apartment building in Shorewood, a suburb of Milwaukee, Wis. Work of excavating was to have been started last week.

The stock company recently organized by citizens of Walnut Ridge, Ark., for the erection of a new theater in that city, has been named the Swan Theater Company. Articles of Incorporation have been filed and a charter granted the company.

The Simmons Estate and the Saenger Amusement Company are negotiating to erect a large theater in Pine Bluff, Ark. E. M. Clark, field representative of the Saenger Company, was in Pine Bluff last week in connection with the project.

Al Coder, formerly assistant manager of the Liberty Theater, Youngstown, O., has been made manager of the new Butler Theater at Niles, O. The new playhouse was formally opened two weeks ago. Joseph Zarlengo and James Annos have formed a partnership and have taken over the lease of the house, seating capacity of which is 1,145.

A \$500,000 theater building, which besides a 1,000-seat auditorium will include banquet and assembly halls, will be built at No. 54 Flushing avenue, Jamaica, N. Y., work to be started April 1. The Colonial Theater of Jamaica, Inc., John M. Booth, Benjamin Martin, Stanley Sharpe, Charles G. Stewart and William G. Willman, will finance the project.

According to present plans, an enlarged picture theater with a seating capacity of 600 soon will take the place of the present Novelty or "Paramount" Theater in Clinton avenue, Cortland, N. Y. Altho plans of Harry Still, proprietor, are not made public, it was said on good authority that he has leased the entire Wells Building in which the Novelty is located.

The Bluefield Theater Company, Bluefield, W. Va., with an authorized capital stock of \$100,000, has been incorporated. A new theater for Bluefield, to be centrally located, is now the plan which is being promoted by a number of community builders of this city. The incorporators are: W. A. Bodell, R. W. Honaker, Dr. J. S. Compton, Dr. Wade H. St. Clair, J. L. Crockett, F. R. Christie and J. R. Laird.

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New York State Tax

THE proposition before the Legislature at Albany to raise the State tax of 6 per cent on all tickets for amusement shows, and, to one end, is a measure which is already being considered as far as the Federal Government is concerned. The Federal Government has proposed a 10 per cent on all tickets and a 5 per cent on all seats with a provision that an additional 5 per cent should be added to the ticket in the event that it is not remembered that the theaters have to pay for a license, municipal taxes, etc., and there are besides all kinds of rates and assessments. In this case, however, the State proposes to take to itself almost as much as the owner, with the proviso that a year and a half to write the play. The actors' royalty generally amounts to 10 per cent of the gross up to \$2,000 a week, and then increases to 7 1/2 and 10 per cent. The State was to be even in a better position than the actor for the play may only run for a short time, whereas the State will get its revenue for every performance of the season, thus beating the individual actor by a very large margin. It is hoped that the theater interests will get together and be able to defeat a tax which appears to us to be discriminatory. The war is over and it is not time for our Legislature to consider economy in expenditures and to reduce taxes rather than increase them?

General Meeting

There will be a general meeting of our members at the 45th Street Theater, Sunday, March 11, at 2:30 p.m. A good many most important matters will be brought up, and it is highly desirable that every member make a special effort to attend. The question of Sunday performances will be introduced, since some new angles have appeared within the last two years.

Election

For the first time in the history of the association the appointment of two-thirds of the Nominating Committee, whose duty it will be to make out the tickets for the annual election of officers and counselors, will be practically put up to the members themselves. Under the constitution the choice of this Nominating Committee is left to the Council, one-third of which must be members of the present Governing Board. This procedure has always been followed in the past, but it has occurred to the Council that there is a more democratic way, so nominations for the committee will be called for from the platform at this general meeting, and, in order to abide by the constitution, these nominations will be confirmed by the Council at its following meeting. It is hoped our members will approve of this innovation, which is prompted by the desire of the Council to get the actual wishes of the members. This, of course, will not rob any group of members of their right to propose an opposition ticket.

No Rest

We have received several letters from laymen criticizing the A. E. A. for not allowing its members, where it has not become a custom, to play on Sunday night. No consideration is shown by these correspondents to the actor himself, who is the only person who would have to work week in and week out without a day of rest. The appeal is made for the man in the street who would like to attend a legitimate performance rather than go to a movie. It is admitted that ninety-nine times out of a hundred this same man could attend the theater on another night of the week if he so desired. As we have stated before, it is

quite likely that at first the managers of theaters would benefit by Sunday performances, but only for a year or two, since the landlords would sooner or later increase the rent in view of the added income. In the long run Sunday night performances in New York City, as well as everywhere else, would only benefit the real-estate operator.

A Voice From Vaudeville

On page 12, of the last issue of The Billboard (March 3), in the shape of a one-column box, appears an open letter from Robert Neme, reprinted from The New York World of February 29. This letter shows how our brothers in vaudeville feel about the question of Sunday work.

Moscow Criticism

We quote the following from an article by Percy Hammond in The New York Tribune: "Mr. Stanislavsky and his associates of the Moscow Art Theater are not favorably impressed with our local or Broadway efforts of worthiness upon the stage. Eugene O'Neill's 'The Hairy Ape', performed especially for the visitors last Sunday night, depressed them as an amateurish interpretation of an ineffective, mediocre show. It was in no way, they said, comparable to the masterpieces of Tchekhoff and Gorky. The Arthur Hopkins, their host, had explained Mr. O'Neill's drama in Russian by a graphic synopsis in the playbill, they found it an awkward, incoherent, ill-acted play. "They were dismayed, also, by Mr. Hopkins' production of John Barrymore in 'Hamlet'. One of their number, Mr. Katchaloff, is said to be the most dexterous of all the performers who have performed 'Hamlet'; and he is reported to have performed it 102 times in Moscow, breaking thereby both the Barrymore and the Booth records for Broadway. 'What is the trouble with this 'Hamlet'?' we asked some of them last night; and they told us that there was a 'disharmony between the scenery and the impersonation.' The Russians, by the way, also are a little contemptuous of the New York dramatic reviewers. A once famous Moscow dramatic critic, who is exiled here in the train of the Chanze-Souris, was asked, not long ago, if the New York scribes had not dealt rather understandingly with the Russian plays and playing. 'Rotten!' he replied. 'Rotten!' " After the splendid welcome given to the Russian artists we can well understand that some of our people may feel a little resentful at this apparent lack of appreciation of what we consider the fine things in our own theater, but we don't think that the remarks should be taken too seriously. In any case we feel that American actors generally are too big and too earnest in their devotion to their ideals to allow anything of a minor character to disturb them.

Deputy Meeting

Another meeting of deputies within the metropolitan district was held in the council room February 23.

More From "Jane"

An enthusiastic member, whose style is original and unique, sends us the following communication on the Fourth Preview given by the Los Angeles branch of the A. E. A.: "Well, kid, here I am once more raving about dem previews out in Hollywood. Not heard from you kinder thought you was sore—just can't help writing and let you know all about what's going on out here in Hollywood. It would do your old heart good to see the interest the bunch take in putting on dem shows and, oh, boy, the audience is gettin' so swell that I kinder feel out of place—you know kid my limit was the balcony or higher up if it was cheaper, but since that guy that's rushing me and got me before the camera I can afford to spend a few extra bucks. Take it from me before very long they will have to hild a place as big as the Hipp. We got them coming and yours back in old New York better wake up and get your pointers from Hollywood. Hoping to see you out here real soon."

Texas Tent Show Tax

Our Kansas City representative, Frank Delmaine, has been doing good work in Austin, Tex., endeavoring to defeat the proposed tax on tent theaters. We quote from his report: "Wednesday: Had an appointment with Representative J. E. Winfree, one of our Houston Equity lawyers, at 7 a.m. and spent nearly three hours with him, going into details regarding the workings of the tent dramatic shows. I convinced him that if Bills 311 and 254 were passed it would be impossible for these shows to operate and the State would suffer a great loss of revenue, etc. I spent the entire day at the House, met representatives and senators. It certainly was hard work to even try to convince Baldwin and Purl that they would ruin the legitimate tent shows. All that Representative Baldwin dwelt upon was that he paid \$1.25 for the worst show he ever saw in his life. He was referring to some five-by-night which came to his home town and put on the 'kyp' in good style. He also referred to the concessions which they carried. The show sold prize package candy for 25 cents which had 10 cents plainly printed on the cover. "Thursday: I again spent the day at the capitol and was granted a hearing. I am no orator. Just told them plain facts and I hope I put it over. The salient points of my address were that most of the tents used by the various dramatic organizations in Texas were manufactured from cotton which was grown in Texas—that all the lumber used in

building stages, scenery frames, poles, mats and crates is made from timber grown in Texas—if not grown there it is at least bought in the State—that 72 per cent of the people employed with the tent shows in Texas are citizens, property owners and taxpayers in Texas—that 54 per cent of the people employed with tent shows are automobile owners and pay their auto tax in Texas—that the tent dramatic shows are to their small towns what the large theaters are to New York and other cities; they are educational, they are uplifting, they broaden the mind, they bring to them the best efforts of our playwrights, they bring to them messages of the advance of the times—that the price of admission for tent shows is again on a pro-war basis; during the war they paid 25 and 35 cents admission, now they pay 22 and 31 cents, and the show pays the tax—that Bill 311 is going to force every tent show to sell its baggage cars and its auto trucks. I asked if the gentlemen ever considered the demurrage charges on private cars and the excessive railroad charges as compared to pre-war times? I am not in favor of the one-night-stand tent shows which come into their towns, charge excessive prices for an inferior attraction and pull stakes the following morning, but I pleaded for the week-stand attractions which visited their towns every year, which spend their money with them, which gave a week of pleasure and enjoyment, full value for money received. It is quite true that their larger cities will continue to get the high-priced opera house attraction, but what about the fellows living in the small towns? Are they not entitled to recreation? They can't afford to pay railroad fares to the cities and \$2 and \$3 per seat. Give them a chance to see good, wholesome, cheap-priced attractions. I myself have property in Texas and I tell everyone that Texas is one of the finest and best and most up-to-date States in the union. Let our slogan be live and let live.

"On Friday I again mingled with the crowd and found that a number had been won over who were previously opposed. I gave Mr. Winfree all the dope that I could to work on when the bills were brought up for final passage. The House adjourned until Monday, and I think my mission is ended here, so I am leaving tomorrow, and in case I am needed back here Winfree will wire me."

An Opinion From England

An English member writes us as follows re conditions there: "The companies visiting the No. 1 towns are composed of raw recruits who are paid exactly what they are worth. One of the principal reasons for the present conditions is the profiteering in London theater rents. If a manager does produce anything like a success, and there have been very few during the past twelve months, the absurd rent he has to pay kills him, so he sends a cheap company out, trusting to the London reputation to draw in the audience. One thing it is doing is to drive artists whose salaries have risen into the neighborhood of three figures into management. I hope they succeed, as I should welcome the return of the actor-manager as we knew him thirty years ago."

FRANK GILLMORE, Executive Secretary.
Secretary's report for Council meeting week ending February 24, 1923:

New Candidates

- Regular Members—Virginia Bacon, Nina Barry, Frank Base, George Blackwood, Ivan Collins, Gregory Holbein Dintestroff, Katherine Foster, Beata Karm, Jack Marloe, Lester O'Keefe, Doris Lawn, Gregory Ratoff, Lou Sorlin, Horton Spurr and Lawrence Mervale Tibbett.
- Members Without Vote (Junior Members)—Constance Morganstern, Astrid Ohlson and Leonard St. Leo Moser.
- Chicago Office
 - Regular Members—Robert Wynne Jones and Sam Micals.
 - Members Without Vote (Junior Members)—Billy Walsh and Mirth Mack.
- Kansas City Office
 - Regular Members—Everette S. Logarde and Ed Sherwood.
 - Los Angeles Office
 - Regular Member—George Chesbro.

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

THIRTEEN new members joined the Chorus Equity in the past week. We are holding checks in settlement of claims for Ann Smith, Charles Murray Blackwood, Larry Lawrence, Saimoe Clark, Royal S. Trott and Margaret Royce Collignon. A delinquent Chorus Equity member in a company now rehearsing in New York stated that she did not see any reason for paying her dues because three years ago the Chorus Equity was unable to collect a claim for her against a bankrupt corporation. The Chorus Equity has no supernatural powers, it cannot collect money where no money exists. The company with which this member is now rehearsing will be paid for two weeks' overtime rehearsal. That is because the members of the company are Equity members and because the Equity has insisted on salary for all rehearsals over four weeks. Newcomers in the profession do not realize that, prior to the Equity strike, rehearsals for musical comedies were a matter of ten and twelve

weeks, not four, and that if the Equity never did anything else the curtailing of the free rehearsal period is of enormous benefit to the association's members. No organization will ever be able to give every one of its members everything that he wants; if it supplies seventy-five per cent of his needs it is more than worth while. Lessons in the Chorus Equity dancing school cost one dollar an hour. Anyone wishing to enroll may do so by calling Circle 1751. The best way to raise your salary and decrease the number of weeks you are out of work is to learn to do something better than anyone else does. While you are working in New York take advantage of the opportunity given you by your membership in the Equity. Members holding cards good to November 1, 1922, and who do not have extensions, owe six dollars dues and one dollar delinquency fine, a total of seven dollars, to place them in good standing to May 1, 1923. DOROTHY BRYANT, Executive Secretary.



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THE SPOKEN WORD

Conducted by **WINDSOR P. DAGGETT**
(COMMUNICATIONS TO OUR NEW YORK OFFICES)

AT THE Selwyn Theater, New York, where Nazimova is playing in "Dagmar", and at the Longacre, with Ethel Barrymore in "The Laughing Lady", good English is spoken. The accent of each company is especially even in its tendency to careful speech and standard pronunciation. Nazimova speaks with a foreign accent, but it is the quality of her voice more than her pronunciation that suggests foreign origin. Her voice is not especially beautiful, but it is an interesting voice and it grows in charm as one becomes accustomed with it. It has musical quality in many passages and it has various refinements in expression. Nazimova confines her dialectal pronunciations to one or two sounds. She gives "th" the sound of s and the "th" sound voiced the sound of z, so that "think" becomes "sank"; "thought" becomes "sought"; "anything", "anything"; "bath", "bas", and "beyond that", "beyound zat". This pronunciation is a Russian dialectal sound appropriate to Nazimova's speech in the theater. Her language is fluent and is precise and elegant without being bookish. The Russians are naturally good linguists because their language contains nearly all the sounds of other languages, and French is beautifully spoken in Russian society. Although "Dagmar" is a rather obvious story of love and kisses and an episode of danger, it is presented at the Selwyn Theater in exquisite taste. Nazimova has the rare talent of being able to present passion with considerable realism without drawing attention to the physical. She can express herself quite gracefully on any part of a sofa or a center table. The setting of the stage in "Dagmar" is well adapted to her style of work.

Herbert Emery has a fine personality in his voice. There is fullness of tone, restraint and a modulation that is very restful. He speaks that standard of English that is neither British nor American, but a cultured dialect that is acceptable anywhere. Mr. Emery pronounces "obscure" making the first syllable the same as the first syllable in "divide" (i in it). Some actors consider it necessary to turn this first syllable into "dis", but this pronunciation sounds too artificial for regular use. The tendency in English is to give particular attention to stress syllables and not to fuss too long over unstressed syllables. The question of "matrimony" came up the other day. There is no doubt that the preferred pronunciation in America gives the third syllable the sound in "age" and a secondary stress. The British weaken the third syllable to no perceptible stress and to obscure. Grandient, of Harvard, considers the first pronunciation American and the second especially British. Tilly at Columbia insists that he hears the second pronunciation in speech that is strictly American. Frederick Perry gives this second pronunciation and it may be heard on the stage with some frequency.

Greta Cooper, in the "Dagmar" cast, calls attention to the place of h in connected speech. In everyday pronunciation we may frequently leave out the h in phrases like "give it to her", "to meet her", "heard from her". Miss Cooper, in fact the Cooper trio, Helen, Greta and Violet, make a practice of putting the h in, and Alice John, in "The Laughing Lady", sounds the h in such phrases as "met her". The educated women of England are pretty generally to put the h in order to avoid the suspicion of carelessness and vulgarity that is associated with cockney dialect. The theatergoers of New York are quite familiar with the cultured standards of speech of the Cooper family.

In the British speech of "Dagmar" and "The Laughing Lady" the affectations of British speech are carefully avoided. Harry Plimmer says "ph, no" with its good o-sound (u in up) as could be heard in any part of America. It has no suggestion of London dialect or fancy speaking. What is noticed in these speakers is a regard for final consonants and the aspirated t sound. When Mr. Plimmer says "it is" we get the following syllabification, "i-tis", and a little puff of breath on the word "party" the puff of breath on "p" helps to make the consonant audible, although it is softened and not a tense sound. It is simply good English. When this t sound is followed by another consonant these actors know that it is aspirated and so Greta Cooper says "great deal" in the sensible way, joining the t and d into practically one sound instead of trying to finish the t as if it came at the end of a sentence. The members of these companies are especially careful of the "e" sound (yo instead of oo). Katharine Emmet, Mr. Plimmer, Nazimova, Kenneth Hunter, Donald Call, Mr. Emery and Cyril Keightley know that the following words have the glide: "Due", "supervise", "stagnant", "op-

portunity", "gratitude", "debut". Kenneth Hunter gives "virtue" the glide-u in the second syllable instead of the common (shoo-sound). Violet Kemble Cooper gives a nice glide to the "i" in "Daniel".

In assimilation between words these careful speakers are prone to avoid it. If Greta Cooper says "don't you" she says the u with a glide and without a 'shoo-sound. The same may be said of Cyril Keightley, Mr. Plimmer, Nazimova and Ethel Barrymore. In "don't you", "let you", "told you", "did you", "meet you" and all expressions of this order the 'shoo is avoided. There may be momentary lapses in the very colloquial parts of the dialect, but this is exceptional.

In "The Laughing Lady" there was somewhat of a tendency to give a full-blown-day pronunciation to the final syllable of Saturday and yesterday. Mr. Keightley and Ethel Barrymore gave the strong pronunciation, although both of them at times weakened the last syllable to the well-established all (l in it). Considering that the days of the week have had this weaker termination for two or three centuries, there is no desire on the part of educated speakers to bring back the more literary pronunciation. Miss Barrymore says "necessary" with an extremely weak vowel and with no stress on the third syllable. Harry Plimmer reminds us that the British are more likely to say "hello" with the u-sound (u in up) than with the e-sound (of well), which is often heard in America. Mr. Plimmer's regard for consonants was noticeable in the word "number", where the m-sound in his speech gave added clearness to pronun-

ciation. Nazimova has no trouble with this u-sound in "up", which is often difficult to foreigners who learn the language. She says "burry" and "courage" with this sound, which is usually preferred in these words by cultured speakers. Mr. Keightley is especially precise in giving "associate" an s-sound in the third syllable. The s-sound is preferred in the third syllable of "association", but the sh-sound is considered standard in "associate".

After seeing Frederick Perry as Chivers in "Gringo" it is slightly confusing to see his name on the program with Nazimova. He is playing such a different part in such surprisingly different voice, speech and intonation, to say nothing of manner, that there isn't a shred of a clue to help identify

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"YOUR" AND "DOOR"

RICHARD LING, in "Rose Briar", and Cyril Keightley, in "The Laughing Lady", pronounce "your" in the strictly correct form. This is the form most approved by careful speakers. There are three sounds in this pronunciation: (1) the glide of "y" (yes); (2) the lax u-sound (oo of wood); (3) the obscure-e (second vowel in "obscure"). "You" has the u-sound tense, "your" has it lax. The "r" in "your" takes a vowel sound (obscure-e). Other pronunciations of "your" are common and they are likely to be heard from public speakers. Gilbert Emery ("Dagmar") is a careful speaker, but on "your" he is not so careful as Mr. Ling and Mr. Keightley. Mr. Emery opens the u-sound into an open o-sound. Instead of the -u in "wood" he sounds the -o in "honor", and ends with the obscure-e. This pronunciation is common, but not strictly standard. Still another form of "your" is a pronunciation that sounds like "yav". Pedro de Cordoba has been heard to use this, and this pronunciation might be heard in Grace Church and from other pulpits. On the word "your" Mr. Ling and Mr. Keightley are setting the standard that is taught and approved. The open-o pronunciation illustrated by Mr. Emery and Mr. de Cordoba are common, but are not approved in the strict sense. The tendency to make an extreme opening for these closer sounds (u-sounds) and sometimes e-sounds is what we laugh at in exaggerated British speech. It is in mockery of some of these extreme forms that Edmund Breese in "So This Is London" calls "yes" a broad "yaws". The open-o in Mr. Emery's "your" is modest sounding enough, but it is not entirely in keeping with the cultured standard of Mr. Emery's speech as a whole.

"Poor" and "sure" in standard speech rhyme with standard "your". Jessie Villars ("Why Men Leave Home") gives standard "poor". Dorothy Tetley and Herbert Marshall give the standard "sure", and this is one of Marie Tempest's prettiest words. I have heard Mildred Hill pronounce "poor" as "paw".

In "Debrau" Lionel Atwill pronounced "door" to rhyme with "before", and "door" was quite openly "dow". This is standard in England and may be heard in this country. But in America we do not hold the openness so long. The a-sound is shorter and it is followed by obscure-e. I noticed that John Barrymore used this more American pronunciation in "Hamlet". Gilbert Emery and Mary Shaw use it. It is also the pronunciation of President Faunce, of Brown University, in public speech as well as in private. Mr. Emery would make his "door" and "your" exact rhymes, although they do not belong to the same class of pronunciation.

"Lord" in standard speech is "lawd" (as in law). Rosalind Fuller, as Ophelia, changed this to a short-aw, followed by obscure-e. This is not standard. On the word "course" it is easy to notice two pronunciations. Harry Plimmer, McKay Morris ("Laughing Lady"), Lionel Barrymore and Robert Warwick give the long-aw sound, which is the strict British standard. But on various words with spelling in "r" there is a tendency to shorten the aw-sound and to give some prominence to the e-sound (obscure-e) that the -aw blends into. This is especially true of American dialect. On this word John Barrymore, in "Hamlet", appears to be more American than his brother Lionel ("The Claw"). In John Barrymore's line, "that wants discourse of reason," it was easy to notice the obscure-e following the aw-sound in "course". This pronunciation may also be heard from such typical American speakers as Mr. Glenn Frank, Prof. Krapp, of Columbia, and by such careful speakers as Gilbert Emery (American) and Violet Kemble Cooper (English). Just as our careful speakers are likely to prefer "door" with an obscure e-sound, so they prefer "course" a little less opened than "yaws". The fact remains that in standard speech at large "taught" and "yout" rhyme. The sliding of vowel sounds is often surprising, because inconsistent. "Form" and "short" are pretty sure to have the long aw-sound with no perceptible vowel glide (obscure-e). Mr. Emery says "short" with no sign of obscure-e, but in "course" the obscure-e is quite perceptible. "All", "taught", "fault", "talk", "thought", "water" (spelling with "r"), almost invariably have the long aw-sound. The variations in these words depend largely on lip-rounding. Alice John ("The Laughing Lady") gives "all" the lip-rounding of cultured pronunciation, and the sound is lifted out of the throat by lifting the back tongue. This sound has quite a fine distinction in careful speech, and the British are much more elegant in this respect than the Americans. Ruth Chatterton, Gilbert Emery, Helen Hayes and Blanche Bates are careful speakers of this sound. Ethel Barrymore is also standard, although she would not say "fault" with quite the precision in the aw-sound that Alice John shows. The general tendency in America is to avoid the lip-rounding and to swallow the sound, so that it sounds muffled. This robs the sound of its standard vocal quality.

"Haunted", "launched", "laundry", are reported to take broad-a in the preferred pronunciation of America. These words take the aw-sound in preferred British speech, and the aw-sound is obviously more frequently used by careful speakers in the theater than the broad-a. Donald Call pronounces "launched" with broad-a in "Dagmar". Charles Bryant and Sophie Wilds give the aw-sound. Both pronunciations are correct, but in distinguishing between them it may be said that the -aw pronunciation appears to be gaining in favor.

the actor; but we assume that this Frederick Perry is one and the same man. His society voice is as free and musical as Ignacio Martinetti's and his pronunciation of cultured English is second nature. And yet a couple of weeks Mr. Perry was entirely convincing as a big brute of a miser in the mountains of Mexico. Donald Call shows excellent manner and repose in action as Captain Riord. He has a clear voice and clean-cut speech. Charles Bryant is passionate and impressive as the lover-murderer of the piece. Like the rest of the company he has good voice and diction.

In "The Laughing Lady" Cyril Keightley has one of the best parts that has befallen him in recent days. His strength, gentleness and sincerity show to fine advantage. His King's English was never more followed and careful, and even his voice seems to have gained fullness and clearness of tone. Katharine Emmet does some very pleasing work in her scene with Miss Barrymore in act III. Miss Barrymore is pleasing her audience in "The Laughing Lady". The technique of her intonation and gestures is a subject for special discussion. Violet Kemble Cooper is playing in her usual finesse; in fact, with a little more than common, for she has opportunity to give particular style to the part of Cynthia. Miss Cooper knows how to make technique especially fascinating.

The Strolling Players, at the Children's Theater of the Heckscher Foundation, gave a program of one-act plays February 29 and 31. "The Fourth Mrs. Phillips", by Carl Hück, presented an actor holding an unexpected reputation to three ex-wives to whom he was paying alimony and to a young miss who was destined to be the fourth Mrs. Phillips. Gales Holcombe, in the part of the actor, was obviously nervous on the opening night. His feet and elbows were much in evidence. This is not so much due to a natural awkwardness as to the embarrassment of being an amateur actor. In watching Cecil Keightley and observing the exceptional ease he gives to his somewhat lengthy figure we wonder if he ever went thru the awkward stage of being a beginner. Very likely he did. Experience after all is a pretty big feature in developing a real artist. Mr. Holcombe is gifted with a good voice. It has virility and emotion and shows signs of poetic understanding. It is not entirely in focus for the theater, for Mr. Holcombe's tone like Reginald Brown's was somewhat muffled in this play. Gale Cedric gave an understanding interpretation to the part of the first Mrs. Phillips. She has a clear voice and much precision of speech. There was a suggestion of artificiality in her reading, but this was due to her sense of characterization rather than to declamatory reading. Mabel DeVries did a charming piece of work as the third Mrs. Phillips. She is an important member of the Strolling Players and shows extraordinary ability as an actress.

The most impressive play of the evening was "He", a tragedy by Eugene O'Neill. The stage setting—the cabin of a whaling schooner in the Arctic seas—was realistic and impressive. The play opened with some good voice work on the part of John Prentice and Ben Klein. They timed the dialog of the "sea" with particular feeling for the mood of the play. Their voices were gritty, human and awesome and free from artificial straining for effects. Their action was equally good notwithstanding the fact that Mr. Klein was playing the part of the cabin boy at short notice. Richard Reid O'Connell, as the captain, was unable to give his voice the weight of character and wifely domination that the part called for. He was too light on his feet and at no time did he give the impression of being a sea dog or a master of men. Beneath the surface of his speech was the intonation and pronunciation of an inland man of good instincts. He had no sea legs and he was not a devil. Fred Lohman showed considerable versatility in the part of Sten Sten.

(Continued on page 11)



Feminine Frills

By *Elita Miller Lenz*

THE SHOPPER

STYLE GLANCES

Address all inquiries and orders to Elita Miller Lenz, care of The Billboard, 1493 Broadway New York. Please make your remittances in the form of money orders, made payable to The Billboard Publishing Company. While the services of The Shopper are free to our readers, it is requested that stamps accompany all letters to which replies are desired.

1. Description of original costume: The tiered skirts are double, the top and bottom founces being of emerald green and peacock blue tulle (the blue over the green), while the middle founce is green over blue.

The breast medallions are of blue, green and scarlet beads and bronze metal on a background of peacock blue silk. The girdle is of scarlet beads, altho the strands of beads are all of bronze.

The dancer is holding a fan of beaded peacock feathers with scarlet tips. The hair ornaments are of bronze beads with a sapphire center. The chief cost of this costume is the gigantic peacock feather that adorns the left side of this airy costume.

2. The Shopper wishes to ask a favor of our readers. Please send money orders instead of checks. Checks are not acceptable to merchants. They say that while they do not doubt that the checks are good, to make an exception on our behalf would establish a precedent. Therefore, The Shopper would deem it a great favor if you would remit by money order.

3. If any of you are interested in Stylish Stout Corsets, The Shopper will be glad to see that you receive a catalog illustrating and describing slenderizing corsets. Please note that the prices are from \$8.50 up.

4. There is a solution to the silk stocking problem—runs: There is a new preparation, a powder that, when dissolved in water, provides a colorless solution that makes silk stockings run-proof. The hose are soaked in the solution for half an hour, after which they will be run-proof. Does not impair the luster or color of the finest silk hose. Thirty cents a package, plus five cents postage. Each package contains sufficient powder to make three pairs of hose run-proof. Order thru The Shopper.

5. Speaking of hose, there is no stocking on the market that is better for general wear than the Fair dollar hose. They come in all shades but gold and silver. One dollar brings a pair.

6. Fall's new spring catalog of knitted goods will soon be ready for distribution, showing all types of interesting knitted apparel. Would you like to place your permanent address on the mailing list to receive a copy when ready?

7. Another catalog in which you will be interested is that of the Glassberg short vamp shoe and theatrical slippers. A request to The Shopper will bring you a copy. It is possible to order a perfect fit by mail with the Glassberg measurement chart.

8. Samples of Egyptian cigarets are being offered by a woman importer for thirty cents a package. After selecting the brand you like best you may order it made up in lots of 500 for \$12.50 or 100 for \$3, with your individual marking. Who wants a sample? These cigarets are distinctive and of exquisite quality.

JOINS "THE MOUNTEBANK"

New York, March 3.—Gabrielle Ravine has joined the cast of "The Mountebank", a play from the novel of the same name by W. J. Locke, which David Burton is about to produce. Rehearsals will start on March 5.

The Afternoon Theater is preparing "The School for Scandal" for a series of four matinees to be held at the National Theater, New York, this month. Peggy Wood, Rose Coghlan, Theresa Maxwell Conover, Blanche Yurka, Marie Carroll and Ian Keith make up the cast.

Dear Old Granddad!
We had a wonderful frolic at the second night of the Harvard prize play, "You and I", by Philip Barry. Said frolic was due to the fact that we sat next to the granddaddy of the author, a chipper youngster of eighty-five, whose progeny numbers forty-seven children, grandchildren and great-grandchildren. He told us that Philip Barry, the author, is a professional advertising man (which accounts for the clever remarks on advertising and selling in the play). Altho a banker, Barry's granddaddy has taken an active interest in world affairs, chiefly Irish. He has spoken on behalf of Ireland in some of the largest theaters of the city and knows their acoustics. He said that his playgoing had been confined to Shakespearean plays in the past

years with no other companionship than that of two dogs, says that when he has finished his tenth play he is going to purchase a phonograph and buy all the jazz records ever made by Paul Whiteman's Band. And then he will proceed to enjoy a perpetual antidote for the silence of the wilds. "Give me classic literature," says Mr. Conners, "but when it comes to music give me the little yellow mongrel, 'Jazz'."

Men and Earrings

"You would do well to read the life of Sir Walter Raleigh," said the sonnet sarcastically to the low comedian who had failed to be courtions.

"Oh," replied the comedian, going thru the pantomime of spreading a cloak for milady



"Madame Peacock" Is the Name of This Costume, Designed Especially for Billboard Readers by Our Artist, Hazel Gillette. Note the Coiffure and the Manner in Which Milady's Fan Is Placed. Then Read the Shopper's Column for Description.

and laughed boyishly as he divided a chocolate bar with us. To tell the truth, we enjoyed Philip Barry's granddad as much as we did his play, the acting of H. B. Warner and Lucile Watson's wonderful chiffon costume. Philip Barry's ancestry augurs well for his future achievements. We were admiring a beauteous brunet in the row behind us, and while enthusing over her "Granddad" informed us that she was "Barry's wife." Philip Barry is lucky! He won the Harvard prize for the best play and a strikingly beautiful bride, to say nothing of his good fortune in having such an interesting grandfather.

The Jazzy Side of Mary!

Our own clever, versatile, intellectual Mary Garden, with her enviable repertoire of classic operatic roles has frankly owned on several occasions that she has a jazzy side, which is typically American. She is going "to Monte Carlo to rest, have some good times and some jazz." At Nancy, Mary will call on Come to learn just how to say and think: "Day by day in every way my voice is growing better and better." In Scotland Mary will sojourn in a hunting lodge and do some shooting. Mary will be accompanied on her trip by her dog, "Zizi", whose name was probably first pronounced by a saxophonist in Paul Whiteman's jazz band troupe. When Mary and "Zizi" return they will make a concert tour of America.

A Jazzy American Playwright

Barry Conners, erstwhile actor and now a playwright with eight plays in the hands of prominent New York producers, all written in the wilds of America, where he spent two

to walk upon—"THAT guy! Didge know that his Nibs wore earrings, one and one-half inches long?"

The soubret laughed derisively to conceal her ignorance of the fact. "Indeed?"

"Yes, INDEED! And that ain't all this cloaky dandy wore. He was laced in at the waist, wore ruffs, sashes, rosetta on his slippers, a jeweled hatband and a jewel-studded feather. And to go from bad to worse his doublet was covered entirely with jewels and he wore diamond buttons, diamonds on his sword hilt and spurs. And mebbe he wore rings on his toes! Just imagine if he got into a regular fight and was challenged to use his two fists. By the time he had taken off his corsets and rings his challenger would be overcome with ennui!"

Will Rogers and the Wimmin!

On Sunday evening, March 11, Will Rogers, champion lariat-thrower and star of Ziegfeld's "Follies", will be the speaker of honor at the annual dinner of the Lucy Stone League at the Hotel Pennsylvania, New York. The Lucy Stoners, you know, believe in keeping their maiden names forever, husbands notwithstanding. And the funny part of it is, Mr. Rogers doesn't concur with them, even if he has a perfectly adorable way of saying "Yes, mam" when in the presence of ladies. Perhaps that's why they asked him: to provide the male opposition necessary to insure an argument. They may not change their names, but they'll never change the feminine predilection for an argument!

Jackie Coogan as "Tut"

One of the features of the Newspaper (Continued on page 41)

GLIMPING THE MODE

LUCILE WATSON CHIFFON GOWNS

Lucile Watson, who plays the role of the sympathetic wife of the much-troubled husband in the Harvard prize play, "You and I", at the Belmont Theater, New York, is a pleasing exemplification of the slenderizing and rejuvenating effect of chiffon. Miss Watson, who has always been noted for wearing the right thing at the right time, shows her usual nice discrimination by choosing this fabric of youth in mellow shades that suggest the wife and mother of forty. For instance, in the first act she appears in a dress of golden-brown chiffon, suggesting an autumn leaf, with flowing panel sleeves. There are group neck-on-sleeves and about the rounded neck. An accordion-pleated panel falls from the waistline in front. A sash of brown velvet, about one and a half inches in width, was embellished in the front with a bronze buckle, from which hung streamers of the rich, dark velvet.

With this and several other gowns Miss Watson wore a rounded cream lace collar, divided in front. This type of collar is fetchingly youthful and Miss Watson is the first actress, other than ingenue, on the New York stage—at least to our knowledge—to adopt this distinctive touch of youth. It is characteristic of her gowns thruout the play. We discovered a new charm about Miss Watson: her arms are exquisitely rounded and tapering.

Frieda Inneacourt, the Junoesque ingenue of the play, wears frocks that are conspicuous for their simplicity. These simple dresses are modifications of the colonial silhouette, with fitted bodice, off-shoulder decollete, with a slightly gathered skirt. One of these quaint frocks was all white, with a single, narrow frill of net at throat and sleeves and the sole-trimming was a pink and blue old-fashioned nospray.

Beatrice Miles, who in one part of the play poses for the artist (H. B. Warner), as model for a painting of a lady of rank and position, which the artist hopes will bring him name and fame, achieved the spirit of the character she sought to portray by wearing a rich, flame-colored silk brocade with a swete bodice and bouffant skirt. A large emerald comb in her coiffure and a large, vivid poppy at the waistline provided a striking color contrast.

LAUGHING LADY'S TRAIN GOWNS

Ethel Barrymore, whose costumes in her late characterization of "Juliet" were more or less adversely criticized as being hardly up to the standard of artistic taste hitherto displayed by this eminent actress and as unsuited to the period of that play, has quite retrieved her reputation for proper costuming by the artistic discrimination shown in the selection of gowns for her latest stellar vehicle, "The Laughing Lady", now running at the Longacre Theater, New York.

She is again her charming self in a pale orchid chiffon, covered with crystal beads and reviving the V-cut decollete, both front and back. The gown is slightly bloused and a set-in back hip drape falls from the waistline into a long, gradually narrowing train.

Quite in contrast to Miss Barrymore's orchid-tinted costume is the gown worn by Violet Kemble Cooper of the same cast. Miss Cooper's slender figure is sheathed in closely draped gold cloth. A generous double-loop sash of the same fabric is caught to the left hip and falls into a graceful train. This gown of charming simplicity fits snugly to the ankles. The decollete terminates just above the bust, the shoulder straps being plain and unadorned.

STYLE NOTES

We have observed that many of the new frocks have tiered skirts and plain blouses. One model consisted of three plain tiers, while a girlish effect flaunted no less than seven accordion-pleated ruffles on the skirt.

Speaking of skirts, we note that they are being displayed in shorter lengths than they were last season. This is said to be due to the American woman's preference and demand for short skirts. While long skirts are picturesque for stage wear, they hardly meet the active woman's requirements for street wear.

As the bright-hued Deauville neckerchief is increasing instead of waning in popularity, for neckline drapery, sashes, headress and wristbands, many of you will appreciate a suggestion as to the most effective way to drape the Deauville neckerchief. The neckerchief loses its charm when its effect of carelessness is not carefully studied. It should be made into broad, neat folds in a diagonal drape to the left shoulder, where the ends are knotted into a chic butterfly flare.

At the Millinery Fashion Show, staged at the Hotel Astor, New York, on the evening of February 19, large hats with short back (Continued on page 41)

THE VANITY BOX

(a) If an otherwise lovely skin is marred by coarse pores, there is a pore cream that will close the lax pores, tone the skin cells and keep them fine textured. Such a pore cream may be purchased for \$1 a jar. Made by a famous Fifth avenue skin specialist.

(b) "Stacomb" is a superfine hair pomade that keeps unruly locks in place and is ideal for imparting gloss to dry and brittle hair. Some women use it before curling the locks with an iron to prevent singeing. This preparation is delicately fragrant and does not leave an after-effect of stickiness, as does brilliantine or bandolines. Enhances the hair, making it soft and brilliant. A trial size 10 cents. Please note that it requires two weeks to fill orders for "Stacomb", as it is a California product.

(c) Have you Acne? There is a "Medicated Pink Treatment" for this condition that The Shopper personally recommends, as she has seen splendid results obtained by its use. It is for both men and women and is applied as a night treatment. Two dollars a jar. Order thru The Shopper.

(d) There is a seductively dainty perfume on the market. It is so powerfully concentrated that one needs to use but one drop at a time. If you are seeking a new and lasting fragrance you will not regret having invested a dollar for a bottle of this delightful perfume. It is \$1 a bottle.

(e) Are you seeking a delightful and efficacious tooth wash, a refreshing blend of roses and myrrh that keeps the teeth white, the mouth sweet and the gums healthy and firm? If you are, there is a blend of roses and myrrh that keeps the teeth white, the mouth sweet, the gums healthy and is particularly refreshing for the man who smokes. In sprinkler-top bottles, 35 and 75-cent sizes.

(f) Crude oil is considered the magical touch for the scalp, but most people are so fastidious that they dislike to use it in its native state. There is, however, a refined crude oil preparation, selling for 35 cents a tube. It is specially prepared for falling hair and a dry, itching scalp.

Other special hair preparation is a tonic for the too oily scalp that leaves the hair fluffy and dry. This costs 60 cents a bottle.

(g) The Shopper takes pleasure in announcing that it is now possible to secure prompt action on orders for the Twenty-four-hour cream lip rouge that was so popular with our readers several months ago, but on which we experienced some exasperating delays. This waterproof rouge costs \$1.50 a jar. It is the famous Desti make. Order thru The Shopper.

(h) Norena Pasta is a special preparation for

skins that are inclined to be shiny and oily. It lessens the appearance of grease, delicately camouflages blemishes and seems to become a part of the skin. It imparts a clear, pailid radiance that forms a splendid background for cosmetics. One dollar and ten cents a jar.

(i) A young lady chemist has just perfected a face powder which is equally suitable for the blond or brunet complexion, as well as for the 'twixt-and-'tween. It is a sort of a peach tint. This chemist has named her powder "Hug Me" because it adheres unusually well. While we haven't had an opportunity to test this dainty-appearing powder, we want to tell you that a generous sample will be sent for four cents in stamps. The regular size is \$1. "Makes it unnecessary to powder their noses every five minutes," says the lady chemist.

"AMERICAN SCREEN

Is World's Fashion Dictator," Says Clare West

"The American motion picture has become virtually the dictator of the world's fashions," said Clare West, costume designer for Cecil B. DeMille's productions, who has recently returned from Europe, where she has been purchasing materials for the costuming

her most bizarre moments, and geometric designs dominate in the materials.

Everywhere she went, Miss West said, she found the skirts moderately, comfortably and practically short. Abroad as well as here, she said, the extreme length, even in afternoon and evening gowns, has died a sudden but natural death.

Both in London and Paris Miss West was royally entertained. In London she conferred at length with Lady Fortescue and Marcelle St. Martin, foremost designers, respectively, of the British and French capitals. Shortly before she left Paris she was the honor guest at a dinner given at the Ritz by a number of the leaders of the fashion world. During the dinner the gown which she wore, of her own design and made of silver cloth trimmed with ermine tails, was sketched by Samuel Lang, foremost Parisian designer.

Following several days of shopping in New York Miss West returned to the Coast and will immediately start work on the costumes for the new DeMille production.

STYLE GLANCES

(Continued from page 40)

women's Ball, held on March 5, at the Astor, New York, was Jackie Coogan as "Tut-Ankh-Amen". His round little face and body were swathed in a winding sheet. Did Jackie look like "Tut"? No, he did not. He looked more like a suitable poster ad for "Tootsie Rolls".

A GIRLISH SPORTS FROCK



Is this printed model, introduced by Louise Faulconer, and worn by Miss Gambarelli, premiere danseuse, of the Capitol Theater, New York. The bold printed figures are black and the background is of white fannel. The white fannel collar and cuffs are bound with black satin.

of Mr. DeMille's forthcoming Paramount production of the "Ten Commandments".

"I am more proud than ever of our own United States. Our designers, especially those whose work is reflected on our screen, are months ahead of those of Paris and London, and the Europeans very evidently realize it. Every advance trade showing of a big American production is a mecca for European designers and it won't be long before the leaders of the profession abroad will be sending their representatives over to attend our American premiere."

Miss West spent a month in London and Paris, purchasing thousands of dollars' worth of dress materials, ornaments and jewelry for the "Ten Commandments" production which was impossible to obtain in this country. Everywhere she went she found that press announcements of the DeMille production had preceded her. Interest was especially keen in the fashion marts and it was evident that by the time it reaches Europe a reception greater than any ever accorded an American production will be awaiting it.

King Tut-Ankh-Amen, from his tomb in the Valley of the Kings at Luxor, is wielding more influence today than he did as an Egyptian monarch 4,000 years ago, said Miss West. Thanks to the world-wide publicity given the explorations of Carter and Carnarvon, everything in Paris fashions is running to the Egyptian. The lines in draping are all Egyptian, the skirts being shorter in front and longer behind. Earrings and head ornaments are most extreme, suggesting Cleopatra in

GLIMPING THE MODE

(Continued from page 40)

brims predominated. These hats were mostly developed from Milan, with the trimming set high in back. Some of these picturesque hats were trimmed with roses and ribbons. The leading shades for street wear are brown, in varying tones of cork, caramel and chocolate brown. The most favorite shade for evening wear is orchid, trimmed in varying shades of self color or with pastel-tinted flowers. Peacock feathers received the stamp of popular approval.

The Shopper has noted that Milan hats, trimmed with black ribbon, are growing in favor with New York women.

If you are designing a gown from some particularly beautiful fabric, be sure to match it with an evening wrap of the same material. Evening wraps matching the gown are a new fad of fashion.

It seems that the girls are vying with each other in winding lengths of chiffon into chic turbans, which are knotted at the left side and the ends permitted to flow over the shoulder. This style of headdress has the appearance of "studied carelessness".

Amler beads, to complement the new tones of brown, are in demand.

The batteau neckline is being displaced by the revival of the round, square and V effects.

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The Fine Arts Players, of Cleveland, O., gave their first production of the season on February 18...

A series of interesting dramatic activities is developing in Berwyn, Ill., under the direction of the Drama Council of Community Service...

Frances Neilson's three-act comedy, 'The Bath Road', will be presented by the University of Iowa Players April 18-21...

The Hightstown Players, Hightstown, N. J., will present 'Swing the Wind', a three-act piece by Sydney Grundy...

No. 1. A very interesting play, 'Per of My Heart'...

The dramatic club of the Sam Houston Normal College presented 'Per of My Heart'...

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Stockbridge, Va. The Stockbridge Stocks, a semi-professional organization, presented three one-act plays at the Hoke's Institution Theater on Tuesday evening February 27...

Community Activities

The second annual performance of the Urbana Community Players was held at the Clifford Theater, Urbana, O., during February...

LITTLE THEATERS: Have you a street address? If you have you are requested to kindly send same to the Little Theater Editor, The Billboard Publishing Co., 1433 Broadway, New York, N. Y.

Murphy, chairman; Mrs. T. T. Brand, Jr.; Iona Robertson, George Walter; stage settings and lighting, Frank Grimes; makeup and wigs, Dr. T. T. Brand...

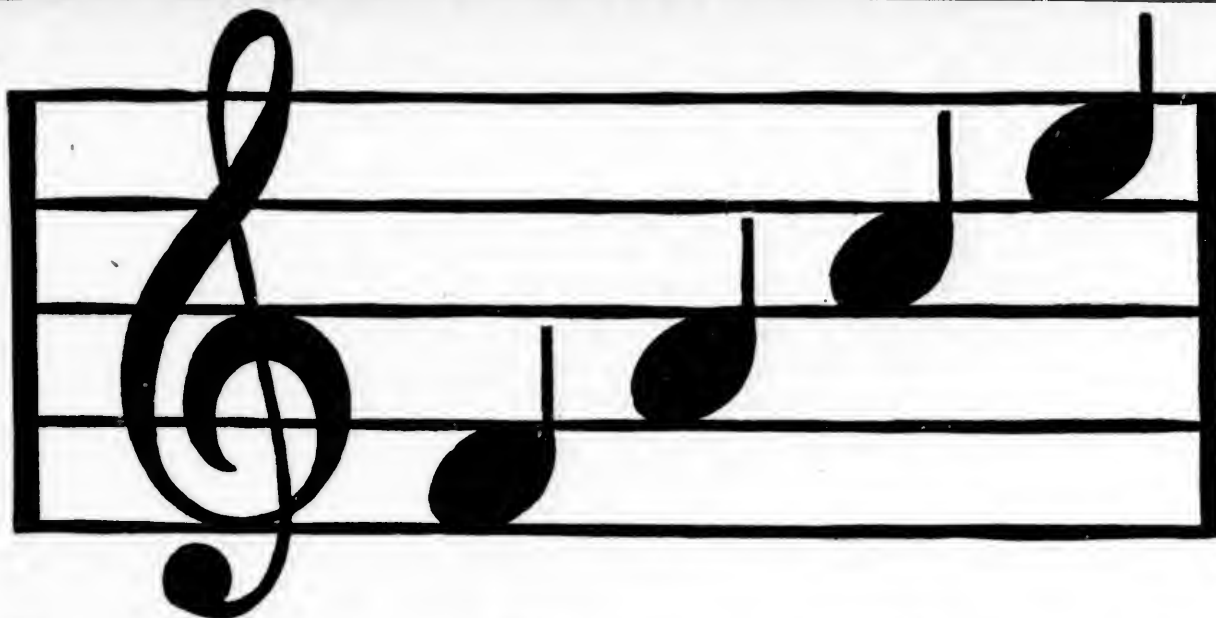
The Community Service Dramatic and Little Theater Guild, of Lafayette, La., an organization of the Lafayette Parish and under direction of the Community Service of Lafayette...

Henry Faust in a form that will forever be remembered. It is to be an event that will draw from five to thirty thousands of people from all parts of this State and our adjoining States...

As their contribution to the wave of Shakespearean revivals going over the American stage the Pasadena Community Players have just put on successfully (week of February 10) 'Love's Labor Lost'...

Following is the Pasadena Community Players' February and March calendar: February 24-'Alice in Wonderland', by the Junior Community Players; Pasadena Theater, at 10 a.m.

There is in Toledo, O., a theatrical customer named Henry Faust. Altho it is Mr. Faust's business to costume local plays, operas, etc., during his twelve years' stay in Toledo he has put on many amateur plays, costumed and rehearsed them free of charge...



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Theatrical Briefs

William H. ... assumed the management of the ...

Jack ... of ... is planning to remodel a building in that place and operate a picture show in it.

J. W. ... is remodeling the ...

The ... Theater, ... is to be completely remodeled during the month of May ...

The ... Theater, ... was destroyed last week in a fire that razed part of the business section of that town.

The ... Theater, ... opened a few months ago by ... has been closed again. It failed to draw satisfactory audiences.

The ... Theater, ... had a fire in late last December, is being rebuilt and the stage is being enlarged so that it can be used for vaudeville.

The ... Theater, ... is being sold last week by ... to ... for \$250,000. The structure will be remodeled for business purposes.

The ... Theater, ... is being sold last week by ... to ... for \$250,000. The structure will be remodeled for business purposes.

The two picture theaters in Union City, Tenn., ... have been merged and the former theater has been discontinued. Andrew Cox is manager of the enterprise.

B. A. Stover, ... traveling representative of the Associated First National Pictures, whose headquarters were at Butte, Mont., has become manager of the Judith Theater, a picture house at Lewistown, Mont. The Judith will be redecored.

Herbert Brentlinger resigned recently as manager of the Consolidated Realty Corporation's Liberty Theater in Terre Haute, Ind., and was succeeded by Fred LaCombe, of Chicago. The Liberty will be remodeled shortly. Pictures and vaudeville are presented in it.

Fred Merkel, for the past two years manager of the Capitol Theater, largest picture house in Springfield, Mass., has resigned that position and will assume the management of S. Z. Poll's Palace Theater, Bridgeport, Conn., where a stock company is now playing.

The Linden Theater, Buffalo, N. Y., was recently damaged by fire to the extent of \$500. The Linden is owned by Nelson T. Barrett and George Williams. Mr. Williams is president of the Western New York unit of the Motion Picture Theater Owners of New York, Inc.

A. R. McRae, formerly of Atlanta, Ga., took over the management of the Masonic Theater, Albany, Ala., several weeks ago. Mr. McRae was recently with the Savin Films, Inc., of Atlanta, and previous to that had been associated with Cohen & Harris and William A. Brady.

The Palace Theater, Moline, Ill., swept by fire recently with damage of \$25,000, will be reopened in about five weeks, according to an announcement made last week by Benjamin F. Wheeler, lessee. Mr. Wheeler's lease on the theater expired the day before the fire and he had immediately renewed it for a term of four years. The building is owned by the Industrial Home Association of Moline. The entire theater will be redecored and new seats installed.

The three Geneva, N. Y., theaters, the Smith, Regent and Temple, have joined the Ontario Theaters Co., a unit of the Associated Theaters, a Massachusetts Corporation, which has 14 theaters and which is rapidly expanding. The ownership and the management of the Geneva houses will remain as at present, but all three will be operated by the new company. The directors are B. B. Gustadt and Ross McVoy, of Geneva, and William MacFarlane, of Canandaigua, N. Y.

TO JOHN H. KEFFKE, late of Chicago, Illinois, you are hereby notified that a final sale for divorce has been granted against you at the suit of Margaret D. Keffke your wife, which will be held at the Court of Common Pleas No. 2 of Philadelphia County, Pennsylvania of March Term, 1923, on Monday, the 26th day of March, A. D. 1923, on which day you may appear and show cause, if you have any such defense should set on record a name you HENRY JOHN NELSON, Attorney for Plaintiff, 1011 Chestnut Street, Philadelphia, Pennsylvania.

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THE SPOKEN WORD

(Continued from page 39)

the part of the reporter in the first play on the program. As the Captain's wife in "He" Miss DeVries did the most remarkable acting of the evening. Her two parts, in the first and second play, were entirely different and she played each one with absolute certainty of touch. Her mad-scene as Mrs. Keeney she played with subtlety and imagination. There is great music in her voice and a fine gamut of dramatic quality. She has some of the notes of Helen Menken, altho her voice is of larger caliber and softer texture. In resonance and placement of tone she is able to speak as easily as Fay Bainter and yet make every word clear and distinct. Miss DeVries speaks a cultured English and she plays with rare distinction.

The third play of the program, "The Knave of Hearts", was a fantasy by Louise Saunders. Jack Shatter, in the part of the manager, delivered a prolog with courtly grace and in a voice of pleasing quality. He spoke a cultured English noticeably free from the blemishes of city dialect that frequently mar the performances of a semi-professional company in this town. Mr. Edward Van Cebhton showed professional ease in the part of King Pampdibelle VIII. Gertrude Alexander, as Lady Violetta, was dainty and playful. Her pantomime was especially good. Her voice at times was superficial in tone, a quality that women too often associate with expressions of joy and surprise. She is sometimes guilty of obnoxious use of broad pronunciation, giving broad to "glad", "shadows", "chancellor" and to various other words that are universally pronounced with the "a" in "hat". Richard Held Concors was graceful and picturesque as the Knave of Hearts. His speech showed the effects of city dialects in the absurdities. He had a dark-a as the first ele-

ment in the vowel diphthong in "eyes" and "die" and the word "starts", which occurred about ninety-nine times in this play, was invariably pronounced "tawts" by the Knave of Hearts.

Vaudeville has its careful speakers and Jean Adair receives good support in "The Cake Eaters", a Lewis & Gordon act playing at Keith's. Miss Adair is playing the part of a mother who outwits the flappers of her son's acquaintance by keeping young and attractive and "going some". As usual Miss Adair plays with a naturalness not too common in vaudeville sketches. One is never reminded of the "vaudeville rate" in her tempo or in the tempo of her company. Near the end of the act Miss Adair discards the umbrella and in the story and sits down for a real mother talk with her boy. There is no sob stuff in this scene; but Miss Adair's wholesome spirit and her gentleness gets a strong hold on the audience. Laura Lee makes a pleasing flapper without stooping to too much stagginess. Howard Lane, as the boy, and William Phelps, as the light comedian, have good voices and speak especially well.

Now that Joseph E. Howard has sung, perhaps, almost as long as he thinks he ought to, he is devoting his time to musical tableau. Mr. Howard keeps his voice as well as anyone I know. It is a lovely voice and it is just as good in speech as it is in song. Vaudeville needs his speech more than his song. He should sing always and speak more, and Miss Clark should keep him company. Mr. Howard makes everyone feel foolish, and why shouldn't he? His hair is the only part of him that changes, and that doesn't change much. His old favorites hear repeating everything. James E. Morton deserves a whole column in the Spoken Word, he uses his voice so well and has so much to do in it.

Have you looked thru the Letter List?

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.

Included in the executive staff of George Whelan's "Standard" are: Mike Carroll, carpenter; Albert Erbook, electrician, and Tim Fitzpatrick, property master.

The thirty-second annual Mardi Gras Masquerade Ball and Cabaret, given by Local Union No. 6, of the I. A. T. S. E. & M. P. M. O. of St. Louis, at Triangle Hall, February 13, was a great success.

Herewith is the crew of the Rialto Theater, St. Louis: William H. Donivan, John Moran, Charles Reibohar, John Swartz, Frank Mentz, Joe Glover, Dan "Tex" Gallagher and Jack O. Mira.

At the regular annual meeting of the Theatrical Mutual Association, Lodge No. 5, of St. Louis, held in the new headquarters at 1000 North Grand avenue, the following were elected delegates to the National T. M. A. Convention, to be held in Minneapolis, Minn., next July: William H. Donivan, of the I. A. T. S. E., Local Union No. 6; James Parmelee, business agent of the stage employees' local; John Swartz, of Local No. 6, and James Manion, of the Projectionists' Local No. 143.

William C. (Bill) Elliott, the popular and efficient business agent of Local Union No. 5, Cincinnati, O., was signally honored on Washington's Birthday when he was elected fifth vice-president of the International Alliance. International President Charles C. Shay and F. G. Lemaster were in Cincinnati when Mr. Elliott was chosen for the post. Ed Tinney, former fifth vice-president, whom Mr. Elliott succeeded, has been made an organizer.

At a meeting of the Newark (N. J.) Lodge No. 28, of the Theatrical Mutual Association, it was decided to send three delegates to the Grand Lodge convention to be held at Minneapolis, Minn., next July. The following were elected to represent the lodge: President W. H. Duerrier, F. B. Flandreau and H. Schroeder. A committee was also appointed to make arrangements for a family excursion to Asbury Park and Ocean Grove, N. J., to take place Monday, July 30. This committee includes W. H. Duerrier, M. J. Cullen, F. D. Smith, F. C. Greene, W. H. Spindler, F. B. Flandreau, J. Sarfille, C. Jones, H. Schroeder and D. J. Sweeney.

The thirteenth annual banquet of the East Liverpool (O.) stage employees and motion picture operators, Local Union No. 123, was held February 23 on the stage of the Grand Theater. The event proved one of the most successful of its kind ever held there and was attended by more than 300 members and guests. Attorney Blaine H. Cochran was toastmaster. Vaudeville acts and local talent entertained the guests. The same committee that has handled the affair in recent years (Continued on page 48)

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Gaiety Countess' Big Loss

LONDON, Feb. 14.—A reward of \$10,000 was recently offered for information respecting the theft of \$100,000 worth of jewelry belonging to Countess Zborowsky (Violet Leicester, the former Gaiety actress) from her hotel at Beaulieu last week. The stolen jewelry includes two necklaces, one of 104 pearls of 25 grains each and the other of 65 pearls of 19 grains each. Two single-stone diamond rings. Nine flexible bracelets, two in diamonds and two in emeralds, one of sapphires, one of onyx and diamonds, one of emeralds, one of rubies and diamonds and one of sapphires and diamonds. A diamond bar brooch and a single-stone emerald ring. Phew!

Theater Riot Over "Girl Samson"

Riot terminated the performance of a "telepathic" or "mesmeric" act at the Apollo Theater, Vienna, recently. It was during the "turn" of a frail girl, Martha Farra, and her impresario, Hannusen, thru whose will-power she was supposed to be endowed with super-human strength. Members of the audience were invited to mount the stage to inspect the feats of this female Samson. One of the thirty who accepted the invitation, more inquisitive than the others, began to examine the paraphernalia of the performance. The result was tragic. The innocent bystander picked up the steel bar which it was announced the girl would bend. The "steel" curled like rubber. Like the much vaunted fire it was rubber. The enormous "rocks" which the hypnotic medium was to lift proved light as toy balloons. The impresario quickly whisked away some "nails" which the girl was advertised to bite in twain. The audience was furious. The theater resounded with howls and catcalls, and the mob threatened to maul the professor. During the commotion the police interfered and made arrests, and the curtain fell precipitately while the performers fled. The telepathic "stars" vanished like meteors. They have undoubtedly done their last twinkling in the theatrical heavens.

Polishing Up the Brass "Band"

Should London have a municipal orchestra? Cyril Jenkins, the young composer who has been appointed musical adviser to the London County Council, considers that London will be a very incomplete city until this is achieved. "London is progressing politically and socially," says Jenkins, "but in things musical it is content to stink in the mud. Altho London without doubt is the musical center of the world, it is the farthest behind municipally. Nearly all the great cities of the United States subsidize an orchestra and New York has two. The effect on the musical education of the children and on the culture of the citizens generally is remarkable. The L. C. C. could maintain an orchestra at very little expense, and if public support was forthcoming it might even pay its way. It could visit the suburbs in rotation and provide promenade concerts all the year round. Adequate rehearsals could also be guaranteed to the great musicians and singers who visit this country." Jenkins' first duty with the L. C. C. will be to apply some polish to the brass bands. A brightening of the tone of the music in the public parks will be noticeable in the coming summer. "There is a great field for brass-band music," he says. "Altho the skill of a bandsman is of a high order, the conductors are hampered by the quality of the music written for brass bands. Anything is thought good enough. I am firmly of opinion that until all the brass-band music written before 1905 is collected and made into

a bonfire the bands will not have a real chance of healthy development. There is nothing wrong with a good 'rag' tune, but much of the stuff purveyed has not even the virtue of honest popularity. It is a badly assorted pot-pourri of nondescript snatches, whose cumulative effect is sheer vulgarity, and nobody loves it. One of the great virtues of the brass band is that it is the best means of spreading musical culture among the people. The only music which many of the workers ever hear is the band in the park, but unfortunately they rarely get the best music. The working man has quite as good natural taste in music as the stallholder at the opera if he gets a chance to cultivate it. Once he is given the best he will always ask for it." Now, then, Tin Pan Alley!

Budding "Fats"

Challenge to Biggest Boy in England!! The claim made for Aaron Chester, of Sheffield, that he is the biggest boy in England is disputed by a number of rivals. Chester, who is 14 years old, six feet in height and weighs nearly fourteen stones, is seriously challenged by Philip Harris, of King Edward road, South Hackney, who writes: "I am 15 years of age, six feet in height and turning the scale at sixteen stones, eight and one-half pounds. I am very active, a good swimmer and am studying the piano." A. Dewey, of Sberbourne, Dorset, writes that he has a son not yet 14 who weighs over fourteen stones and is nearly five feet, eleven inches. He is perfectly healthy. J. Moskewitz, Roman road, Bow, E., is 14, six feet, one inch, and weighs ten stones. F. Shaw, Raymouth road, Rotherhithe, S. E., is just over 14, slightly over six feet and weighs eleven stones, six pounds.

Registration of Employers Bill

Despite the fact that the Trade Union Congress is again backing the V. A. F. bill on the above, there is still some dickering about the bill being handled by the A. A. and A. T. M. (?) and a bill which the Bishop of London was supposed to bring in. The Women's Joint Parliamentary Advisory Committee has had several interviews with Bayly, who handles the parliamentary end of the V. A. F.'s business, and the only difference between their bill and his is the composition of the registration body. The women have taken the guts of the V. A. F. bill and want the registration authority to be the four labor unions and all the managerial associations. This, if accomplishable, will be accepted by the V. A. F., but, failing any quick agreement, the V. A. F. will retake its bill with the backing of the 142 Labor M. P's. There will not be any help from De Frece or Alfred Butt, as Butt is anxious to be looked upon as a business man and a parliamentarian, not as a man connected with show business.

Hark, Hark, the Cranks Do Bark!

It is now suggested that the government is drafting a bill embodying the main recommendation of the Select Committee's report, but we already know that Brigadier General

Colvia is handling a draft bill embodying the whole of those recommendations and accordingly the animal men are busy on their defense. The Home Office Bill, however, it is stated, will be submitted to "all concerned" for their consideration. The Performing Animals Defense League has decided that as Lord Lonsdale became president of Captain Mills' Olympia Circus he should no longer be a patron of the society. It is also understood that efforts are being made to remove him from the presidency of Our Dumb Friends League. Mrs. Albert Bradshaw, a member of the executive committee of the P. A. D. L., says that members were furious when Lonsdale supported the circus at Kensington while a patron of the league. "Supporters of the league," says she, "could not understand why Lord Lonsdale should be a patron of a society to put down performances which he upheld. The league is against performing animals of any kind." There's the sting, in that last line. That's what the animal men over here have to contend with—blind, insatiate prejudice. Still, such exhibitions as this help the animal men more than anything else.

That Orchestra Stunt

Gillespie—or was it Tennant—pulled it last week at the Flinsbury Park Empire, despite the fact that the Musicians' Union is placing severe restrictions against the managements who exploit this class of stuff. It was started by Jack Hayman at the Victoria Palace, and then copied by the Syndicate Tour at the Metropolitan, but by then the M. U. took a hand and demanded that its men get double pay and that no extras be employed. That meant no saxophonist, banjoist, etc. Many of the musicians don't like the M. U. making the terms prohibitive, as they would have been content with the additional \$7.50 for doing on stage that which they would have to do in part, if not all, of their own pit. It would have been elaborated no doubt to a twenty or twenty-five minutes' show and this would have been a cheap "house act" and incidentally disposed of at least two vaude acts. At Flinsbury Park the program was so arranged that the act following the "band on stage" had to go on in cold blood without even a "chorus line," as the fiddlers couldn't make their pit in time to do the necessary. That's curious, isn't it?—helping to kill a \$350 act just for a freak show.

Showman's "Outfit"

A claim was brought at Spilsby County Court by Ewart Armitage, motor engineer, Alford, against Ernest Wright, showman, of Burton-on-Trent, for \$350 for materials supplied and work done to a motor lorry. It seemed that defendant's lorry broke down near Uleyby cross roads, and that plaintiff executed repairs to the amount stated. Defendant stated that repairs should not have cost more than \$100 and the fact that the lorry had been kept such a long time had been ruinous to him. His honor inquired what kind of a show it was and defendant explained that it was a kind of a novelty turn, including a fat girl and a sea-lion man. Cissie Gordon, the fat girl in question, corroborated defendant's evidence and explained that the defendant was born with a sea lion's flappers instead of hands. His Honor made an order for \$225 and costs.

MUSICAL MUSINGS

By the MUSE
(Communications to Cincinnati Office)

Raymond Panzer, of Chicago, recently accepted the position of violin-leader of the Lyric Theater Orchestra in Boonville, Mo.

Elon Tyler, cornetist, announces that he has signed with the Joseph Bros.' Entertainers of Egeland, N. D., for the coming season.

A recent business meeting of the Seneca (S. D.) Boosters' Band resulted in the naming of George W. Ranshman as director, and H. H. Hatfield as president.

Howe's Great London Circus will be known as the Golden Bros.' Four-Ring Wild Animal Circus this season and O. A. Gilson will continue as handler.

Craig Ferguson, drummer, postcarded from Augusta, Ga., last week that he was on his way to Marianna, Fla., to join the Mighty Haag Show.

In a few weeks, when the boys pile in the band wagons for the first parades of the various circuses, it will be learned how many of the old timers have decided to be called towners rather than trouperers.

J. R. Guthrie advises that The Oriental Jazzers' Novelty Orchestra, of which he is manager, has been contracted for afternoon and night appearances at the Grandview Hill Tea Room in Columbus, O.

Ralph Vogel, saxophonist, formerly with Earl Fuller's Orchestra and the Keystone Syncopators, recently joined the Broadway Syncopators, a Paul Specht unit with Cunningham & Bennett on the Keith Time.

Modest Altschuler, who gained recognition in transccontinental tours as the head of the Russian Symphony Orchestra, of New York, which he organized in 1903, recently began as director of the Circle Theater Orchestra in Indianapolis, Ind.

The Commercial Club of Iowa City, Ia., has engaged Albert H. Roelscher, recent band-leader of Rock Island, Ill., and Davenport, Ia., as director of a forty-piece band to be organized in Iowa City and also to instruct a boys' band.

Ed Bressler, cornet, and Fred Daiter, Eb bass, visited The Billboard last week while passing thru Cincinnati to join one of E. H. Jones' shows. Bressler has been with Jones since 1908. The new season will begin in New Orleans, La., March 24.

Osborn's Orchestra, an eleven-piece combination of Minneapolis, made a hit during its recent engagement at the Orpheum Theater in that city and has been contracted for considerable time on the Orpheum Circuit. Special scenery and unique lighting effects are employed.

The Seven Syncopators, now playing at School's Association Dance Floor, Renova, Pa., line up with Miss Maude Stamb at the piano; Archie Smead, sax.; Clair Brown, trumpet; Jack Schaffer, banjo; Carl Bauer, violin; Charles Hassinger, trombone, and Emory Robbins, drums.

Comes word that Lew N. Marks and Dewy Maria Bronson have finished a successful season in the South with Buldoc's Orchestra as business manager and saxophonist and drummer, respectively, and will open with the original Radio Melody Syncopators in the East after Easter. In the meantime they will rest at their home in Eunice, La.

Ted Brownagle's Orchestra, of Harrisburg, Pa., will, it is reported, begin to fill dates in Florida the latter part of this month. Ted plays saxophone and clarinet; Lew Brownagle, sax. and oboe; "Chee" Brownagle, trumpet, French horn and banjo; "Hap" Huber, banjo and sax.; "Ruddy" Jiras, piano and piano-accompanist; Bob Flurry, trombone and baritone; Ed Finney, traps and entertainer.

Leo Star, bandleader of the Royal American Shows, was in Hannibal, Mo., recently when Lasses White's Minstrels played there and met "Rusty" Campbell, with whom he played on the Sells-Floto Circus a few years ago, and Herbert Shultz, a fellow musician on the Arnold and Quick Minstrels in 1919. Star says the band on White's show is above the average for a minstrel troupe and adds that Director

(Continued on page 68)

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 "FOR OFF-TIMES VIEWS ARE LIVEST NEWS"

Regarding Peter Baker

New York City, February 28, 1923.
 Editor The Billboard—Regarding the obituary of Peter Baker in the current issue of The Billboard, I wish to remind that nothing was said of the play that netted Baker and Farron their real money. It was "The Emigrants", written by Peter Baker, and toured the world under the management of
 (Signed) YOURS MERELY JOHN R. ROGERS.

Capps Says He Split With Savoy

St. Louis, Mo., Feb. 24, 1923.
 Editor The Billboard—This is to inform that the team of Savoy and Capps has dissolved partnership. Our last date together was when we finished the Low Southern Time in New Orleans, November 23, 1922. We split there. Word came to me that Paul Savoy is booking an act under the name of Savoy and Capps. Kindly publish this as a warning to anyone using my name.
 (Signed) KENDALL A. CAPPS.

Amateur Group Claims Credit for First Kindly Shylock

Saginaw, Mich., Feb. 16, 1923.
 Editor The Billboard—No such has been printed in the New York papers of late concerning the Belasco production of "The Merchant of Venice" and there has been so much discussion all over the country about Warfield's new conception of the character of Shylock that it seems to me it would be of timely interest to call the attention of your readers to the unusual fact that it was not a professional Shakespearean actor at all, but an amateur Little Theater actor who first "executed" a radically new conception of Shylock.

By a remarkable coincidence Mr. Warfield's conception of the character of Shylock is practically the same as the conception of Harry Graves Miller (principal of the Hoyt School, Saginaw, Mich., who performed the part last spring in the Saginaw Little Theater production of "The Merchant of Venice"), no matter how much the professional Mr. Warfield and the amateur Mr. Miller may differ in the matter of execution. The Saginaw production of "The Merchant of Venice" was given in the Burt Auditorium, April 7, 1922, several months prior to the opening of the recent Belasco production.

There are three important reasons why Mr. Miller should be brought to the attention of your readers at this time.

1—Because it should be written down as a matter of stage record, as an historical performance, that Mr. Miller's interpretation of Shakespeare's Jew was the first time that Shylock was ever played as a kindly, generous, human individual and not as a racial, religious, economic or composite type or symbol of an oppressed race. It was also the first time in stage history that Shylock was ever played in

HENRY GRAVES MILLER



Principal of the Hoyt School, Saginaw, Mich., who played the role of Shylock in the Saginaw Little Theater production of "The Merchant of Venice", and who preceded David Warfield, it is said, in introducing a kindly Shylock. Read the interesting letter on this page and you'll know all about it.

a "high comedy" vein. Mr. Miller's Shylock is amused that Antonio, who has so often ill-treated him, should apply to him "a dog" for a loan. He laughs goodnaturedly—a winning and attractive figure of innocent geniality. The audience laughs with Shylock, not at him. Complete sympathy is established when Shylock generously offers to sign the merchant's bond, making it perfectly plain that he is returning good for evil. That he would indeed be friends with his Christian persecutors.

2—Because against this most unusual opening background of marked sympathy for Shylock, Mr. Miller placed in high relief in Acts III and IV a very pathetic and truly tragic figure, a Shylock gradually growing insane thru the loss of his daughter and his deats and at last led off by Tubal in the trial scene actually demented. Thus Mr. Miller is the first actor to get complete sympathy for Shylock from the first entrance to the last exit. (Sixty-four teachers out of seventy-five, members of the Saginaw County Education Extension Association who witnessed the performance, acknowledged in a questionnaire that they felt unusual sympathy for Mr. Miller's Shylock from the first act on. Practically the same high percentage of teachers also testified to the fact that Mr. Miller's delineation of Shylock's mind in Acts III and IV, as a mind demented, strongly registered. There was no question but that Shylock had gone insane. Their sympathy and pity went out to him.)

3—Because Mr. Miller was marked on a rating scale. This was, we believe, the first time on record that a rating scale was ever used in a pains-taking effort to evaluate the different and very intangible elements in acting. The scale, similar in some respects to the ones used in oratorical contests, was devised by Professor I. A. Reddow, head of the Public Speaking Department of the Central Michigan Normal School. The Shylocks of Mantell and Sothorn were taken as the present-day acting standards. Mr. Miller was placed by Professor Reddow on the same high artistic level occupied by these standards.
 (Signed) ISADORE E. FLANDERS.

"Numskull Clerks Destroy Trade"

Editor The Billboard—The writer had occasion to look thru The Billboard Business Directory in search of names of firms dealing in certain lines of goods. Armed with this data I boarded a train for New York City, prepared to place an order of sufficient size to interest any average shopkeeper.

I called on a company located on lower Broadway, believing that firm would welcome our order. Upon entering this store I passed three idle clerks who made no pretense at ascertaining what I might want. The fourth clerk was hanging up a telephone receiver as

I approached. I asked this gentleman if he would be kind enough to show me some souvenirs, stating at the same time that I wanted some 9,000 or 10,000 pieces, but that I was undecided as to just what I might select. "What price do you want to pay?" demanded the clerk. I stated the admission price of our theater where these souvenirs were to be distributed to give this clerk a clew as to what we could reasonably afford to pay. "I'm not interested in your admission prices," he said, with a snarl. "What we are interested in here is how much money you intend to spend." With these uncalculated remarks he backed away. Feeling this insult uncalculated for, I shouted rather loudly for service; none came, so I left the establishment with a promise not to return.

I was informed that another Broadway house was sure to handle some of the goods I sought. The doorwalker on the ground floor was quite positive they had goods in stock which would just answer our purpose. I left the elevator on the sixth floor. Two clerks stood conversing and paid no attention whatever to an incoming customer. A third clerk, probably a huyer, stood ten feet back of a railing. Two men were in waiting. I judged them to be salesmen seeking an order. I spoke to the aforesaid "huyer". "You will have to await your turn," he snarled, then turned on his heel.

"See here," I said aloud, "are you people here to do business or are you paid to insult the buying public?"

"Beg pardon," returned one of the two clerks who had been conversing near the elevator, "we thought you were a traveling salesman."

"Well," I returned, "suppose I happened to be. Traveling salesmen are human beings, why should they not be treated with courtesy? I entertain about 6,000 people every day at my place of business and among these patrons are sure to be six or eight traveling salesmen. Such men I invite into my office. If a clerk is lying about they are welcome to help themselves." I left without inspecting any goods and was permitted to get away.

At another firm I fortunately accosted one of the proprietors. This gentleman carried nothing in stock to suit my purpose, but he was courteous and painstaking and recommended other stores where he was positive I would be served.

On the Bowery I left an order for \$243 worth of merchandise to be shipped that day. Having in my possession valuable information pertaining to a country-wide Nationality Week to be promoted by the B. F. Keith interests. I was glad to offer this information early to a merchant willing to co-operate with me to the extent of giving me service.

The point I am trying to make is this: What right have merchants to cry hard times when they allow numskull clerks to destroy their trade?

(Signed) ELMER J. WALTERS,
 Temporary Manager, Poli's Theater,
 Wilkes-Barre, Pa.

AUSTRALIA

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

SYDNEY, Jan. 20.—Ada Reeve is to discontinue the "Spangles" show at the end of the month, much to the consternation of all the artists who were brought out from England, and who anticipated an extension of at least another nine months' engagement, as, up to the illness of Miss Reeve three weeks ago, business had been wonderful. It will be remembered that "Spangles" broke the Australian long-distance record in Melbourne by running eight months. Many rumors were in circulation regarding the star, but, boiled down, they are tantamount to a breakdown due to overwork. What Miss Reeve's future intentions are nobody seems to know—not even the lady herself.

Burr and Hope, English feature act on the Musgrove Time, were to have left on their return home this week, but William Burr is now in a hospital, where he will undergo a slight operation.

Tom Leamore, veteran English comedian, is leaving for home.

Regarding acts playing here, let me advise them not to place too much reliance on anticipations. As an example, an act, playing either Musgrove or Fuller time, may receive an extension over the original contract; nearing the end of the second term they are comforted with a semi-assurance that they can sign on for a still further term, and they trade on this possibility. When the booking manager, thru no fault of his own, fails to take up the second option, the act is often in the straits mentioned above. The moral is: Don't take too much for granted.

The recent mail brought me many New Year messages from artists and others who have been in this country. Moreover, it brought many hundreds of messages from those who,

having read the Australian letter in The Billboard, sent over very kind greetings to the writer. I certainly appreciate the many kind sentiments.

Chris Wren, diminutive English comedian, is supporting G. P. Huntley, the Musgrove star, at the Tivoli, Melbourne. Huntley is not doing too well for this country. What the Tivoli Circuit really needs is an occasional star act and a good support of overseas turns that are of the popular order, as many of these are more appreciated even than the bigger acts, unless the latter are extra special.

Cecil Barrie, English magician, who has been touring the country towns in his own car, is denouncing the destruction, by fire, of the aforementioned vehicle. Valued at about £200, it was insured for less than half that sum.

Nella Webb, the American discus, is still "resting" in Sydney, after doing only two weeks' work in this country. The press agent for the Fuller Circuit did his darndest to aid the star of a decade ago, but the "comeback" was not there. It is freely stated that a very much disgusted lady will return to the States next week.

Jack and Sodie Trent, an English comedy act, have finished on the Fuller Time, but will remain over to pick up some outside bookings.

Harry G. Musgrove, who closes down his present show at Cremorne, Brisbane, will send up the Humphrey Bishop costume comedy entertainers for a season. They will be augmented by Billy Maloney, a light comedian, who is a big favorite in the Northern capital.

Rock Phillips, properly named and paper-made expert for the Williamson firm, has gone over to the Hugh J. Ward interests. Phillips, whom to know is to respect, was

for nearly forty years with the one management.

Corona, the Wandering Musician, an American, whose marriage was announced recently, has now had the union annulled, the consenting lady having been guilty of bigamy.

Allen Doane and his new company are opening in Melbourne after a brief season in Adelaide. Magician Nicola has been doing a few nights around Victoria, but will leave for the East shortly.

Captain Adams and his seals are still the big attraction in Fuller's Melbourne pantomime. The captain goes out on tour again shortly.

Brodie Mack, booking agent for the Fullers, is now on the second week of a month's vacation. The actors will miss him!

Ruby Miller, from the ranks of the legitimate, has the movie bug bad, and leaves for America this week, where she is reported to have secured an engagement with the Griffith people. Miss Miller, who is an English actress, has just completed an extended tour of South Africa.

"The Southern Maid", a musical comedy to be staged in Melbourne, will have Oscar Ashea as producer. Rehearsals are now in order, but the opening date is not yet announced. Rego Collins, who terminated his engagement with the Fullers in Melbourne, is said to be retiring from public life.

Hugh J. Ward's next production, to follow "The O'Brien Girl", will probably be "Tangerine". Judging by the phenomenal success of the former piece, it will be many months ere there is any decided change made.

Jack Kearns and Lola Hunt, now working a double act, returned from Perth recently. Miss Hunt first came to this country some ten years ago, as a member of the act known as Julea Garrison and his Roman Maids.

Among the many overseas applications for a Musgrove engagement was one from an American artist who had played the Rickards Time over a score of years ago, and he himself was nearing the half-century mark in those days.

Lawrence Grossmith, the English comedian, is presenting "The Silver Fox" in New Zealand.

The Sistine Choir Soloists, whose Dominion tour has been wonderfully successful, will finish in New Zealand possibly this month.

Allan Wilkie's Shakespearean season is coming to a close in New Zealand, the support being far from encouraging, altho the presentation of an extensive repertoire is all that can be desired.

Louis Bennison and Company will probably return here about the 22nd from a fairly successful time in New Zealand. Show business in that country has not been too good.

John Larkin, American colored artist, who has been over this way for several years, is still playing his little company around the Dominion "smalls".

Lee White and Clay Smith have left for New Zealand as stars in the recently-organized J. C. Williamson show. The supporting cast is useful, but not particularly strong.

Hypnotist McEwen is again on the road, and still persists on trying the New Zealand "smalls", this time in conjunction with picture. Very little interest has been created in this form of entertainment lately.

"The Sentimental Bloke", stage version, looks like breaking its Melbourne record in this State. Business is improving with each succeeding week.

Keech and Robinson are now running "Joyland", a small carnival show, in Nelson (N. Z.). "Sawing Thru a Woman" still has plenty of demonstrators, but these are now confined to the outlying portions of the country. The act never created any great amount of interest in the bigger cities, and, as a draw card, was not worth ten dollars.

"Wild Australia", the Thorpe McConville aggregation of burk jumpers, is doing very good business at Olympia, Melbourne. The aggregation includes Dorrie Phillips, expert rider; Salthush Bill, whip expert; Jack Martin, American, in a lasso act, and several local riders.

Wirth Bros. Circus, doing the Victorian towns, has struck things very good since the new year. The Howards, in their mental telepathy act, is one of the successful features.

"The Irish Village" will be Reamont Smith's big attraction in Melbourne at the end of next month.

Wilfred Westwood and his brother Jack, both of whom were with the Foley & Burk Show in California last year, have been in New Zealand for several months, but will come over to Australia at the end of the month in order to work the country fair dates. Wilfred, who was once a Fat Boy attraction, now confines his attention to glass blowing, his elder brother acting as manager.

Helen Morris writes that she has rejoined her husband, Leon Morris, formerly of Morris' Ponies, an act that played here several years ago. The present act features Madison, the 28-year-old pony.

Chambers and Gurney, who are opening an exchange here this month, have taken offices in the Fox and Seznick building, on Pitt street, where they have installed John J. O'Donoghue as sales manager. O'D., it will be remembered,

(Continued on page 40)

MINSTRELSY

(Communications to our Cincinnati Office.)

Wix Sank, brother of Geo. (Pop) Sank, minstrel producer, of Columbus, O., is recovering from an attack of pneumonia.

After three years of retirement Joe La Fan could stand the lure of the 11:45 no longer so his baritone voice is now heard with the singing contingent on Van Arnam's Minstrels.

The Holy Name Society of Bath, Me., is to present its annual minstrel show at the Bath Opera House April 4. The show is being directed by Jack Shaw, an old-time minstrel man.

"The Cotton Pickers" are playing Indiana dates. H. H. Diederfer is musical conductor. It is reported to be an amateur group of about fifty people, having recently organized in the northern part of Indiana.

Quite a few well-known minstrel folks were seen together on Howard street Boston, Mass., week of February 19. They were Grant Allman, Eddie and Buck Leahy, Jack Griffin, Dell Chain, Willard Weber, Geo. Jessell and Moore and Freed.

The minstrel given by the American Legion in Weston, W. Va., recently, was a grand success from every standpoint. Much hidden talent came to light. Bob Chidester directed the show. He is a brother to Bill Chidester, who has been connected with the privilege department of various circuses.

Bill Parker, the only known "Southpaw" bass viol player in captivity, hands the boys many a laugh with his original song, "Skinewables" (Skinewables), which he featured in his younger days when he was doing Simon Legree on the Finn Show. Bill is one of the standbys of Hay Dion's Symphony Orchestra, one of the outstanding features of the Van Arnam Minstrels.

During the recent engagement of Nell O'Brien's Minstrels in New Orleans, Eddie Cupero, the musical director, celebrated his forty-sixth birthday anniversary. Mr. and Mrs. Al S. Valentine gave an after-theater supper in honor of the occasion. J. Lester Hahorkan, Charles R. Wright, Wm. Elliott, Dan Marshall, Stanley Crabbe, Roy Francis and Frank (Crarker) Quinn entertained with songs and stories. The party did not break up until 4 a.m. and it was voted the best party the boys had this season. Among those present were: Mr. and Mrs. Lowell Weber, of Chicago; Stanley and Frances Ziebach, of Los Angeles; Mr. and Mrs. Frank (Buck) Hayes, Albert Robbins and "Squire" Harrison.

John W. Vogel says the high cost of operation, the surcharge, parking charge and other unfair charges, together with conditions generally, made it impossible to operate the Hill-Evans Honey Boy Minstrels at a profit, and as he needed a rest, due to his domestic trouble, he decided to close. Mr. Vogel states he will have a new show next season from end to end and will not spare any expense in staging or dressing it. He may use his old title, John W. Vogel's Big City Minstrels, in the one-night stands and the Hill-Evans title in week stands, having two companies. This, of course, depends on whether time and terms can be arranged for the Hill-Evans show on the prospective Shubert-Erlanger week-stand, popular-price circuit.

Joseph P. Mack, business manager ahead of Irons & Clamage's "Temptations of 1922", Columbia Burlesque Circuit, was a Billboard rafter in Cincinnati March 1 and in an interview with the minstrel editor he fully outlined the plans, route and roster of the Brown & Bowers Minstrels, which is to rehearse and open at Warrensburg, N. Y. The opening is scheduled for May 28. The scenic equipment will be an innovation in minstrelsy and the assorted lines of special Donaldson lithographs will have plenty of color. Mr. Mack states. Mr. Mack feels very optimistic over the New England and Canadian routing, where the show made great inroads in past seasons, and feels that bigger receipts will be ready awaiting

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MINSTRELS

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the advance sale this summer season. Joseph P. Mack and Mickey Guy will be joint owners in the Brown & Bowers Minstrels.

The theatrical season of 1922-'23 at the Savannah Theater, Savannah, Ga., up to and including the appearance of the Al G. Field Company on February 27, has been a succession of minstrel engagements, including about every minstrel organization on the road except Harvey's and Van Arnam's. Gus Hill, Lassies White, J. A. Coburn, Nell O'Brien and Al G. Field, of the recognized big minstrel shows, and the Coburn show, a return engagement, would certainly satisfy the appetites of minstrel fans in any city the size of Savannah for one season. In addition to all these, the Elks gave their annual minstrel show, always a big event, with the cream of home talent heavily advertised and an extraordinary advance sale. Then came the local Eagles with a minstrel show, also picked home talent, and the city thoroughly worked in advance for a two-night engagement. This was followed by a Boy Scouts' Minstrels. Almost any of the recognized worthy minstrel shows could expect satisfactory business, but this season, with the surfeit of minstrel troupes, local and traveling, has not been the financial sure thing of the past.

C. E. Oelrich, a retired showman of twenty-one years' experience, who is now in the newspaper game as news editor of The McPherson (Kan.) Republican, feels that an expression of appreciation should be made concerning the Lassies White Minstrels, and writes as follows: "On the tenth of the current month the Lassies White Minstrels played the local theater and the writer, who in his seven-year residence in Kansas has seen about a dozen so-called attractions of this order, out of sheer duty to his paper went to the theater fully prepared for another evening of mediocre entertainment and the usual 'bad taste' afterwards. I was most agreeably surprised, however, and I feel that I can honestly state that I saw the best show of this nature that I have witnessed in a score of years. There is only one show that comes to mind that can compare with the Lassies White attraction, and that is the one that was headed by the late lamented George (Honeyboy) Evans, and I am not forgetting such chaps as Dockstader, Fields, Primrose and the rest of the famous ones when I say this. The show was staged in a most pleasing manner, scenic and electrical effects being of a kind seldom seen with minstrel attractions. Truly talented,

real minstrel men surround 'Lassies' White and his most able foil, Slim Vermont. These two chaps can unload more real comedy in the two hours of entertainment they offer than all the rest of the present-day attractions of this kind rolled up into one can spill. They can sing, they can dance and they can handle a line of chatter that is truthfully good. It was my good fortune to become personally acquainted with Mr. White and several members of his company while they were here, and this added in my opinion to my appreciation of the attraction, as I found them real men and real fellows, gentlemen in every particular, ornaments to the profession."

Dr. Innes V. Breat, who was a member of minstrel organizations about twenty years or more ago, is now located at 319 Abington Building, Portland, Ore. After he left the show business Mr. Breat entered the medical profession and has been teaching psychology in Portland in his own school for some time. He writes as follows: "I often wonder what has become of some of the boys with whom I used to pad with the old Ward & Ward Magnific and the old Ward, Coburn & Baldwin Shw? Walter Wilson, Tom Powell, Chas. Ivers, 'Daddy' Wade and 'Bank' Ward were the ends; 'Left' Red, Fred Garen and the writer were the ballad singers; Wolf and Merk an acrobatic act; Minerva Doo (Ethel Shanklin) and 'Snake' Manley did contortion, and Walter (Pat) Monroe, as juggler in the duo, all with the W & W show. Wasn't that some little skit, 'What Came Down', between the first part and the duo? I say so. Never have seen its equal for a 'sure fire'. Ed Price, Walter Wilson and Tom Powell did it. Some street 'fish', too, we had. Two bands that came together at concert and made a real organization. We carried fifty-one artists and several other people, and we had a real car, the Bernice, clean and roomy, and good eats, too. There was only one Lew Baldwin. Altho poor Lew has passed on, his memory is refreshing, as he was without doubt one of the best musical comedians who ever lived. Many have imitated his fly-paper act, but no one has ever been able to hand out the stuff like Lew did. The writer has been teaching psychology and auto-suggestion for a number of years, yet there are times when the old habit comes back, and just a few days ago we received a communication from the New York Orpheum offices in regard to going over that circuit demonstrating Cone's auto-suggestion. Would like to hear from any of the boys who know me."

Donaldson, owner, publisher, and editor of The Billboard, is one of the trio.

Colonel Riley, agent of Gus Hill's "Bringing Up Father" Company, and Ernest Prosser, "the boy who tacks 'em up high", called on Colonel Sam M. Dawson, former well-known agent of the white tops and now manager of the Olympic Theater, Cincinnati, last week while passing thru that city. The show, on the road since August 1, has been doing a big business and will probably continue until the last of May.

Charlie Crofts, in advance of Hurtig & Seamon's "Rockets" burlesque show on the Columbia Circuit, which played the Casino last week, decided that there were sufficient admirers of John L. Sullivan among the oldtimers to warrant him in calling the attention of The Brooklyn Eagle to the fact that Will H. Cohan, economic in the show, was a former right bower of the "big fellow" and the result was a double-column interview that increased patronage wonderfully well for the show, and now Cohan is being sought out by all the aspiring pugilists to become their counselor.

The Evening Tribune of Des Moines, Ia., thought sufficiently well of F. M. Shortridge, better known in the early days of medicine shows as "Slim", to give him a full page pictorial layout with three columns of reading matter, setting forth that he is now vice-president of the Mechanics' Savings Bank, capital \$100,000, surplus \$45,000; and as that does not take up all his time he is also vice-president of the Booster Company, jobbers, likewise owner of the Albrite Manufacturing Company, and, just to show that he is still in the show business, owner of the Lockery Bros.' Shows, and director of the Pioneer Investment Company, and just because he can not stop being a trouper he will go out in advance of the Lockery Bros.' "Petland", a dog and pony show, the coming season, opening at Newton, Ia., April 28. Verily "Slim" is not laying down on the job. Harry Kelly will handle "Petland" en tour.

Denver Doings

Denver, Col.

Mr. Alfred Nelson, The Billboard, New York City.

My Dear Nelson—The writer happens to come under the class of agents referred to so kindly by Brother Edward Everett, of Easton, Pa., in the current issue of your most valued publication. That is, the ones who accept other employment when theatrical jobs are unavailable. Glad to know that we do not "lose caste" by so doing.

Must say that your column is becoming more and more enjoyable each week. Our old friend Jack Relly always was modest and reticent, but he "sings a wicked pen" and should use it often.

While in Denver recently I noticed the brilliant work of Frank Gunn, the man ahead of "The Unloved Wife", which played the Broadway for a week's run, with matinees daily. "The Gold Diggers" played to excellent business at the same house, being quite capably exploited by Bill Wilkins, assisted by Roland I. Mead. This attraction is said to have been given a wonderful business on the Pacific Coast, particularly during the two week's engagement in San Francisco. Charley Saunders, advertising agent of the Broadway, should not be overlooked in his valuable assistance to visiting agents.

While in Denver have enjoyed meeting Ed P. Wiley, with whom we exchanged reminiscences of the old days when we tramped together on the Lemen Bros., Sells & Downs, Gollmar Bros. and other circuses. Although engaged in a commercial line just now, would not be surprised if he were connected with one of the larger white top organizations when the season opens. His ability as a local contractor is A-No. 1.

Harry N. Shaffer is responsible for the promotion of the Denver Pageant of Progress, to be held July 16 to 31. The location will be near Overland Park. The second annual Industrial Exposition and Prosperity Carnival of the Colorado Manufacturers and Merchants' Association opened Monday, February 5, at the Denver Auditorium, running the week.

At present writing am actively engaged in calling on merchant plumbers, introducing various specialties used in that branch of industry. Will visit Colorado Springs and Pueblo, then towards Kansas City and other Mid-West cities. When the tent season opens I shall be in charge of advance for Harry and Chester Hugo, with The Hugo Players. Very truly yours,

BERT CHIPMAN.

Bert Chipman, a native of Chicago, has handled the advance publicity for many and (Continued on page 49)

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Mel Raymond is now ahead of Leo Dietrichstein.

George M. Wright, of Auburn, communicates that Charles Filkins is now advance agent for Bowen & Mehley's Musical Show, having joined when the show played Auburn recently.

William Gorman is accompanied by his bride of three months in his present tour ahead of the "Lightnin'" Company featuring Milton Nobles. Mrs. Gorman is the widow of the late Oscar F. Hodge.

John J. (Doc) Wilson, who recently closed as agent of Richards, the Wizard, after thirty-one weeks, has lined up with the First National Picture Corporation as exploitation agent with headquarters in Detroit.

Eddie Rivers recently closed his engagement as agent in advance of the Royal Canadian Orchestra. He will in all probability be decorating the windows of banks and city halls in many cities after the "Bluebirds" call out the circus car lithographers.

W. R. Arnold passed thru Cincinnati March 1, en route from his home in Nashville, Tenn., to Columbus, O., to go ahead of Allah Rajah, mindreader, for the Nelson enterprise of Co-

lumbus. Mr. Arnold until recently was ahead of the Hill-Evans "Honey Boy" Minstrels.

E. E. Meredith, who is still to be classed among advance agents altho he has been out of actual service on the road for a decade, is doing publicity work in Chicago and is contributing many items to the theatrical trade papers.

Walter A. Schilling, who has filled columns upon columns of New Jersey newspapers with theatrical and outdoor show news, is slated to become the general press representative for Messrs. Biel & Lag's Knickerbocker Shows for the coming season.

Burt Jacobi, formerly a well-known advance agent, has been connected with the Auditorium in Chicago for eight years past and his position is assistant publicity manager. He was with the advance of "The Garden of Allah" for four years preceding his present engagement.

Colonel Ed R. Salter, the self-termed "Johnny Jones' Hired Boy", is exploiting his attraction with millions of post cards headed "What three great men, editors of three great newspapers, say editorially of the Johnny J. Jones' Exposition," and we notice that William H.

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MAGIC AND MAGICIANS

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

Where is Delierre and his thumb tie?

Frederick S. LaPlano, magician, is requested to write his mother at 513 W. State st., Rockford, Ill.

As Mastoid, magician and crystal gazer, James Atrey has made his semi-pro. debut in Shreveport, La.

One of the world's best known magicians may be expected to have three mystery shows touring this continent for the 1923-1924 season.

Tom Redway is entertaining with juggling and slight-of-hand at clubs in and around Orange, Mass.

Edwin Brush, lecturer and magician, will end his long tour of one-nighters in Kansas next week. Then he will invade Minnesota.

Sam Shrove is said to be presenting a "sawing a man in two" illusion, and doing a "paper bag escape," with success, at clubs in Washington, D. C.

Alla Axiom, announced as "psychic entertainer extraordinary", headlined a vaudeville and picture bill at the State Theater, Trenton, N. J., last week.

Wallace Galvin, "the eggspert conjurer", who recently terminated a long and profitable engagement in London, Eng., was seen on Broadway the other day.

Palmist six packs of the "smallest deck of cards in the world" is now the dally finger and palm practice of a noted magician who is resting in New York.

A. Loring Campbell is secretary of the newly organized magicians' club in Wichita, Kan. Mystics headed that way may announce their coming by addressing Campbell at 2201 W. Douglas street.

Harry Jansen says a magician and illusionist must be serious about his work, but must not let the audience know it. Imagine seriousness from Harry when he makes his entrance carrying two coal hods from which he picks his effects.

Thurston's engagement in Cincinnati two weeks ago set a new business mark for his current season and, in celebration of the record, he tendered a banquet to members of the Stage and Screen Scribes of America in the Gibson Hotel Sunday morning, February 25, just before leaving for Louisville, Ky. By way of diversion, Mr. Thurston produced a live

monkey from the coat of one of the colored waiters. The stunt was a real surprise to the forty guests and came near stopping the heart beat of the dusky food server.

Comes word from the New York office of the Billboard that if Ernest Latimore, of the old team of Latimore and Leigh, wants to do straight for a comedy magician he can do so and team up for a tour of the vaudeville houses next season.

Dr. Richard Rowe and Mystic Mora, presenting a program of magic, illusions, hypnotic, spiritualistic and mindreading demonstrations, were featured at theaters in Honolulu, Hawaii, recently and were to sail for Japan a couple of weeks ago.

Houdini enjoys the distinction of being the only actor to have the key to the city of St. Louis, Mo., presented to him. The honor was accorded by Mayor Henry W. Kiel a few weeks ago when the king of escape artists headlined at the Orpheum in the Mound City.

The mental offering featuring Karma, the mystic, and presented by Harry E. Dixon, did a turnaway business the first half of its engagement at the Empire Theater in Milwaukee, Wis., last week, indicating that a new house record would be registered. The previous week



Karma filled a pleasant and profitable date at the Bijou Theater in Racine, Wis. The attraction will play several weeks in Milwaukee and return to Racine, with Beloit and Madison, Wis., to follow. Then will come a tour of Michigan.

As a result of Houdini's recent engagement in Minneapolis fourteen local magicians appended their signatures to an application for a charter in the Society of American Magicians, of which Houdini is president. The new Minnesota organization will be known as Assembly No. 12, S. A. M.

The Great Kara, "world's foremost mind-reader and crystal gazer", has finished his U. S. E. O. bookings and is again appearing at independent theaters. Last week he was a big draw at the Rialto Theater in Lowell, Mass. In speaking of the opening performance the critic of The Courier-Citizen said: "Kara presented one of the most remarkable programs ever offered on the public platform and answered questions with rapidity and ease."

During a recent visit to his former home in Carthage, Mo., Fred Leslie announced that he had signed as general agent for Eugene Dennis, "the wonder girl", before departing for Tulsa, Ok., to begin bookings for a tour of Texas, Louisiana, Alabama and Florida. Miss Dennis attracted considerable attention a year or so ago as a high school student in the West by

giving information as to the whereabouts of missing articles, etc.

John J. (Doc) Wilson, who managed various crystal gazers in recent years, and was in advance of the mystery show of Ralph Richards, the wizard, the first half of this season, has taken residence in Detroit, where, on February 1, he assumed charge of the exploitation department of the Associated First National Pictures of Michigan, Inc. Wilson says he and his wife are comfortably located at 204 Somerset Apartments, 1523 E. Jefferson ave., where their latest string is always out to their many friends of the mystic circle.

An advance newspaper notice of the engagement of Menlo, "the mystery man", scheduled for the Auditorium in Portland, Ore., February 25, states: "The spirit world will be shorn of its mystery when Menlo gives an expose of crystal gazers, mindreaders and spiritulistic fakers. A special feature will be an expose of the tricks used recently by the Great Blackstone in escaping from a sealed box dumped into the Willamette River. Menlo gave an expose at the Auditorium several mouths ago."

In the February 10 issue of the Billboard appeared an item stating that Felix Kretschmann had been presenting his magical act at independent theaters in and around New Orleans since the windup of his tour of the Loew Time in that city a few weeks earlier. Felix made complaint of the notice to the Billboard, claiming that his name has been legally changed to Felix Herrmann. He also stated: "For further information inquire of the N. V. A., or the Vaudeville Managers' Protective Association." The Billboard complied with the request and received the following telegraphic reply from Pat Casey, of the V. M. P. A.: "Joint complaint bureau decision Adelaide Herrmann versus Felix Kretschmann, April fifteenth, nineteen twenty-one, vice Billing Herrmann the Great, property of Adelaide Herrmann, cannot be used without her consent. Kretschmann authorized to use legally adopted name, Felix Herrmann, but not photographs, lithographs, or billings of Herrmann the Great." Felix is the son of a sister of Adelaide Herrmann, widow of Herrmann the Great. His letter to the Billboard under a New Orleans (La.), date line of February 12 contains the following printed matter at the top: "What the public wants and can't get enough of.—N. Y. World. The Great and only Herrmann. The most talked of man on earth. With a reputation known to every civilized nation in the world."

STAGE EMPLOYEES AND PROJECTIONISTS

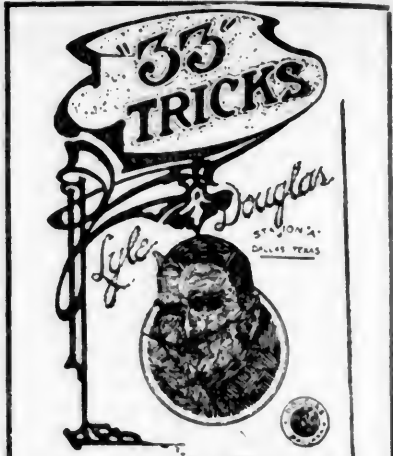
(Continued from page 44) was in charge on this occasion, with the exception of Walter Williams, who is ill at his home.

James Lemke was re-elected president of the Troy (N. Y.) Local Union No. 29, for the twenty-second consecutive time, at the annual meeting held recently. Mr. Lemke has been prominently identified with the affairs of the local since its organization twenty-five years ago. Two years ago he was honored by election to the presidency of the International Alliance. He was recently re-elected president of the Troy Labor Temple for the tenth (or eleventh) consecutive time. Other officers of the Troy local elected were: James Purcell, vice-president; John Lemke, corresponding secretary; Harry Ives, treasurer; John Vanderheyden, sergeant-at-arms; William Corcoran, Alphonse Le May and Edward Clark, trustees. President Lemke was chosen as delegate to the annual convention. The reports of the secretary and treasurer submitted at the meeting showed the local to be in strong financial condition.

Below is printed the substance of a letter received at this office last week from James P. Rawlings, who wrote from New Brunswick, N. J., under date of February 24:

"It gives me great pleasure to speak a word of praise for the members of Local Union No. 342, of Butler, Pa. I worked an amateur show in the Majestic Theater at the above town, a show that was composed of nine scenes, all quick changes. The entire bill went thru without a hitch. The Butler papers, in commenting upon the performance, stated that it attained 'professional heights', for which praise the stage employees are due a share of the credit."

The Majestic crew includes C. W. Lundendsteadt, carpenter; Edward Sellers, electrician; G. Daugherty, property master; Morton Fair and Carl Broken, flymen, and Carl Key, spotlight.



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HOTELS

Commended and Criticized

By NELSE

During the past two weeks we have received several communications from managers of hotels...

This is an evil that will net as a boomerang on those responsible and work an injustice on those whose word is as good as their bond.

It does not require a very vivid imagination to picture the feelings of a hotel manager who, depending on the word of a prospective guest...

There is one manager in New York City who has overlooked the faults of the few who have stood him up on reservations...

J. C. Kellogg, circulation manager of The Billboard, now on tour in the South, communicates that he has looked into hotel conditions en route...

It is just such communications from show-folks in general that induced us to get up The Billboard Hotel Directory...

Writing of some of the hotels that he stepped in, Mr. Kellogg calls attention to the De Sota Hotel in New Orleans...

The Hotel Bender, in Houston, Tex., is another hotel recommended by Mr. Kellogg, who was a guest along with almost all the players from the Majestic Theater...

George W. Englebreth, a former advance agent and hotel clerk in off seasons for many years, is now off the road, due to rheumatism...

Joe Gimson, The Billboard correspondent of Toronto, Can., communicates that the New Edmonds Hotel has been thoroughly renovated and newly furnished with all the requirements of show-folks...

THE BILLBOARD HOTEL DIRECTORY

Conducted by ALFRED NELSON

(Communications to our New York Offices, Putnam Bldg., 1493 Broadway) ADVERTISING RATE—One line, two columns wide. Hotel name, address and phone number. 80c for each issue. No ad accepted for less than five issues. Payable in advance.

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Circuit stopped there during its engagement in Toronto, and Sammy Clark, the agent of Sam Williams' "Radio Girls"...

H. T. O'Keefe, theatrical representative of the Hotel Savoy, Cleveland, advised the friends of William Vosburgh of the "Music Box Revue"...

Roschetti, A. Jahn, Mr. and Mrs. Spears, Wm. Vosburgh, Gna Alexander, Victor Berrier, Boyd Moorhead, Eugene Townsend, George Boyle, Judson Boyce, H. Covery, Mrs. Rose Black, V. Fallia, Mrs. Riely, Mrs. Hoyburn, Edward Gray, Dorothy Hager, Elmer Brown and Beth Meakin...

Frank Hoffin, well known to theatrical folks, is now night clerk at the Inn Hotel, Cleveland. The Martinique Hotel, Cleveland, where lots of actors and artists were accustomed to stop, is being torn down. Bill Burke, who was with the Hoss-Lavine Shows last summer, and who was night man at the Hannah Hotel, Cleveland...

Bertha Francis and Burton Carr. "Rose Girl", State Theater; Mr and Mrs. Chenault, Rose Hamilton, Miss Hall, Wallace Newland, Jerome Brunner, Will Hayes, Anna Watson, Jayne Fillett and Arcco Bros. Marvel Theater; Shaw Revue.

Frank Hoffin, well known to theatrical folks, is now night clerk at the Inn Hotel, Cleveland.

The Martinique Hotel, Cleveland, where lots of actors and artists were accustomed to stop, is being torn down.

Bill Burke, who was with the Hoss-Lavine Shows last summer, and who was night man at the Hannah Hotel, Cleveland, several years ago, is back in the hotel game as night clerk at the New Erie Hotel, Cleveland.

PRESS AND ADVANCE AGENTS

(Continued from page 47)

varied shows, in and outdoor, including the Jones & Crane attractions, "The Virginian", "Fine Feathers", "Allas Jimmy Valentine" and "Marlowe's (all white) Minstrel", like-wise later, Howe's Great London Shows, with Van Amburg's Trained Wild Animals, season of 1922, and we welcome him in our family of contributors to the Agents' Column.

AUSTRALIA

(Continued from page 46)

bered, was general manager for United Artists (Australia), Ltd.

Dick Cavill is lying low since his return from the United States. He may return Americawards again in the not-very-distant future.

Despite the many pessimists who have declared that the picture business has done its dash, the principal metropolitan houses tell an entirely different story. So also do the managers of the better-class suburban and country picture theaters.

Speaking of United Artists reminds me that M. Silverstone, American representative for the company, will return home at the end of the month, or early in February.

Several changes have been in the management of Union Theaters' interests in Tasmania, included being the transference of Bert Morrison from the Princess (Launceston) to the Rialto (Sydney).

"Over the Hill", "The Old Nest", "Blood and Sand" and "Nanook of the North" have been conspicuous successes since the beginning of the year.

Jackie Coogan stories are in high favor here. Capacity business is usually registered at any house playing E. N. features with this clever youngster in the stellar role.

Elaine Hammerstein is featured, in listed for a long run at the Piccadilly. It is questionable if this city can stand for more than one extended-season house.

H. E. Rosa-Soden, formerly manager for Fox Films in this country, has joined the reorganized firm of Exhibitors' Alliance.

Two big theater fires are reported from the country, due to careless handling of film. In one instance a new copy of Paramount's "The Sheik" was burnt to the last foot.

John W. Hicks, Jr., general manager of Paramount, will announce that firm's releases for 1923 next week, and now has Publicity Manager Albert Deane preparing the list—a most formidable one by the way.

Much controversy still rages in Melbourne regarding the action of a clergyman in introducing films to his congregation. So successful has the movement been that (prior to the Innovation empty benches was the rule) now it is impossible to get a seat after the doors open. Other ministers are to follow suit, if the sniffling film can be secured.

WANTED A-1 PIANO PLAYER at ONCE WILL A. NUGENT write MURDOCK BROS. SHOW, Claysburg, Pa.

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CHAMBERS' REVIEW

(Frolio Theater, Birmingham, February 23.)

After a week of the poorest vaudeville of the season, the heavy billing and nifty lobby display of the Leon Long "Hello Rufus" show drew a packed house for the opening on the 19th. The patrons were, however, disappointed in that they witnessed a company below the average of those that carry special scenery and properties.

The show is without an outstanding comedian. Mr. Evans, who is featured as a dancer, is unable to sustain that billing. The girls' costumes are very good but badly in need of cleaning. The "Prophet" is not attired as befits the character and the "wild man" lacks an adequate makeup.

Harry Collins' Frolio Orchestra rose to the occasion and took three encores on the overture. Then came the show with two acts and three scenes, running an hour and five minutes to a score of 75 points. Five girls and three boys opened with a medley of old songs and some soft-shoe dancing by all. Fair hand accorded this.

Mr. Evans entered as "Honest Dollar Bill", a circus owner in need of a "wild man". "Slim", the comic, is hired for the part. A ballyhoo with him draws some laughs. Curtain. Leon Long, magician, worked in the ace spot with some old, but very good, manipulations, closing twelve minutes with the turning of water into wine, taking heavy applause.

Two comedy sketches followed, during which "Slip Your Glad Rags On", "Some Sunny Day", "You Know What I Mean", "The Shik", and "Home Again Blues" were the songs used. The first of these bits was "Blind", and the closing one was called "In the Sultan's Palace". During the latter Miss Evans put over a highly pleasing Oriental dance. All the numbers were presented with good dance work by the chorus. One good comedian and the renovation of the wardrobe will make this a good show.

BILLY CHAMBERS.

COLORED MASONS CELEBRATE

The Grand Lodge of Massachusetts, Prince Hall Masons, celebrated the first anniversary of their new temple in Boston recently. A vaudeville program constituted part of the day's program.

William Wright, banjoist; Sykes Taylor, reader; B. F. Jones, whistler; James O. Jackson, blackface comedian; Oscar Critchlow, Chas. Drayton, late of "Shuffle Along"; Charles Johnson, P. R. Johnson, David Spencer and Edwin Hatfield were the artists who participated.

Wm. H. Hamilton acted stage manager and Wayman Jefferson's Masonic Orchestra provided the music. Henry Talbert was the committee chairman in charge and Dr. I. L. Roberts is the grand master of the jurisdiction. While none happened to be in Boston at the time, it is for such assistance to Masonry as this occasion represents that the Deacons were organized. Too bad they missed this chance.

H. A. Mitchell, billposter and erstwhile advance agent, recently had occasion to stop at the Arcade Hotel in Raleigh, N. C., where the ability of Mr. and Mrs. Hall to combine Southern hospitality and efficient service so impressed him as to prompt his suggesting that a convention of colored hotel keepers be called to meet in that town so that others might profit by Mrs. Hall's example. It's not a bad idea at that, for we have all too few good hotels for the showfolks and other travelers. The Page was the proud "first guest" when the Arcade opened.

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HERE AND THERE AMONG THE FOLKS

Grace Arnte is reported to be at her home suffering with paralysis.

W. H. Briggs is arranging to republish the song "Reflections" that he composed some years ago.

The Mozart Choral Club, William Elkins, director, will appear in a concert at Bethel A. M. E. Church, New York, March 11.

The "Silas Green From New Orleans" Company is to have a new car for the show very soon. It has been ordered and they only await delivery.

Doc Hutchinson advises us that the Circle Theater, at 2915 Hastings street, Detroit, Mich., is to be reopened early this week. Colored vaudeville and pictures will be the policy.

Willie Walls, of Winston-Salem, N. C., has words of praise for the Boatner & Clark Show and for the Idaho Ideal Players, both of which played the Lafayette Theater there recently.

Jack Hyams, the prisoner in Jefferson (Mo.) prison, says "Every day in every way my time is getting shorter and thinner." He is one optimistic fellow anyhow. Well, when he comes out a lot of new compositions are coming out with him.

Al Curtis, who has been called "Handsome Harry", and who did leads with "Follow Me", and with Eddie Hunter, has been ill in his home at 75 Pearl street, Waterbury, Conn. He writes that he has disposed of an appendix and is again ready to troupe.

The Elkins Folk Singers are preparing for a tour that will begin early in the spring. The route has not yet been announced. This organization includes the glee club that made such a great impression in New England last autumn with the "Dumb Luck" show.

Harry Fidler writes from Walla Walla, Wash., to say: "I bought The Billboard in a very little town in Montana while the train stopped. Say, it really goes everywhere, doesn't it?" Sure, we know that and are very glad to have the whole profession learn of it as Fidler has.

Charles Gilpin and "The Emperor Jones" went as big in Texas as they did everywhere else, according to clippings from papers from several cities in that State on March 12. The company opens in Kansas City. Yes, Charles went across the border while he was in El Paso. Wouldn't you?

The Lincoln Theater in Washington is obliged to abandon its intended vaudeville program pending some city requirements that must be met, the cost of which makes it questionable as to whether it will be worth while. Definite decision on the matter has not yet been made by Manager Clifford and his directors.

The Bowman "Cotton Blossom" show is in the Tidewater towns and the Dudley houses in Baltimore and Washington. Julia Reese has joined the company, according to a letter from Kike Gresham. Kike does all the writing on that show. Bowman takes few chances of signing his name to anything but a contract.

The Grigsby & Earl Publishing Company has a new song number "In Dear Old Pennsylvania" that it will benefit some of our singers to give "the once over" if they are interested in new numbers. The house is in Pittsburg, Kan., and they promise orchestrations to be ready at an early date.

Theresa Brooks, the little ingenue now residing in Omaha, Neb., posed for the portrait painting "Edith", by Augustus W. Dunbar, that was recently accepted by the Pennsylvania Academy of Fine Arts. Last June her picture was used on the cover page of The American Musicians Magazine. The painting is to be exhibited in the Whitmore Galleries of Omaha.

J. E. Reese, of Norfolk, opened the Dozier Theater in South Norfolk to colored patrons after the house had been dark for a long time. The reel film, "The Schemers", was the attraction offered. Local white citizens did not approve, and the house was picketed for the day and patrons warned away. At nine in the

evening a shot was fired into the theater from a shotgun. The audience was stampeded, and the next day an injunction against operating the theater for Negroes was granted. This despite the fact that it is a Negro neighborhood.

Josephine Leggett laid off after nine weeks of consecutive work on the T. O. B. A. for a week's rest at her home in New Orleans, and resumed work February 26 at the Liberty Theater, Chattanooga. It was at her own volition, and the steady bookings serve to show not only circuit improvements, but the pleasant possibilities for an act that has the goods.

Alfonso, the outdoor showman, disputes the statement that the Pekin Theater in Chicago was the first race theater. He states that a year before the opening of the Pekin Jake Robinson, a colored man, operated a theater in Newport and that he himself at the same time was operating a house in Nashua, N. H. Trust the wide-awake show fellows to correct one's historical knowledge.

New York papers advise that Prof. H. Lawrence Freeman is about to produce the opera "Voodoo" that circumstances obliged him to shelve last spring. The cast will require 75 people and there is to be an orchestra of forty. The story has to do with Negro plantation life, and will be presented with an all-Negro cast, thus making the first essay of the Negro into grand opera on a large scale.

Charles Matson's Syncopators, seven musicians, have been placed by the Roehm & Richards office with the Teddy Clair and Company act. In fact, they and the entire bill that appeared with them in the "Garden of Joy" in New York are in the act and may, according to Broadway rumor, go to London soon. The others are Maude Mills, Henry Rector, Spencer Barnes and Willie Gant.

The Indianapolis Freeman, for thirty-five years the individual property of George Knox, has been incorporated as the Freeman Publishing Company with its founder as the president and his son, Elwood, who for years has been the manager, as vice-president. There will be no change in the policy of "the old reliable", the incorporation being for the purpose of better modern business conditions.

Wesley Varnell and other association poster men take exception to the record named by Claiborne White for posting six sheets. Well, anyhow, the thing got White to the attention of the Tolliver "Smart Set" show and he jumped from far-away Florida to Huntington, W. Va., to join the advance of that show, where his wild-cattling abilities will count for another record. He has been with that show before. He tells us the show is absolutely new.

John Cooper, of "the Great Coopers", as the ventriloquist and his wife are billed for the church and lodge work they are now doing, came into The Billboard office to show us a new line of paper he has got out for church entertainments. While here he talked of our old minstrel and vaudeville days. He declares that now he needs no agents. He books the act, the dummy gets the commission and the wife gets the money, so everybody is happy.

Evelyn Preer and Sidney Kirkpatrick, of the Avenue Theater Players in Chicago, are now the idols of the legitimate white actors of that city. Trust it is not a passing fancy and that they may always be accorded the place they deserve in professional consideration. The recognition of colored artistes will make for greater historic accuracy in many plays, more truthful delineation of the darker characters in dramatic productions, and employment in the general field for our artistes.

Chintz Moore, the owner and manager of the Park Theater, Dallas, Tex., and at one time a droll comedian of fame as a member of the team of Ella and Chintz Moore, is preparing a road show of twenty-five artistes to travel over the T. O. R. A. Circuit. The title of the production will be "Stop and Fix It", and the show will be provided with special scenery and wardrobe. It will be ready April 1, and Mr. Reeves has assured consecutive bookings to the attraction. This is in line with the new policy of the association to play a road show once each month over the time.

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VARNELL'S REVIEW

(Star Theater, Shreveport, La., Tuesday, February 20.)

Due to the unit missing connections at Jackson, Miss., Monday night's packed house suffered disappointment. A two-thirds house greeted the acts when they opened on Tuesday.

The orchestra took a round of applause on its opening overture. Green and Price, a man and woman team, with the woman under cork and the male working straight, were the first act. The man did a trombone solo that got over. The woman sang a number to a hand. They indulged in some hokum talk that went fair and was concluded with the lady drawing a pop bottle on the partner and compelling him to strip down to a bathing suit. The act ran ten minutes and scored an 80.

Frank Tanzel, a single in S. D. & T. stuff that ran sixteen minutes scored an easy 90, closing to two encores prompted by very heavy applause. He did not use smut, but the Ford gag could be eliminated to good advantage.

Mayo and Glenn, male and female, both working straight in one, were next. The man's dancing took the most applause, even the Tanzel somewhat took the edge off the act. The lady sang one number to good effect. She made three changes of costume during the ten minutes they worked. They registered 80, but would have earned more in any other spot than following Tanzel.

Sarah Martin, featured, had full stage and sent over two blues numbers. Standing flat she rendered "Laughing, Crying Blues" and "Sugar Blues" to a riot of applause. She took three bows. Her well-dressed act hit the 90 spot for the ten minutes.

Strain and Thomas, a pair of men under cork, closed the show. The dancing member of the act makes the bigger impression of the two. The act, however, took applause on songs, talk and dancing that ran fifteen minutes and scored an 85. **WESLEY VARNELL.**

NEGRO MUSIC AT HAMPTON

Richmond, Va., March 2.—The Hampton Institute Glee Club of 26 men, with R. Nathaniel Dett, well-known Negro composer and pianist, serving as conductor, recently gave a concert of religious classics, American Negro folk songs and their derivatives and modern compositions, including the work of such Negro composers as Coleridge-Taylor, Work and Johnson, in the Richmond City Auditorium under the auspices of the Deltiers and Big Fifty clubs of Richmond. The Hampton musicians and singers were given a hearty reception by a large and representative audience.

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Last advertising form goes to press 12 M. Monday.

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Vol. XXXV. MARCH 10. No. 10

Editorial Comment

THE theatrical business is going thru a readjustment. Its position, however, is not unique. Most other lines have problems, usually charged "to the war". But they must be met. A. H. Woods has just announced a cut on admissions in his Chicago theaters to \$2.20 from \$3.30. Balcony and gallery seats are reduced proportionately. There is no doubt but the theater-going public at large feels—in fact, knows—that it has been costing too much to go to the theater. There has been widespread resentment over the fact, whether it was fully justified or not. There may or may not be mitigating circumstances in the prevalent high theater prices. Mr. Woods' short cut to the issue will be watched by the public with interest in the hope that other New York producers may see a similar course clear for them to adopt.

IN the "Open Letter" Department of this issue appears a letter written by Elmer J. Walters, a dramatic stock theater manager. Mr. Walters

tells of an experience he had with certain clerks of some firms handling theatrical goods. To preclude the possibility of having people think it is a case of boosting one firm and knocking the other, no names are mentioned. No doubt there are merchants whose business suffers thru the lack of courtesy on the part of their clerks, and the letter should serve as food for thought to these. Let it be distinctly understood that in publishing the letter and writing this comment we are not trying to tell show goods merchants how to conduct their business—that's up to them—but we feel sure it will be to their advantage to give this subject of politeness on the part of their clerks a little consideration.

THE forthcoming production of "Pasteur" on Broadway has more than one angle of interest, and its course will be watched by the observer

students of the theater and make them watch "Pasteur" closely. We wonder!

MANY European artistes appearing in American theaters apologize to their audiences for their inability to speak enough English to announce what is to happen in the next scene or dance or to say "thank you" at the close of their performance if the applause warrants it. If this condition is sincere ignorance, we would urge them to engage a tutor or to get assistance from some source and learn the six or seven words that are necessary.

American audiences are sympathetic, perhaps more so than European audiences. But American audiences will not extend undue sympathy to intelligent, clever foreigners who have sufficient ability to learn English.

It is surprising how a few foreign artistes can associate with American

QUESTIONS AND ANSWERS

G. F.—Rudolph Cameron is the husband of Anita Stewart. Anita has brown hair and blue eyes.

Reader—A book of rules governing the requirements of a motion picture operator can be had from your local I. A. T. S. E. & M. P. M. O.

W. W.—The most noted of Eugene Scribe's libretti are: "Fra Diavolo", 1830; "Robert le Diable", 1831; "Les Huguenots", 1836; "La Favorite", 1840; "Le Prophete", 1840; "L'Africaine", 1835.

R. E.—David Warfield's only appearance in films was in the role of Benjamin Franklin, in a movie depicting the signing of the Declaration of Independence. This was a short film, made during the war for patriotic propaganda purposes.

Q. E. E.—The second act of "The Bohemian Girl", an opera in three acts, by Michael William Balfe, goes something like this: Twelve years have elapsed and Arline has been brought up amongst the gypsies; and she and Thaddeus, who also is still with the band, are lovers. Arline, tho the secret of her high birth has been kept from her, yet believes she is not of the gypsy race and informs Thaddeus of the fact in the famous song, "I Dream That I Dwelt in Marble Halls"; but the exile, not wishing to lose his sweetheart, does not enlighten her on the matter, tho he tells her how she came by the scar on her arms, the result of the star's attack, from which he saved her. Their love passages are interrupted by the arrival of the queen of the gypsies, who, tho compelled by the rule of the tribe to unite them at their request, does so unwillingly, being in love with Thaddeus herself, and consequently jealous of the gentle Arline, against whom she secretly vows vengeance. This ends the scene.

Edwin F. Allman has resigned from the editorial staff of The Daily Reporter, Dover, O., to become sole owner of the Pike Theater, Dover's oldest amusement place. Mr. Allman, prior to the death of his brother, J. E. Allman, held a half interest in the theater, but purchased his brother's half shortly before his demise.

that draws the masses to certain personages, either on the street or on the rostrum. Psychologists of at least one school of thought tell us that this strange something called personality for lack of a better term, is the inner essence of man shining forth in invisible rays and vitalized by the power of thought. They tell us that it transcends body, mind and even thought. We know it is found among the lowly as well as the favored; among illiterates as well as scholars, where individuals are able to project it, consciously or unconsciously. We also know that whatever it is it is the handmaiden of success, and he who has it is gifted of the fair gods. Also, we agree with Mr. Hammerstein that Miss Garden has personality.

SIDNEY SMITH, father of the Gumps, in relating his experiences, says that his humor must be clean.

One time Andy Gump complained vociferously when he thought he was being overcharged in a restaurant, and then became very docile and reticent when he discovered the bill was in his favor. Even this slight misstep brought forth letters of criticism from the fans, who stated in clear terms that they did not think Andy was that kind of a man.

Wouldn't it be a wonderful thing if the chronic filth purveyor on the stage could only realize that suggestive humor is the shortest lived of all humor, and that clean humor may endure forever; that a laugh produced by unclean methods in the theater may resolve to sharp criticism and "knocking" after the show?

Incidentally Sidney Smith has been doing strip humor for over twenty years and has increased his audiences to millions. He is now making in excess of \$100,000 a year.

Personal pride or respect is not the only argument for clean amusement.

CENSORSHIP AGAIN

(BRainerd, Minn., Dispatch)

THERE is a growing opinion that Americans are becoming altogether too censorious. Waves of indignation result in putting a ban on this, that or the other, which has won the disapproval of the indignant. The ban is placed, not always by the majority of the people, but by the more vocal elements who by stirring speeches and resolutions seem to represent more than they actually do represent.

Perhaps one of the reasons for the disrespect for law arises out of the confusion that results from so many voices proclaiming their censorious disapproval of minor matters until the real issues of law and lawlessness are lost in the confusion. Just who is to determine what is right and what is wrong is one of the problems of the day. The censorious spirit demands that that which it disapproves be ruled out and that without any consideration for the wishes of others.

Quite recently a New York judge found his daughter reading a book written by one of the prominent writers of this generation. He picked it up and ran over the pages to be shocked by the thought that his daughter had procured such a book from the public library. The judge became indignant. He was stirred to the depths by the thought that the public library had allowed his daughter to carry away such a book. Immediately he concluded that this book must be suppressed. No more copies should be circulated. He would appeal to the Courts asking that its publication be discontinued, and he would see to it that it was no longer given circulation by the library.

In one particular the judge was probably right. The book has been very much criticized and it is quite likely that it was not a book for his daughter to read. While all this may be true, the question arises as to whether a book that is not fit reading for a young girl is not to be read by others. The judge wishes to make his daughter's reading matter the standard for the public of the United States. This can not be done. In time the people will revolt against such censorship, if they are not already showing their opposition in many ways.

Whose standard is to prevail? Are books and pictures that children should not see to be banned because they are not just what children should have? This question cannot be answered in the affirmative without inviting serious results. We may guard our children, as some people do, against looking on a corpse, but at some time in later life their eyes must rest upon the face of one dead. Adults may read books, see pictures and face life, from which youth must be guarded, and the standards for youth cannot be made the standards for adults.

In London, England, certain pictures are screened for adults alone, children being excluded, while others are screened before the eyes of both young and old. Such a practice is based on common sense. What may be harmful to the child may not in any way injure the adult. Of course, right is right, and wrong is wrong, but in matters of censorship the question stands out, who's right or who's wrong? Censorship may be right for children, but discrimination must be allowed adults.

of things dramatic with keen attention.

Here we have a play by one of the finest living French playwrights, which has been a big success in its native country, when played by Lucien Guilty. The play deals with a scientific subject and portrays Pasteur's struggles to get his ideas accepted. There is no love interest in the piece and there is no woman in the cast. There are many long speeches, and the role of Pasteur is pretty nearly the whole play.

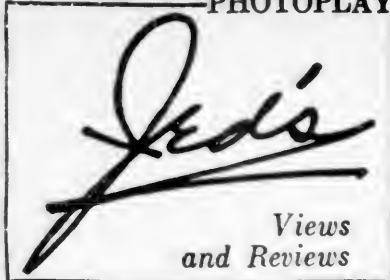
About twelve years ago a play, called "The New Sin", was produced here. It had no women in the cast. It was a powerful play, and all those who saw it spoke most highly of it. It lasted three weeks in Chicago and a fortnight in New York. The opinion at that time was that the lack of love interest killed its chances of succeeding.

Have the times changed sufficiently to allow a good play, devoid of love interest, a chance of success on Broadway? That is what will interest all

shows for a year or more and still be compelled to apologize to their audiences when addressing them informally. We are not certain, but it looks as tho the artiste was trying to fool somebody.

THE daily newspapers last week carried stories quoting Arthur Hammerstein as saying Mary Garden has an indifferent singing voice, but that she has personality. As Miss Garden doesn't have to worry about what anybody says regarding her voice—or personality either—the personal element has no further niche in this editorial. In speaking easily of this or that actor or singer having personality, not many persons using the term could tell quickly offhand just what they mean to convey. It is a fact that all great public figures shed an invisible something on their auditors that draws or thrills; that holds the attention rapt and tense at times. There appears to be an unseen bond

PHOTOPLAY



(Continued from page 11)

The Motion Picture Theater Owners of America, thru Sydney Cohen, president of the organization of exhibitors, has gone on record as being opposed to the uniform contract recently drawn up by Will H. Hays as head of the Motion Picture Producers and Distributors of America, and approved by the Hays organization, the Theater Owners' Chamber of Commerce and the New York exhibitors who follow the lead of Charles O'Reilly. In a printed letter of about fifteen hundred words, dated February 27, Cohen, signing for the M. P. T. O. of A., addresses Hays in reply to letters from him asking further conference on the contract and says in part:

"It is the consensus of our opinion that a contract form already signed by yourself representing certain producers and distributors, and even a few theater owners, widely heralded thru the publicity department of your office as a finished proposition, colorfully presented as having been accepted by all parties interested, and to be used at once and made retroactive in the business relations of these producing and distributing companies and the theater owners, cannot, of course, be logically made the basis of any further conference at this time."

After giving dates of correspondence to prove that the M. P. T. O. of A. officials were not given sufficient time to confer prior to the date set for the signing of the contract, the Cohen letter continues:

"... before this office could possibly get replies and opinions from our organization leaders who held your meeting with members of your organization and a few local exhibitors, and ... adopted the contract form, of your own draft, and promulgated, advertised and attempted to apply to the theater owners of the country this contract. After having done this you now ask us to join you in conference to consider the contract above referred to,

"Your reason for acceleration of action and the sudden and unexpected burst of speed on your part in calling your meeting together two days after you gave us drafts of this contract to be sent out may be known to you but still remains a mystery to the theater owners and the public at large, unless it seemed advisable to you that this contract, right or wrong, should be adopted on this particular second day of February, which was just prior to the breaking of the news to the theater owners and to the public in general of the filing of a petition in bankruptcy against one of the members of your organization, a producer and distributor who was present with you at previous conferences at your office on this proposed contract.

"We have received protests against the adoption by our organization of the contract on the grounds that it is inequitable and unfair to the theater owner, lacks mutuality and that no provisions for the remedying of the abuses complained of by theater owners of the country for which the conferences were primarily held have been provided for in the contract or otherwise.

"The members of our committee complain of the violation of your definite promise and agreement made with our organization that no contract or other statement would be issued from your office until our conferences were entirely concluded and agreements reached on all subjects, which would be made a part of the contract, after which a joint statement was to be issued and signed by both sides. The contract phases were still in a fluid state of negotiation and there were several outstanding objections.

"The impropriety of your move in promulgating contracts in this way may not, indeed, be even apparent to you and we hesitate to even believe that its projection was of your own initiative, but prefer to accept the situation as having been forced upon you by your principals.

"... since the commencement of our conferences with you the cost of film to the theater owner has materially increased, ...

"The abuses complained of by our national officers ... at our various conferences with you have not been remedied, but instead have become worse, ... Despite your statement that unfair non-theatrical competition should

be eliminated, the very members of your organization have established special departments to solicit the business of those who are operating non-theatrical centers in unfair and direct competition with the theater owners, ...

"The menace of unfair producer-owned, controlled and operated theaters has been increased by the activities of some of the members of your organization, ..."

After making various other charges, including accusation that Hays, when he got the contract signed on February 2, must have known that a certain producer-distributor member of the Hays organization was about to go into bankruptcy, thereby jeopardizing thousands of dollars in deposits of exhibitors, Cohen, for the M. P. T. O. of

A. goes on record squarely as having broken all relations with Hays and his organization, stating in a final sentence:

"We are determined to protect the interests of the theater owners and are unwilling to be drawn into any agreements which do not represent absolute fair play and a square deal for all."

Richard A. Rowland has come to bat with a protest against lowering of admission prices, recently suggested by Carl Laemmle. Rowland, who has climbed all the way up the motion picture ladder from the days when he was Dick and the films were fillums,

until now he is G. M. of Associated First National, has delivered a lengthy argument against cutting ticket prices, excerpts from which are offered for perusal of exhibitors as follows:

"Patrons are asking for better pictures ... pictures requiring a greater outlay of money, more time for production and greater artistry. ...

"Exhibition standards are constantly being raised to meet the more critical tastes of amusement seekers and exceptional pictures are going in for long runs and securing without protest advanced admission prices. ...

"Any widespread reduction in box-office prices could only result in disaster ... by reducing quality of productions and destroying respect for the screen that has been built up thru years of sincere effort on the part of producers, exhibitors and the public. ..."

Let us pause to give three hearty cheers for that one before proceeding in the language of genial old G. M.:

"It is illogical to expect box-office prices to be lowered in the face of continually rising costs.

"It is unlikely there will ever be a decline in production costs. ...

"Theater patrons do not come out of thin air. The majority of them must be pulled from other theaters and as a result your competitor must slash his prices. ...

"Wholesale slaughter of admission prices is dangerous.

"Constant striving toward better entertainment will do more toward the public's constantly changing demands than any other course the thoughtful exhibitor can pursue."

The First National chief at least is consistent. First National does put the money into the picture and naturally the exhibitor must charge to get it out.

It cost twice as much to see "Driven", a Universal special that couldn't have cost a "small fortune", at the Criterion in New York as it does to see Talmadge, Chaplin and other First National specials at the Strand. Which is something to think about.

Thirteen censorship bills that would further burden exhibitors and distributors have been sidetracked thru the efforts of Charles C. Pettijohn, general counsel for the Hays organization, according to a statement made by Pettijohn during a recent stopover at the New York offices prior to his departure for Michigan to fight censorship in that State.

Censorship has been killed in Iowa.

Now Minnesota has a censorship fight on its hands. More soft job hunters.

... Max Roth is handling foreign distribution of Principal Pictures ... A. H. Barringer's "Vengeance of the Deep", made around the Hawaiian Islands and featuring Ralph Lewis and Virginia Brown Faire, will be distributed by American Releasing ... Allan Dwan has started work on "Lawful Larceny" ... Clarence M. Sherwood is now treasurer of Chester Pictures ... F. B. O. has bought J. E. Williamson's "Wonders of the Sea" ... Arthur H. Sawyer and Herbert Lubin are planning to make eight S.L. features a year for Metro. ... F. J. Balschhofer has taken his California company to North Carolina to make scenes for "All for a Girl" ... W. A. Steffen, president of the Minnesota M. P. T. O., has obtained control of the Colonial Theater, Watertown, S. D. ... A. H. Blank is planning to build a 3,000-seat house in Omaha to cost \$1,000,000. ... Liberty Films, Omaha, has bought from Principal Pictures the distribution rights for "Environment" for that territory ... Ouida Ferguson is writing the continuity for "Six Days", which Charles Brabin will direct for Goldwyn, starring Corinne Griffith. ... "De-

Flashbacks on Fifty Films

- "DRIVEN"—One of the VERY BEST. Book this one.
 "PEG O' MY HEART"—Ditto, plus Laurette Taylor, with all of her charming personality transplanted on the screen. Surefire.
 "THE PILGRIM"—A Chaplin, which is enough to tell any exhibitor.
 "THE HOTTENTOT"—A best bet. A laughgetter that will make a host of friends for any theater.
 "MINNIE"—Leatrice Joy and Matt Moore saving this Marshall Neilan feature from getting boring. In spite of too much story this is well worth booking.
 "HIGH FLIERS"—A hallroom boys' comedy that will enliven any program.
 "THE WHITE FLOWER"—Betty Compson and a good supporting company in a Hawaiian feature, directed by a woman. Can be made to pay.
 "RACING HEARTS"—Richard Dix and Theodore Roberts making Agnes Ayres work to hold her place as a star. Good auto road race and enough laughs to make picture worth booking.
 "CASEY JONES, JR."—A good Jack White Educational comedy, with a railroad "in-joke" very funny.
 "THE FIVE FIFTEEN"—Better than average Sunshine-Fox comedy.
 "THE CHRISTIAN"—A GOLDWYNNER. Maurice Tourneur has made a great SHOW out of Hall Caine's novel. Book it.
 "ADAM AND EVA"—Shows Marion Davies can act, but doesn't give her much chance. Her followers will like it.
 "JAZZMANIA"—Mae Murray dancing and charming in rather extravagant story and settings. Should get the money.
 "THE PRISONER"—All right as program picture for Rawlinson fans.
 "THE SPEED KING"—Good stunt stuff, with Richard Talmadge rivaling Doug. Fairbanks as an acrobatic actor.
 "HEARTS AFLAME"—Box-office attraction, with Frank Keenan and Anna Q. Nilsson fighting a furious forest fire.
 "BRUCE WILDERNESS TALES"—Latest series. Fine for any program.
 "DOG SENSE"—A comedy worth booking.
 "POOR MEN'S WIVES"—Not worth special exploitation. All right as a program picture.
 "THE DANGEROUS AGE"—Lewis Stone making a beautifully photographed feature almost convincing as a story.
 "PROF. EINSTEIN'S THEORY"—A publicity stunt well done.
 "THE MESSAGE OF EMILE COUE"—Another not quite so well done, but worth booking where there is interest in Coue.
 "HUNTING BIG GAME IN AFRICA"—Great.
 "DRUMS OF FATE"—Mary Miles Minter and a lot of men. Forget it.
 "THE SCARLET CAR"—A Rawlinson program picture.
 "THE SECOND FIDDLE"—Fine Film Guild feature, with Glenn Hunter, of "Merton" fame, and Mary Astor.
 "MONEY, MONEY, MONEY"—Counterfeit.
 "THE STRANGERS' BANQUET"—Marshall Neilan leading a lot of stars thru a maze of plot.
 "THE HERO"—John Sainpilot stealing stellar honors from Gaston Glass in a good program picture.
 "OMAR, THE TENT MAKER"—One-half of one per cent.
 "GIMME"—Helen Chadwick, Gaston Glass and clever titles save this Rupert Hughes feature.
 "ROBIN HOOD"—Doug. Fairbanks getting the money. Exhibitors may interpret this as they like.
 "DAY DREAMS"—Buster Keaton getting laughs as usual.
 "A MAN ALONE"—Not worthy of Hobart Bosworth's talents.
 "MY AMERICAN WIFE"—Fair for Gloria Swanson fans. Bolstered by work of Antonio Moreno.
 "THE WORLD'S APPLAUSE"—All right for Bebe Daniels' followers.
 "JAVA HEAD"—Photographically fine, but picture not worth raving about.
 "THE FLAME OF LIFE"—Should be in The Billboard datebooks. Priscilla Dean and Wallace Beery in excellent Hobart Henley production.
 "DR. JACK"—Book this Harold Lloyd feature comedy. Sure Coue for the blues.
 "WHEN KNIGHTHOOD WAS IN FLOWER"—Marion Davies' box-office winner.
 "NOBODY'S MONEY"—Jack Holt in a better-than-average program feature.
 "FURY"—Too long, but will get the money. Richard Barthelmess, Dorothy Gish, Tyrone Power and Pat Hartigan in a fine sea film.
 "THE VOICE FROM THE MINARET"—Norma Talmadge and Eugene O'Brien disappointing their followers in a trashy story.
 "THE POWER OF A LIE"—Book this fine Universal feature.
 "THE GENTLEMAN FROM AMERICA"—"Hoot" Gibson making more friends.
 "THE WORLD'S A STAGE"—If your audiences like Elinor Glyn stuff, this one with Dorothy Phillips starred will get them in.
 "SALOME"—Art, so-called, crowding drama out of the movies. Nazimova in a white bobbed wig.
 "WOLF LAW"—Not worthy of Frank Mayo or anyone else.
 "BROKEN CHAINS"—Proves what's the matter with the movies when this one can win a \$10,000 prize.
 "THE GHOST PATROL"—George Nichols "cops" the honors in this pleasing program picture.

—JED.

cost", made by colored screen players and distributed by Alcheaux Film Corporation, Chicago, got a New York showing at the New Douglas Theater, 142nd street and Lenox avenue . . . Douglas Fairbanks has been made a scout master . . . Mary Pickford recently entertained as studio guests twenty-seven members of the Northwest Canadian Veterans' Band . . . Sada Cowan and Ouida Bergere made the continuity for Herbert Brenson's production of Cosmo Hamilton's "The Rattle of Silk", a Paramount production being made with Betty Compson starring . . . "Peaches" Jackson, James Fulton and Charles West have been engaged by Marshall Neilan for "The Eternal Three" . . . Johnnie Walker will be supported in "Red Lights" by Allee Lake, Lionel Belmore, Frank Elliott and George H. Reed . . . George Albee, having completed camera work on Alie Brady's latest Paramount production, is photographing "The Exciters" . . . Waldemar Young is adapting "Salomy Jane" . . . John Barrymore's New York home was used for some scenes of "You Can't Fool Your Wife", George Melford's next . . .

Dorothy Phillips in Elinor Glyn's "The World's a Stage" will sell tickets. It is movie but for the most part well played, with such names in addition to star and author as Otis Harlan, Bruce McRae, Kenneth Harlan and Jack McDonald to feature to get the people to the box-office. It can be exploited.

Personally we are opposed to pictures that destroy illusions. In any branch of entertainment it is bad show business to take the public back stage. When we find there's no Santa Claus the joy of Christmas is gone. When we show how movies are made we drive away patrons. Not at first, perhaps, but we've been doing it so long that our public has become too wise. Hollywood is just a factory village now (if there's a double meaning, let it go at that), and the less we show of Hollywood on the screen the better. "The World's a Stage" helps destroy illusions and for that reason we are against it.

"Women Men Marry" may satisfy E. K. Lincoln fans, but it is doubtful. It can't go on our list of good ones. Florence Dixon, who has the lead, photographs wonderfully and is a beauty, but she doesn't have much chance to prove she can act.

Some say "The Pilgrim" is one of Chaplin's best. Others say it isn't so good. However, everybody in New York is trying to get in to see it at the Strand, which was to be expected. So.

"High Fliers", a Hall Room Boys' comedy, is a winner for laughs and thrills which, while not altogether new, make this short one that will build up any program. The main idea is out of the ordinary and if some of the stunts are old its doesn't matter for they are so well done that they hold to the end.

"Hunting Big Game in Africa" has passed its one hundredth Broadway showing, which may or may not interest the distributors who some months ago couldn't see anything in this remarkable film. Pioneers should be glad the public isn't blind to the good things in the movies.

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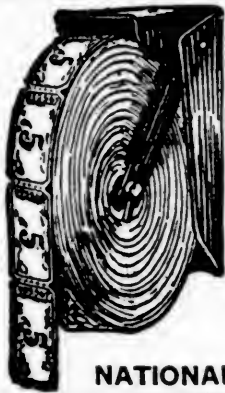
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NATIONAL TICKET CO., - Shamokin, Pa.

One by one Keith executives have been hitting the film trail. Now comes Reed Albee giving most of his time to arranging photoplay presentations in big-time Keith vaudeville houses.

Why not let outside exhibitors decide? They'll have to pay for it, and, therefore, should have some voice in the selection of the electric display and its original cost.

"Modern Marriage", the first of the Bushman-Bayne series, now in production at the Whitman Bennett studios, Yonkers, N. Y., will be handled by the American Releasing Corporation, at first in twelve key cities, with Francis X. Bushman and Beverly Bayne playing a part of the picture as an exploitation stunt.

Brooklyn is having a "Robin Hood" week at the Strand, with Edward L. Hyman, managing director of the house across the big bridges, supervising the presentation of the Douglas Fairbanks moneygetter.

Famous Players-Lasky common stock earned close to \$15 a share last year as compared to a little better than \$19 for the year before, according to reports in New York. The official statement likely will be ready next week.

"The Man Alone", an Anchor feature starring Hobart Bosworth and directed by William Clifford for State Right distribution, is exactly what the title advertises—a man alone. For Bosworth is all there is to the picture, his support being weak and his story not much above the ordinary. However, it may do as a program picture, and Bosworth's work, as always, is good. The feature would be a lot better if the star were surrounded by a capable cast, which he is not. Therefore, on the whole, the picture is only fair.

"Royal Chinook", a Kiser educational short subject, picturizing the salmon industry in the Northwest, is most interesting and of value to any program.

Wonder what Paramount will offer in the way of a sign when they light up the outside of the Criterion, New York, with "The Covered Wagon" next week Saturday (March 17)?

That big sign on the Criterion, New York, which is now advertising Emil Jannings in "Othello", is green instead

of red. Wonder what the next color will be?

"A Clouded Name", featuring Yvonne Logan, a little girl, is way below the average even as a program picture. The story, which could have been made interesting, missed fire because of poor handling and incapable players. Exhibitors will do well to forget this one.

Crandall's Theater Operating Company has been organized by Harry Crandall, of Washington, with \$200,000 capital stock and a Delaware charter.

The Hearst-Goldwyn arrangement does not affect distribution of the International news reel, this short subject remaining under Universal control, it is said.

"The Kingdom Within", a Victor Schertzing production, with such players as Pauline Starke, Gaston Glass, Ernest Torrence and Russell Simpson, is above the average photoplay entertainment.

Eugene H. Roth, rather widely known San Francisco exhibitor, and recently sponsor for H. A. Snow's "Hunting Big Game in Africa", has been made personal representative of Carl Laemmle. Perhaps next time when a picture like the Snow film is offered to Universal for release Roth may whisper in Laemmle's ear and help him pick a winner instead of letting it slip away.

P. J. McGowan's "One Million in Jewels", in which Helen Holmes, of railroad movie stunt fame, is brought back to the screen, has some excellent shots of Moro Castle and a Havana hotel. Also plenty of fights and movie stuff. Fair only.

The Bloom Amusement Co. has leased the Temple and Cortland theaters, Cortland, N. Y., and has begun improvements and alterations on an extensive scale. The lease is for fifteen years and the company has option of purchase. This is the first link in a chain of theaters to be operated in Central New York by this firm, with Syracuse as headquarters. Acting for the company, Myron Bloom made the deal. He has installed A. E. Worden as Cortland manager and announces that within a few months, if business warrants, the present theaters will give place to a handsome new house. J. S. Burnham was owner of the Temple and Cortland theaters and operated them for ten years. He sold when it was learned that the Bloom Amusement Company was seeking a site and contemplated building.

M. P. T. O. of A. Appeal To Lawmakers

The Motion Picture Theater Owners of America, thru Sydney S. Cohen, president, have sent to New York State legislators the following appeal to support the bills for repeal of political censorship:

As Theater Owners, catering to the needs of the public along information and amusement lines thru our screens, we are opposed to a censorship of Motion Pictures by official national or State bodies.

As one of the lawmakers of the most important State in the Union, I believe you will agree with us that the Motion Picture Theater Screen is a great medium of expression, the visualized development of the Printing Press, in reality, the Screen Press.

Censorship under such conditions will inevitably lead to the utilization of this official power to control this great medium of expression and thus prejudice the rights of the public.

The founders of this nation wisely ordained in a constitutional way that the press should be free as well as such other modes of expression as they knew then. Since that time every development of the Press has been accorded that freedom save the Motion Picture. As this is one of the most important developments of the press, its freedom, too, should be guaranteed for precisely the same liberty safeguarding reason as applies to the newspaper and magazine.

Theater owners claim no more immunity from responsibility for the abuse of this constitutional guarantee of freedom for the screen than is accorded to the proprietors and editors of newspapers and magazines. Ample safeguards in law are now given the people against any such abuse, and every theater owner in New York State is willing to be entirely amenable to these laws.

Censorship is un-American. It is unfair and assumes to place in the hands of a few partisan appointees the power that always belonged to all the people. Censorship does not necessarily mean good pictures, as that, in the final analysis, is for the judgment of the people to determine.

The only censor on any medium of expression who conforms to American ideals is the public. Theater owners, like newspaper and magazine publishers and editors, bow to the will of the people always in determining what is to appear on their screens.

A bill has been introduced to repeal the present censorship law. We would be pleased to have you vote for and support this measure and thus return to the people of New York the right of selection and freedom of proper expression with relation to the Motion Picture Screen which the present censorship law takes away from them.

Exhibitors have been asked to see personally their representatives in the Legislature and ask support for the bills to kill censorship. Governor Smith has promised to sign the measures if they get to him.

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EARN BIG MONEY. Small capital starts you. Complete outfits sold on easy payments. Wonderful opportunities right in your home town. No experience needed.
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LYCEUM CHAUTAUQUA FESTIVAL

THE PLATFORM

**SPEAKERS
ENTERTAINERS
MUSICAL ARTISTS**

Conducted by **AL FLUDE**

WINONA LAKE ASSEMBLY

Growth and Achievements of One of the Great Chautau- quas of America

It is an interesting battle—the fight of a great institution, such as that of Winona Lake Assembly, for a prosperous existence. It is a battle for financial safety and for popular education; for prosperity and for right thinking. It needs the business foresightedness of a Rockefeller and the broad-minded altruism of a Bishop Vincent.

That Winona has weathered the financial storm and been placed upon a secure and safe foundation is a great victory for the powers of clean thought in America.

It was in 1895 that the first session of that assembly was held. Over a generation ago the foundation was laid which has resulted in tens of thousands being given the opportunity to get the inspirations of life from the world's great teachers.

Three of the men most prominent in the organization of Winona Lake were Rev. Henry Webb Johnson, D. D.; Rev. Edward S. Scott, D. D., and Rev. Sol S. Dickey, D. D. Their purpose was to found an institution which should be a religious, an educational and a recreational center for the entire Middle West.

That they have made a reality of that great vision is in evidence from the huge audiences which throng their auditoriums and enjoy the feast of good things presented each year.

In addition to the Bible Conference and various religious gatherings, a summer Bible school, summer normal school, practical training school for Christian workers, summer school of biology of Indiana University and a course in advanced photography by the National Association of Photographers, are conducted each year; also the great chautauqua program which is filled with the nation's leading platform lecturers and the world's greatest vocal and instrumental artists.

Golf, standard roque, croquet, tennis, baseball, fishing, bowling, boating, swimming are the recreations enjoyed. Social gatherings, picnics, plays, including Shakespearean, modern drama, Biblical operas and oratorios add to Winona's entertainment features.

Winona Assembly and Bible Conference, under its charter, cannot operate for profit to its stockholders. All stock is nondividend and non-assessable. Any surplus which may accrue must be used in the maintenance of the institution or expended in religious or educational work. It has three sources of income—from the sale of tickets to her assembly and special program, the revenue derived from business concessions and the gifts from friends.

Its natural advantages are many. It is watered by an eternal spring whose surplus forms the beautiful lake with a shore line of artistic curves, shaded and ornamented with native trees and shrubs. The lake ranges in depth from a few inches to more than eighty feet at various places, and at every turn as you walk around the grounds you find flowing wells nearly 100 feet in depth.

Winona has seven auditoriums with a total seating capacity exceeding fourteen thousand. The largest of the group is the Billy Sunday Tabernacle, which seats about eight thousand, and was built in 1920 at a cost of over \$85,000. Hotels with nearly a thousand rooms and conducted on both American and European plan are open to visitors each summer. Modern garages are maintained, also a sanitary tourist camp open to autoists throughout the summer. Boarding and rooming houses, apartments for light housekeeping and cottages and homes are obtainable.

Winona is an Indian name meaning the first born and was named after an Indian girl of that name who, legend has it, proved a great blessing in faithful service to the early white families.

MAKING SERVICE PAY

We are in receipt of an attractive booklet with the above heading, edited by Fred High and distributed by the American Community Association, 430 South Michigan Avenue, Chicago. Its introduction states that this booklet is the first of a series to be issued from time to time, the purpose of which is to advocate

the application of the golden rule in the business of living and making a living. This first booklet tells the story of our own "Andy" Anderson, of Streator, and his knack of "making service pay". It also tells of the wonderful course which Streator is enjoying this year, the result of the work of R. E. Morningstar and made possible by the co-operation of Anderson and others of Streator, which gives that city five of the greatest features upon the American platform. In fact this first number of the series is quite a Streator number. It is interesting reading. It is sold at ten cents per copy.

ELLISON-WHITE SEVENS

The big seven-day program of Ellison-White for next summer will be as follows:

FIRST DAY

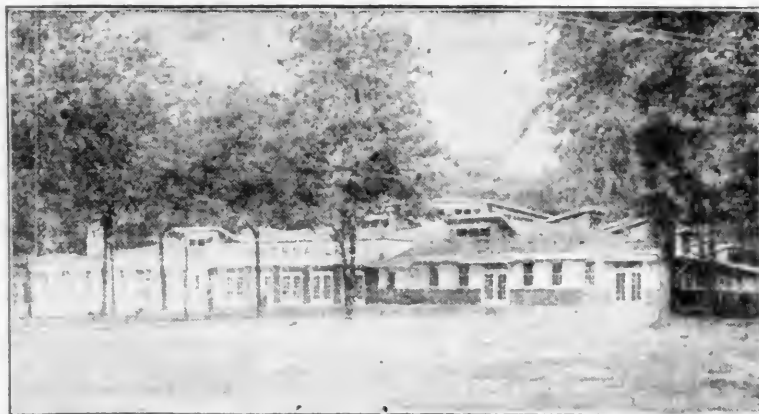
Evening—Play, "Turn to the Right".

SECOND DAY

Afternoon—Prelude, Alice Louise Shrode. Music-Lecture-Concert, Evelyn M. McClusky. Evening—Prelude, Alice Louise Shrode. Address, Dr. Ng. Poon Chew.

THIRD DAY

Afternoon—Concert, Charles Mitchell Mixer's Orchestral Quartet. Evening—Concert, James Hamilton, and Mixer's Quartet.



WINONA LAKE AUDITORIUM

FOURTH DAY

Afternoon—Cartoon-Lecture, Beatrice Stuart-Weller.

Evening—Address, Tom Skeyhill.

FIFTH DAY

Afternoon—Prelude, Guy Marriner and Leslie Taylor. Children's Magic Lunar Circus, Edna Belle Kuhn and Junior Chautauquans.

Evening—Recital, Winifred Windus, Guy Marriner and Leslie Taylor.

SIXTH DAY

Afternoon—Recital, Princess TeAta and Company.

Evening—Prelude, Princess TeAta and Company. Address, "James" Heron.

SEVENTH DAY

Afternoon—Popular Concert, Thavin's Exposition Band.

Evening—Closing Concert, Mme. Lillian Cummings, Maxim Reed, George Smith and Thavin's Exposition Band.

GILLILAN DOES HIS BIT

The bureaus founded in the fifties by Redpath and Holbrook may be classed as period furniture, may they not?

Lyceum publicity men are those members of the noble army of martyrs engaged in the herculean task of breaking down the Chinese wall between the lyceum and the rest of the world. There may come a time when, upon hearing that you are engaged in the lyceum business, the traveling suspender salesman will not let his jaw drop and say, "Hihi", I wish I had a thousand dollars for every time I have explained to somebody who wanted to know, but doesn't even yet understand in the least, just what the lyceum and chautauqua business is or are.

There once was a salesman named Hood whose list never held what it should.

When asked for big guns

Of the notable ones,

He would offer some chap "just as good."

When you keep your entertainment clean

you are not catering to a finicky fool notion of some pride in the audience—but appealing directly and in the only intelligent way to the plain common sense of the whole crowd. Suggested smut is a direct insult even to such feeble-minded ones as may be present.

The attraction that is brilliant when it makes good is worth about half as much in salary as the other attraction that makes satisfactorily good every pop. The occasional brilliant failure of the one outfit balls things up badly enough to offset half a dozen spectacular successes.

STRICKLAND GILLILAN.

FITS AND MISFITS

Dear Mr. Flude—Just want to congratulate you on the "Platform" pages.

I'm just Lon Gerhardt—traveled several years with the Melstersingers Male Quartet. Started our first season sixteen years ago and now my wife, Orla, and I am going thru as a duo. We are being booked by J. S. White, of the White-Myers Agency, of Kansas City, the same fine man who first engaged the Melstersingers.

So, when my wife and I were "hitched", Orla says to me, "What's the use of you travelin' and me stayin' to home?" So I quit and we both of us not knowin' much started

Home Talent Notes

The Acme Production Co., of New York, put over their musical extravaganza, "Toot Toot", at Shamokin Dam, Pa., February 16-17, under the personal direction of H. Edward Culp, and produced by the pupils of the public schools. The largest audience that ever gathered in the Lutheran Assembly room was present, and the local newspaper reports that the program was an unprecedented success.

Did you notice the advertisement of the "Windmills of Holland" in the issue of The Billboard of February 17? That one little notice brought ten weeks for Mr. Eckert. A good investment, was it not.

The young lady minstrel of the Notre Dame Church, New Orleans, La., gave a very creditable performance at St. Anne Parochial School on February 20.

Olive Kackley is just putting on her fortieth home-production entertainment at Clay Center, Kan. We doubt if there is any other producer who could equal this record.

Jack Bowlin, of Minneapolis, who is advance agent for the Turner Production Company, of Pana, Ill., was in Chicago on February 20. Mr. Bowlin secured the contract at Dubuque which resulted in such a success recently for the Turner Company.

J. Frank Garry writes: "There are five different producers working under the Zirkel-Sank banner and each one has an entirely different show, from the others. The show I produce is 'The Garden of Liveliness', first part, and 'Bolo Islands', afterpiece. Zirkel is using his original idea for his first part, 'Birth of a Nation', and his original afterpiece, 'Wee Wee Islands'. Pop Sank is using 'The Golden Crotto', first part, and 'Down in Dixie', afterpiece.

More than nine thousand people witnessed the Home-Talent Theatrical Show presented at the Shrine auditorium in Sioux City, Ia. The program was given for five nights, beginning February 12. Eighteen hundred persons were in attendance on the closing night.

The Impromptu Musical Club, of Duluth, will present the musical sketch, "Procrastination", March 8.

A presentation of "Hamlet" in Holyoke Theater was on for the Holy Cross College Players, Worcester, Mass., recently. The interested in the drama for the past fifty years or more, the public presentations of the college have been few and far between, because of the regulations and almost medieval system of discipline in force since its foundation. Many plays have been staged within its walls, however, and the first original Greek drama ever produced on this continent was presented by the students in the natural open-air theater on the college grounds. "Hecuba" was played at another time. Later on a few plays were put on at a Worcester theater, but it was not until last winter that anything really ambitious was attempted. It was then decided to give "Hamlet" with all the details of the drama, costumes, scenery and property the best that could be procured. The college authorities were prompted in this decision partly by the fact that in the student body was a young man who had been acclaimed by New York critics as a great amateur "Macbeth" and "Hamlet". When presented in the Worcester theater "Hamlet" was a big success, several other students showing great promise.

The Metropolitan Stock Company, made up of local talent in Oriskany Falls, N. Y., is rehearsing "The Rosary" for production in an Oriskany theater soon after Lent. It is the first time the amateur group has attempted a Broadway success. Glen Bartle will play Father Kelley and Rose Doyle the heroine. Both Mr. Bartle and Miss Doyle have done leads in previous productions of the Metropolitan. Others in the cast are Alice C. Doyle, Sarah

(Continued on page 107)

Carl Sandburg, the Chicago poet, has during the past year been invited to speak in over twenty-five universities and colleges. He will have in the next issue of The Atlantic Monthly thirty-eight definitions of poetry.

William B. Feakins, Inc., of New York, has issued a picture of Madame Pierre Fonafidine on the day of her escape from Russia in January, 1922, when she weighed less than 90 pounds, and one taken in August, eight months later, when she had gained 60 pounds. It is a very striking illustration of what is happening to people in many parts of Russia.

Dhan Gopal Mukerji's jungle book, "Kari, the Elephant", Dutton & Company, is having considerable sale and is soon to be followed by a new book by Mr. Mukerji, entitled "From Cast to Outcast".

Dr. Emmett D. Angell, the Play Wizard, has placed himself under the exclusive management of William B. Feakins, New York, beginning October next.

Dr. C. W. Kimmins, formerly chief inspector of London schools and a member of London University Senate, is coming to America for three months, from October first next, to lecture on Child Psychology.

The Honorable Mrs. Franklin, sister of Lord Swastika and of ex-Honorary Secretary for India Samuels, is coming to America next fall to speak on educational subjects.

"The Chastening", by Charles Rann Kennedy, which has been given at special matinees at the 48th Street Theater, New York, is being booked on the road by William B. Feakins, of New York.

Captain Alex Aaronsohn, whose intelligence work for Lord Allenby in Palestine made it possible for him to subdue the country, has arrived in America for a lecture tour.

"Visions of You", a song recently issued by the Theo. Presser Company, words and music by Clay Smith, is meeting with phenomenal success. This is a standard ballad published for high and low voice with violin and cello obbligato. Besides the great number of lyric singers who are using it, several of the big concert stars like Russell J. England, of Philadelphia, are programming it, and it will soon be out on the Victor records.

For the third consecutive year business and professional men of Maquoketa, Ia., are underwriting a chautauqua for the summer and the movement is meeting with such favor that a more extensive program than ever before is being presented. J. Oscar Hall, representative of the Independent Chautauqua Bureau, Bloom-

News Notes

ington, Ill., has contracted for the following numbers: Judge Marcus Kavanaugh, Chicago; Mrs. Peter Olesen, Minnesota, candidate for U. S. Senator; Bishop Oldham and Joe R. Hanley, Davies Opera Company and Crawford Adams, the Stout Players and Hazel Dopheide.

Mr. and Mrs. James H. Shaw, of the Co-operative Chautauquas, of Bloomington, Ill., will leave soon for California and will give lectures and entertainments en route over the Santa Fe route. Mr. Shaw will give his new illustrated lecture on Ireland and also his "Lessons From Lincoln". Mrs. Shaw will give readings.

The Hammond Family, of Fort Morgan, Col., report that they have just closed a fine season for the Columbian Artists' Union, of Oklahoma City, Ok. One auto trip of 107 miles took them to Weiatka, Ok., from Oklahoma City. Mr. Hammond must have left his rabbit's foot behind, for on every auto trip they made the last few miles each time on the rim. Their last date was at Tyrone, Ok., where they remained for a week, giving eight different programs after their regular lyceum number.

George H. Stone, the lecturer, is now with the General Organization Company and is at present in Topeka, Kan., heading the Commercial Club drive in that city.

The Estherville (Ia.) Republican speaks of the Redpath-Vawter Chautauqua program which is to be given there next summer as follows: "Instead of having one big play as has been the custom, the chautauqua next summer will present three feature plays. One, a comedy, entitled 'I Thank You', will be presented by the same popular troupe which has been here before. A drama, 'Cat and Canary', will be given, and a light opera, entitled 'Robin Hood', is the feature of the first day's program.

Governor Allen, of Kansas, will lecture on 'The Industrial Court'. Ruth Bryan Owen, daughter of W. J. Bryan, will lecture on the 'Modern Arabian Nights'. Music will be furnished by an orchestra, and the Royal Welsh Glee Club will appear; there will also be a noted quartet. A native Chinaman will lecture on 'What the Last Twenty Years Has Done for China'."

The Extension Department of the University of Wisconsin reports that the booking for 1923-'24 is normal and is up to the average of the last five years. But due to economic conditions committees have had a harder time than usual in disposing of season tickets. Regardless of that fact, however, very few of the committees have weakened.

The Peg o' My Heart Play Company was in Wisconsin during the week of February 11 and spent most of the week trying to get 200 miles. Owing to the hizzard it only succeeded in filling one engagement.

The Smith-Spring-Holmes Orchestral Quintet gave a concert in the big Auditorium at Dayton Beach, Fla., February 16, to an audience of some 1,400 people. This is the big winter course of eighteen numbers run by Mr. Heston, who also manages the chautauqua at Winona Lake, Ind., during the summer. To give an idea of the caliber of the attraction hooked for these winter tourists, the great Italian tenor, Tito Schipa, gave his recital on the 15th; the Smith-Spring-Holmes followed the next night, and Geraldine Farrar followed two days later.

C. H. White, of the Ellison-White Bureau, is in Southern California in charge of the nine weeks' tour of the San Carlo Opera Company.

Frederic Elmore, magician and illusionist, who has for years a Keith vaudeville headliner, is a new recruit to the lyceum ranks, filling joint engagements with his namesake, Thos. Elmore Lucey, under Henry Davis' man-

agement. He gives a 30-minute prelude to Lucey's miscellaneous program that is marvelously dextrous and screamingly funny.

William Lee Wallace, magician, is having fine success in the South under the auspices of schools and lodges. When the weather is favorable he travels via the truck route and carries a thousand pounds of paraphernalia. He lives at Durham, N. C., and is in close touch with many of the platform folk.

Professor Edward Howard Griggs, of New York, will give a series of twelve lectures under the auspices of the Teachers' Association, of Birmingham, Ala., beginning April 30. The evening lectures will be under the general topic of "The Present Age", and dealing with a study of economic and moral aspects of current civilization.

Dismore Upton lectured at the annual reunion and banquet of the Portland (Ore.) City Club recently.

Winona Rice, who has been booking Ellison-White "Sevens", has recently added Berkeley, San Jose, Palo Alto, Santa Clara and Alhambra, Calif., to the E.-W. lists.

Dr. Winfield Scott Hall, of the Medical Department of Northwestern University, of Chicago, a well-known teacher and writer, has been delivering a series of lectures in the East. Dr. Hall is considered an authority on eugenics. At Huntington, W. Va., he spoke before a number of organizations, giving a very valuable series of lectures.

Benj. Borton, representing the Interstate Chautauquas, recently booked Streator, Ill., and Mt. Carroll, Ill., for that circuit. Trimble, of the Interstate, reports that Borton has been one of his best salesmen.

Frank Morgan of the Mutual-Morgan Bureau, of Chicago, has been confined to his home for a week or more.

Almost every one on the chautauqua platform knows Mrs. Ethel Hanley, but we venture to say that not all of them know that she is an expert driver of hydroplanes. The New Orleans Picayune of February 12, says: "There may be others who are game enough to tackle the job, but the fact remains that there is only one woman driver of racing hydroplanes, in actual contests, in all the United States—Mrs. Ethel Salisbury Hanley of Muscatine, Ia., wife of Charles P. Hanley, attorney, owner of Ethel XI, one of the fastest of the smaller hydroplanes that will take part in the big speed boat races of the mid-winter meet on Lake Pontchartrain, at West End, Thursday, Friday, Saturday and Sunday next, February 15, 16, 17 and 18. Mrs. Hanley not only is a most fascinating lady, an expert driver of racing hydroplanes, but is a crack trap shot and one of the most popular talented elocutionary artists on the circuit of the Iowa chautauqua, her talent as a reader, reciter and character delineator having won her fame through the chautauqua circles of Iowa, Ohio, Indiana, Illinois, Missouri and Kansas. She will drive Ethel XI in the first race for that class, in the local speed carnival at West End, next Thursday afternoon at 4 o'clock."

Rita Smith, so well known upon the platform for her "Guitarologue" programs, presented her "Songs and Stories of the South Before the Civil War", in costume, in a recital in the Lyon & Healy Hall, Chicago, Wednesday evening, February 21.

R. E. Morningstar, in his recent trip to Oklaboma for the Emerson Bureau, attended the Inaugural Celebration at the State Capitol recently. Being an enthusiastic amateur pho-

tographer, he took pictures of the many features of the parade. These pictures were so excellent that he has been asked to furnish copies of them to be framed and hung in the historic room of the Capitol.

Mankato, Minn., reports that Stefansson pleased their audience. They complain that they barely made expenses, because of bad weather, an epidemic of grippe, the funeral of a prominent citizen, and a large social function. Considering that the Stefansson fee is \$600 or more, the committee is to be congratulated. The report demonstrates that there is a real demand for features which are really well known.

Vierra's Hawaiians are touring in South Carolina this month.

The French-Armstrong Trio pleased the people of La Belle, Mo., so well that after their program the committee met and at once engaged another course for next season.

The Ministerial Association of Muscatine, Ia., has decided to put on the lyceum course for next season, and a committee has been appointed to select the numbers. Rev. Geo. Blagg is secretary of the committee.

The Woman's Community Council, of Blomack, N. D., is in charge of the lyceum course at that point for next season.

Decatur, Ill., has reorganized its chautauqua under the management of Jas. L. Lear, of Bloomington. It will open its program on July 8.

Gordon B. Smith, the assistant general manager of The Dominion Chautauquas, is now in Montreal, completing contracts with lecturers and entertainers.

Edward Tomlinson, who is managing the lyceum circuit which Alkabetz is putting out this year, gave his lecture on "Immigration" (Continued on page 107)

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 ELIAS DAY, President.
 THEODORE HARRISON, Director Music Dept.
 Completes Courses in all Branches of Music and Dramatic Art
 Faculty of Forty Artist Teachers.
 Diplomas, Certificates, Degrees.
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 PUT ON IN LESS THAN A WEEK.
 Has put on seventy-two plays in six towns, twenty-six plays in one town. Never failed to be called for return dates. Coaches over one thousand each season.
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Saxophone Book Free—After nearly 800 years' existence, string instruments are almost entirely displaced by Saxophones in all nationally popular orchestras. Our Free Saxophone Book tells which Saxophone takes violin, cello and bass parts and many other things you would like to know. Ask for your copy. Mention the instrument interested in and a complete catalog will be mailed free.
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 Makers of Everything in Band and Orchestra Instruments.
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"A CLEARING HOUSE FOR ARTISTS AND THOSE WHO SEEK THEM."
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YOUNG MAN—Age 23, talented, experienced, pleasant personality, dramatic, good singing voice. Wishes to join reliable stock company or vaudeville act. Will submit photo. Don't write unless you are singing and mean business. GUY GRAY, 424 W. 31st St., Norfolk, Virginia. mar21

AT LIBERTY MAGICIANS

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)

MAGICIAN AT LIBERTY, 1923. Address EASTMAN, 1265 Chestnut St., Milwaukee, Wisconsin.

MAGICIANS—A Young Man, 19, would like to join a magic act as assistant. Experienced as an amateur magician. Address BORNSTONE, care Billboard, New York City.

AT LIBERTY MISCELLANEOUS

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At Liberty April 12th as Lecturer in first-class slide show. PROF. PLANCK, care Billboard, New York.

Wanted—To Join Hypnotic Show. A-1 subject. \$25.00 week. Train fare. Address THOMAS C. RILEY, Box 77, Garrison, Kentucky.

AT LIBERTY M. P. OPERATORS

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At Liberty—Two No. 1 Operators, experienced all makes of equipment from the oldtime Lubin to the late Simplex. Will go anywhere, but prefer new theatre in town of 10,000 or more. All letters answered. MR. J. GRAHAM, 1720 Olive St., St. Louis, Missouri.

At Liberty—Operator. Nine years' experience. Can handle any equipment and do all repairs. Will go anywhere. Single. Age 28. Wire D. C. MALLOY, 616 Colonial Ave., Norfolk, Virginia.

AT LIBERTY—NON-UNION OPERATOR, Experienced and reliable. Any equipment, anywhere. Who wants good projectionist? A. T. DOUGLAS, Macomb, Illinois. mar17

EXPERIENCED OPERATOR WANTS POSITION with first-class theatre. Simplex, Powers or Motiongraph machines. Reference. Write or wire. State salary. D. W. LANGENHAGEN, Greene, Iowa. mar17

OPERATOR—ELECTRICIAN—UNION; 18 years' experience, any equipment; references and license. Satisfaction guaranteed; reliable OPERATOR, 67 Mansfield St., Montreal, Canada. mar17

OPERATOR—EIGHT YEARS' EXPERIENCE any make machine; do own repairing; can also billpost and act as stage manager. State salary. M. G. McCALL, Anthony, Kan. mar17

OPERATOR—NON-UNION; EIGHT YEARS' experience. Will go anywhere. Best reference. G. M. GARDNER, 729 Lamar St., Knoxville, Tenn.

OPERATOR—LONG EXPERIENCE, WILL GO anywhere. F. P. SIMPSON, Kingsville, Tex. mar10

AT LIBERTY—Motion Picture Operator; reliable; any equipment. Will go anywhere. C. L. SANDERSON, 319 Broadway, Cincinnati, Ohio.

OPERATOR—Ten years' experience. Locate anywhere. Wire or write. FRANK J. McINCROW, Jefferson St., Marion, Ohio.

AT LIBERTY MUSICIANS

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)

A-1 Horn Player—Can Also play Piano and Viola. Have experience in B. and O. A. F. of M. Address H. J. KILLIAN, 735 20th St., Milwaukee, Wisconsin. x

A-1 Organist—Pianist Leader with large orchestra library; one picture correctly. 15 years' experience; wishes to locate permanently in Western city. Moderate salary. Answer LEWIS care Billboard, New York.

A-1 Violinist—Experienced in orchestra and solo work. Union; age 28; reliable. Wish position picture, vaudeville or hotel. Prefer Kansas, Oklahoma or Texas. At liberty upon two weeks' notice. PRINCESS THEATRE VIOLINIST, Cheyenne, Wyoming. mar24

At Liberty — Tym., Drums, Bells, Etc. Union; twelve years' experience. WM. FIX, 1623 Carl St., Cincinnati, O.

At Liberty—Flutist. Feature pictures. A. F. M. FLUTIST, Box 270, Flint, Michigan.

At Liberty—Good Trumpeter for picture theatre. Prefer North Central States. TRUMPET, 108 N. W. 5th St., Mineral Wells, Texas.

At Liberty—Alto Saxophonist, doubling drums and some marimba. Prefer dance orchestra. Young and neat appearing. Fine outfit of instruments. Address BOX B, Coloma, Wisconsin.

At Liberty—Saxophonist and Banjoist. Alto and C-melody Saxophones, doubling Marimphone. A-1 banjoist. Have worked together for years and can handle job with fast dance orchestra. Both union, neat appearing and reliable. Address BANJO SAX, care Billboard Pub. Co., Cincinnati, Ohio.

At Liberty—Clarinetist. Experienced in symphony, pictures, vaude, concert band. Young. Union. Prefer picture orchestra or concert band. Beat of reference. Go anywhere. Will travel. "CLARINETIST", 212 So. Hill Terrace, Ithaca, New York.

At Liberty—Flutist. Experienced in Band and Orchestra, also solo work, wishes position in picture, vaudeville or hotel, etc. Union. Reference if wanted. Address MUSICIAN, 35 McKinley St., Maynard, Massachusetts.

At Liberty — Drummer for Dance Orchestra or Jazz Band; double stage. Young, neat dresser, reliable. Will go anywhere. Join on wire. CLAUDE MENDEL, 308 E. Belknap, Ft. Worth, Texas.

At Liberty—Lady Saxophone, E-flat and Clarinet. Ten years' experience. Address SAXOPHONE, 162 8th Avenue, Jersey City, N. J. Telephone: Bergen 158.

At Liberty — A-1 Violinist. Lead or side. Union; age, 29. Thoroughly experienced in vaudeville or pictures. Best of reference. Address BERNARD O. GRUBB, 217 S. 3rd St., Sunbury, Pennsylvania. mar17

At Liberty—Lady Organist. Very fine. Handle any make of organ. Prefer exclusive picture house where good music is appreciated. Must give two weeks' notice. Address "ORGANIST", 1546 1/2 6th Ave., Des Moines, Iowa.

Bass Saxophone, Doubles Singing. Young, neat. Pleasant personality, experienced. Tuxedo. Job must be steady. Will guarantee to give satisfaction. PERRY SCHALLY, 5720 So. Sawyer Ave., Chicago, Ill.

Cellist—Experienced. Desires engagement with first-class theatre or hotel orchestra. Union. Address BEVAN, care Billboard, Chicago.

Clarinetist at Liberty for Band and Orchestra. Address care J. J. BROWN, Gen. Del., Picketon, Ohio. mar17

First Violinist With Library (Federation) is open for engagement. Address WM. GOLDSMITH, 2239 W. Ashland Ave., Chicago, Illinois. mar17

Hawaiian Instrumentalists De Luxe. Steel Guitar, Standard Guitar and Ukulele. Soloists extraordinary. Our repertoire is complete and unexcelled. Address FREDRICKS & HANDLEY, 2252 31st Ave., Los Angeles, California. mar17

If You Need a Drummer, young and competent, that has had stage experience, one who has an A-1 outfit, personality and stage presence, communicate with JACK SHIELDS, 16 Hale Ave., Brooklyn, New York. Phone: Gramercy 0220.

Organist — Expert Picture Player. Young man, union, large library, seven years' experience; salary \$45. Go anywhere. Address WM. ROWE, Box 237, Asheville, North Carolina. mar24

Organist of Exceptional Ability and experience at liberty March 12th. Accomplished musician. Organ graduate of two colleges. Correct interpretation of pictures and solo work a specialty. Fine library all classes of music. Union. First-class theatre, organ and salary essential. Wire or write ARTHUR EDWARD JONES, 591 North Mangum Street, Durham, North Carolina.

Organist, Acknowledged One of the most proficient players of orchestral organs. Chosen demonstrator by a nationally known manufacturer of theatrical organs. Subsequently employed by two of the largest New York theatres, using organ only. Every claim as to qualifications, etc., is subject to substantiation by former employers. Names furnished in first letter. Non-union at present. Open for high-class, steady engagement after March 31st. Minimum, \$75 per week. Two weeks' trial if desired, with guarantee to prove my merit. Distance no objection. Pay my own for first 400 miles. Inquiries promptly answered. "ORGANIST 121", Billboard, Cincinnati.

Organist Desires Change on two weeks' notice. A-1 picture player. Hope-Jones preferred. Lowest salary \$65; will locate in the mountains. HELEN FITZPATRICK, Gen. Del., Greenville, S. C. mar31

String Bass Player at Liberty March 19th. First class, experienced in all lines. Handle anything. A. F. M. Lovate. Also first-class violinist. BASS PLAYER, 5311 Florence Ave., Philadelphia, Pennsylvania.

String Bass Player—Experienced in all lines. Age 35, union, reliable. Combination theatre preferred. Address GRISHKAT, 701 E. 14th, Sedalia, Mo. mar17

Trombone—Dance or Theatre. Read, fake, transpose. Good tone. Young, good appearance. State salary. Wire or write J. E. FRESHOUR, 721 Main St., Charleston, West Virginia. mar10

Trumpet—Union. M. P. Theatres or Vaudeville. Strictly reliable; know the game thoroughly; use the B-flat exclusively and play in tune. Communicate TRUMPET, 733 N. Walnut St., Lansing, Michigan.

Trumpet — Thoroly Capable. Experienced theatre musician. Good tone and intonation. Use B-flat trumpet only. Age 26; union. State working conditions and salary. Wire W. R. PENLAND, 1011 East 41st Place, Chicago, Illinois.

Trumpet Player at Liberty—Burlesque and vaudeville experiences. Excellent tone; union. W. F. BROOKS, 54 West Bridge St., Oswego, New York.

Violinist — Conductor. Very large library. Expert musical settings. Former symphony violinist. Ten years in pictures, vaudeville and all lines. Feature orchestras, solos, special jazz arrangements. Desire an early change and wish to connect with very first-class house employing orchestra of at least ten men, where good music, expert conducting, programming are essentials. Address H. V. B., care Billboard, Cincinnati, Ohio.

Violinist With Good Tenor solo voice at liberty. Top or lead. Also doubles cornet. No traveling. V. T., Billboard, Cincinnati, Ohio.

Violinist-Director at Liberty—Vaudeville, pictures. Two-thousand-dollar library. Sixteen years' experience. Reliable manager; only answer. Cue pictures, solo work. Go anywhere. If you are looking for an A-1 man in this line, wire or write J. E. M., care Billboard, Cincinnati, Ohio.

Violinist Desires Permanent location. Movie or combination. Experienced, young, married. Music side considered. State salary. H. MARTIN 811 North Ninth Street, Terre Haute, Indiana. mar10

A-1 TRUMPET, THOROUGHLY EXPERIENCED vaudeville, pictures. Minimum salary, six days, forty; seven, fifty. Can deliver. W. L. SHAFFER, C Pine St., Binghamton, N.Y. mar17

March 8th Is The Date



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Last Call

FOR YOUR AD

If You Will Prepare Copy For Your "WANT" Advertisement NOW and Wire it With Remittance. There is Space Open to Insert an Advertisement of Any Size in the

Classified Columns OF THE SPRING SPECIAL Billboard

THE EDITION WILL BE 105,000 COPIES LAST FORMS CLOSE Thursday

March 8th

Issued March 12th.

Dated March 17th.

The Billboard Publishing Co. 60X 672 CINCINNATI, OHIO.

At Liberty After May 1st—A-1 Lady Pianist and Violinist. At present playing vaudeville and picture theater; wishes engagement hotel or cafe at summer resort. Pianist, leader or side; also double organ. Union. Address "PIANIST", 3825 Westminister, St. Louis, Missouri. mar17

At Liberty—Competent, Experienced Organist and Pianist, wishes engagement with first-class theatre or hotel orchestra. Ability as advertised. Union. Any location considered. Address MISS B., care Billboard, Cincinnati, Ohio.

At Liberty—Clarinetist After March 1st. Beautiful, full, round tone, good technique. A. F. M. Prefer picture theatre. All replies answered. CLARINETIST, 5811 Florence Ave., Philadelphia, Pennsylvania.

At Liberty — Violin Musical Director or side. Long experience in all branches, which qualifies me to meet the present demands. Reliable and thorough showmen only need answer. Must be permanent. Salary your limit. References exchanged. JOHN ADKINS, 431 Canal St., Huntington, Indiana.

Clarinetist at Liberty—Experienced in all lines. Desire permanent location. Wire CLARINETIST, 3900-B Evans Ave., St. Louis, Missouri. mar10

Clarinet at Liberty April 1st—Thoroughly experienced orchestra man. South preferred. Address CHAS. WESLEY, Gen. Del., Tampa, Florida.

Experienced Trombonist Desires first-class engagement, theatre or dance orchestra. CHAS. HEITKAMP, Elkhart, Iowa.

Experienced Violinist Desires immediate chance. Road Shows, Vaudeville, Pictures. Age 31. State offers. BOX C-2, Billboard, Opera Place, Cincinnati, O. mar17

Fast Dance Drummer for Real combination. Have been with some of the best, including Meyer Davis. Am young, neat appearance, reliable; have tuxedo and guarantee to cut the stuff. Write or wire, stating all. All inquiries answered. DRUMMER, Box 329, Rockingham, North Carolina.

In Answering Classified Ads, Please Mention The Billboard.

(Continued on Page 62)

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 March 5-10 is to be supplied.

Allen & Dunbar (Miller) Milwaukee.
Alman (State) Buffalo.
Ampahine Girls (Rialto) St. Louis, Mo., 8-10;

Blair & Pennington (State) Memphis.
Blandy, Eddie (Keith) Cape May, N. J., 8-10;
(Tivoli) Clayton 12-14.

Carter & Cornish (Keith) Boston.
Carter, Louise (American) New York 8-10.
Cassady, Eddie (Bradford) Bradford, Pa., 8-10;

TAN ARAKIS

Presenting a Sensational Foot-Balancing Ladder.
Week March 4, Majestic Theatre, Fort Worth, Tex.
Direction PAT CASEY AGENCY.

Archer, Lou & Jean (State) New York 8-10.
Archi & Valdi (Warwick) Brooklyn 8-10.
Arnold Bros. (Rialto) Chicago.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

Table with columns: NAME, WEEK, THEATER, CITY, STATE

Brooks & Grace (Boulevard) New York 8-10.
Brooks & Morgan (Keith) Portland, Me.
Brower, Walter (Pantages) Long Beach, Calif.;

Clark & Bergman (Keith) Washington; (Mary-
land) Baltimore 12-17.
Clarke, Wilfred (Orpheum) Denver; (Main
St.) Kansas City 12-17.

Bobb, Carroll & Syrell (Hill St.) Los Angeles.
Bobert & Delmar Revue (Colonial) New
York.
Baker, Doc (State-Lake) Chicago.

Calendonia Four (State) Brooklyn 8-10.
California Ramblers (Palace) New York.
Cameron, Four (Orpheum) St. Paul; (Orpheum)

Collier, Harry (Rialto) Racine, Wis., 8-10;
(Rialto) Chicago 12-14.
Cooper, Harry (Keith) Boston.

Cross, Wellington (Shea) Toronto; (Princess)
Montreal 12-17.
Cromas & White (Orpheum) Kansas City;
(Orpheum) Winnipeg, Can., 12-17.

D. D. H. (Orpheum) St. Louis; (Orpheum)
Memphis 12-17.
Dainty Marie (Palace) Rockford, Ill., 8-10;
(Englewood) Chicago 12-14; (Hipp.) Terre
Haute, Ind., 12-17.

WIG Real Human Hair for Lady Soubrette.
\$2.50 Each; Tights, \$1.20; Hair Moun-
dache or Chin Head, 25c Each. Stage
Properties. Catalog free.
G. KLIPPERT, 46 Cooper St., New York.

R. R. TICKETS BOUGHT AND SOLD.
DAVID LYONS, Licensed R. R. Ticket Broker.
Established 1888. Telephone, Harrison 8078.
311 South Clark Street. CHICAGO, ILL.

Clark & Loker's Musical Jollities: (Regent) Jackson, Mo., 5-10.

Wine, Woman and Song: (Gayety) Rochester, N. Y., 5-10; Auburn 12; Elmira 13; Binghamton 14; (Colonial) Utica 15-17.

Media Shrine Hippodrome Circus, Watertown, N. Y., April 9-14; Howard Potter, gen. dir. Medinah Temple Indoor Circus, Chicago, Ill., March 17-24.

Wallace, Magician: (Conyers, Ga., 8; Covington 9; Porterdale 10; Villa Rica 12; Bremen 13; Buchanan 11.

MUTUAL CIRCUIT

Band Box Revue: (Lafayette) 5-10. French Models: (Gayety) Louisville 5-10. Flappers of 1923: (One-nighters) 5-10.

Police Circus, St. Louis, Mo., April 2-15. David E. Russell, dir., 423 North Sixth st.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Chocolate Town Co., Raymond Daley, mgr.: Farmville, Va., 8; Lynchburg 9-10.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Haug Shows: Marianna, Fla., 7; Malone 8; Gordon, Ala., 9; Columbia 10; Abbeville 12; Headland 13; Newton 14; Ozark 15; Arlton 16; Clio 17.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Barkool, K. C. Shows: Valdosta, Ga., 5-10. Delmar Quality Shows: Ladington, La., 5-10; Bonami 12-17.

THE ENGLISH DRAMA OF 1922

(IVOR BROWN, IN MANCHESTER GUARDIAN)

THE story of the year's drama in London is a thesis on the truism that those who live in islands will go their own way.

It is just because of our post-war stability, just because so many things are going on in their familiar course, that Mr. Duke's contention falls to the ground as far as this country is concerned.

The most successful, and strangely successful, piece of the year has been "Loyalties". And this is pure "Manchester School".

There have been three Pinero revivals this year, and a new post-war Pinero play. This latter, "The Enchanted Cottage", did not attract a large public.

Mr. Sutro has spoken twice, and both times in familiar accents. It remains to be seen whether that highly theatrical piece "The Great Wall", with its city scandals, heavy husband and eternal triangle, will fit the general taste.

Innovation has not had a good year, and there is a kind of symbolic aptness about the drawing of "Sweet Lavender" out of the cupboard this Christmas.

Miss New York, Jr.: (New Empire) Cleveland 5-10.

Round the Town: (Bijou) Philadelphia 5-10. Stan Along: (Howard) Boston 5-10.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Agnes's All-Star Circus: Omaha, Neb., 5-10. Coleman's Indoor Circus, G. H. Coleman, mgr.: Milwaukee, Wis., 5-12.

Birch, McDonald, Magician, Ellison-White, mgrs.: Victor, Mont., 12; Hall 13; Phillipsburg 14; Townsend 16; Ennis 17.

Bragg, Geo. M., Vaudeville Circus No. 1, Dorothy Clayton, mgr.: Big Spring, Tex., 5-10.

ADDITIONAL ROUTES ON PAGE 111

ALL-AMERICAN SHOWS. Now booking Shows, Concessions, Rides Men and Colored Performers. NIP BUTTS, Mgr., Box 592, Lawton, Oklahoma.

CALIFORNIA SHOWS, Inc.

Now booking Shows and Concessions. Address SAM ANDERSON, 59 Astor Street, Boston, Mass.

GEORGE'S FAMOUS SHOWS. Booking Rides, Shows and Concessions season 1923. GEO. W. MATHEWS, Sole Owner, 3782 Ludlow Avenue, Cincinnati, Ohio.

TOM and BESSIE HAYES

SENSATIONAL AERIAL GYMNASTS. Permanent address, Sandusky, Michigan.

INTER OCEAN—GREATER SHOWS

Wants Rides, Shows with outfits, 70-30 and better. Wheels, \$30; Grind Stores, \$20. Box 406, Cincinnati, O.

Address all mail for me personally Box 1431 Orlando, Fla. JOHNNY J. JONES, Mgr.

LEE BROTHERS UNITED SHOWS

Now Booking SHOWS and CONCESSIONS. Address Lee Schafer, Gen. Mgr., 134 S. 11th St., Harrisburg, Pa.

MACY'S EXPOSITION SHOWS

Now booking Concessions, Rides, Shows for 1923. Season opening last week in March. Address BOX 128, South Charleston, West Virginia.

DONALD MCGREGOR SHOWS

Now booking Shows and Concessions for season 1923. WANT capable people all lines. BOX 333, Hillsboro, Texas.

FRANK J. MURPHY SHOWS

Now booking SHOWS and CONCESSIONS. Address all Communications (Winter Quarter), Norwich, Conn.

SMITH'S SOUTHERN SHOW

Now booking Shows and Concessions. Montgomery, West Virginia. STEVE SMITH, Manager.

ZEIDMAN & POLLIE EXPOSITION SHOWS

And Trained Wild Animal Circus Combined. Now booking Shows and Concessions for Season 1923. Address Nitro, West Virginia.

Ride Help Wanted

Foremen and Assistants for MERRY-GO-ROUND BIG ELI WHEEL and VENETIAN SWINGS. Address THEATRICAL ENTERPRISES, INC., Edson & Ziegler, Managers, 29 West 120th Street, New York.

Would Like To Hear From Carnival Co. that has Cook House and Juice open. Exclusive one playing the Middle Western States preferred. Address E. O. LAROSE, 1925 Martin St., Danville, Ill.

RAILROAD
AND
OVERLAND

CIRCUS HIPPODROME MENAGERIE

PIT SHOWS
AND
PRIVILEGES

AND HIS MAJESTY, THE TROUPER

DRIVER BROS.

Move to New Quarters

Change Made on Account of Expansion of Tent Firm's Business

Chicago, March 2.—Driver Bros. have moved from 1900-11-13-15 West Harrison street to a much larger and more suitable place at 500-502 Green street, corner of Congress. Mr. Driver said the move was made absolutely necessary by the expansion of the firm's business and the fact that the old quarters appeared to grow more cramped daily. In the new location, now occupied by the firm, one floor of 20,000 square feet is used, also a basement about the same size and a yard 200x225 feet in size. This new home gives the firm about seven times the former floor space for factory use and was sorely needed. Extra machines have been installed and all necessary additional help engaged. Walter F. Driver asks, thru The Billboard, that all of the boys come in and visit him and look the new place over.

ALDERFER SHOW ON ROAD

C. L. Alderfer opened his show at Hotwell, Ia., February 17, and up to the present time has been doing good business. He has ten wagons, a one-ton truck, two touring cars, twenty head of stock, and all new canvas. The big top is 60x100; side-show, 40x60; horse top, 25x40. Roster follows: C. L. Alderfer, proprietor and manager; L. N. Scott, general agent; Pearl Grinnell, manager side-show; Elie Sawyer, band leader; Dave Ischhart, lot superintendent; Glen (Blackey) Robs, boss hostler; Mrs. Scott Ruth, superintendent reserved seats and concert tickets; Gale Boone, front door man; The Grinnell family of midlets put on the side-show. Artists in the big show include Sylvia Alderfer, slack wire and rolling globe; Mrs. Ruth Sawyer, tight wire swinging ladder; Scott Ruth, single trapeze and swinging perch; Roland Karl, comedy magic and clown; Jeff Shinnait, clown and blackface; Scott Ruth, talking clown. Everything is running smoothly and everyone looks forward to a long, prosperous season, says Mr. Alderfer.

HONEST BILL GOING AFTER THE BUSINESS

Lancaster, Mo., March 1.—Everything is progressing nicely at the Honest Bill winter quarters. The paint shop and harness rooms are the busy places these days. The various trailers have been giving a very good account of themselves. From all indications there will be plenty of wagon and motorized shows in the Northwest this season, and Honest Bill is going out fully prepared to get his share of the business. With three shows and a park on his hands, Honest Bill will be a busy man this summer. J. H. BLAIR.

SPARKS CIRCUS

Wants Two All-Round Billposters for Brigade and three Billposters for Car. Spot Clerks, wire me. Address: J. M. RANDOLPH, Car Mgr., Care Hotel Macon, Macon, Ga.

ALL-STEEL CARS FOR RENT

26 feet long, 10 state rooms, vestibule platform, chairs 5x9, generator on axles, Westinghouse appliances, steel wheels, size 36. Address: M. A. McMAHON, Room 304, 36 West Randolph St., Chicago, Ill.

WEST COAST NOTES

Lee Teller, magician, formerly with the Barnes Circus, is inside man on the Snapp Bros. (Carnival) Side-Show this season.

The Orange Show at San Bernardino, Calif., is having good attendance, and Snapp Bros. Show is doing big business on the midway. Al G. Barnes, owner, and Harley Tyler, manager of the Barnes Circus, have left for the show's winter quarters at Dallas, Tex. Rumored that the Barnes Show will open March 21.

Alfred Wolfe, formerly auditor with the Barnes Circus for many seasons, will not be with the white tops this year as his public market at Palms, Calif., is proving quite a success.

The writer has contracts to furnish the acts and shows at a number of big indoor doings, including the Elks' Circus at Fresno, Scouts Frolic at San Diego, and the Soldiers' show at Los Angeles.

The Pacific Showmen's League is proving a big thing out here and has taken care of many worthy cases.

FRANK E. CURRAN.

I. A. B. P. & B., LOCAL NO. 5

St. Louis, March 1.—Chas. Betts will not be with a circus this season as was first reported. He is now employed by the Poster Advertising Company of this city. Lyle Lake, truck foreman for the St. Louis Poster Advertising Company, is confined to the Baptist Hospital, where he will undergo an operation for appendicitis.

Joe Conroy, a member of Local No. 5, reports that he is located in Jefferson City, Mo., for a few weeks. Al Klappman, the newly elected president of Local No. 5, has returned to work after a two weeks' layoff on account of illness. He is also a member of T. M. A., Local No. 5.

Jimmie Yule, formerly on the advertising staff at the Galey Theater, is now working for the St. Louis Poster Advertising Company. Chas. Roberts, at the billposting plant, is reported on the sick list.

Walter Morrison, formerly of Local No. 43,

SPARKS' CIRCUS RECEIVES NEW CAGES AND WAGONS

Macon, Ga., March 1.—Two carloads of new cages and wagons were recently shipped by the Bode Wagon Company, Cincinnati, O., to the Sparks Circus.

Russell (Punk) Ewing, late drummer on Merle Evans' Barnum & Bailey-Ringling Bros. Band, is a recent addition to the Neil O'Brien Minstrels and during the Macon engagement spent a large day with the Sparks Circus boys, having been a member of the Sparks Show for many years.

Three high jumpers, a long-distance leaper and one statue horse were recently received at the winter quarters, coming from the Barney Demarest stables in the East.

PILMORE'S MOTORIZED SHOW

A motorized show will be put out by J. Dan Pilmore this season to open May 1 with five baggage, two buses and four sleeping trucks. The trucks and canvas will be new. A twelve-piece band will be carried. The show will play Michigan only. Mr. Pilmore has had twenty years' experience in different lines of the show business. He was in the carnival field for ten years, having at one time owned and operated the Capitol Amusement Company. Mr. Granger, who will be connected with the outfit, has been in the circus business most of his life, having been with the LaPearl, Ringling Bros. and Wallace shows.

Detroit, Mich., has fully recovered from sickness and is now working for the Poster Advertising Company. Jack Gordon, a veteran circus billposter, and a member of Local No. 5, is employed at the billposting plant in the city.

A number of the boys have circus contracts for this season. Walter Gazzola, financial secretary of Local No. 5, is now working with the Poster Advertising Company. BEN F. MILLER.

ELDER AGAIN WITH R.-B. SHOW

Chicago, March 1.—Raymond Elder, with the Ringling-Barnum interests last season, was in Chicago this week on his way to New York. He will return to the same show this season. Mr. Elder spent the winter at his home and also gave a number of circus talks before Kiwanis clubs, Rotary clubs and before meetings of factory employees. Mrs. Elder has entirely recovered from an injury suffered last year, is feeling fine and will join the show with her husband at the opening of the new season.

GOSS' SHOW CANVAS

CARNIVAL TENTS

FLAGS Waterproof Covers

SEND FOR NEW CATALOG AND SECOND HAND LIST

The J. C. GOSS CO. DETROIT MICH.

E. J. HAYDEN & CO. INC.
CIRCUS CARNIVAL SIDE SHOW BANNERS FRONTS
STUDIOS
106-110 Broadway
BROOKLYN, New York

FOR SALE, CARS

1 77-Ft. Statoroom Car. 6-wheel steel trucks. 5x9-in. M. C. B. journals, steel-sheathed siding, metal platform and draft sills, electric lights, axle generator, ten staterooms with upper and lower berths. An unusually fine car and well equipped thru-out.
2 68-Ft. 16-Section Sleepers. 5x9-in. M. C. B. journals, at el-sheathed siding, metal draft sills, metal platform sills, electric lights, axle generator. Other cars in stock ready for delivery.
SOUTHERN IRON & EQUIPMENT CO.
ATLANTA, GEORGIA

PRIVATE CARS

We buy, sell, repair and furnish Private Cars. We buy 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.

CONCESSION TENTS

We make a style, size and color to suit most every taste. Best workmanship and material. Write for folder in colors. **St. Louis Awning & Tent Co., 801 N. 2d, St. Louis, Mo.**

NEED TENTS?

Our prices will interest you. Write **C. R. DANIELS, INC.,** 114-115 South Street, New York City. Manufacturers of Everything of Canvas.

USED TENTS FOR SALE CHEAP

60x90 feet, 8-ft. wall, khaki; 80x110 feet, 8-ft. wall, khaki. **THE SHAW TENT & AWNING CO.,** 415 South Center St., Bloomington, Illinois.

THE BEST SHOW
TENT HOUSE IN THE WORLD
THE BEVERLY CO.
LOUISVILLE, KENTUCKY
Folding Benches, Chairs and Stools

THE FIRST SECTION OF OUR Wild Animals and Camels Have Arrived

Camels, Dromedaries, trained and untrained. Tame Young Zebras, Zebra Hybrids, Young Elephants, Antelopes, Hyenas, Tame Indian Water Buffalo, Bears, Tame Male Chacma Baboons, 400 Monkeys, Rhesusian Baboons, Lemurs, Swans, Peafowl, Rare Vultures. **OTHER SHIPMENTS WILL ARRIVE EVERY WEEK UNTIL MAY,** with Monkeys of all kinds, Snakes and other Animals and Birds.

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—Built Right and Sold Cheap By—

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TENTS OF EVERY DESCRIPTION—NEW AND USED

In stock ready for shipment. Our 1923 catalogue covering list of used and new tents at bargain prices now ready for mailing. Get this catalogue before you buy. Large stock of banners on hand.

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UNDER THE MARQUEE

By CIRCUS SOLLY

A. C. Bradley will be local contracting agent for the Sparks Circus this season.

R. E. (Bob) Hickey will again be press agent, ahead of the John Robinson Circus.

William DeMott informs Solly that he has not sold his horses, as recently mentioned in Fletcher Smith's notes.

It is reported that the Walter L. Main Circus has been sold to the Jaffa Shrine Temple, of Altoona, Pa., for one day.

Irene Montgomery will be known professionally as Irene Ledwith. She will be with the Seils-Floto Circus this season.

Henry Schmidt, chef, formerly with the Sun Bros. Circus, is chef at the Delta Chi House in Columbus, O. He may troupe this season.

Mazie Lunette is showing her novelty aerial act over the Poli Time. Following her vaudeville engagements she will play parks and fairs.

Billy Dick, having finished a successful vaudeville tour, left Banker, Me., February 25, to join the Christy Bros. Circus as snake charmer.

F. A. Cline and wife, Beatrice, will be on the Walter L. Main Circus this season. They have been with Andrew Downie three years, prior to last season.

C. W. (Red) Sella and his pig, Major, worked the Food Show in Cincinnati week of February 26. He will put on his stunt in Dayton, O., week of March 12.

There was much rejoicing at the home of Pete Sun in Toledo, O., last week, when the stork delivered a baby girl weighing almost ten pounds. Nira Harriet is her name.

Chet Wheeler has been ill with influenza for the past month, but is now on the road to recovery. He will take to the road in May with Roberts and company, magicians and novelty musical entertainers. He is part owner of the show.

Art Deoma, of the once famous Flying Deomas, is enjoying life at Ft. Pierce, Fla., where he has a beautiful little cottage. This information comes from Judge John Berriman, ex-circus man, who had a nice visit with Art recently.

Ed L. Brannan, general agent and traffic manager of the Gentry Bros. Shows and James Patterson's Trained Wild Animal Circus Company, was in Cincinnati last week for a few days and called at The Billboard offices for a chat.

T. S. and Lela Plank are en route by auto from Los Angeles, Calif., to Montgomery, Ala. They have signed with the John Robinson Circus for this season. The Planks report having a good time camping out along the route.

Robert Emerick, formerly of the Ringling Bros. and Barnum & Bailey Shows' advance staff, will remain in Memphis, Tenn., as general advertising agent for the Southern Enterprises, Inc.; Loew's, Pantages' and Orpheum theaters.

The Billy Grant Family, five in number, acrobats and contortionists, have signed contracts with the Lowery Bros. Show, making their seventh consecutive season with this show. They have been playing some time around Pittsburgh this winter.

On his way to join the Sparks Circus at Mason, Ga., Eddie Dorey stopped over in Cincinnati last Friday and gave The Billboard a call. Dorey will put on the hunt scene and ride the show. He informed Solly that Walter Driver has a mighty fine place in Chicago now.

M. E. (Doc) Baker will have the side-show with Walz Bros. Circus, instead of Wally Bros. Circus, as mentioned in the issue dated February 24. He has almost all of his people engaged. Everything will be brand new, with ten platforms and four pits, and all live attractions.

The Martin Duo (Jerry and Josephine), acrobats and contortionists, have signed with the Bob Morton Circus for this season. Mr. Morton has a number of Shrine dates. Minnie Fisher and Beckman and Todd will also be with the show, which opens at Albuquerque, N. M., March 10, playing there until the 17th, and then El Paso, Tex., the following week.

Harold Heyn, the main street lithographer on East Harrel's No. 1 car, Seils-Floto Cir-



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cus, is putting on "Nite in Japan" dances in Wisconsin, reports Bob Evans, advance agent of Musical Evans. Heyn has O. J. Vogel's clown band, a snappy five-piece orchestra, and is featuring Herb Bredow, cabaret banjoist and singer. Heyn is doing all the advance work. He expects to again be with the big tops in the spring.

James Reese informs that J. Harry Carrier has left the circus, Wild West, carnival and museum fields for the medicine business. Mr. Carrier is well known, having been with the Pawnee Bill, Buffalo Bill, 101 Ranch, Campbell Bros. and Ringling Bros. shows. He has also been with the following carnival companies: Hoss-Lavine, Clifton Kelly, Wortham Shows and Dodson's World's Fair Shows. Carrier will be assisted by his wife. Reese has worked for Carrier a number of times.

Abe Goldstein will be with the John Robinson Circus this season, working the come-in, doing the cup character in the big show and clown the Wild West with his Jewish character. On his way from the Tampa, Fla., Fair to Birmingham, Ala., Goldstein stopped off

in Montgomery, Ala., and went out to the quarters of the Gollmar show. He met a number of troupers in Birmingham that were on the Gollmar show last season. Sam Heilman who was in charge of ushers and cushions, is working at the Jefferson Theater as advertising man. Joe Fontico is on the trains, butchering, and doing nicely. Dick Swift is also in Birmingham. Goldstein will remain in Birmingham for awhile before joining the Robinson show.

Charles (Ed) Hale will be ahead of the Robson, Rice & Bell Overland Shows, which will open near Reading, Pa. Mr. Hale submits the following items from Reading: "There have been big doings at Luken's Gym this winter. A program is put on every Thursday night consisting of aerial, tumbling, the dancing and talking act numbers. C. O. Spangler, the medicine and ex-circus man, was successfully operated on recently for rupture. Small shows—take a tip and look over the Chautauque—dates listed in The Billboard's List Numbers and steer clear of them when routing your show. Neter saw so many small shows within a radius of twelve miles—Al Lut-

tringer, A. L. Adam, Patty Scanlon, Dan Pomroy and Donfenbaugh, the Punch and Judy man—all in and around Hershey, Pa., at the same time."

Albert Sigbee will be general agent (his second season) for the Lindeman Bros. Motor Circus, and Mrs. Sigbee will be press agent ahead. Sigbee states that this will be one of the biggest truck shows in the Northwest, using twenty trucks with the show and two on the advance. The show will carry a band, an air calliope, a Universal light plant, and will give two and domestic animals. William and Gus Lindeman and Sigbee visited John Azeo's Winter Circus at the Auditorium in Milwaukee, Wis., recently, and had the pleasure of meeting some of their old-time friends. Sigbee recently received a letter from his friend, Frank P. Prescott, general agent of Harvey's Minstrels. Walter Nickels, musician, formerly with Seibel's Animal Show and Terry's "Tom" Show, is a daily visitor at the Lindeman quarters.

Writing from the U. S. Marine Hospital (Ward C), Stapleton, S. I., N. Y., Harry A. Baker, the original Elephant Baldy, with Eph Thompson of the old Forepaugh Show, says: "I joined the O'Brien Show in Frankfort, Pa., in the spring of '78 and had been more or less active in the show business until 1918, when I had the privilege car with the main show under Andrew Downie. I was taken ill in Greenville, Me., and was compelled to close. Since that time I have spent more or less time in various hospitals, at present being flat on my back in this hospital. I am suffering from dropsy, Bright's disease and other ailments. I have written many a letter and never asked for anything yet but a cheering word now and then. Have received a post card and one letter to date. In a bed next to me is Yellow Carroll, who was with me with the Bill show from 1886 to 1889 and has been bedfast for 21 months and has small hopes of ever being any better. I don't believe that I will ever get well."

Friends of Judge John Berriman will regret to learn of the sudden death of his wife in Cincinnati last week. The Judge and the Missus were in Florida this winter, and returned North but recently. Judge Berriman will be well remembered by the old "white toppers". He began his show career as ticket seller and candy butcher, and traveled with such old-time shows as William Lake's Circus, Great Eastern Show, L. B. Lentz's New York Circus and the Original John Robinson Circus. He and Harry Coddington, now in the Kolak business in Chicago, were together with the latter show. The Judge after a five year's connection left the Robinson show in 1881 when it made its first trip to California. For the past twelve years he has been on the Board of Review of Chicago, and after two more years there he says he will retire.

Judge Berriman received several telegrams and letters of sympathy from friends, including Maude and Jim McIntyre, who wired from Hornell, N. Y., and N. J. Kenny of Peoria, Ill. Floral pieces were also received from the McIntyres and Mr. Kenny among others. Mr. Kenny came to Cincinnati for the funeral.

Further particulars of Mrs. Berriman's death will be found in the "Obituaries" in this issue.

A few "Do You Remember's" by Buck Leahy: "When Art LaRue, Roy Barrett, Duke Cary, Austin King, Morales Family, Powell Family, Abree Troupe, Willie Green, Fletcher Smith, Leon Forsythe, Fred Grandall and Clinton Newton were with Sun Bros. Circus?" When Roddy Jordan, Joe Henry, Shorty Fisher, Joe LaFau, Geo. Flatt, Bert Proctor, Ross Holm, Roy White, Andante Stokesbury, Babe Williams, Charles Fry and Jimmie Fournier were with Beach and Bower's Minstrels? When Jim O'Brien, Guy Repaze, Pop Bennett, Emil Huzel, Al Cripps, George Mack and Ronald Hubbard were with Dicksey and Terry's "Tom" Show? When Leahy Bros. and Al Massey were on the bill together at the old Howard, Boston, in 1906? When Andrew Downie had a "Tom" show? When Morales Bros., Chas. Branan, Red Robertson, Henry Messier, Doc Richards, Wallace Naugle, Lew Hershey, Theo. Slinbeck, Chas. Dubble, Billy Jackson, Bill Seils and Elmer Delbi were with DeLue Bros. Minstrels? When Fred Burns was with the Buffalo Bill Show? When Eddie Leahy was Buffalo Bill Show? (Continued on page 70)

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THE CORRAL

By ROWDY WADDY

Who will be the directors of the various Wild West concerts with circuses? Sure that's news, let's have it.

As soon as you show hands sign up let's hear from you. Let the folks know where you will be the coming season.

L. S. San Francisco—About the best way to learn the dates of the spring rodeos that Rowdy Waddy could suggest is to watch the advertising columns of The Billboard.

Correspondence is going on between contest committees. Good! Hope it materializes into something worth while, and that we can herald something accomplished in the near future.

Just because we've been talking "association" does not mean that we don't care about getting news notes from all Wild West folks, and the results of all small and large roundups, rodeos, etc.

Now let's do a little checking up on past statements: Somebody recently said that both Neal Hart and Bill Hart were once with the Buckskin Ben Show. Who can remember back far enough to name the year?

How many of the circus bareback riders, men and women, could stay aboard a salty bucking bronk two jumps without pulling leather, and three jumps without doing a "Brody" to the dust? Are there any of such caliber?

One of the Wild West dare-devil riders who has been substituting for movie stars in darling rides (for which the movie stars fans give the stars credit)—generally shot so far away that features are indistinguishable has finally figured out that it is a case of "praise ill be stowed".

From The Billboard's Chicago office, last week: "Sundown Slim" Wild West entertainer, was a Billboard visitor this week. He is just out of the Walter Reed Hospital, Washington, D. C., following his recovery from numerous wounds in army service. "Slim" said he will go out with one of the circuses this season.

Several annual contest committees have been heard from, and all highly favored forming an association. Rowdy Waddy has held off publishing the contents of their letters the past two issues, as he has been expecting one of the most prominent of the committees to come across with an official announcement, inviting the various other committees and best known promoters to meet at its town, or have representatives there to discuss matters in meeting and get the association under way. An announcement of this nature, however, may appear in the Spring Special issue, next week.

Joe Webb wrote from Florence, Ala., that himself and family, after a month's visit at Fort Smith, Ark., jumped to Florence to visit his wife's relatives and have decided to remain there the coming season off the road. Joe says he received a letter from Bud Anderson, of the Bud Anderson Wild West and Doc and Pony Show, stating the outfit is about ready to take the road and that several new features are being added. Webb was assistant manager of the show last year and he states that it did not make a salary day and closed the season October 26, with the balance nicely on the right side of the ledger.

Guy Weadick, in addition to his recent half page ad in The Billboard and other published data on The Stampede to be held in conjunction with the annual exhibition at Calgary, Can., July 9-14, is busy with folders for mailing and other publicity in connection with the event. Rowdy has received a copy of the first folder, just off the press, from Guy and it certainly is a beauty—with all sorts of cuts and interesting reading matter. Weadick, by the way, is to conclude his and Flores Ladue's vaudeville bookings March 17 and they expect to be home on their ranch near Calgary by March 23, after which the manager of The Stampede will devote his time and effort to the coming affair—The Stampede.

Notes received on the second week of Milt Hinkle's Roundup for Mabel Temple Shrine at Miami, Fla.: The Roundup has been declared an annual event and will be held about the same time next year. The Mabel Temple is claimed to be the baby Shrine temple of the United States and is composed of truly real fellows, and to them goes the credit of the Roundup being the big success it was, as they aided tirelessly, handled the advance sale of tickets and had their band and patrol at each performance. A parade was given each evening. There were a few accidents added the second week, Jack King had his arm broken in two places, while attempting to corral a buffalo. An incident of note was the marriage of Ed Wilcox to Fay Tison, of Miami; also the engagement of Texas Jack Knapp and Betty Smith, of Philadelphia and Miami, was announced. As during the first week, the exhibition events were not considered contests and the audience was so advised. The finals for the second week follow: Steer Bullfighting—Carl Beesley, first; Roy Lipscombe, second; Ed Wilcox, third. Bucking Horse Riding—Carl Lewis, first; Carl Beesley, second; John Crothers, third. Steer Riding—Lee Hogle (14-year-old boy), first; Roy Lipscombe, second; Everett Hunt, third. Trick Roping—Tom Ellis, first; Jack King, second; Texas Jack Knapp, third.

Continuing on our subject as to points that the proposed Contest Association should take up:

For LOADING TORCHES BAKER-LOCKWOOD Kansas City, Missouri

It seems to be the general opinion of contestants that some general understanding should be reached by the different committees and promoters whereby the dates of contests would be as little conflicting as possible.

Is it not possible that this can be arranged to the advantage of all committees and promoters and contestants? If these dates can be laid out in an order where contestants can travel from one contest to another, it insures contests of far greater attendance of the best contestants, also that those who ship their own special stock can club together and make party shipments. In this manner there is more work offered ALL contestants who attend more contests during the season; each committee and promoter has a larger crowd, there is more competition at each contest, and as a rule a better contest is offered the public. This seems a very important point to be considered by the proposed association.

There should be some definite ruling made as to the relay races. That is, as to the class of horses used. Some clear statement made as to whether race horses (thoroughbreds) are to be barred, whenever a relay race is billed as a COW PONY relay race. If any horse is allowed to run, all well and good, but if it is to be for COW HORSES only then thoroughbred race horses should be barred. There can be no doubt but what a race run by thoroughbreds is the fastest race. BUT if they are allowed, it should not be advertised as a "cow horse" relay race. Some thing should be considered in a race advertised as a cow pony or cow horse race—thoroughbreds should be barred from such an advertised race. This is a point that many owners of fast cow horses want settled. If the race is open to any kind of a horse all right, but if it is for cow horses only such entries should be only cow horses.

In the judging of trick roping, the better way seems to be to have judges who thoroughly understand this particular event look over the contestants each performance during the contest, and during which each contestant can do all his work. Then, on the morning of the last day, the judges should get all competitors in this event out for the actual judging. They should then request each contestant to work

has. Are they not at a better advantage, using this type saddle, than a boy entering who never saw the horse before and who rides a different tree altogether—in fact, one without such a wide fork, using no trick stirrups, placing gum on the stirrup so his boot won't lose it, and attempting many other tricks that have been indulged in by many who are known to resort to this kind of work continually? Yes, we are for contestants furnishing their own saddle just so long as they are within the rules laid down by the association to cover ALL contests. In this manner it is fair to the SMALL contests, which cannot afford to supply saddles to contestants, as well as it is to the LARGE ones—a few of which already have bought a few of this style saddle—and even at that have been called upon to loan them to others.

UNDER THE MARQUEE

(Continued from page 75) duction clown with Lincoln Bros.' Circus? When Al G. Field was equestrian director with the Wallace Circus? When Joe Witherstine was manager of Ill Henry Minstrels? When Abbie Troupe, Charles Zentler, Hinda-Kimball Troupe, Johnnie Corrick, Charles Rooney, Billy McIrease, Phil Keeler, Mickey McDonald, Nemo, Flat Iron, Chas. Brad, Bert Sutton Henry (Apples) Welsh, Fred Welcome, Aerial Smiths, Tom Veasey, Silvers Holland, Joe Miller, Star Kid, Charles Bowers, George Deema, Dave Costello, Al M. Fleming, Dan Curtis, Huling Bros., Seals, and Joe Harris were with the Forepaugh-Sells Circus? When Lee Smith was production clown with Kinnes' Overland Shows? When Gus Whitman did a concert turn with Lincoln Bros.' Circus? When Hank Phillips was with Finn's 'Tom' show? When Doc Baker was with Klein Bros.' Minstrels? When Grant Altman was the band leader with Jim Cole's 'King of Tramps' Company? When Guy Hinds worked with the Alvon Troupe? When Gollmar Bros.' Circus played a week in Milwaukee, Wis., at the Auditorium? "

Phil Hamilton submits the following: "I am only a youngster in the show business, but I can say that the years I spent with the only

THE STICKNEY FAMILY



An equestrian act, well and favorably known in the circus world, now touring Central America with the Circo Saenz Freres. Robert Stickney, Sr. (shown on the right), was one of America's greatest riders in his younger days. The Stickneys are also working their dog and pony act with the above-mentioned circus.

separately and execute a certain number of stunts to be described by the judges. These judges could select the tricks and catches that they wish the contestant to do. Each one should perform exactly the same stunts—those in the judges' estimation the best and hardest feats, both on foot and horseback, in this line—so many points be allowed for greatest variety of tricks performed, and the ease and grace with which it is done, both on foot and horseback. The judging of the trick riding should be done in the same manner.

One contest manager has written us since our statement regarding the saddle to be used at a bronk riding contest appeared in one of our former articles. He says that contestants can cheat with any other kind of a saddle. Also that if all contests use what is now known as an "association saddle", those that don't now use it will learn. We do not agree with his idea. As we stated before, we are basing our opinions on these matters from many letters received from all parts of the country. The so-called "association saddle" may be a good thing for those boys who do not own a saddle of their own and who, unless the committee furnishes one, have to rustle around and borrow one from some other contestant. We still think that each contestant should have his own saddle—it's a part of his equipment if he is following this business. Suppose committees supplied trick ropers with ropes to use, how many of them could use the ropes as well as their own? Make the ruling on the saddle to be used a good, honest one, giving a contestant a fair and square chance to get a saddle of his own that will meet the requirements, then see that the test is on time and in shape to follow the rules when his name is called. Many a boy has learned to ride bronks in a saddle that has even a smaller fork than is now allowed by the general rules in use. Such a man should be allowed a few points over a rider who depends upon the big, wide fork and brute strength when a balance rider in a narrower fork gets out and makes a cleaner ride. Another point: Many of the bucking horses used at various contests are the same. Many riders have ridden the same stock, first at one contest and another, until they know every jump the horse

Sig Santelle Wagon Show was the best time I had trouping, and next to that was with Tompkins' Wild West, I note in one of your issues where Rose Kilian had a flying squadron. That's nothing new. Tompkins had his show ready to go when we would strike the next town every morning on our route, and I don't believe that there was ever a time that we were not invited to a second breakfast. The Tompkins show was about the only show that I know of that was 'strictly moral' and obtained its livelihood on its merits. The big show was as good, if not better, than several of the 15 and 20-car railroad shows, and had an exceptional side-show offering that pleased all patrons and encouraged them to go to the big show. There was nothing around this show to offend. There were twenty numbers on the program. I believe the Wild West top was 150 by 200 feet. Everything was carried on twenty wagons except the menagerie which was transported in four cages and was combined with the side-show. A free-act was carried and two bands. Who remembers Augustino Antevora and his roping act; the Flying Varkers, the Great Mile on the wire; Eddie Acker and Harry Strait, in a contortion act; Frank Scott and Augustina Antevora, in trick riding; Dot Snyder on the wheel, Helen and Milton Dill's roping act; Florence Totten, in chase for a bride, and the day the saddle and Plossy fell off the horse; Eddie Acker and Mal Bates, in their auto act with the burro; Carl Mitchell's cowboy band, Mr and Mrs. Zeller, of side-show fame, and the day that Harry Hargrave was hit for the side-show opening and Bud and George Herbert was going to work the lion act in Hargrave's place, when Polly Lawrence did a concert turn; Florence Totten married about her dancing; old Doc Hill was on the end of the minstrel concert, and how the college boys cheered at Cuba, N. Y.; the long pull to the Orange (Va.) fair; the beautiful show of apple blossoms presented by Charles Tompkins at Warsaw, Va., at the opening; I met Captain Hargrave and regretted to learn that his mother had recently passed away.

Look thru the Letter List in this issue. There may be a letter advertised for you.

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Wanted for One Ring Overland Circus Circus Performers, those doing two or more turns given preference. Wild West People, especially A-1 Trick Roper, Musicians, Cornet, Trombone, Clarinet, Baritone and Drummer. Also Cook and Boss Caravanman. Address KRETZ BROS.' SHOWS, 120 North Tenth St., Reading Pennsylvania.

WANTED TO BUY Dog and Pony Stock. One Pick-Out Pony. Riding Monkey, Dog Act, Bucking Mule. Trained Goat. State all in first letter and best cash price. WM. R. LEONARD, Ridgeway, Mo.

FREAK ANIMALS WANTED State lowest price. Send photo. Also Freak People wanted. State lowest salary. Send photo. R. DONA010, 2323 Boardwalk, Atlantic City, N. J.

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Next Week's Issue, The

SPRING NUMBER

of

The Billboard

Here are some of the

Writers of Special Articles:

FRED M. CLANCY

An authority on Cowboy Sports and Frontier Contests having followed them for the past twenty-four years. He will deal with their future and in a small way touch on their past.

ALFRED G. ARVOLD

Founder of the Little Country Theater in America. His article dealing with the origin of this idea up to the present day should prove of vast interest.

HARRY E. DIXON

(The Billboard regrets that Mr. Dixon's article will not appear, having gone astray.)

A. P. SANDLES

President of the Ohio Fair Circuit, a man of great popularity in the Middle West, editor of Macadam Service (a good roads monthly magazine) and director of one of the federal road banks. For several years he was manager of the Ohio State Fair.

IZETTA MAY McHENRY

Editor of the Concert and Opera Department of The Billboard. She will contribute helpful suggestions as to the use of music as an entertainment feature in communities and in parks and fairs.

A. R. HODGE

Secretary of the National Association of Amusement Parks and Secretary and Assistant General Manager of Riverview Park, Chicago. He will write on the amusement park as a community asset.

AL FLUDE

Editor of The Platform Department of The Billboard. He will give a review of the chautauqua, telling why it has lost ground and its possibilities for growth in the future.

J. F. MURPHY

General Manager of the J. F. Murphy Producing Company and one of the leaders for cleanliness in the carnival field. He will deal with his experiences in that line of business.

W. C. BOYD

One of the country's oldest agents. He will give you some memoirs of his fifty years in the circus business, where he has filled some of the best positions with such shows as P. T. Barnum, Barnum & Bailey, Adam Forepaugh, W. W. Cole, Forepaugh-Sells Bros. and Cooper & Bailey.

WALTER J. PLIMMER

Head of the Walter J. Plimmer Circuit, one of the oldest agencies in the business, booking vaudeville acts both indoors and outdoors. His article will deal with summer resort vaudeville.

HARRY L. DIXSON

Mr. Dixson broke into the business with the Andrews Opera Company, was in Shakespeare for several seasons, and followed with stock, one-nighters, repertoire and tents, filling various capacities, such as agent, manager, owner and actor. He has also written quite a little and has several plays to his credit.

H. R. CRUIKSHANK

A noted parachute jumper and an expert in the exhibitional aviation field. His article will treat of flying, both of the past and the present.

The Edition

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**Issued March 12
Dated March 17**

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CIRCUS PICKUPS

And Notes About People You Know
By FLETCHER SMITH

Tom Atkinson and W. E. "Baldy" Carmichael's Great Western Dog and Pony Show is already on the road and doing a nice business, according to "Baldy". He writes: "We left Palms, making our first run into San Diego, a distance of 140 miles. We played the Orange Show at San Bernardino for ten days and then once again hit the one-a-day. Things look good out here."

Vaudeville and tab, shows did not appeal to that famous member of clown alley, Bobby Gossans, so Bobby up and joined out with the Gus Hill minstrels and he is doing a principal end opposite Arthur Deming. Bobby writes that he and his wife will open with the Sells-Floto Show in Chicago early in April.

That old-time "Tom" trouper, "Pop" Smith, who has been with the Gus Hill minstrels playing tuba, will be with the Main Circus this season, a member of Bill Fowler's band.

The Haverhill, Mass., Gazette has turned out some pretty famous scribblers in every branch of the profession. First came Sewall Ford, with his books and Torch series, then Fred F. Shedd, now the managing editor of The Philadelphia Bulletin, and modestly forbids my mentioning the third in the list of the old-timers. The latest to gain fame and fortune in New York is Henry Houston, now general stage manager for Sam Harris and playing the part of Bob in "Secrets". Young Houston learned the newspaper game under his father, who is still editor of The Gazette. He started in the show business with a medicine show and played in rep. for several years in the New England states. Then he was with the Blaneys for several years. His latest play, "The Slave Maker", is scheduled to open at Ford's Theater, Baltimore, March 5.

When not in New York Henry spends his time up at Haverhill. The man who made The Gazette famous in the old days was John B. Wright, formerly of The Boston Herald and a brother-in-law of the late Colonel Taylor of The Globe.

William Wallcut and his talented daughter, Rose, will probably not be seen with any circus this summer as they have engagements in South America which will keep them busy for some time to come. William, with his daughter and her husband, Leo Kearns, left Havre de Grace recently for New York, taking their horses along, and have sailed for Buenos Aires, where they will appear at a big circus in that city.

Cliff "Waxie" Fields, who has been with the Main Circus for the past two years, will be back again this season, commencing work at the quarters about March 15. He has been wintering in Baltimore.

A man claiming to be a brother of Andrew Downie recently victimized several Havre de Grace merchants, buying goods and tendering checks signed by Robert Downie. They were accepted in every instance and the swindler got away with a good haul of goods and money.

At several places he claimed to be in charge of the winter quarters, was well dressed, and the merchants, accepting his story, were glad to oblige him. It will be dangerous for anyone to try it the second time.

That famous ex-showman, Gil Robinson, who was seriously injured in an electric train wreck near Atlantic City a few weeks ago, is now out of danger and rapidly recovering at his home, but is still unable to be out. During his confinement Frank B. Hubin was a daily visitor. Frank, by the way, is busy just now arranging attractions for a big celebration at Atlantic City in June to be staged by the Shriners to raise money for the next Mummers' parade at the big seaside resort.

Bill Fowler, bandmaster of the Walter L. Main Circus, writes that his music has been all arranged, his trunk is all packed and he is impatiently awaiting the call to report at Havre de Grace. Bill will have a fine band of twenty-two men this season and a new handwagon to ride atop.

Tom Alton business manager of the Newton & Livingston Company, writes from Boston that the show did a wonderful business at the Arlington Theater in that city and will tour New England. The show may go under canvas this summer playing thru the East.

My old friend of years ago, William N. Purcell, of Westerly, R. I., has a big collection of old-time circus bills. He has made me one of the booklets of the Main Circus distributed in that city in 1898. The features of the show included Albert Crandall, the Eddy Family, the Wertz Family, Zeno Earl and Zeno, William Wallcut, and the Lovandes.

George "Shorty" Shirey, who was with the Main concession department, has met many showfolks this winter in his capacity as night clerk at the Hotel Phillips, Pottsville, Pa. "Shorty" will be back with the circus this spring.

George M. Miller, who used to play some baritone with the old Brownlee & Reed show, and who later put out his own show, writes that he has been doing a fine business all winter thru Pennsylvania and has been featuring "Tom" and "Ten Night" films. He has six people with him and will go out under canvas in the spring.

Heard with surprise that my old friend, Frank Crouse, of the Sparks Circus, had retired from the business. He met and won a fair lady up in Troy last summer and married life now demands his entire attention. He was on wardrobe with the Sparks Show for several years.

J. Wilson Cliffe, the famous trombone soloist of Jack Phillips' and Bill Fowler's bands and some "Tom" actor as well, writes from his home at Mamaroneck, N. Y., that he will be with no circus the coming season as he is doing so well with his various musical attractions that he does not need to troupe. He has two jazz bands in vaudeville, two dramatic sketches and minstrel first part. He is also making trombone solos in phonograph records and is kept pretty busy all the time.

John W. Davidson, Box 15, Bridgeport, Va., would like to learn the date of the wreck of the Barnum & Bailey Show which occurred in front of his house on the C. & O. in the early nineties. Anyone remember?

Had a letter the other day from Levi A. Dyer, who was chef with the Barnes Show last season and is one of the best circus chefs in the business. Levi was in St. Louis for a

(Continued on page 92)



Circus Men!

Chautauquas and other Mobile Organizations

**730 One-ton Trailers will be sold at Auction
Columbus, Ohio, March 30th**

MANAGERS of mobile entertainment troupes will simplify their transportation problems greatly by the purchase of one or more of these trailers.

They are of the long-bodied, light Aviation type, ideally suited to the transportation of seating stands and tentage. Made to withstand the trying service of war time, they can be depended upon to give long service within their class. The bodies are platform, 26 feet long and 6½ feet wide, with detachable sides and cover bows. The wheels are of disk type with pneumatic tires.

Send for complete sale catalog, which may be obtained by writing to the Eng. Supply Officer, Engineer Depot, Columbus, Ohio, or M. Fox Sons Co., Official Auctioneers, Baltimore, Md.

The Government reserves the right to reject any or all bids.



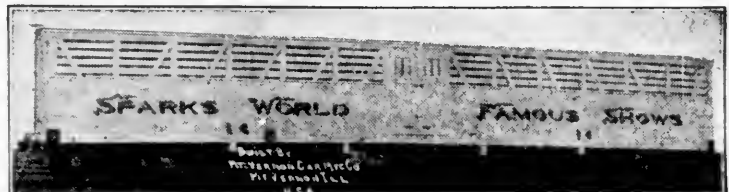
Have you received your free copy of the booklet "War Surplus"? If not, write to Major J. L. Frink, Chief, Sales Promotion Section, Room 2515 Munitions Building, Washington, D. C.

WAR DEPARTMENT

Mount Vernon Car Manufacturing Company

MOUNT VERNON, ILLINOIS

BUILDERS OF ALL KINDS OF **Freight Cars**



You cannot afford to be without modern, up-to-date Steel Cars—70 feet long and of sufficient capacity to carry all you can put on them.

NOW IS THE TIME TO BUY FOR SPRING DELIVERY.

CALL CALL CALL

**RINGLING BROTHERS and BARNUM & BAILEY
COMBINED SHOWS**

PEOPLE ENGAGED FOR THE SEASON OF 1923 WILL REPORT AT

MADISON SQUARE GARDEN, NEW YORK CITY

AT 9:00 A.M. OF THE DAY DESIGNATED FOR THEIR DEPARTMENT:

AERIAL PERFORMERS, with Riggings	Saturday, March 17
ALL OTHER PERFORMERS	Tuesday, March 20
MUSICIANS, Big Show Band	Tuesday, March 20
TICKET SELLERS AND DOORMEN	Tuesday, March 20
FREAKS and SIDE-SHOW PERFORMERS	Friday, March 23

All others not mentioned in this call will be notified by mail.
MUSICIANS, Big Show Band, answer this call to MERLE EVANS, Room 905 Palace Theatre Building, New York City.
SIDE-SHOW PERFORMERS and FREAKS to LEW GRAHAM, Room 905 Palace Theatre Bldg., New York City.

Ringling Bros. and Barnum & Bailey, Bridgeport, Conn.
OPENING PERFORMANCE—SATURDAY AFTERNOON, MARCH 24.
Actual Rehearsals Start 9:00 A.M. Tuesday, March 20.

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

GEORGIA WILL HOLD A STATE FAIR THIS YEAR

Prominent Macon Business Men Form the Georgia State Exposition

Macon, Ga., March 1.—The Georgia State Exposition has just been organized here for the purpose of holding an up-to-date State fair that will appeal to all classes. It is the intention of the new organization to hold a fair this year.

There was no State fair held in 1922, conditions being such that it was deemed advisable to discontinue the fair. The new organization intends to move along progressive lines and to hold a fair that shall be a credit to the State in every particular.

E. S. Jacobs, well-known hotel man and capitalist, has been made president of the Georgia State Exposition. Charles B. Lewis, president of the Fourth National Bank, is first vice-president; Jesse B. Hart, president of the Macon National Bank, second vice-president; Herbert M. Block, manager of the Dempsey Hotel, third vice-president; Francis Williams, vice-president of the Luther Williams Banking Company, treasurer, and Louis M. Rossikov, president of the Hotel Macon, secretary. Directors are Lawrence Ish, W. G. Middlebrooks, Dan C. Horgan, T. W. Hooks, Willbur Collins, Nick Christophoulos, S. E. Orr, H. L. McKenney, W. W. Hackett, J. H. Merritt, C. C. Harrold, P. T. Anderson, J. H. Otto, Dr. William Russell Owen, Dr. W. G. Lee, Dr. Rutherford E. Douglass, Alfred R. Willingham, J. R. Hicks, Jr. and Ed Loh.

Within two weeks application will be filed for a charter, and the association will be capitalized at \$25,000. Not all of the capital stock has been subscribed, but more than enough has already been taken to secure the organization. As soon as possible after the charter has been granted steps will be taken to secure a competent manager to devote all of his time to the fair. It is probable that the first fair will be held next October or November.

HIGH-CLASS ENTERTAINMENT FOR THE ANOKA (MINN.) FAIR

A splendid list of entertainment features is announced for the Anoka County Fair, Anoka, Minn., by Secretary L. O. Jacob. Two days' racing, three nights of fireworks, free acts afternoon and evening, an open-air dance pavilion, a football game between two neighboring high schools, a 25-piece band and a seven-piece orchestra included in the program.

"We feel that this kind of entertainment, which is high-class for its type, is as good as we can get for the money available, but we have difficulty in making the gate pay. Our paid attendance is equal to over fifty per cent of the population of the territory we draw from. The fair board is wondering if this is the limit of possible attendance. If it is, we simply have to draw the line on expenses." (Note—This should by no means be the limit of attendance. A carefully planned publicity campaign should result in a substantial increase in attendance.—Fair Editor.)

APPROPRIATION SOUGHT FOR MISSISSIPPI VALLEY FAIR

Davenport, Ia., March 2.—M. E. Bacon, secretary of the Mississippi Valley Fair and Exposition, this week announced that the "Theatrical Fireworks Co." production, "A Night in the Orient," will be the night spectacle at the fair this year, August 11-16, playing each night except Sunday.

Senator Stoddard has introduced in the Iowa Senate the House bill to appropriate \$10,000 in 1923 and 1924 to the Mississippi Valley, Sioux City and Waterloo fairs. This fund will be for permanent improvements and these three are the only fairs now eligible for the fund it is proposed to establish.

ATTRACTIONS and CONCESSIONS WANTED FOR THE SHENANDOAH FAIR—RACE MEET
AUGUST 13 TO 17.
FRED N. HACKETT, Supt. Concessions, Shenandoah, Iowa.

TRI-COUNTY FAIR
FAITH, S. D., AUGUST 28, 29, 30, 1923.
WANTED—Carnival Company, prefer company that can furnish Band Music and Free Attractions for Association. W. H. PINE, Secretary, Faith, S. D.

MARVELOUS MELVILLE
Greatest of All Sensational Free Acts.
Address: Date The Billboard, New York.

DANBURY FAIR, Oct. 1 to 6, 1923.
For Midway Space and Concessions, Address N. T. BULKLEY, Supt., Danbury, Conn.

EXCELLENT REPRESENTATION Of Louisiana Fairs at International Spring Meeting

Louisiana fairs were quite well represented at the annual spring meeting of the International Association of Fairs and Expositions and the Showmen's League banquet and ball in Chicago.

George Freeman, president; W. R. Hirsch, secretary and general manager, and E. M. Lehman, of Shreveport, represented the State Fair of Louisiana, while A. A. Ormsby, secretary-manager of the Florida Fair at Hammond, represented eight parish and district fairs in South Louisiana.

Mr. Ormsby stated that at the annual election of his association last week in Hammond the officials of 1922 were re-elected for 1923, namely, W. L. Houston of Louisiana, president; E. Spraker of Hammond, first vice-president; A. M. Edwards of Ponchatoula, second vice-president; C. R. Anderson of Hammond, third vice-president; J. M. Hachee of Hammond, treasurer; and A. A. Ormsby, secretary-manager. It is proposed to hold the 1923 Florida Fair at Hammond from October 29 to November 3, inclusive.

NEW "AG" HALL FOR DOVER FAIR

J. D. Craig, secretary of the Tuscarawas County Fair, Dover, O., writes that the association expects to spend about \$20,000 on improvements this year, to include the building of a new agricultural hall for the use of the farm bureaus and granges, a new cattle barn and about 700 feet of new iron fence along the front of the grounds.

The fair has been moved up about three weeks earlier than usual in an effort to get into a little warmer weather. Last year with the fair held week of October 9 the weather was unfavorable, but the fair was a success nevertheless. The farm bureaus and granges were interested and made a wonderful showing.

PAGEANT PLANNED

A night fair held for the first time last year by the Boonville, N. Y., fair proved so popular and successful that the management plans to continue the night fair. Secretary F. A. White announces. And as a special feature it is hoped to stage an elaborate pageant, with the help of local societies and organizations.

Mr. White states that a suitable dance floor and an up-to-date orchestra will be provided this year, also that the midway will be brilliantly illuminated and an effort made to make the night fair especially attractive. An added feature of the day fair will be running races in which ponies from racing stables will participate, and there probably will be trotting races of local interest.

RURAL COMMUNITY PLAYERS May Give Demonstrations of Their Work at Iowa State Fair

Des Moines, March 3.—Rural communities all over the State of Iowa are still showing the effects of the Little Country Theater demonstrations which were put on during August, 1922, at the Iowa State Fair.

Officials in the extension department of Iowa State College declare that requests are received every week from new rural groups who want to take up neighborhood dramatic enterprises for amusement and education. The State college is now furnishing these farm communities with plays and instructions for erecting their own stages, making their scenery and handling all kinds of theatrical properties. The plays which were put on by the little theater at the State Fair are most in demand.

Plans are now being considered to select the best group of rural community players in Iowa during the coming season and bring them to Des Moines next August for the State Fair to put on daily demonstrations of how they work.

BIG NIGHT PROGRAM Staged at South Florida Fair at Tampa

A splendid night free-act program was offered at the South Florida Fair at Tampa this year. A copy of this program, sent in by F. B. Rosard, contains the following:

Miss Ella Harris, prima donna of The White Caps, singing with band; Greer's high jumping horses, The Great Nagle Company, Hoagland's Bucking Ford, The Rosard comedy acrobatic act, Greer's high school horses, The Great Fusser, spiral globe equilibrist, bulldogging wild steers, The Flying Le-Mars, comedy bucking mules, Rosard's double trapeze, trick and fancy riding and roping, Donahue and Laskie, "Jumping Jacks", iron-jaw act; Miss Edna Mae, "185 pounds of grace"; riding wild steers, DePhil and DePhil, high wire act; auto polo, fireworks. All these in addition to the Johnny J. Jones Exposition. Surely some free-act program.

The Rosards have been engaged for the fair at Miami, Fla., March 7-10, to do their comedy acrobatic act and aerial trapeze net as feature attractions.

TO HOLD FAIR EARLIER

Dover, O., March 1.—Directors of the Tuscarawas County Agricultural Society have decided to hold the annual county fair September 24, 25, 26 and 27 instead of the third week in October. Pressure to have the fair held earlier this year came from every part of the county.

WEST TEXAS FAIR Sets Hundred Thousand as Attendance Goal—John T. Wortham Shows for Midway

Abilene, Tex., March 3.—One hundred thousand thru the big gate is the goal set this year by the West Texas Fair at Abilene, September 24 to 29, inclusive, and a publicity campaign to put it over on this basis has already begun. The directors announce that they have again closed a contract with the John T. Wortham Shows to furnish the midway attractions. The Wortham Shows scored a big hit here last year with all fair patrons and the management of the West Texas Fair states it has received dozens of petitions, several of them from local ministers, to make every effort to again book these attractions.

The West Texas Fair will feature automobile races and athletic contests this year. Three big football games are on the schedule, the premier event being between Baylor University, all-Southwestern champions for 1922, and Simmons College, holder of the 1922 N. I. A. A. title.

Special attention will be given this year to Children's Day, when all school children will be admitted to the grounds free of charge and a number of stunts will be staged for their special benefit.

PEORIA FAIR Increases Capitalization To Half Million—Association of Commerce Lends a Hand

Peoria, Ill., March 2.—The Peoria Association of Commerce has given approval and offered its wholehearted service to the Peoria Fair in its reorganization and refinancing plan which is being undertaken under supervision of G. Franklin Ream of the General Organization Company. Capital stock is being increased from \$200,000 to \$500,000 and at least \$250,000 of the issue is to be disposed of within the next few weeks. The fair board's executive committee of ten has been increased by an Association of Commerce group of equal number. The fair is being promoted to bring rural and urban interests closer together and will be the initial step in recognition of the University of Illinois agricultural policy being utilized by a commission of fifteen appointed several months ago. The new fair will combine all the features of the triple fair which has been ranked among the State's great exhibitions and with new capital and under a new organization undertake an even more ambitious schedule.

GREATER NORFOLK FAIR

Secretary J. N. Montgomery writes that dates of the Greater Norfolk Fair, Norfolk, Va., have been set for September 3 to 8 inclusive—Labor Day week—and that the most flattering reports are already coming in from the adjacent territory as to the preparations being made by citizens to take that week off for a real old-time festival week.

The various community clubs and boys' and girls' clubs are already getting plans worked out for their exhibits and writing in and asking that larger exhibit space be allotted them than ever before.

A contract for the free acts was awarded the Wirth Blumenfeld Fair Booking Association of New York, for the biggest line of free acts ever given by this progressive fair.

J. R. Callum, auto race secretary, states that on auto race day he will offer the patrons some new and daredevil drivers, and the most interesting events are promised.

In the harness race department J. L. Grandy, one of the best-known horsemen in the South, is in charge, and he says that from inquiries that he has received from owners of many racing stables, he will offer some of the best horse racing in the South. He is now busily engaged in mapping out his race program. Mr. Grandy is also arranging to hold a three-day spring meet May 31, June 1 and 2, when a big time is anticipated.

BART'S ANCIENT FAIR MAY BE REVIVED

London, March 3.—The Governors of St. Bartholomew's Hospital are asking the City Corporation to grant the use of the recreation ground and a part of the highway in West Smithfield for the purpose of reproducing Bartholomew Fair. The first fair was held 800 years ago, when Rahere, the King's foster-father of Bart's Hospital, obtained from Henry III a charter for holding a three-days' fair. The field was known as "Rahere's Hall", for here were fought out many disputes between the apprentices and the people. In its early history the fair was devoted to the sale of merchandise. Gradually it evolved into a pleasure fair, where novelties were exhibited and actors from the Haymarket and other theaters had booths. It was opened by the Lord Mayor, who, enfold, on his way, at Newgate for a cup of ale. Sir John Shorter, Lord Mayor in 1858, was thrown from his horse outside Newgate while drinking his ale, and was killed. The fair fell into disrepute and gangs of thieves, known as "Ladly Holland's Mob", took possession of it in 1802. It gradually sank to a few gingerbread stalls until, when Sir John Musgrave, Lord Mayor in 1844, went to open it, he found that it had vanished altogether.

ATTENTION, SHOWMEN!
Wanted, good, clean shows, for
THE GREAT WALWORTH COUNTY FAIR
Held at Elkhorn, Wis., Sept. 3-4-5-6-7, 1923. No colored shows need apply. For information address **GEO. H. MINETT, Supt. of Privileges, Elkhorn, Wis.**

BEHOLD the dates—SEPT. 3-4-5-6-7-8
(BEGINS LABOR DAY)
GREATER NORFOLK FAIR
(DAY AND NIGHT)
CONCESSIONS of all kinds to let. Will sell any article exclusive on Fair Midway AS YET have not contracted for our Carnival. Will book any Novelty or Sensational Fair Attraction. Address **J. N. MONTGOMERY, Secy. & Gen. Mgr., Suite 32 Alsace Bldg., Norfolk, Virginia.**

TIMONIUM FAIR
SEPTEMBER 3-4-5-6-7-8, 1923
Open for propositions from concessionaires and showmen
M. L. DAIGER, Secretary, 523 Equitable Bldg., Baltimore, Md.

"EZRA BUZZINGTON" AND HIS RUBE JAZZ BAND
Always Working. There's a Reason. Music, Dancing, Singing.
NINE PEOPLE. SPECIAL SCENERY.
A Knock-Out Comedy Musical Act for Vaudeville or Free Attraction.
Address **MARK D. SCHAFER, Eaton, Indiana.**

FAIR FACTS AND FANCIES

"I always fair weather when Fair Men get together"
(Our Slogan for 1923: "The Fairs Are Getting Better and Better")

The Fair Secretary—He's damned if he does and damned if he doesn't!

Don V. Moore is a square shooter. Atta Boy, Don!

The Hunt County Fair Grounds at Greenville, Tex., have been sold to a real estate firm that will develop the tract as residence property.

Freddy Grant, juggler, of Auburn, N. Y. who has been in ill health for sometime past, is now getting his act ready for the road. Mr. Grant is planning to play a number of fairs in New York State.

H. T. Swigart has been named secretary of the DeWitt County Fair Association, Clinton, Ill., and Charles Scott re-elected treasurer. F. W. Magdick is again superintendent of privileges. Plans for the 1923 fair are going ahead and promises are that the show will be outlined on a more extensive scale than ever before.

At the annual meeting of the stockholders of the Florida Parish Fair Association held at Hammond, La., W. L. Houghton was elected president; Everett Spraker, Chum B. Anderson and A. M. Edwards, vice-presidents; J. M. Blaine, treasurer, and A. A. Ormsby, secretary-manager.

After payment of \$1,000 outstanding indebtedness, the Jones County Fair Association, Montpelier, Ia., has a balance of \$100, according to T. S. Lazell, secretary, whose report was submitted at the annual meeting. L. E. Hoag was elected treasurer; G. P. Rockstad was re-elected president.

At the fifth annual meeting of the Northern Ohio, Michigan and Indiana fair circuit officials at Napoleon, O., J. M. Hudson was again elected president and A. T. House secretary. Both men are from Montpelier, O. The fair circuit was represented by fifty delegates. Fifty-cent admissions and better fairs were agreed upon. The racing program remains unchanged.

"Say, you people are certainly putting out an all-round good paper," writes J. B. Underhill, secretary of the Fluvanna Fair at Fork Union, Va. "The more I see it the better I like it. I would not have missed your reports on the meeting of the International in Toronto or of our Virginia Association in Richmond for anything. Every fair association should require its secretary to read it."

"I want to conduct a clean fair; please tell me just what games are gambling and what are not," writes a secretary. Sorry, but we're not a judge to pass upon the legality of games. Each State has its own laws and what may be taboo in another. Consult your local authorities and have a definite understanding before the fair opens. There are plenty of games that are "on the level", so why take a chance with any others?

H. E. Knoll, secretary of the Polk County Fair, St. Croix Falls, Minn., says their fair is "way out in the woods." Nevertheless it has most excellent exhibits and first-class racing, according to reports. The fair recently elected the following officers for 1923: Alec Campbell, president; H. J. Day, treasurer; H. E. Knoll, secretary. Located in a county having a population of 27,000, the fair averages 6,000 attendance on its big day. It is among the biggest fairs in Northwestern Wisconsin and has something doing every minute. Bands, free acts, horse-racing, baseball—these and other features keep the crowds interested. The fair owns its own grounds.

The European County Fair, Princeton, Ill., one of the largest county fairs in the State, which reported a \$14,000 deficit last year, believes it has solved its financial problem. Directors and superintendents have cut all premium lists for 1923 twenty per cent and will increase stall and pen rents. A historical pageant is to be substituted for the auto race cards which in late years have been a day's feature.

EIGHT-DAY FAIR FOR DAVENPORT

Davenport, Ia., March 1.—At the annual meeting of stockholders of the Mississippi Valley Fair and Exposition the board was increased to sixteen directors and decision was reached to hold an eight-day fair, beginning Saturday, August 11, continuing thru Sunday with only a sacred concert and no midway or amphitheater attractions, closing on Saturday, August 18.

Treasurer Jacobson's report showed financial obligations of \$506,643, including paid in capital stock \$130,000 improvement work notes; \$85,000 bank notes, and \$21,000 notes to others. Assets are: Real estate \$83,000 (the original cost); buildings and improvements \$107,788, and equipment \$20,005. Rain insurance cost \$8,800; billboard advertising, \$2,281; police, \$2,266, and newspaper advertising, \$1,180.

FAIR OUTGROWS PLANT

The Robeson County Fair, of Lumberton, N. C., has outgrown its plant in the eight years it has been in existence, according to W. O. Thompson, secretary of the fair. Last year the buildings proved too small and it was voted to double the size of the three large buildings on the grounds before the 1923 fair. This will give the association 27,500 square feet of exhibition space. Secretary Thompson says the fair has never failed to make money. There is no racing but a good midway.

The Senate of New York State has passed a bill designed to appropriate \$500,000 for the construction of a stock judging pavilion at the Fair grounds at Syracuse.

The Day of Decision Is Reached

NOW—

How about your Advertising Copy for the Spring Special Billboard?

Yes! There is still time to publish your message in the 105,000 copies of this big number.

But you must hurry!

We'll find a position for your ad if you'll act upon it at once.

Decide today!

Write copy today!

Mail it today!

Never mind how far you are from New York or Cincinnati, send your copy. If it reaches us before the forms close we'll insert it.

This is your opportunity to have your advertisement reach the Outdoor Show World when the executive forces are making preparations, planning and handling the myriad of details connected with the opening of the Outdoor or Open Air Shows.

How many times have we heard somebody say: "I had no idea that the closing date for the last forms was drawing so near."

Take no chances!

Send your copy by Special Delivery, or wire. It insures against disappointment.

Final notice!

*It will be issued March 12th
Dated Saturday, March 17th*

**LAST FORMS CLOSE TIGHT FRIDAY, MARCH 9th,
IN NEW YORK CITY**

The Billboard Publishing Co.
1493 Broadway, New York
Phone Bryant 8470

PUBLISHING PLANT, CINCINNATI, OHIO, P. O. BOX 872

FLUVANNA FAIR

Finds Free Act Pays—Officers Elected

Palmira, Va., March 1.—The annual stockholders' meeting of the Fluvanna Fair was held here February 24 (as of December 15, 1922). A deficit on last year's fair was expected, but the treasurer's report showed a small surplus.

The cash premium list was materially increased in 1922 and a free act also was engaged, the first in five years. The free act, Baredevil (George M. Sparks), proved a profitable investment, Secretary J. B. Underhill says. His sensational aeroplane winnowing and his parachute work were featured in the fair's advertising and as a result the attendance at the fair was largely increased.

The annual election of officers resulted in the following being chosen: President, T. L. Kent; vice-president, H. P. Kent; treasurer, G. H. Farrar; secretary, J. B. Underhill. The meeting heard the report of President Kent, who attended the meeting of the Virginia Association of Fairs in Richmond. The secretaries went on record as being in accord with the efforts of The Billboard for cleaner fairs.

HALEYVILLE FAIR ENLARGING

Haleyville, Ala., March 1.—At the annual meeting of the stockholders of the Northwest Alabama Fair Association recently held here W. A. Walker was re-elected president and Chester Tubb secretary and treasurer. This is the tenth consecutive year Mr. Tubb has served as secretary of the association.

The report of the officers showed that the last fair held was one of the best insofar as attendance was concerned. Arrangements are being made for the fair to be held next fall. Additional buildings will be erected and more ground taken into the inclosure in order that parking space may be had for cars.

No gift or buy-backs will be allowed in the grounds, the management states. The stockholders passed a resolution commending The Billboard for its stand on clean carnivals.

GASTONIA FAIR GROWS

Gastonia, N. C., March 3.—Col. T. L. Craig was re-elected president for his ninth term and Fred M. Allen secretary-treasurer for his sixth term at the annual stockholders' meeting of the big Gaston County Fair and plans were made for a larger fair than ever October 9 to 13, inclusive. From 500 people making exhibits in 1918 until 1922 when over 2,000 different individuals exhibited, the fair has grown into one of the largest county fairs in the South. Contract for the midway has been awarded the T. A. Wolfe Superior Shows. This fair has for three years been following the cleanup policy advocated by The Billboard. It has not been decided yet but is quite probable that the policy of issuing no passes whatever will be adopted for the October event.

CENTRAL CANADA EXHIBITION

Ottawa, Can., March 3.—At the annual meeting of the Central Canada Exhibition Association George Dink was re-elected president for a second term and J. K. Paisley was reappointed secretary and manager.

Consideration was given the enlarging of the exhibition grounds but nothing definite decided upon.

A surplus of \$7,810.21 was considered very satisfactory, especially in view of the unfavorable weather during the first half of last year's exhibition. The association closed its year with a balance of \$17,759.05; the year previous the balance was \$35,153.74 of which \$29,000 was given the city of Ottawa. Total receipts for the year were \$144,340.14.

NO DULL FEATURES

All dull features will be omitted from this year's Livingston and Ontario Carnival, to be held at Livingston, N. Y., July 30-August 4, inclusive. It is announced by E. H. Bolles, secretary-manager, "and there will be a lot of new features added," he says.

This "carnival" is not a carnival in the usual sense of the word, but a fair with many novel features, and during the thirteen years it has been held it has made a splendid growth—and under the entire general management of one man.

IOWA'S LARGEST COUNTY FAIR

The Allen County Fair, Iowa, Kan., claims the honor of being the largest county fair in the State. "From records in the office of the secretary of the State Board of Agriculture," says E. S. Beattie, secretary of the fair, "we have a record of being the largest county fair in the State, both from the amount of money paid out in cash premiums and, I believe, also in the amount we received from concessions in 1922."

The fair is a member of the Kansas and Oklahoma Racing Circuit and holds a five-day meet. No carnival is used.

IMPROVEMENTS PLANNED

Chester, S. C., March 2.—The Chester County Fair Association has recently appointed a special committee on fairground improvements and extension. The present property represents an investment of \$30,000 and other improvements will be made before the fair this fall. As there are three adjoining counties with no annual fairs it is planned this year to embrace a much larger territory than heretofore. H. B. Branch is secretary and H. S. Adams treasurer. The Chester fair has what is claimed to be the largest Guernsey cattle show in the Southwest.

FESSENDEN (N. D.) FAIR

The fifteenth annual Wells County Fair, Fessenden, N. D., will be held July 10, 11, 12, 13. The fair the past three years has been under the control of Wells County, thru its county commissioners. A. E. Belcher, secretary-manager, has had complete charge of all departments of the fair since 1916 and the fair has been steadily growing, until today it is considered one of the best county fairs of the state. All exhibits at this fair are from Wells County only.

(Continued on page 83)

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS



SPILLMAN ENG. CORP.

Manufacturers of
SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 40-FT. PORTABLE CAROUSSELLES, 50 FT. AND 60-FT. PARK MACHINES.

Write for Catalog. NORTH TONAWANDA, N. Y.

S. ASCH

EXPOSITION and PARK BUILDER,
383 Canal St., New York.

Designer and Builder of the NIAGARA FALLS Effect and Decorations for Madison Square Garden Pool. Keep me in mind for the 1923 season.

ANNOUNCEMENT

We Are Ready To License That
Famous New Patented
Pin Wheel Ride

Thrilling and a real new Novelty. This is a Flat Ride and the greatest Novelty Ride invented in years. STUGARD & IRSCHE, 290 East 23d St., Room 2, New York City. Phone: Gramercy 0580.

CRYSTAL MAZE

complete. In good condition. Will sacrifice for cash. 7100 E. Jefferson Ave., Detroit, Michigan.

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.

EUSTACE LEAVES WATERBURY

Was Manager of DeWaltoff's Lakewood Park, Which Is To Undergo Changes for New Season

Waterbury, Conn., March 3.—Robert J. Eustace, manager of Lakewood Park for the DeWaltoff interests since their coming here, left recently for Portsmouth, N. H., to assume the position of secretary of the Chamber of Commerce. While here Mr. Eustace also was assistant secretary of the local chamber. He assisted the National Association of Amusement Parks convention in Chicago last December on "How To Win Public Confidence." About March 13 work will begin on the improvement schedule for Lakewood Park. Some new rides are to be installed. Roseland, the big dance pavilion at the park, will be opened the middle of May. The DeWaltoff interests in this State comprise Lakewood Park, this city; Capitol Park, in Hartford, and White City, in New Haven. The firm has established new offices in the Second National Bank Building in New Haven. Former offices in the New Haven Chamber of Commerce Building are being used by the clerical staff of the enterprise.

PERRY MANAGES NEW DANSANT

Akron, O., March 3.—W. H. Perry, manager of the dance pavilion at Summit Beach Park, also manages the new Wintona Dance Palace, which opened Wednesday night. Al Wilton's orchestra is to be featured at the Palace until May 1 when it will return to the park for the summer.

LISBON PARK DIRECTORS

Lisbon, O., March 2.—Directors elected by the Lisbon Park and Amusement Company at a recent stockholders' meeting are George Rogers, William Morgan, William Albright, Jay Moore and John Vosan. At a meeting to be held soon the board will be organized. Incorporation papers were made out and copies will be forwarded to Columbus for record.

Yuritas Springs Park is now within the city limits of Cleveland, O., advises J. E. Gooding, owner of the resort, which is to open May 1. He says a whip has been added to the rides. The roller rink and dance pavilion will begin operation March 31.

ANTI-SUNDAY BILLS

Hit at Water Amusements and Dancing in States of Washington and Idaho

Spokane, Wash., March 1.—Legislation relative to lake resorts and to Sunday dancing is claiming the attention of resort men in Eastern Washington with the anti-Sunday law now standing before the Legislature at Olympia with all probability of passage after amendments are made.

The bill, as introduced by Senator Phipps, forbids dancing, swimming, boating and all lake activities on Sunday. It was doomed for defeat, but according to word reaching here will probably be passed within a week with the amendment simply cutting out dancing on Sunday. The Natatorium Amusement Park here is greatly interested, as Sunday dancing is forbidden in the city limits of Spokane, routing much of the Sunday business to the out-of-town parks. The park management wants the Sunday dancing to be forbidden in city and rural parks or be allowed in both.

Across the line in Idaho, the Coeur d'Alene citizens are fighting to have the anti-Sunday dancing laws now effective in that State repealed. The building of a large beach, pier, concession and dancing resort there this year depends upon the repeal of the present law by the Legislature now in session at Boise. The measure asking repeal is still in committee there.

G. L. O'Neill, of the Newman Lake Resort, is heading the resort owners' contest in Washington for the Spokane association. About 30 parks and lake resort owners are members of the association. They all depend mainly on Sunday dancing for their patronage.

FIRE REVISITS BUCKEYE LAKE

Columbus, O., March 1.—Fire yesterday destroyed a sixty-room apartment house and five cottages at Buckeye Lake, fashionable summer resort thirty miles east of here.

Loss is estimated at \$68,000, only one-third of which is covered by insurance.

All of the buildings were owned by Charles Klutz, of Buckeye Lake.

Origin of the blaze is undetermined.

Buckeye Lake Park property has suffered damage in excess of \$1,000,000 in the last nine months from this and two previous fires and a tornado last summer.

Yesterday's fire was discovered shortly after midnight by John Voorhees, resident of the park. It originated in the large apartment house.

Voorhees' alarm aroused 200 volunteer firemen who battled all night, equipped only with hand chemical fire extinguishers, the only fire-fighting apparatus available, in vain effort to check the spread of the blaze.

NORTHWEST LAKE RESORT OWNERS TO MEET IN MAY

Spokane, Wash., Feb. 24.—Owners of all lake resorts in this territory will assemble here May 23 for the third annual convention of the Inland Empire Resort Owners' Association. A. P. Bunt, manager of the Medical Lake resort and secretary-treasurer of the association, announced this week.

The convention will be held during the week of the annual Sportsmen's and Tourists' Fair in this city. Legislative matters will be the main business at the convention and plans will be outlined to insure inspection of all resorts from a sanitary and safety viewpoint. Lake business in 1922 was hit by a series of drownings, and this hazard will be discussed from all angles.

WOULD STAY PROSECUTIONS

The Coney Island Company of Cincinnati filed suit in the United States District Court last week for an injunction restraining prosecutions and suits against the company as an outcome of the burning of the Morning Star and other boats in the Cincinnati harbor November 4, 1922.

Suits have been filed, it was said, by the Cincinnati, Popperoy and Charleston Yacht Company and the Green Line In Common Pleas Court asking for damages in amount of \$57,500. The suit for the injunction, it is said, also asks that suits already filed be limited to the value of the plaintiff's interest in the destroyed steamer and its freight.

PARK FOR FAIR GROUNDS

Amusement Features for Memphis To Be in Operation by September 1

Memphis, Tenn., March 3.—Plans for the summer amusement park to be located on grounds of the Tri-State Fair were given a decided impetus this week when members of the Memphis Park Commission met with John E. Miller, of the firm of Miller & Baker, Inc., amusement park engineers, and outlined plans for the resort.

The program calls for the building of a big roller coaster, merry-go-round, whip, dodgem and a dance pavilion.

Mr. Miller will draw a plat of the portion of the fair grounds that will be devoted to the amusement features.

It is proposed to start work May 1 and have the amusements in operation by September 1 as an added feature of the Tri-State Fair, stated Frank D. Fuller, general manager of the fair.

The old mill ride will be moved to a more convenient location. Last summer a great swimming pool was opened to the public at the fair grounds and was well patronized.

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

HIGH-CLASS FREE ACTS

Promised for This Season at Spanish Fort Park

New Orleans, La., March 3.—Harry E. Holtsinger, secretary of the Post-R Club, which has charge of the free acts at Spanish Fort Park, has returned from a three weeks' vacation in Florida. He promises that free acts at Spanish Fort will be of a higher grade this summer than in past years. The New Orleans Public Service Company, which owns the resort, has spent about \$25,000 on improvements at the park during the past few months.

BILLINGS EMPHASIZES

PARK CLEANLINESS

Youngstown, O., March 3.—That decency and moral cleanliness are essential to the success of any summer resort even from the financial viewpoint, was one of the thoughts that Rex Billings, manager of Idora Park, gave to members of the Youngstown Advertising Club Tuesday.

Among improvements for the park this summer, Billings said, will be a new bathing pool and a large bird collection.

MODERN GAMES OF SKILL

"THE BALLOON RACER"—a proven success—

BROKE ALL RECORDS LAST SEASON. SHOWMEN WHO TOOK RECORD MONEY WITH IT IN 1922 DECLARE PROSPECTS GREATER FOR 1923.

Built Portable or Stationary. Can be set up or packed in one hour.

WRITE FOR ILLUSTRATED CATALOGUE CONTAINING FULL LIST OF GAMES OF SKILL.

CHESTER-POLLARD AMUSEMENT CO., 1416 Broadway, New York City

Now Ready for Demonstration

PUZZLE

The only skill contest with capacity 30 to 100 players.

FISHING CONTEST—Skill, Laughs, Repeating

OBSTACLE RACE—Combination Skill and Star

KENTUCKY DERBY—The Old Reliable

KENTUCKY DERBY CO., 108 John Street, NEW YORK

MILLER & BAKER, INC.

AMUSEMENT PARK ENGINEERS

MILLER PATENT COASTERS & DEVICES

SPECIAL DESIGNS & STRUCTURES

President, John A. Miller.
P. O. Box 48, Homewood, Ill.

Suite 3041, Grand Central Terminal, New York, N. Y.

DODGEM RIDE

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.

STOEHRER & PRATT DODGEM CORP.

706 Bay State Building,

LAWRENCE, MASS.



GAMES!

NEW SKILL GAMES, WHEELS, BALL GAMES, FLASHERS

Base Ball High Strikers and Games of every description.

Also Merchandise. Catalog now ready.

WILLIAM ROTT,

Inventor & Manufacturer,
48 East 9th St., NEW YORK.

STARLIGHT AMUSEMENT PARK

E. 177th St., New York

NEW YORK CITY

UPWARDS OF ONE MILLION ADMISSIONS 1922

New Sites Available for **BIG DIPPER, VIRGINIA REEL, CATERPILLAR**

Food, Drink and Game Stands Being Let for 1923

Large Theatre To Be Let on Percentage. Also Several Rides and Games.

All offers to **CAPTAIN E. WHITWELL**, General Manager.

Have a few **CHOICE LOCATIONS** in leading Parks

for **CARROUSEL CONCESSIONS** which

specify our make must be installed.

We will turn over contracts to our customers.

Philadelphia Toboggan Company

GERMANTOWN, PHILADELPHIA

Venice Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
 WILL J. FARLEY, Venice
 Long Beach Pier Redondo Beach Seal Beach

Los Angeles, March 1.—After a winter of but a few weeks of had weather, the sun is again shining and the trains bringing visitors that are filling the hotels and apartment houses all over the city. The amusements of all kinds have prospered and no one is complaining of business being anything but good. At night it is hard to get into the downtown theaters, and last Sunday the largest winter crowd in the history of Venice Pier was on hand to enjoy the day. It was so unexpected that it caught some of the concessionaires without stock enough to take care of the throng. This condition shows what may be expected a little later on when the bathing season opens. The Mission Play at San Gabriel is drawing better than in previous years and everywhere is the amusement business good. The thirteenth annual Orange Show closed on the 26th, with its best year, due mostly to the fact that it is the first in many years that was not hampered by rain; not a drop fell during the entire week, and the weather was warm enough to make it the most pleasant fair the crowds ever attended. The annual winter automobile races at the speedway will open in a week and then we are in the spring of our year, as it is always the first event of the summer amusements. With all the picture studios working full blast nothing but prosperity exists in the amusement field of Southern California.

Sam Harris, of the theatrical firm of Ackerman & Harris, is in the city for the purpose of either taking over one of the theaters here or to arrange for building another play house. They formerly controlled the Loew State at Seventh and Broadway until it was taken over by the Loew interests and then as now Mr. Harris stated that his firm would operate in Los Angeles.

Sweden's best known film director and expert, Victor Svanstrom, has arrived here. He is under contract with the Goldwyn Studios.

Ernest Pickering led a delegation of Bay district amusement men to the Orange Show this week, and many events were planned en route. The Pickering Pleasure Pier will bear watching this coming season.

Ignace Paderewski, world-famed pianist, arrived this week. He was highly entertained among the music population of the city and his stay in Los Angeles will border on a homecoming engagement.

Mary Newcomb and the Majestic Stock Company will put on next week the new play, entitled "The Poppy Kiss". It is on the dope evil and is expected to give Miss Newcomb the best opportunity she has had for the display of her wonderful talents.

Walter Rhoades and Walter McGinley, who have been confined at a hospital here, are convalescent and are expected to leave for their homes in a few days.

More than 30,000 people visited the Orange Show at San Bernardino on Washington's Birthday. Santa Monica sent 100 automobile loads and the electric cars took as many as six cars could load from the Bay district alone.

John S. Berger is in San Francisco, where he

PARK MANAGER AT LIBERTY

Twenty years' experience, good organizer, exceptional publicity man, qualified constructor, capable administrator, highest credentials. Twelve years last position. Have built successes on other men's failures. If you need me write or write
 HERIOT, Billboard, New York.

CONEY ISLAND BOARDWALK

I have lease on Coney Island Boardwalk Water Front, 140 feet pavilion front, with buildings, hotel rooms, restaurant and six stores, newly built, suitable for any business. I have 20 years' experience on the Island. Last year 19,000,000 people visited this famous pleasure resort. This is an immense opportunity. Money man wanted as partner. Quick action necessary. Only principals with means need apply and by appointment. A. SEENEWALD, 1682 East 15th Street and Kings Highway, Brooklyn, New York.

WANTED, EXPERIENCED PENNY ARCADE MANAGER

with ability to conduct up-to-date first-class Arcade. Must be capable of making mechanical repairs and keep machines in working order. Address
 CARLIN'S PARK, Baltimore, Md.

WRITE FOR OUR FREE BOOK ON PATENTS

MUNN & CO.
 631 Woolworth Building NEW YORK
 Scientific American Building WASHINGTON, D.C.
 Tower Building CHICAGO, ILL.
 Hubert Building SAN FRANCISCO, CAL.

FOR SALE—FERRIS WHEEL

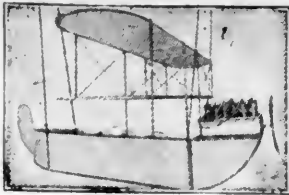
85 feet high, all steel, perfect condition; reasonable. Apply CLEMENTON PARK, New Jersey.

FOR SALE—THOMPSON BROS.' CHUTE.

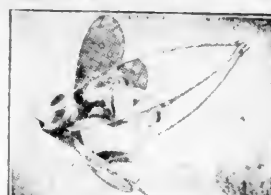
First Check \$40 takes it. WILDES AIRPLANE CO., Charlottesville, Virginia.

PENNY ARCADE For Sale (Boardwalk, Atlantic City, New Jersey)

with or without lease, for Season 1923. Wurlitzer Automatic Piano, also Ice Cream Plant, Bargeon, & DONADIO, 2323 Boardwalk, Atlantic City, N. J.



H. F. MAYNES' New Caterpillar \$28,323.83 in 9 weeks
The World's Greatest Rides Have Beaten All Except the Biggest Coasters
 The Original Traver **JOHN A. FISHER'S Joyplane—Butterfly**
 No Park complete without it. Carried 8932 in one day. Greatest thriller yet devised. Often beat a \$48,000 Coaster. Prettiest Ride ever built. Earned its cost in ten weeks.
 TRAVER ENGINEERING CO., Beaver Falls, Pennsylvania.



The Whip
 Thrilling Amusement Ride. Famous the World Over. Every Park should have a Whip. New Booklet free.
W. F. MANGELS CO., Sole Manufacturer
 CONEY ISLAND, NEW YORK

WANTED for ROTHSCHILD'S PARK
Merry-Go-Round and One Other Ride
 Also a few more Concessions. Have Big Dancing Pavilion, Bathing Beach, etc. Park opens June 15. Address G. C. OLIN, care The Wisconsin Valley Electric Ry. Co., Wausau, Wis.

CHOP SUEY RESTAURANT, CONCESSIONS, BUNGALOWS, BOARDING HOUSES AND RESTAURANTS FOR RENT
 On the Boardwalk, Keansburg, N. J. New Point Comfort Beach Company

is arranging for the coming big Pageant of Progress and Industrial Exposition.

Gladys Roy gave the population of this city a thrill last week when she did her balloon ascension and parachute jump from the clouds. She jumped from a speeding airplane with the same grace and ease as if it had been but two feet from the ground. She hangs from her toes while the plane does a double loop in the air.

F. N. Murphy, head electrical engineer at the Warner Bros. Studios, reports that the installation of the new generating outfit, which will be the finest on the Coast, is about finished.

J. Sky Clark had his War Show at the San Bernardino Orange Show in full blast, and while it has been there every year, it still was attracting much attention.

Lola Wilson, Paramount featured actress, is spending a month's vacation in New York City. She is due back for work in 30 days.

With the addition of William H. Crane, the noted actor, the King Vidor studios have about completed the cast for "Three Wise Fools", his first Goldwyn production. Mr. Crane will be the judge. Claude Gillingwater will be Findley, and Alec Francis will be Dr. Gaunt.

Mark Hanna has been resting in Ocean Park, where he resides, and has not taken on anything for the summer as yet. He states that he will not return to the Honolulu park.

Malcolm Stuart Boylan, who has been with the Universal studios for the last five years as director of publicity, resigned last week. Ben Westland, formerly assistant manager of the advertising department, is to succeed him.

Dinker Dean is the name that will in future blaze in front of picture theaters. He is four years old and will appear in "The Pilgrim", the next release of Charlie Chaplin. He is reported as another find and is the son of Chuck Reisner, the popular song writer and playwright.

Like everyone else at this time of the year, Charles Chrysler is looking for accommodations at the beach for the summer. Venice would not be Venice without Charles.

Jeanie MacPherson has returned from his vacation in New York City and is again a resident of Hollywood.

"Flashlights of 1923", the bill just completed by the Hi Jinks Company at the Burbank Theater, was about the best thing of its kind seen at the Main street house. Walter Van Horn outdid himself in its presentation, and Lee Bud Harrison, Ruby Darby, George Clark, Jean Darby and, we might add, the entire chorus were never better.

Cards coming in from Honolulu state that the Los Angeles showmen attending the Elks' Carnival there are having the time of their lives.

The H. & B. Film Company is the name of the newest entry into the field of active producers. It will make five reel outdoor productions. Cliff Smith and Helene Gibson will be in the leading roles.

The entire cast of the newest Warner Bros. feature, "Wolf Fancs", left this week for the Feather River Canyon and the Northwest, where they will spend three weeks shooting scenes for this picture.

Sam C. Haller has put in a busy week arranging his work for the summer months. He will be able shortly to give us some interesting news.

Guido Ciccolini, tenor, is making a wonderful success of his engagement at the Loew State Theater here. Attendance has been great all week.

Myrtle Stedman has returned from Truckee, where exteriora for "Atonement" were made. Lloyd Hughes had the leading male role.

King C. Keene has been getting a lot of publicity lately. His latest is the announcement that he will begin the erection of twelve bungalow courts in Venice at a cost of \$35,000. Another showman who has done well.

A special preview of Rupert Julian's "Merry-Go-Round" for the drama critics will be held on March 20 at the Beverly Hills Hotel. As the picture is in twenty reels, it will be projected in courses. The idea is to obtain press criticisms before the final cutting of the picture. The making of this feature has had no end of publicity here and many of the outdoor showmen had a part in it.

Harry H. Hancock states that he has been engaged to go with the Snapp Shows this season.

Theodore Kosloff has left for Manhattan for a vacation. After a few weeks in New York City he will return for the completion of nearly a solid year's work.

George P. Kemp, who used to be known all over the country in the Wild West field, is in Los Angeles on legal business. He is conducting a furniture store in Downey, Calif., and doing splendidly.

Harry L. Leavitt has moved down to Glendale, where he will conduct the coming Pageant of Progress, Industrial Exposition and Auto Show from the grounds. His offices will be located in the Monarch Building in Glendale.

Charles J. Brabin, feature director, has arrived at the Goldwyn studios to direct Corinne Griffith in "Six Days". Many scenes have already been shot in London and Paris.

Jean DeBriac will bring his stirring drama, "The Timber Wolf", to the Egan Theater here for two weeks' run. It deals with the Canadian Northwest and in the cast are: Jean DeBriac, Iva Shepard, George Chestboro, Boyd Irwin, Doris Fawn, Marie Stuart, Jeffrey Williams, Frank Caffery, Jane Taylor, Thomas Nosis and others.

George H. Harris, pitching potato peelers and fruit embellishers, made a cleanup at the Orange Show. His stand was unique and an exhibit in itself.

The Better Pictures Association of the World, thru its president, John A. Quinn, has established permanent headquarters at 3700 Beverly boulevard. In the same building will be located the Better Pictures Service, which will work in co-operation with producers, distributors and exhibitors.

Gene Sarazen, national open golf champion, has been signed by the Warner Brothers and Harry Ranft to appear in a series of seven one-reel pictures, to be in character comics but instructive.

James J. Dunn, custodian of the Pacific Coast Showmen's Association, had to take a day off last week to attend the picnic and reunion of the Iowa-horn citizens. We don't know yet if he is from the State or whether that State gave him his biggest week in the show business, but Jimmie is loyal.

Charles Chaplin will make a record for a phonograph company here. He is to receive \$10,000 and 10 per cent royalty.

Work is nearing the end on "April Showers", a Tom Forman production, at the Mayer stu-

dio. It will be presented as a Preferred picture.

Edward Mozart was making them all step lively, selling genuine leather pocket books at the Orange Show.

Irene Castle and 35 trunks arrived in Los Angeles this week and already the press is devoting front-page stories to her ability to keep slim. She is at the Ambassador and all femininity is headed towards her.

Doc Zeno is in Los Angeles in the interest of his Peninsula Pageant of Progress at the San Carlos Speedway May 26 to June 3. The main exposition tent will measure 100x1,000 feet actual measurement. The event will be one of the biggest in Northern California.

WA-ME-HO-CA BEACH PARK CONTRACTS AMUSEMENTS

Washington, Pa., March 3.—Contracts have been let by the Wa-Me-Ho-Ca Beach Park Company to Miller & Baker, Inc., of New York City, for the erection, on its recently acquired grounds at Allison stop on the interurban trolley line, of buildings for the amusement park to be erected there. The firm was represented here by George A. Baker. The buildings contracted for include an up-to-date dance hall, capable of accommodating 1,000 couples; a club-



Established 1876

POPCORN POPPERS AND PEANUT ROASTERS

are the biggest profit makers on the grounds, at any show, inside or outdoor !!!!!!!!!!!!!

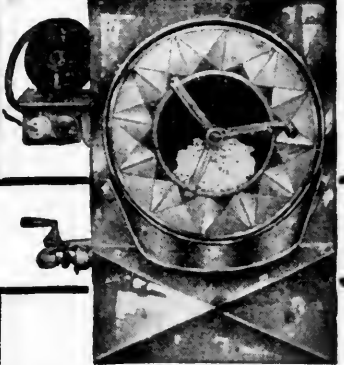
Get Ready for the Big Show Season

These Money-Makers are all set to start you out on the biggest profits you have ever made on peanuts and popcorn. There's a model for every purpose and every purse. Big machines or small machines, no matter what size you install, your profit starts with the first bag of peanuts or popcorn you sell.

Get in line for the 1923 season NOW. Get our illustrated FREE catalog. Choose the machine best adapted for your purpose; read the easy terms which enables you to make the machine pay for itself in short order.

Deliveries are prompt, but with the big rush now coming on we advise that you place your orders without delay.

WRITE FOR CATALOG TODAY—SURE



A big profit maker, popular with all users. Economical to operate; nothing to get out of order.

KINGERY MFG. CO.

Dept. 332, Cincinnati, O.

Last Call

FOR YOUR
ADVERTISEMENT IN
The Billboard
SPRING SPECIAL



There's good position still open in the Spring Special number. No matter what page your ad. may appear on, The Billboard is the one dominant medium to use on this occasion. It is manifested by the fact that The Billboard carries ads from cover to cover in the special issue.

America's foremost medium reaching quickly and most directly the

Outdoot ShowWorld

HURRY—HURRY

We would earnestly urge quick action. Send copy for ad today

It will be issued **MARCH 12th**
Dated **MARCH 17th**

**LAST FORMS CLOSE TIGHT
FRIDAY, MARCH 9th, IN NEW YORK.**

The Billboard Pub. Co., 1493 Broadway, Phone, Bryant 8470
Publishing Plant, Cincinnati, O., Box 872

RINKS & SKATERS

(Communications to our Editorial Offices.)

ANOTHER MISSISSIPPI RINK

J. R. Barrett is owner and manager of a newly opened rink in Columbus, Miss. It is known as the Pastime Roller Rink. C. J. Freeman is floor manager.

NEW RINK IN INDIANA

J. F. Tweedy, owner and manager of the Auditorium in Carthage, Ind., will conduct a rink. He is having a floor of the Auditorium enlarged and "dressed up" for that purpose. The skating space will be 60x80 feet.

SKATING WHIRLWINDS IN TEXAS

The Skating Whirlwinds advise that they are being favorably received in their present exhibition tour of rinks in the Southwest. They were scheduled to appear at J. Hollingworth's rink in Corpus Christi, Tex., March 3, 4 and 5, and report excellent business for the Gardner Park Rink in Dallas, Tex.

WHIRLWINDS AT "WORLD'S GREATEST"

During the engagement at Kelt's Palace Theater in Cleveland, O., last week, Harry Ayers, of the Three Whirlwinds, commented: "We are now playing the most beautiful theater in the world and meeting with success." Walter Kelfer and Frank Wisner are the other members of the trio "that makes Richardson skaters cry for mercy."

CHICAGO SKATING MEET RESULTS

Oliver Walters, of Newark, N. J., won first honors in the championship roller skating meet recently conducted for six days at Riverview Park in Chicago. He is a member of the White City Roller Club, of Chicago, and piled up a total of fifty points. Joe Laury, Belgian champion, was second with thirty-seven points. Then came Kollie Birkhimer, of Columbus, O., with twenty-six; Albert Krueger, Illinois, twenty-three; Midge Kelfer, of Reading, Pa. (Jesse Carey's protege), twenty-one; Vic Frasch, of the Oval A. A., Chicago, and a former amateur champion, seven; Paul Drew, of Chicago, four; Jack Woodworth, of Atlantic City, four; Jackie Chrk, of New York, two, and Harry Palmer, of Chicago, one point.

Roland Cloni, world's champion, did not participate in any of the events. He has been suffering from sciatic rheumatism lately.

CHANGE OF MIND A SURPRISE

Word of Oliver Walters participating in the recent meet at Chicago is a surprise to the editor of this department and, no doubt, will have a similar effect on the many readers who perused the letter from him that appeared in the February 24 issue of The Billboard. In his letter Walters complained about the way entry blanks for the meet were sent to Eastern skaters. He concluded by stating: "I wouldn't think of going to Chicago or any other city to enter a championship meet without being sure of expense money, which I think an eligible contestant is entitled to." While interested to learn that Walters saw fit to enter the meet and pleased to know of his success, we think it in order to advise the readers that his change of mind was not made known to The Billboard.

WALTERS TO RACE CLONI

Upon learning of Oliver Walters' victory at Chicago Roland Cloni wired a challenge for a series of match races. Walters accepted and, while no definite announcement has been made, it is understood that Cloni and Walters will engage in three races to be staged at White City Rink, Chicago, in a few weeks. Cloni will take part in the roller skating races to be held at the Armory in Cincinnati March 12 to 18.

FESSENDEN (N. D.) FAIR

(Continued from page 70)

and last year there were 92 head of pure bred cattle, 75 head of horses, good display of hogs and sheep, 577 birds in the poultry exhibit, 90 entries in the farm products department, and 78 entries in the cooking and needlework departments, with a total number of 335 individual exhibitors. The amusement programs have always been of the best, with plenty of pep and no delays.

RICHARDSON SKATES

THE FIRST BEST SKATE, THE BEST SKATE TODAY.

In any business it is superior equipment which ensures profit and in the rink business it is Richardson Skates which earn real profits.

WRITE FOR CATALOG TODAY.

Richardson Ball Bearing Skate Co.
1809 Belmont Ave., CHICAGO



250 Pairs Richardson Roller Skates

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PINK OUTFIT FOR SALE—Excellent condition, 500 pairs Richardson Skates, Hirschfeld-Sullivan Organ, Sandling Machine, 3 Motors. Tools, everything complete. Lot extra supplies. P. G. AHNENMUELLER, 5000 1/2 Ave., Chicago, Ill., per route.

BENIT'S AMUSEMENT PARK

ARNOLDS PARK, IOWA. C. P. BENIT, Prop. Concessions of all kinds at reasonable prices. Largest Roller Rink in the State. Aeroplane Swing, Giant Ferris Wheel, Penny Arcade, Soda Fountain, Souvenirs and Bathing Beach.

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Chicago Roller Skate Co.
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RECREATION PIER Long Branch, N. J.

THE GREATEST PIER STRUCTURE ON THE ATLANTIC COAST

We want to hear from responsible people with Rides for profitable and permanent location. Want large size Ferris Wheel, Caterpillar, etc. Good clean Game Men with Clean Games. Other Attractions also.

New hard road being built with parkway in center, also new boardwalk on main road to and from the metropolitan district with millions to draw from. Boat, bus, trolley and train service. Sixty miles from New York, seven miles from Asbury Park. Second year; no experiment.

D. J. MAHER, 15 E. State Street, Trenton, New Jersey

SOUTH BEACH, STATEN ISLAND, NEW YORK CITY

A real Beach Resort, Real Salt Water, Waves and Sand. All kinds of Stands to be let. Sites for Rides, Shows, Amusements and Games of Skill. GOOD LEASES—EVERYTHING AT REASONABLE PRICES. Let's hear what you got to offer; don't be backward. Ask questions and for details. The right is reserved in each case to reject all offers if it is deemed to be for the interest of the owner or agents so to do. All offers to BOX 1067, Billboard, New York City.

FOR SALE, TO BE REMOVED FROM HAZEL PARK, HAZLETON, PA.

FIGURE 8 COASTER PLANT, CARS AND EQUIPMENT

No reasonable offer will be refused. This will be a chance for some one to buy a good Ride CHEAP. C. RARICK, New Brighton, Pennsylvania.

JOYLAND PARK—Myrtle Beach, Conn.

NOW BOOKING ALL KINDS CONCESSIONS FOR SEASON 1923

Good locations for Shows and Rides. Flat or Percentage basis. Act quick. Address: MANAGER E. SONNENBURG, 2204 Amsterdam Ave., NEW YORK CITY.

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

FISHEURS CONTRACT BLUE GRASS PARK

The Flying Fisheurs announce that they have just signed contracts for a two weeks' engagement at Blue Grass Park, Lexington, Ky., starting May 12, the date of the park's opening. New stunts will be perfected this season to add to the already thrilling exhibitions of their program. This makes the fourth park to be contracted by the Fisheurs.

N. O. TO CUBA IN SEVEN HOURS

New Orleans, Feb. 28.—Newspapers in this city are carrying display heads announcing the opening of an air service between this city and Cuba beginning operations April 1. According to the story, the trip will be made in seven hours between New Orleans and Havana. After the Orleans-Havana line is an accomplished fact it is proposed to install a line between this city and Los Angeles. R. W. Striklin of Key West has put it over.

SECRETARIES FIGHT BILL

To Hold Up Fair Appropriations in Pennsylvania

Harrisburg, Pa., March 1.—A proposed bill to hold up fair appropriations for two years was slipped in the bill today in a special interview with Governor Pinchot, of Pennsylvania, and various representatives of county fairs. Harry E. White, of the New York State Association of County Agricultural Societies, and H. E. Hassler, special representative for Wirth-Blumenfeld Fair Looking Association, led the attack for the fair interests. Mr. White made an earnest plea for the small fairs that are so numerous throughout the State, saying in part: "The big fellows can take care of themselves; it is the small, struggling fair that needs your help, and especially is this true the coming season, and should this appropriation be discontinued at this time the result would be demoralizing to the small fairs." Other representatives were H. D. Smysler, secretary York Fair; Jacob Seldomridge, secretary of the State Association, Lancaster; Tom Hasson, representative, and Hubbard Nye, press representative, Wirth-Blumenfeld. President White urges every fair secretary to use all the influence he can muster with his State representative for the defeat of this proposed bill.

MARTIN PREDICTS A FRUITFUL FAIR SEASON

Chicago, Feb. 28.—Charles W. Martin, Minnesota representative for F. M. Barnes, Inc., now of the World's Amusement Service Association, was a Billboard caller this week. Mr. Martin was most optimistic regarding the coming season and said he believed it will be one of the biggest yet. The fairs this far, he said, are buying nearly double what they did last season.

At a recent meeting of the Tri-County Fair Association, Faith, S. D., W. H. Pine was re-elected secretary, this being his fifth year in that position. Mr. Pine states that interest in the Tri-County Fair increases every year and that there are splendid prospects for the coming season.

FOR STATE AID

Two Bills Introduced in Pennsylvania Legislature To Help County Fairs

Harrisburg, Pa., March 2.—Two bills providing State financial aid for the staging of county fairs have just been introduced in the Pennsylvania Legislature, in session here.

The proposed measures were introduced by Representative Oscar D. Stark, of Wyoming County.

One bill provides for a deficiency appropriation of \$12,814.68 to pay amounts due county fairs for the last two years.

The other carries an appropriation of \$100,000, this money to be paid to organizations staging county fairs during the next two years.

Both bills, it is said, will be brought up for passage at an early date.

LIEBMAN A REPEATER

Chicago, March 3.—Rube Liebman, known over the fair world, informs The Billboard that he has signed up with the same string of fairs that he has played for the past four years, with no changes. His season will open in North Dakota, June 20, and end in Shreveport, La., the week of November 1.

FAIR NOTES

The Madison County Fair Association, Huntsville, Ala., has announced that it will send one Madison County boy, beginning this year, to the Alabama Polytechnic Institute for the full four-year course. This is a real educational move that should create a great deal of interest among the boys within the fair's sphere of influence, and the grow-ups as well. This year's South Florida Fair is declared to have been the most successful ever held. A total of nearly 175,000 persons passed thru the gates in the nine days of the fair.

WA-ME-HO-CA BEACH PARK CONTRACTS AMUSEMENTS

(Continued from page 81)

house and restaurant, merry-go-round, roller coaster, half-mile long, scenic railway, caterpillar, mill chute and a joy plane.

Plans and specifications for the buildings have all been completed and the work of excavation will be started as soon as weather permits. The Miller & Baker Company promises to push the work here to a speedy completion.

J. W. Zarro, of Beaver Falls, formerly associated with the late Andrew S. McSwigan, of Pittsburg, in Kenwood Park, was elected a director in the local company at a recent business meeting attended by Mr. Baker, of New York; Mr. Zarro, D. C. Morrow, A. K. Wrenshall, L. F. Piazza, Charles Kramer, Edridge Tucker, V. E. Taylor and J. J. McLaughlin, of Washington; Norman MacLeod and Errett Wagner, of Pittsburg. At the meeting \$50,000 worth of stock was subscribed.

A feature of the park is a landing field for airplanes, and a government officer will be here shortly to inspect the field and lay it out. The bathing beach will cover ten acres and will be modernly equipped in every way. An order was given for 1,500 bathing suits.

PARK'S CONCESSIONAIRES MEET

New Castle, Pa., March 3.—Plans for the 1923 season at Cascade Park were discussed this week at a meeting of old and new concessionaires called by Manager E. Don McKibben. Many concessions have been contracted during the winter and the meeting enabled the newcomers to make acquaintance with the men who have been at Cascade for years.

East Lake Park, Birmingham, Ala., went out of debt recently and the matured bonds were burned in commission meeting. The price paid for the park was \$60,000.

RENE FISHEUR



Miss Fisheur, a demure little girl of 18, is the female member of The Flying Fisheurs, who contemplate a trip to South America this season to thrill the venturesome with their aerial acrobatics. Rene's triple parachute drop is said to be an act of daring yet to be equaled by others of her sex. Jacques is one of the veterans who has also mastered the art "down to the ground" as it were.

FOR A PERMANENT FAIR

Bonaparte, Ia., March 1.—An enthusiastic rally at Keosauqua last week gave assurance that the Van Buren County Fair will become a permanent institution. The entire county was represented and all who attended pledged their support. Officers have gone over landscaping plans are considering a plan of grouping buildings, laying out the race track and providing other essentials. A financial campaign will be organized and launched within a few weeks and then the actual work will get under way.

NORTHERN (MO.) DISTRICT FAIR

Bethany, Mo., March 2.—The members of the attractions' committee of the North Missouri District Fair have entered into contracts with the Morris & Castle Shows to bring their attractions here during the fall festival and also with the Thierle-Duffield Fireworks Company of Chicago for a display of fireworks on three nights of the fair. Meetings of the board of directors are being held at regular intervals to work out the other details of the fair, which is to be one of the biggest and best in Missouri this year.

KEYES CONTROLS ONEONTA FAIR

Albany, N. Y., March 2.—Control of the Oneonta Union Agricultural Society, which conducts the Central New York Fair, has passed from the estate of George I. Willbur to D. F. Keyes, who has purchased the stock holdings of the estate and those of others so that he is the owner of 181 shares out of a total of 218. The dates for the fair have been set for September 17 to 21 at Oneonta. Walter F. Brown has been elected president; DeForest Keyes, vice-president; Charles F. Sholland, secretary to succeed W. Earl Parish, and Lewis F. Rose, treasurer, in place of Henry M. Bard.

Look thru the Letter List in this issue. There may be a letter advertised for you.

RIDING
DEVICES
AND
CONCESSIONS

FAIR GROUND
EXHIBITION

CARNIVALS EXPOSITION
MIDWAY SHOWS

BANDS
AND
SENSATIONAL
FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

WISCONSIN SHOWMEN FORM LEGISLATIVE COMMITTEE

Conference With State Officials Leads To Harmonious Agreement—Affiliation With Showmen's Legislative Committee, Organized in Chicago, Planned

Madison, Wis., March 2.—There will apparently be no legislation barring midway amusements from the State passed by the Wisconsin Legislature during its present session in the capitol here.

This practically became assured yesterday following a conference of State officials and a delegation of Milwaukee showmen representing the craft in the Badger State. A complete and harmonious agreement has been reached on all pending legislation and such laws as are proposed, it is promised, will be agreeable to the showmen as well as the law enforcement officials. Because Milwaukee showmen took the initiative and conferred with certain officials who had become disgruntled because of evils found last season mutual ground has been reached. And Wisconsin showmen will not be compelled to fight proposed laws to legislate them out of business as is the situation in several neighboring States.

As an emergency measure, following news that a threatening bill was due to pass at Madison, showmen and tradesmen affiliated with them organized in Milwaukee early this week the Wisconsin Showmen's Legislative Committee, electing the following officers: C. E. (Chick) Eckhart, president; Edward J. Beaver, treasurer, and Claude R. Ellis, secretary. The plan is to affiliate this State organization with the Showmen's Legislative Committee and to cooperate with that body in its campaign for clean amusements and to fight damaging legislation, conceived in ignorance or prejudice against a business which can be and should be legitimate, and which fills a great need in the recreational life of the American people.

Representing the Wisconsin committee at Madison are Treasurer Beaver, Charles E. Witt, booking agent, and Secretary Ellis. They have been in conference with State Treasury Agent C. B. Ballard and his chief deputy; Dr. C. A. Harper, State health officer; O. E. Roney, State fair secretary; E. A. Wraetz, reference librarian, and Chairman E. J. Petersen of the committee on commerce and manufactures, which is considering all pending show legislation.

State Treasury Agent Ballard agreed to sponsor no law which would put a burdensome license on showmen or concessionaires and he will insist only on license fees for carnivals for regulatory rather than revenue purposes. A substitute bill is now being drawn incorporating both the ideas of Mr. Ballard and the showmen. It will do away with the present blanket license for carnivals and will present a sliding scale whereby carnivals will be licensed according to the number of rides, shows and concessions carried. The fee for the largest show on the road will not be exorbitant, as might have been the case if the original plan to charge a fixed fee of \$20 for each ride, show and concession had been permitted to go thru uncontested. There will be a separate provision for circuses and all shows under one top.

Concessionaires not connected with carnival companies and who "make" fairs will be required to pay \$20 for a "transient merchant's fair license" to be issued from August 1 to October 31 each year. Mr. Ballard insists upon correcting the situation whereby in the

STANDARD AMUSEMENT EXPO.

New York City, Feb. 28.—Phil Hamburg, general manager and general agent for the Standard Amusement Exposition, states that he has eight stands already booked under auspices of choice cities, and all attractions carried with his company are contracted, ready for the opening stand. This company is to carry three brand-new rides, three sensational free acts, a singing orchestra and many other features.

Mr. Hamburg says that this company will overlook nothing to assure success. The midway will be decorated and illuminated like that of an exposition or a first-class park. This company will not carry shows nor tolerate concessions that cause the citizens to say that they were swindled.

Mr. Hamburg just returned from a trip with many contracts for his organization that made J. Lent, treasurer, and P. Slatine, secretary of the Standard Amusement Exposition, feel gratified at the work Mr. Hamburg has done for the good will of the company. The opening stand will be a five-cent car ride from New York, with over 100,000 population. The show will open May 5. All of which is according to an executive of the above shows.

past concessionaires at fairs have evaded any license by representing that they were connected with a carnival company which previously had been granted a blanket license.

Badger showmen are gratified at the first results accomplished by the new committee and expect great things of the organization if it can be successfully affiliated with the Showmen's Legislative Committee to join in the crusade of "cleaning up from the inside."

CLAUDE R. ELLIS.

HARRY DICKINSON ATTRACTIONS

SETTING M, E. BACON RIGHT

Will Be With L. J. Heth Shows

Pensacola, Fla., Feb. 28.—Closing of the winter season with the Littlejohn Shows, Harry Dickinson shipped his attractions here and immediately started rebuilding, repairing and painting the outfits and now has all his paraphernalia completed and ready to open with the L. J. Heth Shows at Montgomery, Ala., March 17. The attractions played with Miller Bros. during the recent Pensacola Mardi Gras and did a nice business, considering cold weather the first few days of the event. A letter to Mr. Dickinson from Col. Phil DeCoupe, the veteran showman, states that he will leave his home near Harrodsburg, Ky., in time to be at the Heth opening, to again do the inside lecturing in the big Circus Side-Show, on the front of which will again be found Irwin (Slim) Reynolds. Warren Dickinson will have charge of the Zoo attraction, which will present more than forty cages of animals and birds. Floyd Dickinson will sell tickets for the Dog and Pony Show. The Sealer (Harry) Dickinson will make the opening on this latter show, also give the performance with twenty dogs and ponies, an unrivaled mule and White Eagle, the "wonder cockatoo", and featuring Cuba, one of the best pick-out ponies before the public, purchased from Prof. Fred Barnes last fall.

M. E. Bacon, secretary of the Mississippi Valley Fair and Exposition, Davenport, Ia., was put in the wrong light thru the publication of an article in The Billboard of January 6. Said article concerned an address made by Mr. Bacon at the fifteenth annual convention of the Iowa Fair Managers, which address was published in the issue of December 23, 1922. In part the article in the issue of January 6 said: "He puts in a lot of big words and a Webster definition of the word concession; then his wheel talk was all right, too, but when he came out and said that swinging balls, spot joints and Big Toms were legitimate games of skill I could wager there was many a sly grin among his audience," etc. Mr. Bacon did not say swinging balls, spot joints, etc. were legitimate games, but that "ACCORDING TO THE STATE LAWS OF THE STATE OF IOWA" they were considered games of skill and science. We are reprinting that part of his address as follows:

CONCESSIONS AT COUNTY AND DISTRICT FAIRS

By M. E. Bacon

Under this head there are the "straight, legitimate concession" and the "grafting concession".

"Definition of the word 'concession' is as follows: First, act of conceding or yielding; admission. Second, a thing yielded; acknowledgment; admission; grant.

"According to the State laws of the State of Iowa, all concessions must conform to the art of skill and science.

"Definition of the word 'skill': Understanding, judgment, argument, proof; also reason, motive. Second, knowledge of, and expertness in, execution of performance, practical ability in art, science, etc.; expertness, aptitude.

"Definition of the word 'science': Knowledge as of principles or facts. Second, accumulated and accepted knowledge systematized and formulated with reference to the discovery of general truth or the operation of general laws; classified knowledge. Third, such knowledge relating to the physical world; called also natural science. Fourth, any branch or department of systematized knowledge. Science, art. Science is systematized knowledge considered in reference to the discovery or understanding of truth; art is knowledge as applied and made efficient by skill. If, then, a body of laws and principles as of rhetoric is exhibited in an ordered and inter-related system they appear in the character of a science. If they are applied in actual use as to the construction of discourse they become, or furnish, the working rules of an art. For example, any game which takes the art of throwing, shooting or working out puzzle with hands or mind comes under the head of art, skill and science.

"The following concessions come under this head: Shooting galleries, baby doll racks, can racks, knife racks, huckle-de-buck, the keg game, swinging ball, spot-the-spot and large cat game."

GRELL WITH BENSON

Walter Grell advised from Toronto, Can., last week that he had signed as second man and press agent with the James M. Benson Shows for their forthcoming tour.

For Fairs and Bazaars

The UNIQUE "INTERNATIONAL" BATH ROBE

Takes the place of commonplace Blankets. Will outlast any other premium fire to one. Each Bath Robe is packed in an attractive display box, together with a clever enameled hanger.

F3259A310—LADY'S "INTERNATIONAL" BATH ROBE, Made of Indian Blanket Cloth. Collar, cuffs and pockets trimmed with high-grade lustrous ribbon. Girdle at waist. Flashy, glowing Indian colors. Sizes 36 to 46. Boxed individually, with clever enameled hanger. \$3.00 Each

F721A310—MAN'S "INTERNATIONAL" BATH ROBE, of Indian Blanket Cloth. Shawl Collar, trimmed with silk cord. Three buttons. Girdle at waist. Bright, showy Indian colors. A sure-fire number and an amazing Wheel and Salesboard article. Sizes 36 to 46. Boxed individually with a clever enameled hanger. \$3.25 Each

TERMS: 25% with order, balance C. O. D. No cubes 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, \$6.00. CAYUSE SHAWLS, \$7.00. WHITE GLACIER PARK BLANKETS, \$8.00. Prepared Sample, 50c additional.

We are direct Mill Representatives. Prompt deliveries from either New York or Chicago.

CAYUSE INDIAN BLANKET CO.

S. W. CLOVER, Mgr.

Office and Showrooms: 205 Putnam Building, 1493 Broadway, New York (Adjoining Billboard Office). 300 Palmer House, Chicago, Illinois.



AIR CALLIOPE

HAND OR AUTOMATIC PLAYED,
PLAYS LOUD OR SOFT FOR INSIDE OR
OUTSIDE USE, BETTER THAN A BAND.

TANGLEY CO MUSCATINE IOWA

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

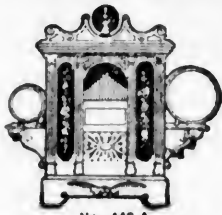
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Real Ostrich
Plume Feathers, 25c
CORENSON

825 Sunset Blvd., Los Angeles, Cal.
Don't waste postage; we answer no letters. Send \$1.00 for samples. THEY TALK.

WURLITZER



No. 146 A

OUT and INDOOR SHOW MUSIC

BAND ORGANS

FOR ALL KINDS OF SHOWS, RIDES OR RINKS.

Send this coupon for Catalogue showing Special Band Organ built for your kind of a show or rink.

The RUDOLPH WURLITZER CO.

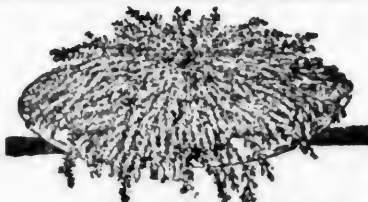
N. Tonawanda, New York

Name

Address

Kind of Show

Tear out this ad, write name, address and kind of show on dotted line, and mail to us. 036



MEXICO'S WONDER PLANT

Greatest Agents' Money-making Novelty and Premium Article Ever Sold—the Genuine

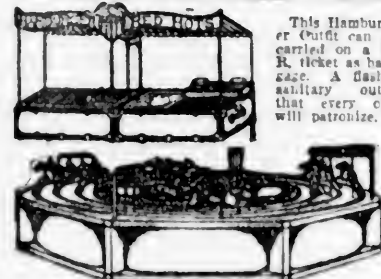
MEXICAN RESURRECTION PLANT

or Rose of Jericho. Looks dead, but after half an hour in water bursts into beautiful green fern-like plant. Can be dried up and revived innumerable times and lasts for years. Light weight, low cost, easy to ship. Retail at 10c to 25c each. We are world's largest importers. Terms Cash.

NET WHOLESALE PRICES

12 mailed, prepaid, for.....	\$.50
100	2.50
1,000 P. O. B. here	12.00
5,000 " per M.....	11.25

MEXICAN DIAMOND IMPTG. CO.
World's Largest Shipper of Resurrection Plants.
Dept. KK, Las Cruces, N. M.



This Hamburg-er outfit can be carried on a H. R. ticket as baggage. A handy, sanitary outfit that every one will patronize.

Write for particulars in regard to these and other money-making Skill Games.
WILLIAMS AMUSEMENT DEVICE CO.
3047-53 Larimer Street, DENVER, COLO.

Army Auction Bargains
20 ga. Hand and Shoulder Gun, \$14.95
Luger pistol \$21.50 | Flaversacks, 15 up \$12.50 | TENNIS \$1.95 up
Billiard Army steel cutters and figures, 11.00
15 acres army goods. Illustrated catalog for 1922—372 pages—(including full and highly interesting information (especially secured) of all World War small arms, mail 50 cents. NEW circular, 16 page, 10 cents. Established 1888.
Francis Bannerman Sons, 501 Broadway, N.Y.

FOR SALE
23-PASSENGER, STATIONARY SEAT MERRY-GO-ROUND.
Complete with top, gas engine, etc. A-1 shape. Ready to run—and cheap.
ALASKA JUNK CO., Spokane, Washington.

RAY "I SAW IT IN THE BILLBOARD."

MUCH INTEREST AROUSED

When Tanagra Show Is Presented at Showmen's League Banquet and Ball

Chicago, March 1.—The curiously ingenious Tanagra show was presented to the showmen and guests at the banquet and ball of the Showmen's League of America in the Hotel Sherman, and aroused the most wide-spread interest. The novelty is unique. The actors are shown nine inches high on a miniature stage and they are very much alive persons, not puppets. The auditors, jostling each other almost to suffocation in front of the tiny stage, watched Gladys Andes, of the Orpheum Circuit, and listened to her sing. Then came a Hawaiian dancer, next a juggling act and the full program. The audience of show people applauded enthusiastically as they watched the novel spectacle.

Edward P. Schreyer, president of the Tanagra Corporation of America, was present, assisted by J. L. Kaufman. Ernie Young watched the show and at once engaged an outfit for Marl-gold Garden. The stage is but two feet high, and has all of the necessary lighting effects, draperies, etc. It is a genuinely mystifying show all around. It was observable that the carnival ladies and their guests evinced a keen desire to penetrate back of a mysterious curtain and "see how it was all done." The men had the same degree of curiosity. Several carnival men were figuring on buying the novelty. Its ease of packing, small size and practical features also appealed to them.

DeKREKO BROS.' SHOWS

New Orleans, La., Feb. 27.—Just a few finishing touches remain to complete the new dress-suit appearance on every bit of equipment of the DeKreko Bros.' Shows. The past week was a busy one and work was being done in three different places, the Toydres street yards, where the flats and box cars were being over-hauled and painted; Harahan, where the two new coaches were being remodeled under the supervision of Kay DeKreko, and at winter quarters the final painting was being done and a few new things being built. Louis Grasser had a scenic artist on the job all week designing and painting the entire front of his Crazy Tangler. Harry E. Crandell, general agent, arrived Tuesday. He will be here a few days and then hit the trail looking for "red ones". Leeland C. Martin will be the general announcer and have charge of the Broadway Minstrels, which will be one of the features and will have excellent entertainers, costumes and scenery. Harry Suidam will again have a line of concessions. Fred Kelso and Ben Mottie were initiated into the Elks last week and all "Bills" on the show were on hand to see that they got their "money's worth". Clarence Katz, as soon as he arrives back, will be properly taken care of. Princess Correta, the midget, was a caller at the quarters and everyone enjoyed her visit. Will W. Wright, local business man and an old trouper, was a visitor. Claude C. Anderson, Buster Kitch, Charles Detzel, Mrs. Dwinnell, Elith Tompkins and Luck Sasser, all showfolks, were out to look things over. The DeKreko Bros.' executive staff, together with Mrs. Jean DeKreko and Mrs. Kay DeKreko, made a call on the Roy Gray Show Thursday and were royally entertained by the genial Roy. Billy Luck will have charge of the Athletic Show and promises a troupe of real artists. Elmer Jones, owner of Cole Bros.' Circus, and D. C. Gillette, general agent, were the guests of Jean DeKreko on his private car Friday afternoon. Final arrangements are being made for the opening of the shows some time next month, after which the caravan will move North, playing some of last year's spots and invading some new territory.

CHARLES W. WEDGE
(Press Representative).

MACY'S EXPOSITION SHOWS

South Charleston, W. Va., Feb. 28.—Among recent visitors to the winter quarters of Macy's Exposition Shows were Mr. and Mrs. Jack Burns, "Whitey" Roberts, agent "Townie" Smith Shows; John Dougherty, baseball player, and John Kroski. Contracts were signed with several of them, who left to be back March 15, with their equipment. Other visitors were Earl Burkert, Ray Kittle, Bill Stine, Bob Bloom and Bill Hackett.

Eddie Greenough is seriously ill and will be taken to the hospital, Tuesday, for an operation. Lena Weston has signed contracts for the palmistry concession. Hank Spellman, general superintendent, and Ernie Willis, electrician, are leaving tomorrow on another business trip.

Mrs. Macy is expected in from New York in a few days, as her mother is up and able to get around again. Dan Mahoney, who was laid up with the "flu" is convalescing. J. A. Macy is out of town frequently, with J. C. McNichols, the general agent. Will McKays has signed as foreman of the merry-go-round. Three more weeks and the show moves on the lot.

DeWITT CURTIS (for the Show).

AMERICAN EXPOSITION SHOWS

When the band plays for the opening of the American Exposition Shows April 14 it will be for one of the best equipped, seventeen-car shows on the road. The show this season will carry five rides (possibly six), ten shows, thirty concessions, two free acts and band and travel on its own train.

Work is progressing nicely at winter quarters, where a large force of men is busy building and painting. Owner-Manager M. J. Lapp left for a two weeks' trip to New York, Baltimore and Detroit to purchase a lot of new parapher-nalia. General Agent E. G. Newcomb arrived at winter quarters this week from a trip thru New York and Vermont, booking fair dates. One of the features of the midway this year will be the K. O. Kaul troupe of Hawaiians, for which a new and novel show outfit is being built. The show this year will play only tarce-ettes under promising auspices. A complete lineup of the staff and shows will appear in the Spring Special.

E. G. NEWCOMB (General Agent).



Reg. U. S. Pat. Office.

SURPRISE ANNOUNCEMENT

that will please and benefit all
BALLOON PURCHASERS

will appear in the

SPECIAL SPRING NUMBER

—OF—

The Billboard

Out Next Week

N. B.—Don't make any contracts for your Bal-loon requirements this season until you have seen

Airo Surprise Announcement

THE SMITH GREATER SHOWS

WANTS FOR THEIR 23RD ANNUAL TOUR

Platform and Walk-Thru Shows of Quality, Concessions

Everything open except Cookhouse, Dolls, Lamp Dolls, Armadillo Baskets and Corn Game. CAN PLACE GRIND STORES of all kinds, one of a kind, use any flash. Have excellent opening for JUICE, HAM AND BACON, CLOCKS, FRUIT AND GROCERIES, BASKETS, BLANKETS, OVERNIGHT BAGS, CANDY, BIRDS and PILLOW WHEELS, all exclusive. Show opens March 24th. TWO SATURDAYS. All address E. K. SMITH, Gen. Mgr., Spartanburg, S. C.

ANDERSON-SRADER SHOWS

WANT—Silodome Rider, Freaks for Ten-in-One, Hawaiian Show. Can place one or two small Grind Shows. Con-cessions all open except Cook House. Will sell exclusive on palmistry. Wheels, \$35; Grind Stores, \$30.00; Ball Games, \$25.00; that includes drayage and lights, one ticket to each joint. Show opens Superior, Nebraska, April 28.

ANDERSON-SRADER SHOWS, Box 382.

Last Call

WISE & KENT SHOWS

Last Call

OPENING DATE MARCH 12, POSITIVELY THE ONLY SHOW TO SHOW ON THE STREETS OF VALDOSTA, GEORGIA.

We can place all kinds of legitimate Concessions. Stock Wheels, \$39.00. Grind Stores, \$20.00 flat. Come in. We will take care of you. BOX 293, VALDOSTA, GEORGIA.



JOBBER, ATTENTION!

A GREAT LINE OF ART BASKETS

100 Assortments for \$30.00. Write for our new catalog.
CHINA ART CO., 656 Grant Ave., San Francisco, Cal.

PRAIRIE STATE AMUSEMENT CO.

WANTS TWO-ABREAST JUMPING HORSE CARRY-US-ALL, ONE WITH GOOD ORGAN. SHOWMAN—Can place good Pit Show, also good Athletic Show. Wanted, small Platform Show with your own outfit. No Girl Shows carried. I have two 2x10 tops some one can use if you can put something on the inside that will get the many. Concessions all open. Address all mail to HAL GRAHAM, General Delivery, Ramsey, Illinois.

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

Puritan CINCINNATI Chocolates

A TRIAL ORDER WILL BE MORE
CONVINCING THAN THE MOST
EXTRAVAGANT PRAISE

Write for Catalogue.

The Puritan Chocolate Co., Cincinnati, O.

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.

Removal Notice



S. BOWER
has moved his
BUDDHA SUPPLIES
HOROSCOPES
FUTURE PHOTOS
to the

Bower Bldg., 430 W. 18th St., New York

Make a memo. of new address. Orders to the old one will be delayed. Full info. of complete line for 4c in stamps.

FOR GASOLINE LANTERNS

BAKER-LOCKWOOD
KANSAS CITY, MISSOURI



FUTURE PHOTOS—New
HOROSCOPES
Magic Wand and Buddha Papers
Send four cents for samples.

JOS. LEDOUX,
169 Wilson Ave., Brooklyn, N. Y.

SALESBOARD OPERATORS

SEND FOR NEW
Fishing Tackle and Gun Deal

A Fair Square Deal. Write today.
PURITAN SALES COMPANY
1505 Cathoun St., FT. WAYNE, IND.

ORGANS FOR SALE

One 65-Key Cardboard, Waldteich Scale, \$1000.00
One 52-Key Cardboard, Bruder, 550.00
One 56-Key Cylinder, Gavioli, 200.00
KREMER NORTH BEACH, Elmhurst, N. Y.

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

PENNY ARCADE Wilkeson (N. J.) Beard-
wash, Big Store, will hold
200 machines. Will rent if you have up-to-date outfit.
Also 2 Small Stores for rent. Best location.
McUSKER, 212 N. 5th, Philadelphia, Pa.

CARNIVAL CARAVANS

Conducted by ALI BABA.

Spring Special? Next edition!

A disreputable condition—a "poison" exhibition under a "decent" show title.

Shades of Penzo: If that band ever plays for this beach show, our exhibit will shush stan' up; shuah will!

Gain the favor and attendance of women and children, and the men folks will be on hand without any special invitations.

If you failed to read the article headed "Showmen's Legislative Committee Formed", on page 5, last issue, by all means do so.

Watch "birds of a feather" do their "flocking" the coming season. But very few "nests" will be open to the vultures of show business.

All that the good men and women of the carnival world ask or need at the hands of critics is a "fair shake" and due praise in criticisms.

Watch the Letter List each week, and send forwarding notice for your mail promptly—this time of the year especially. By so doing you will greatly aid The Billboard's mail forwarding service.

Joe Steinberg, of Steinberg & Zotter, wrote from Mexico City, Mex., under date of February 22 that he had just returned to that point from San Antonio, Tex., where he bought a Big Eli wheel from Mrs. O. A. Wortham.

Yes, in the so-called "good old days" of street fairs and carnivals there was a plenty of "cooch" and "blowoffs", but like the local booze shops of that time, people not interested in them passed 'em by without notice and but little comment. Both are now in the discard, having become nauseating to the public.

Reckless managers intending to play Pennsylvania and West Virginia with "49 camps" (under deceptive titles) should change their plans, and those intending to be with them as well. They are scheduled for some "mighty hot times" at the hands of the natives and officials.

Matters pertaining to the welfare and advancement of a profession as a whole should be dealt with from a general standpoint, not individual parts thereof, unless convincing points are needed to satisfy those in doubt regarding the importance of various issues. That is and has been Ali's policy, so don't fall for any wrong impressions.

Various new ideas in the outdoor show world will be watched with interest this year. Meanwhile, show-folk watchers might indulge in a little more thinking themselves and add to the variety of them. Don't too many follow the same lead. "The more the merrier", and the change from the old rut attracts and promotes more interest.

If you really have a Hawaiian entertainment (without suggestive dances) for the sake of consistency don't title it "Hawaiian Village"—there have been too many "49"

A ROMANTIC CEREMONY



The above photograph was taken following the marriage of Charles Widmier, high diver, and Eloelle Smith, fancy diver, on the brink of the diving and swimming tank of the Water Circus with the Johnny J. Jones Exposition at Orlando, Fla., February 16. Rev. John Dean Adcock, prominent Orlando Baptist minister, who officiated, and some close friends of the bride and groom appear in the picture.

Roy Smith, the past season concession operator with Harry Rubin on the West Shows, also having recently finished playing some door bazaar dates, is taking a restup with his mother in Wilmington, Del.

Messrs. Bushay and Hickey (Charles) have been playing local theaters in Brockton, Mass., with a musical act. "Industrious boys, these," says Tom Gleason; "midways in summer and vaudeville in winter."

There is but one answer to the question: "What is considered a legitimate attraction?" If the show or exhibition has merit and is such as to conscientiously cater to whole families (men, women and children)—fact, not off-front announcement—it will (or should) pass censorship anywhere.

The South Florida Fair Association (Tampa) started early with placing "check" marks to its 1924 bookings. Several contracts and re-contracts were entered into, among them being with the Johnny J. Jones Exposition, for its "strength" engagement.

According to rumor reaching Ali's desk, "Bill" Fleming will probably not be plotting any one of the caravans the coming season, being on the advance staff of the John W. Moore Company. Later developments, however, may confirm or deny the report.

While he did not include the size of the plot of ground, C. E. Skakhsone, proprietor of a gasoline and auto accessories station at Jennings, La., says he has a lot suitable for tent shows, should any agent be up against it for space, for an engagement at that place.

Yes, with a crackerjack executive staff any caravan should provide excellent entertainment. However, the prospective patrons pay much more attention to the shows, rides, free acts, bands, etc. Who and what, besides the staff, is with the company?

E. MacCarroll, manager of the Mack Stock Co. (permanent address, Bedford, Ind.), writes that the sister of Chas. Rafterton (formerly with the Veal Bros. Shows, is very anxious to learn the whereabouts of her brother, or to hear from him, stating that their father has been critically ill.

camps and cooch shows camouflaged with that caution. "Native Hawaiian Entertainers", or something actually and honestly descriptive, would be much better.

Harry Martin, last season secretary and agent with Billie Clark's Blue Ribbon Shows and formerly connected with the Dykman & Joyce Shows, advised from Wilmington, N. C., that he will be with the advance force of the latter caravan the coming season, and is already in touch with several promising spots in Southern Illinois.

The title now is the "J. F. Murphy Producing Company", and from all advance data received that organization is sure going to produce full yard-wide goods the coming season. Incidentally, the contracting of the Mangan Troupe, nine aerolats (playing Mude Hall, Cincinnati, last week), added a big feature to the show's list of free attractions.

Steve A. Woods, E. L. Brannan and L. B. Greenlaw, general agents of the Rubin & Cherry Shows, Gentry Bros. Shows & Patterson's Trained Wild Animal Circus Combined and Golden Bros. Trained Wild Animal Circus, respectively, were Billboard callers at one and the same time Friday morning, March 2, while in Cincinnati on business.

The "Johnny J. Jones Exposition News" (full size—eight columns and eight pages) made its appearance as a supplement in The Orlando (Fla.) Morning Sentinel a few weeks ago. "Hired Boy" Ed Sutter certainly did justice to getting headed articles, including wracklings of nifty verse, cuts, etc., into the supplement, which also contained advertising of numerous local business firms.

A few years ago an unscrupulous merchant could suffer a small fire in his establishment, and with big red, glaring signs out front conduct a "fire sale" for a week or weeks—receiving shipments at the back door daily (or nightly). Hardly now, however, if the "fire sale" is conducted for more than a reasonable length of time the citizens generally give it the "hiss" good and plenty. In other words, the general public is more enlightened and has learned, and is still learning, to be more critical in its purchases—and the same goes

Want POWER?
Here It Is.
The ELI Power Unit.

Practical, Simple, Dependable,
Always Ready, Serviceable.

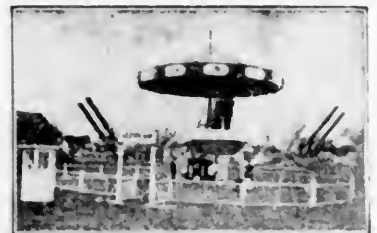
ELI BRIDGE COMPANY
N. West St., Jacksonville, Ill.



PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere. High Strikers. Portable Swings. Write for Catalog.

ALLAN HERSCHELL CO., Inc.,
NORTH TONAWANDA, N. Y., U. S. A.

The AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springfield, Erie Co., N. Y.



A Armadillo
Baskets
are Rapid Sellers
wherever shown!

We are the originators of
ARMADILLO BASKETS
made from the shells of these little animals, highly polished and lined with silk, making ideal work baskets.
Let us tell you more about them.
APELT ARMADILLO CO., Comfort, Tex.

CRESON & CORBIN SHOWS

OPENING SHILOH, OKLA., UNDER AUSPICES OF KNIGHTS OF PYTHIAS,
MARCH 19 to 24, INCLUSIVE.

Four big weeks to follow in the heart of the Oil Fields. WANTED—Good Clean Shows and Concessions of all kinds. '49 Shows and Hula Shows save stamps. Wire; don't write.

CRESON & CORBIN SHOWS,
SHIDLER, - - OKLAHOMA

CAROUSEL FRAME FOR SALE

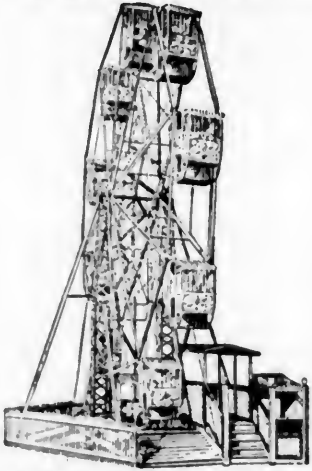
50 feet diameter, 20 arms, 3 rows abreast, with countershaft, cut gears, cranks and bearings for sixteen jumpers and two moving seats. Price, \$750 as is.
KREMER, North Beach, Elmhurst, N. Y.

TENTS

We specialize in Concession and Carnival Tents. Write us your wants.

MIDWEST TENT & AWNING COMPANY
519 Southwest Boulevard, Kansas City, Mo.

Superior Model Parker Wheel



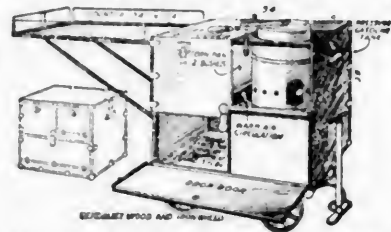
The Wheel that has created more favorable comments and has proven itself a better money-getter than any other similar device on the market. Only two Wheels remain unsold out of the present lot of ten going thru factory. Can make shipment within five days after receipt of order on either one of these Wheels.

DON'T DELAY ACT QUICK
C. W. PARKER
 World's Largest Manufacturer of Amusement Devices,
 LEAVENWORTH, KANSAS.

BEST FOR THE ROADMAN

Talco Kettle Corn Popper

NEW LARGE OVERSIZE MODEL
 LOWEST PRICED HIGH-GRADE POPPER



Built in a powerfully constructed and handsomely decorated trunk, which makes it ideal for Road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in favor" corn, which always outsells any other kind and brings greater year-round profits. Write for full information.

TALBOT MFG. CO.,
 1213-17 Chestnut Street, St. Louis, Mo.

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 Catalogue of NEW AND MONEY-MAKING IDEAS. IT'S FREE
H. C. EVANS & COMPANY
 1528 W. Adams St. CHICAGO.

FOR SECOND-HAND, COMPLETE
Chautauqua Outfits
BAKER-LOCKWOOD
 Kansas City, - - Missouri

Chinese Baskets

8 RINGS, 8 TASSELS. NESTS OF FIVE.
\$2.75 PER NEST

SAMPLE NEST, \$3.00, PREPAID.
A. KOSS, 2012 No. Halsted St., CHICAGO.
 Telephone Diversy 6064.

for amusements, to a marked degree. (All "touch" on the foregoing some time ago, but it's well worth being repeated.)

With such expressions as "We cleaned up," when speaking of satisfactory business, and "Here's the spot to get you a winter bankroll," in ads, is it any wonder the natives (who usually figure by the number of people—the majority last night—on the midway) are thinking that the show really is "taking a 'world' of money out of town"—not stopping to consider the expense the show is up against?

Over-anxious carnival objectorists lose a major point in favor of their arguments when they refer to the number of carnival organizations en tour. In the reckless haste of some of them they make their printed talk all the more ridiculous by their characteristic manner of exaggeration and claim there are more than a hundred "big ones". Almost any fair-minded and cautious reader digesting this would deduce that if this form of entertainment were NOT relished and patronized by the masses, there would be but a very few of them.

Provided personal grudge slams are eliminated and the members of the company are not too seriously sensitive—not too grouchy to enjoy a joke, even if on themselves, those little weekly, or monthly, talkpapers which have appeared with some of the caravans in the past, produced and circulated on the show by members, are helpful, both to the management and the personnel. Besides making some of the careless step more straightly (when carefully handled), humor and points of interest to all the attaches may be brought to notice. But they should be read by the company, not the natives.

A. J. Mason, of the "Old Glory Concessions" fame, about the Pacific Coast, opines that about the biggest "cook-house" proposition he ever latched functioned at the free barbecue during the inauguration festivities of Governor Walton at Oklahoma City, Ok. A. J. sent a photo of one of the three specially constructed coffee "urns", which had a capacity of several thousand gallons. Mason made a few spots in Texas and Oklahoma, but being imbued with the "California fever" he rambled back "home" for the Orange Show at San Bernardino.

Show stories ("writeups") should be mailed as early in the week as convenient. If they reach Cincinnati as late as Saturday afternoon it is too late for the first carnival pages (which are on the press those days) and chances are that they must be held over until the next issue. This has been explained numerous times, but regardless of the information furnished there are a few "show representatives", etc., who mail their stories to reach Cincy even as late as Sunday or Monday, and try to "raise Cain" because they do not find them in the current issue. Please remember this!

Lillie Willis, out Montana way, frames her sentiment poetical thus:

Strawberries come,
 And strawberries go;
 So does sunshine,
 As well as snow.
 But good solid food
 Remains with us
 Forever—
 So does The Billboard.
 Regardless of
 "Weather".

This is not an "I told you so", but there was more intended significance attached to that "get-together meetings yield better understandings" squib in Caravans, February 24 issue, than appeared on the surface. All expected, from rumor, a start in the right direction to be made, but did not comment heavily on it, as there have been "rumors" before. However, it developed that showmen, for once at least, did "get together" for a logical, paramount common cause.

G. H.—The reason for not publishing the titles of the companies referred to in the squib in Caravans you mention was both logical and human. Both have since made emphatic announcements that they would the coming season "come clean"—a checking up will come later. All figures that about the lowest of human beings is he or she who would throw rocks in the paths of those just recovering from "blindness"—and, incidentally, this includes any person who, while serving competitive interests, launches or sponsors false and unjust attacks against the hundreds of upright men and women of the carnival profession. Let's be MEN, not RADICALS!

Among recent show-folk visiting Cincinnati and The Billboard was Robt H. (Bob) Work, the veteran riding device man of Indiana, Pa. Bob, together with his mother and sister, Fannie, has been on a two-months' vacation trip to the Pacific Coast—Southern route going and Northern returning. Mrs. Work and Fannie stopped off in Denver for a few days, while Bob proceeded on to New Orleans and Pensacola, to Cincy, to Pittsburg, and back home. He is to again be with the Harry Copping Shows, with which he will resume his duties as general superintendent, also have a new ferris wheel, carousel and his Model City. He remained several days in the Queen City, among old-time friends of the Work family.

In these days of social scandal and crime receiving extensive mention in big city dailies have you ever noted the occupations (professions) represented in the various comment?

If you haven't just try it some day—yes, a leading newspaper of any large city in the United States? The result will doubtless be surprising in that, as compared to other vocations (no exceptions), outdoor show people (which does not include theatrical and movie show business) will be found very, very seldom in the list—if any one doubts it let him (or her) pick up his city daily and pencil and do some checking up. The foregoing, however, does not include any accounting whatever for "planted" propaganda in newspapers supporting cranks, radicals and outside "business" agencies, who in some States have been trying

(Continued on page 88)

Novelty Leaders for 35 Years

In Answer to the Call for Something New
 in Novelties, Send for the

SHURE WINNER CATALOG

THE BOOK THAT LEADS
 IN THE NOVELTY RACE



This catalog contains the cream of the best, gathered under one roof for your immediate and dependable source of supply. Merchandise that has proven to be in the whirlwind-seller class, goods that snap with sales-producing qualities are the only kind that find space in this book. Yours for the asking.

The Largest Novelty House in the World

N. SHURE CO. Madison and Franklin Sts. **CHICAGO, ILL.**

ELECTRIC-LIGHTED VANITY CASES OR CANTEENS

DIRECT FROM MANUFACTURER.

Large Octagon, Genuine Cowhide Leather, Center Tray, elaborately fitted with five gold-finished fittings and change purse. Beautifully lined, two large mirrors, to retail for \$15.00.

Our price, \$5.00 each. By the Dozen.....\$54.00
 Same Bag, in Pencil Grain Patent.....\$48.00
 In Keystone Shape, a most exceptional value.

Dozen\$16.50

Sample, \$1.75.

All of above with most practical and durable lighting system made. New lights give twice brilliancy of old style and batteries three times the service. These are distinctive Spangler features.



All Spangler merchandise sold under a money-back guarantee. Send for catalogue, etc.

160 N. Wells St., Chicago, Ill.

Peerless Equipment Gets the Big Money!

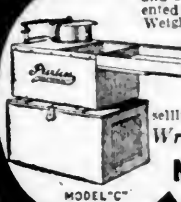


MODEL "B"

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.



MODEL "C"

Another Sensational Profit Maker

The Peerless Coating Machine. Complete equipment for chocolate coating, refrigerating, storing and 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.



NO. 1 COATER



NO. 3 COATER

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.

WADE & MAY SHOWS

WILL OPEN APRIL 23, STRONG AUSPICES HAMTRAMCK, MICH.

WANTED—REAL TEN-IN-ONE SHOW

Will furnish Tent, 24x80. Reasonable percentage. We have a number of desirable Concessions open. You may use any merchandise you wish on Grid Stores. Address
WADE & MAY SHOWS, 84 Tyler Ave., Detroit, Michigan.



"TWO'S COMPANY"

MUIR'S PILLOWS

ROUND AND SQUARE FOR
Carnivals and Bazaars
ALWAYS GET THE PLAY
WE HAVE MOVED

To Our New Location at
116-122 W. Illinois St., CHICAGO

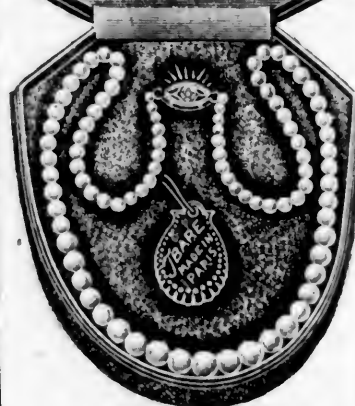
Where we will give the same prompt service and square dealing as in the past.

AGENTS: Our Pillow Sales Card Deal is the greatest money maker for small capital ever devised. \$1.75 brings sample Card and Pillow, prepaid.
MUIR ART CO.
116-122 W. Illinois St., CHICAGO, ILL.



A REAL PILLOW SALESBOARD

A four-color, 1,000-hole Board, showing Pillows in their natural colors. Ten Pillows and Board come neatly packed in strong carton. Send for list of various Pillow Assortments.



SHELL PEARL NECKLETS

MAKE OVER 300% PROFIT
PEARLS are nicely graded, choice pearl color, indestructible, with solid white gold patent clasp, set with Genuine Diamonds. 21-inch string, in rich-lined box.

Per Each, \$2.75
ROHDE-SPENCER CO.
Wholesale Jewelry, Watches, Sundry Specialties
215 W. Madison St., CHICAGO, ILL.

WANTED FOR GOODING'S CERTIFIED SHOWS

Good, Clean Athletic Show

Greenwaldt, write. Two more high-class Pit Shows. Several Wheels open, including Candy, Fruit, Umbrellas, Aluminum, Poultry; also room for some more Legitimate Grind Stores. Candy Floss, Novelties and Hot Waffles open. Would consider good American Palmist. We have some choice territory contracted. Address

F. E. GOODING, Mgr., P. O. Box 203, Lancaster, Ohio.

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:

BARRY, "Col." J. F. (Doc),
Announcer and contest worker,
Complainant, Frank Noe,
La Crosse, Wis.

KENDALL, Babe,
Complainant, J. E. McGeorge, Owner,
"Gamblers of 1923",
Care The Billboard,
Cincinnati, O.

CARNIVAL CARAVANS

(Continued from page 87)

to "eliminate all" traveling carnivals—the good with the bad.

The person, in or out of the show business, adopting the above suggestion will find that the blaring headlines and data following them but very, very seldom is based on the outdoor showman!

It's really amusing to reflect on the sentiment reflected in editorials appearing in some newspapers of Illinois, Wisconsin, Minnesota and Washington, the past few weeks, regarding "traveling carnivals". It is quite easy to trace prejudice propaganda in a few of them, especially when such inference as "they should be barred," instead of more praiseworthy suggestion ("bad features must be eliminated and our civic officials held accountable," for instance), is contained in them—it savors of subservience to chosen, opposition interests. Editorials are expected by the readers to at least be JUST. The observant printed and circulated to the contrary, that there are about as many honorable men and women in the show business as in any other profession catering to the masses—newspaper fraternity included. "Mr. Public" also knows, regardless of unjust propaganda, that the many thrilling riding devices, really entertaining, educational and worth-while shows, bands, free acts, bright lights, joyous crowds and dozens of other commendable features with any correctly operated carnival ARE polished and are beneficial to the citizenry. An editorial giving praise and encouragement where it is due, while "panning" unworthy principles, carries with it some logical weight with the general public. But when aspersions are cast on the pride, hopes, ambitions and individual reputations of thousands of good men and women of the carnival business, in place of due praise for their efforts, the fair-minded readers at once become suspicious and they, justifiably, start asking of each other such questions as "What's the idea?" and "What's behind it?"

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

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.

Headquarters for Dolls, Candy, Aluminum Ware, Pillow Tops, Vaudeville Novelties, High Striker, Wheels and Games. Send for catalogue.

SLACK MFG. CO.
128 W. Lake St., CHICAGO ILL.

SELF-FILLING

Fountain Pens

THE ORIGINAL "MANOS" PEN—Imported from Austria, 6 1/4-inch, self-filling, made of black composition, chased barrel and cap, 14-K gold-plated pen; simple, practical filling device, merely turning thumb screw draws in or ejects ink; does not leak, each in box. Gross... \$15.00
P3072B—6 doz. in carton. Dozen... \$1.50

IMPORTED BAMBOO PEN—Made of selected bamboo, highly polished, black composition mountings, practical filling device, scketed pocket clip, glass point flows freely but never leaks. \$48.00 each in box. Gross... \$4.50
B123—1 doz. in carton. Dozen... \$4.50

GLASS POINTS—Extra points for Bamboo Fountain Pens. \$4.50 Gross... \$4.50
B124—6 doz. in carton. Dozen... 40c

Samples of both the "Manos" and Bamboo Fountain Pens will be sent postpaid upon receipt of 60 cents.

OUR 1923 CATALOGUE WILL BE READY ABOUT MAY 1. Watch for announcement in later issue of this paper. We shall be glad to furnish you with information about our goods and will SUBMIT QUOTATIONS PROMPTLY UPON RECEIPT OF YOUR INQUIRY.

LEVIN BROTHERS,
TERRE HAUTE, IND.

Electric Torchier Lamps

Carnival, Bazaar, Premium Men, Agents

Get in on the latest craze. Beautify every home. Wonderful premium.

Torchier Lamps

From 9 inches to 25 inches high, ten assorted designs and sizes. Finished in high-grade style. Polychrome finish, hand burnished and sprayed, real mica chimneys. A hard composition base and top, wired complete with 6 ft. of cord, plug and socket, ready for use.

Prices from
\$1.10 to \$1.98 ea.
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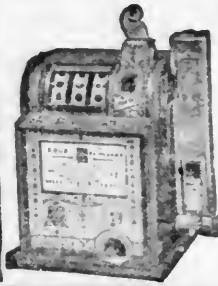
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The only investment required is for your confections. We will rent the machines.
Send full particulars as follows in first letter: How many machines can you place? Names of towns that you personally know are running machines. Your age, business experience, character and business reference and past experience with machines of this nature.
Amusement Park Concession Men may get in on this.

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Man for March that can do Kree Figures for Rallying. Man for Ticket Box wife for Insurance and Snakes. Versatile Colored Minstrel Performer. Small H. Waller. Troupe (Open Evening, Nov., last week in April. Address JAS. TUTTLE, Showman's Club, Coates House, Kansas City, Mo.

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25 TICKET SELLERS—Must be all day riders.
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 ILLUSION SHOW PEOPLE—Want experienced people in all lines of Illusion Work. Will buy for more good Illusions.

SELLING ACTS—Have few choice locations for first-class Selling Acts on percentage basis. Must be able to deliver the goods.
 WANT MEN HANDY WITH TOOLS. WANT CATTLE STOCKMEN.
 Would like to hear from all our former Employees. State all and salary expected in first letter. Pay your own wires. Tickets? Yes! If we know you, WE FURNISH ROOMS.
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THE NAT REISS SHOWS WANTED

WILL FURNISH WAGON FRONT FOR HIGH-CLASS BALLYHOO ATTRACTION. ALSO COMPLETE TEN-IN-ONE (EXCEPT BANNERS) TO RESPONSIBLE SHOWMEN. CAN PLACE AUTO OR MOTORDROME. HAVE GOOD PROPOSITION FOR CATERPILLAR RIDE OR WILL BUY HALF INTEREST.
 THIS SHOW WILL OPEN AT STREATOR, ILL. APRIL 26, AND HAVE ALREADY CONTRACTED SOME OF THE BEST SPOTS IN ILLINOIS, WISCONSIN AND OHIO. OUR FAIR SEASON OF NINE WEEKS WILL START AUGUST 20.
 CONCESSIONAIRES—ONLY LEGITIMATE GRIND STORE OPEN.
HARRY G. MELVILLE, Gen. Mgr., Streator, Ill.
 NOTICE—NATE MILLER WANTS CAPABLE CONCESSION AGENTS.

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 OPENS MARCH 25TH, AT FAYETTEVILLE, N. C.
 Band, Free Act, Rides, Staff and Help all engaged.
 WANT SHOWS—Will furnish new outfits to worthy showmen.
 CONCESSIONS—Cook House, Juice, String Game, Palmistry sold exclusive. All other Legitimate Concessions open. No grift.
 Several choice Wheels open. A Flat Car Show, with stateroom accommodations. Address **JAS. M. BENSON SHOWS, Fayetteville, N. C.**

CALL NOTICE

Macy's Exposition Shows

ALL PEOPLE HOLDING CONTRACTS ACKNOWLEDGE; REPORT MARCH 19. SHOW OPENS MARCH 24TH.
WANTED

Walk-Thru, Pit, Platform Shows, Dome and Novelty Rides (name your own percentage). CONCESSIONS—Wheels, \$20.00; Ball Games, Grind Shows, \$15.00. We positively have 2 FREE ACTS 2, Dive and Double Aerial Act. Telegrams, Care BLOOM, 320 Summers St., Charleston, W. Va. Mail, BOX 188 So. Charleston. Callers, STOP 6 1/2, So. Charleston, W. Va.

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WILL OPEN ON OR ABOUT APRIL 1 CARRYING
3 New Rides, 7 Shows, Free Act, Band
 WANTED FOR SEASON 1923
 Will furnish Athletic Show complete to reliable party who will put a good show on the inside. Man to take charge of Crazy House. Will book any other clean shows of merit. Have all Patent Fronts. All legitimate Concessions open. No exclusive. Postoffice no GRIFF or GAFF joints. Address
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WANTED FOR LUCKY BOY MINSTRELS

Colored Performers. Teams to work Single and Double preferred. Comedians. First-class Stage Manager that can put on Minstrel First Part and change Bill every night. Small Jazz Band, five or six pieces. Can place good American Palmist. Concession open for Frozen Sweets or Smiles and Kisses. Best accommodations on private car for eating and sleeping and money safe. Old friends, write.
 NAIF CORY, Manager, care Rubin & Cherry Shows, P. O. Box 1633, Savannah, Ga.

Clean Up With "LE-PO" The Trained Frog } \$7.50

Made of Metal and Actually Leaps } Gross
 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 UNPAID RIPPING MICE. Gross..... 4.00
 "FLYING FIGURE", something new. Gross..... 4.50
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J. F. MURPHY SHOWS

Will book Whip and Ferris Wheel. Must be in A-1 condition, with wagons. Want Lady Vocalist to sing with band. Address
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 EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

MATTHEW J. RILEY SHOWS

To Transport on Twenty Cars This Year

New York, Feb. 28.—The Interstate Fair grounds at Trenton, N. J., holds much of interest these days that is attracting many sight-seers from the city, for it is here that the Matthew J. Riley Shows are wintering and are making preparations for the coming season. Hardly a day passes but a dozen or more persons, strangers to the show people, come to learn what takes place in the winter quarters of a big caravan. All are courteously welcomed and are shown over the place, and it is with kindly patience that questions are answered.

Matthew J. Riley, owner and manager of the show, makes frequent trips between Trenton and his apartment in the Claridge Hotel, where he and Mrs. Riley are spending the winter. When not otherwise occupied, Mr. Riley is to be seen (with his ever-present dry smoke) on the northwest corner of Broadway and Forty-third street, where he meets and chats with numerous friends. This year the show will go out on twenty cars and will carry twelve shows and five rides. The Society Circus will be enlarged to a regular, snore-enough one-ering show. Frankle Bergen is on the spot now, preparing his two shows and two rides. Roy Bard (nicknamed Bard) has wintered with the show and appears more ossified than ever. Complete new platforms are being built and every wagon front is receiving its proper allowance of paint and gold leaf. Those in "the know" predict there will be many surprises for the show world when the Matthew J. Riley Shows take the road, because of the innovations that will be presented. Mr. Riley is sparing neither time nor expense to make his organization one that will be welcomed wherever it makes a stand.
 N. J. SHELTON (for the Show).

H. J. POLLIE THRU CINCY

Henry J. Pollie, general manager the Zeldman & Pollie Exposition Shows, spent a few minutes between trains in Cincinnati, March 1, while en route from winter quarters in Nitro, W. Va., to his home in Grand Rapids, Mich., for a week's visit with his family.
 Mr. Pollie took time, however, to say "hello" to The Billboard staff, over the phone, and when asked how things were progressing at his show's winter quarters he remarked that all was "fine and dandy" and everybody hustling with the work to be completed. He added that many improvements and innovations are being made in the equipment and attractions to be presented by the Zeldman & Pollie Shows the coming season, also that some cars are being added to the train, wagon fronts to the shows, and that the force of mechanics and their aides at quarters are putting forth their every effort toward producing the best and most brilliant array of amusements ever before offered by the Z. & P. organization—which, incidentally, really means something, as it presented a very commendable lineup of shows, rides and concessions last season. Mr. Pollie seemed in the best of spirits and quite optimistic regarding the remunerative results in 1923 for outdoor showdom.

MATHEWS & HAYHURST SHOWS

George Mathews and S. A. Hayhurst Combine Interests—Open in April

Among visitors to The Billboard, Cincinnati, last week, were George W. Mathews, of the former George's Famous Shows, and S. A. Hayhurst, who formerly had out his own organization and the past three years operating his rides with various caravans. The main purpose of their visit was to announce that they had decided to combine their interests and launch the Mathews & Hayhurst Combined Shows this spring.

It is planned to start the season at Weldon, N. C., the first week in April, then to head into West Virginia and Kentucky. In his comment on the lineup of attractions and operating policy Mr. Mathews said: "We will carry four shows, two rides and about twenty concessions, and we will see to it that this organization will pass any just inspection, as there will positively be no 'grift', '40 camps or vulgar dirt shows tolerated on our midway at any time." Mr. Hayhurst was to leave Cincinnati in a few days for Weldon to take charge of winter quarters work, to be joined there later by Mr. Mathews. Both appeared really enthused over the outlook for their new venture.

WILL LAUNCH AMUSEMENT ENTERPRISE

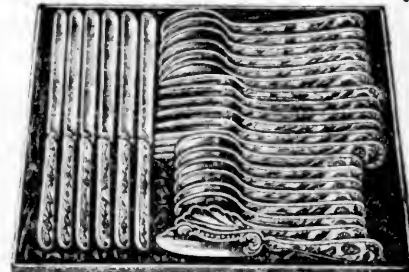
New York, Feb. 28.—It has been admitted by those interested that Mrs. S. C. Edson and Mike Ziegler are to take out their own outdoor amusement enterprise this coming season. Mrs. S. Edson has already purchased a merry-go-round, 1 1/2 wheel and Venetian swings. They will operate most of the concessions themselves, but there will be a few reliable independents booked.
 Ralph Edson has booked his cookhouse and two ball games with the show.

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The big money getter. A new thrill. Four-year contract, privilege renewal rights. Average ride taken, three thousand daily. Have picture of swing and details. Write
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No. 807BB—"Dally" Standard 26-Piece Silver Set. High-grade white metal ware, each piece stamped "Silverold". 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 Sets, Genuine Rogers Knives. No box **\$2.85**



Silverold Dally Teaspoons. Per Gross.....\$2.60
 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..... .85
 Army and Navy Needle Books. Gross..... 7.50
 Fountain Pens, Eagle Chief. Dozen..... 1.35
 Razors, American made. Dozen..... 3.25
 White Stone Scarf Pins. Gross..... 2.25
 Nickel Finish Cigarette Cases. Gross..... 6.00
 Waldemar Vest Chains, Gold Plated. Doz..... 1.85
 3-Piece Carving Set, stag handle..... 1.35
 Cheap Jewelry. Gross..... 1.25
 Casseroles, complete, pieced frame. Each..... .95
 Genuine \$12.00 Gillette Razor. Only..... 3.75
 Cameras..... 1.85

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WANTED WANTED

BROWN & EMBREE UNITED SHOWS

Stodrome Riders, prefer those with their own machines. Man to take charge of Crazy House. Plantation People for Minstrel Show, preference given those who double Brass. Have room for a few Concessions, Candy Floss, Dart and Cigarette Gallery, Groceries, Fruit, Silverware and Purse Wheels, Hoopla, Pitch-Till Win, Glass, Peanut and Popcorn, Wagon and Ball Games, but no Lady Agents. W. H. McClanahan wants man to take charge of What Is It Show, also Glass Blowers, Fire Eaters and Sword Swallowers for a No. 1 Pit Show. Room for two Ticket Sellers who can grind. Jack Hollkamp, write. Can also use a number of good Wheel Agents. Address **BROWN & EMBREE UNITED SHOWS, Box 435, Collinsville, Oklahoma. P. S.—Open April 1.**

FOR SALE—One Long's Crispette outfit, gas section, 3 tier firm seats, 8x10-ft. Concession Tent, complete with frame, 210 ft. 8-ft. Side Wall, cool as new, with 24 3-ft. poles, 3 16-ft. poles, 2 Little Wonder Gasoline Lanterns. All in first-class shape. No reasonable offer refused. Sold as whole or separate. Breeze Bros., Box 442, Maysville, Ky.

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Builders and repairers of all kinds. Card board musical specialties. 1717 Melville Street, Brook, N. Y. Formerly with Berni Organ Co.

SAN FRANCISCO

MAJOR FRANK J. SULLIVAN
205 Pantages Theater Bldg.

San Francisco, Feb. 26.—Ira R. Morrison, city clerk of Chico, was a caller at The Bill board office the past week. He is in quest of carnivals and similar attractions. He states that he will be very glad to assist any of these organizations of good record in securing dates under various auspices.

K. Fitzpatrick, of the Fitzpatrick-McElroy Company, dramatic agents, of Chicago, is here on business. He is stopping at the St. Francis Hotel and will remain for several days.

A. W. Mather, a theater owner of Honolulu, arrived here the past week. He reports business good on the islands.

F. I. Fisher, of the First National Exhibitors' Circuit, of Seattle, dropped in a few days ago. Business brought him here for a short stay. He is at the St. Francis Hotel.

Ethel Wales, Ralph P. Lewis and Dorothy Devore, moving picture artistes, arrived in the city the past week.

Are the movies beginning to pall on a public that finds them no longer a novelty? Not a bit of it, declares Ralph P. Lewis, veteran character actor, now visiting this city. "Hollywood is four times busier than this time last year," he said. "Everybody has engagements, and that must be a good indication of the state of the industry. If the demand for pictures was decreasing, the demand for actors would be decreasing, too."

Joe Fisher, of the International Variety Theater Agency, of New York, is a visitor in the city.

Harry C. Seipel, manager of the Visalia Theater, of Visalia, Calif., was a caller during the week. He stated that business at the show-house was good.

J. Aldrich Libby, old-time minstrel and the man who made Charles K. Harris' two songs, "After the Ball" and "Two Little Girls in Blue", famous, dropped into The Billboard office and talked of the old days. At the Century Theater Mr. Libby was given a minor engagement which developed into a sensational headliner during the month of February. He received the enthusiastic commendation of all dramatic critics of the local papers.

Among the distinguished visitors at The Bill board office during the week was Clecolini, world's famous Italian tenor, who closed a most successful two weeks' engagement at Marcus Loew's Warfield Theater in this city last Saturday.

Engene Roth, former manager of the Herbert Rotchild enterprises in this city, knows today what the "newspaper gang" of San Francisco thinks of his twelve years' association with them.

The other evening, in the concert room of the Palace Hotel, they tendered him a dinner, the occasion being the impending departure of their guest of honor for New York, where to supervise the national distribution of the H. A. Snow wild animal pictures, which he and a group of associates have acquired.

The unique part of the Roth dinner was that every one of the 75 present wanted to make a speech—to have his or her say on the subject of Roth and his unfailing understanding and sympathy with newspaper folk. Twelve speakers made the grade, while the rest applauded.

The splendid San Francisco Stage Guild is to be revived March 7 at the Plaza Theater, McAllister street, near Market, when a season of six weeks and six or seven plays will begin with John Masfield's "The Faithful", presented by Irving Michel and his playhouse company from Berkeley.

This is good news to lovers of the best in theaters, for no more important undertaking, from the standpoint of artistic growth of the city, than the guild has been begun here in years.

In general plan the revived guild will be the same as it was during the brilliant season given in the autumn, but the details will be worked out in a different manner.

Mrs. Jessie Colbert, who was business manager of the guild, has been able to convince the guarantors of the possibility and plausibility of success in the enterprise, and they are standing back of her for the new season, of which she will be sole head.

Mrs. Colbert proposes to have the name, "San Francisco Stage Guild", incorporated and to get guarantors for a three years' trial of the scheme to give the city the finest plays, presented artistically and well acted.

The Players' Guild, of San Mateo, a newly formed body of people interested in the theater, will make its bow Friday night March 2, when A. A. Moberg's comedy, "Mr. Plim Passes By", will be given. The guild was organized about three weeks ago and proposes to give monthly or semi-monthly performances.

Many of the prominent families on the San Mateo Peninsula are patrons of the undertaking, which promises to develop into a community theater of large proportions.

J. Young, proprietor of Young's Dog Circus, called at The Billboard office during the week. He states he is now training squirrels for his show.

Metropolitan San Francisco assembled Friday to pay final respects to the memory of William P. Nelson, dean of California vocalists, who died Tuesday, February 20, at the age of 79 years.

Nelson was prominently identified with various musical organizations for many years and pursued his vocation as singer and instructor up to seven months ago, when he was stricken by the illness to which he finally succumbed.

Regimental anthems were sung by the double male quartet of St. Luke's Episcopal church and the Loring Club ensemble, most of whom had studied under the dead musician. The



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DUE TO LAST MINUTE DISAPPOINTMENT
DYKMAN & JOYCE COMBINED SHOWS
WANT WHIP

with or without wagons. Write or wire LOCK BOX 143, Litchfield, Illinois.

PALMIST WANTED

Have exclusive as well as beautiful framed outfit. Want Readers who know their book. Those telling names given preference. Work 50-50. I furnish everything. Write SARAH LEE, care Show, Litchfield, Illinois.

deceased was a Mason, an Odd Fellow, a G. A. U. and a member of many prominent clubs.

It was announced during the week that Louis R. Lurie, well-known realtor of this city, had accepted plans for the construction of a \$125,000 fireproof building to be erected on Turk street, near Leavenworth, to be occupied by the Select Pictures Corporation, the Peerless Film Exchange, the Supreme Pictures Corporation and the Kemp Laboratories under lease.

Willard Mack brings his latest play, "The Red Bulldogs", to the Columbia Theater for a two weeks' engagement. The drama was written last summer while he was in Alberta, Canada, and deals with the Royal Canadian Mounted Police. There are four acts. A strong cast supports him.

On Washington's Birthday Ignace Jan Paderewski, famous pianist-composer and former Polish Premier, was awarded an honorary degree of doctor of law by the University of Southern California. Dr. Rufus V. Bons Klein Schmid, president of the university, placed the purple hood, symbol of the degree, about the shoulders of the great artist and a representative of the Native Sons of the Golden West presented him with two flags.

Isabel Gastallo, late of the Frank J. Murphy Shows, where he had several concessions, was a caller this week.

M. Balaban, of the Max Balaban Theater in Chicago, is a visitor in the Golden Gate City on business.

The Victory Theater, of Ukiah, has been purchased by Mann & Fiske, who own three theaters in Eureka, one at Petaluma and another at Healdsburg. It is planned by the new owners to run the Victory with the chain of houses and acquire a theater at Willetts.

Florence Easton, prima donna, of New York, has arrived in the city and is registered at the St. Francis.

Madame Gallo, opera singer, registered at the Palace Hotel Saturday. She came direct from New York.

Bertha Weber, the California composer and pianist, who is supervisor of music in the public schools of Contra Costa County, has returned from a trip to the Eastern seaboard in the interest of her own compositions. While in New York she appeared as piano soloist at one of The Evening Mall concerts given in the Waldorf-Astoria.

Bud Shaffer and Eddie Gilbert have signed up on Ackerman & Harris Time. This makes the fifteenth time they have been over the circuit. Shaffer took Will King's place at the Hippodrome while King was away because of the death of his mother.

Eddie O'Brien, well-known Irish comedian, is now working in pictures in the Paul Gerson studio in San Mateo. He has been cast for a leading part in one of their comedies.

That gifted musician, George Stewart McManus, passed thru San Francisco during the

past week on his way to the Orient. McManus is accompanist to the famous cellist, Jean Gerardy. While Pablo Casals was here Mr. McManus also played with him.

According to a cable received by her father, H. B. Pasmore, Harriet Pasmore of this city was recently soloist at the Pasdeloupe Symphony Orchestra in the Champs Elysees, Paris. Miss Pasmore has been greatly distinguished by the Parisian Societe Musicale Independente, inasmuch as she was one of the only two women invited to a banquet given to the director Miss Pasmore sang last year at the Pasdeloupe concert, at the London Chamber Music concert and at the London Symphony. She also sang at Dinard in Berlin and several times in Paris.

Harry J. Revier, motion picture director, of Hollywood, was charged with bigamy Saturday at San Jose in a warrant issued on complaint of his first wife, Mrs. Elizabeth Revier, of New York City, who is now in San Francisco and who alleges Revier married Dorothy D. Valera, 20-year-old cabaret dancer of this city, in San Jose on October 3, 1921, without being divorced.

Cleo Rusti, an actress appearing in an acrobatic act at the Oakland Orpheum, fell yesterday during her act and suffered a fractured arm. She was taken to the Oakland Emergency Hospital.

SMITH'S GREATER UNITED

Open at Catlettsburg, Ky., March 31

Everything is about in readiness at the winter quarters of Smith's Greater United Shows for the opening of the new season on the streets of Catlettsburg, Ky., March 31. Harry A. West and B. Kearns are late arrivals and say they will have one of the best illusion shows on the road.

From present prospects the following attractions and concessions will be among those with the caravan: West & King's Illusion Show, Main and Wright, Old Plantation; Red Ethman, Motordrome; Earl Lee, Snake Show; Adam Erbe, Athletic Show; Richard Carlin, a platform show, known as the "Cow With Arms"; Ten-in-One side-show, managed by Harvey A. Barton, formerly with the Howe London and John Robinson circuses, and Frankie Weekly, "A Night in Japan"; Fred Stebbins will be foreman of rides. Eddie Weekly will have cookhouse and juice, John Watts and Cleve Bragg, five concessions; C. J. Odeirkirk, about ten; E. B. Roberts and Johnny Dugerty, five; Mrs. F. Stebbins, two; Adolph Kahman, three; and "Heavy" and "May Cook" three. In all there are to be ten shows, four rides and about forty concessions, and the organization will be transported in fifteen cars. The roster of the executive staff will appear in the Spring Special edition of The Billboard.

E. B. ROBERTS (for the Show).

RICHARDS & BROS.' SHOWS

R. T. Richards, general manager of the R. T. Richards & Bros.' Shows, with headquarters at Manitowoc, Wis., advises that they have not yet started to repair and paint their rides and shows, but are nevertheless busy in winter quarters, and are building a working model for a new riding device they intend carrying this season. He also states that they built their own merry-go-round, so that it could be transported on trucks, and that the ride has a seating capacity of 24 people and weighs but 3,700 pounds. He adds:

"This show will play a few Wisconsin parks, also celebrations and fairs, and all the people with it last season will return. We expect to open some time in May. We have six promising spots already booked, and a few of our last year's fairs. I think "Doc" Wadell presented a good idea regarding shows holding Sunday service. I will fix up a large tent with seats, etc., and will have local ministers hold service therein, bring as many of their flocks as they can with them, and hold "get-acquainted" meetings after the services."

LEFT GOOD IMPRESSIONS

Birmingham, Ala., March 1.—Miller Bros.' Shows, which recently filled an engagement at Selma, under contract with the Red Men, won a niche in the hearts of the inmates of the Alabama Baptist Orphanage by giving each one of them a free pass to all attractions.

Another benefit derived by Selma from the carnival was the improvement of the street leading to Robbins Field, where the show held forth. This was done free of charge by the carnival company, which was assisted by city forces. The carnival went away with not a bad taste in the mouths of Selma citizens.

DO YOU

Remember the story of the boy who ran for the train and reached the depot just a few seconds too late. An onlooker said: "Sonny, you didn't run fast enough." "Yes, I did," said the lad; "the trouble was I didn't start soon enough."

MORAL: Suit yourself about the moral. Perhaps you remember the time you missed it by a few seconds—but what we want to say is, if you send your order NOW, you will be in time to catch The Billboard "Spring Special", which will be issued next week.

Another thing, it pays to buy The Billboard by the year. For three dollars you get 52 consecutive issues—sent to a different address each week if you say so. If you don't believe it—try it.

THE BILLBOARD PUBLISHING CO., Cincinnati, Ohio:

Gentlemen—Please put me down for a year's subscription to The Billboard, commencing with the "Spring Special", for which I enclose \$3.00.

NOTE—When change in address is desired, send route one week in advance.

Name

Address

City..... State.....

WE OPEN OUR EIGHTH SEASON at SAVANNAH, GA.

for Nine Days, Commencing THURSDAY, MARCH 29.

RUBIN & CHERRY SHOWS, INC.

'THE ARISTOCRAT OF THE TENTED WORLD'

In keeping with our customary policy, we will book only concessions that will stand the most rigid inspection.

All Merchandise Wheels are open. Will sell exclusive on Silverware, Lamps, Blankets, Fruit and Groceries.

Will place any other Legitimate Concessions. No Roll-Downs, Tipups and Swinging Balls.

RUBIN & CHERRY SHOWS, Inc., P. O. Box 1635, Savannah, Ga.

LOCATION:

Bolton Street Park In the Heart of the City.

Auspices

JENLAH TEMPLE No. 129, D. O. K. K.

ROYAL AMERICAN SHOWS

Open in Kansas City, Kan., April 16

Kansas City, Mo., Feb. 28.—Official headquarters for the Royal American Shows opened at the Coates House, this city, in charge of Secretary Harry Strubahr, is a busy place these days, getting ready for the opening, calendared to take place in Kansas City, Kan., April 16, to be followed by two big "Spring Festivals" in Kansas City, Mo., in the business districts, one at 31st and Main streets, under the South Side Business Men's Association, and the other at 18th and Paseo streets, under the auspices of judges. This will give the Royal American Shows three weeks of what the staff considers the choicest locations for attractions playing this territory, surrounded by amusement-loving people, and with weather permitting will no doubt result in gratifying returns. Special promotion for these three opening weeks will be in charge of R. C. Elgin, who has already started work in that line, stating that he will develop something new, from a contest standpoint, along original lines. General Manager Sollyman is busy in his efforts to present only such amusement as will conform with his ideas of high class exhibitions.

The Bullock Family Musical Comedy Company, consisting of eighteen people, and Sidney J. Hawkins' All-Star Colored Minstrels of twenty people, including a jazz band, late feature of the Russell Bros.' Shows, are among the better class shows already under contract. Prof. Leo Starr will have eighteen American musicians in his band, which will be uniformed in two distinct types, one for concert work and one for regular playing. Assistant Manager Gladstone Harvey has just returned from a trip to Chicago, which was taken in the interest of the shows, and from his debonair manner he evidently was successful—in the writer's opinion a private car is on the way. Reports from General Agent Harry L. Naves are in every way encouraging. Rensch Bros., who have contracted the eating place, have arrived at winter quarters and already their praises for good eats are being heard. Chas. B. Tripp, the gemmologist, will again be one of the special features, his second season. Added forces of mechanics are now being employed at winter quarters and from now on until the opening date Superintendent Frank Walden will push the preparatory work forward.

CLARKE E. FELGAR (General Press Representative).

C. F. ZEIGER UNITED SHOWS

Fremont, Neb., Feb. 28.—Work at winter quarters of the C. F. Zeiger United Shows has been going on since January 1. Jim Babcock, who has charge of the paint department, has the robes all finished and is ready to start on the shows. Dan Brydon has his dog act working in the shape and is breaking a new monkey act for the coming season. Mr. and Mrs. C. F. Zeiger arrived last week from Kansas City, Mo. The Rogers Tent &

OPENING

Huntington, W. Va., Saturday, March 31st

I own all Shows and Rides. Have sold Add-A-Ball Game and Cook House. All other Concessions open. Can use Palmistry, Corn Game, Country Store, Candy Floss, Soft Drinks, Knife Rack, Novelties, Ball Games and all kinds of Stock Wheels. Experienced Help on Rides. All people with no last year wire or write. No girl shows or grift. Show booked solid through W. Va. Address J. L. CRONIN, 44 Ewing St., Chillicothe, O., until March 18; then Adelphi Hotel, Huntington, W. Va.

J. L. CRONIN SHOWS

Wanted, Concessions of All Kinds for Opening at SHETZLINE PARK

OF THE GREAT EASTERN HIPPODROME CIRCUS APRIL 2 TO 7, INCLUSIVE

BROAD AND BIGLER STREETS, PHILADELPHIA, PA.

Six afternoons and six nights. All legitimate Concessions open. Carrousel, Swings, Ferris Wheels, etc. WANTED—Good openings for Special Shows, Wire, write, phone or call. KRAUS & SHAW AMUSEMENT PROMOTERS, INC., Real Est. Trust Bldg., Philadelphia, Pa. Bell Phone: Walnut 4248.

WANTED — ALUMINUM WARE WHEEL OPERATORS — WANTED CORNO, KENO, AND HAM AND ROASTER WHEEL OPERATORS

A. F. BEARD SAYS: "Close buying is half the battle and the other half is to have our PANELED ALUMINUM LINE. SEND IN YOUR ADDRESS FOR ILLUSTRATED CIRCULAR AND PRICE LIST OF THE MOST COMPLETE ALUMINUM LINE OF ANY CONCESSION SUPPLY HOUSE IN AMERICA." FOR IMMEDIATE DELIVERY—ORIGINAL LARGE OVAL HAM WHEEL ROASTER. LENGTH, 18 1/2 IN.; WIDTH, 11 1/2 IN.; HEIGHT, 8 IN. SAME AS USED BY "ARMY" BEARD \$22.80 Dozen AT DETROIT, MICH., 1922.

DIRECT SALES & SERVICE CO., 7 W. Madison St., CHICAGO, ILL.

Martin Greater Shows. St. Louis, Mo., March 2.—For the first few weeks in St. Louis the Martin Greater Exposition Shows have secured some of their favorite lots where the shows, rides and concessions got the biggest business last year. Mr. Martin has just returned from the East with several added attractions. After a strenuous winter-quarter season, during which the shows were rebuilt and painted, they are now ready to make an early opening.

MARTIN GREATER SHOWS

Johnny J. Jones Exposition. Fort Myers, Fla., Feb. 28.—The end of the week at Bradentown with the weather turned warmer gave entire satisfaction to all the attraction management as well as concessionaires with the Johnny J. Jones Exposition. Many improvements have been made on the fair grounds since the show's last appearance in Fort Myers two years ago, and the reception given to the return of the Jones Exposition was very responsive. It is quite a venture to bring a 20-car show into this neck of the woods, but Johnny J. Jones displayed good judgment, justified by the tremendous daily attendance both afternoon and night. There is only one disappointing drawback and that is lack of space, the attractions being packed too closely together. Mr. and Mrs. Ed. H. Goetz remained at Tampa, Fla., last Monday. E. H. Jones spent part of last week at Tampa. Mrs. Chas. Stewart is a visitor also. Mr. and Mrs. John Ringling and party of friends were guests.

Artline, the Florida Fat Girl, is now a member of the Jones show family. Johnny J. Jones has returned to Orlando from the Chicago meetings. Prince Hanson, the strong man, and Mue, Hazzampa, from Australia, have lately joined the show. Frances McMaster, a high-class diving girl, is a late addition to the water spectacle. Two distinguished visitors who reside here during part of the winter months passed a few hours on the joy plaza as guest of Johnny J. Jones. They were no

less personages than Thomas A. Edison and Henry G. Ford. Col. P. T. Stredier, manager of the South Florida Fair, spent two days here. Another visiting party consisted of Mr. and Mrs. Joseph Fishman and Mrs. Frank Graham Scott, relatives of Mrs. Johnny J. Jones. Still another party consisted of Chas. Kannally, of the Ringling-Barnum Circus, accompanied by Mr. and Mrs. Beasley and Mr. Keller, all of Sarasota. At Bradentown the writer had the pleasure of entertaining Master Paul Ringling, the bright two-year-old son of Richard Ringling, and if the little chap had his own way he would still be riding the miniature merry-go-round.

ED R. SALTER ("Johnny J. Jones' Hired Boy").

CUDNEY & FLEMING SHOWS

Ready to Open During Bridge Dedication at Little Rock, Ark.

North Little Rock, Ark., March 1.—The Cudney & Fleming Combined Shows will soon be on the road and just seven weeks from the time they closed they will again be open.

March 12 is the opening date and the American Legion Chamber of Commerce Bridge Celebration, at Little Rock, during which thousands of out-of-town visitors will be in the city, is the crowd-drawing incentive. Contract was signed with the shows February 27 for this plum, which, incidentally, several of the much larger shows contended for. The "doings" is divided up between the "Sawdust Amusement Co." and the Cudney & Fleming Shows.

The shows will leave winter quarters both bleaker and better than last year, and the number of attractions is expected to be increased on the lot, being added to the present list of the "old plantation" show, "High Brown Babies" with twelve people; Athletic Show, 10-in-1, Pit Show, Prince's Ferris wheel and Cudney Bros.' merry-go-round. Jim Stafos will have the cockhouse, Mr. Webb, two concessions, and Bob Harris, two, besides the fifteen already in the quarters.

Bob Harris and the Webbs are at Smackover, with some concessions, and report doing nicely. Mrs. Cudney is back from New Orleans and states she had a fine time. Tiger Mack is visiting relatives in Kentucky. Agent Rodgers is busy on lining up dates for the show. Mad Noly Fleming and Charles Cudney and his brother, Bill, have been busy with having the paraphernalia built, or rebuilt and painted, and state that everything will come all right and strong. The motto of the show will be the same as last year—to "place a morally and physically clean midway ahead of the dollar."

NELLIE NELSON (Press Representative).

OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Corrects Elephant Trick Claim

Editor The Billboard—"Here's a stunt for American performing elephants to try to emulate," read part of the descriptive matter that appeared with a picture in the February 24 issue of The Billboard of "Germany's elephant acrobat". The picture showing an elephant walking on a row of bottles is nothing new in elephant training. It has been done for years, and no German elephant trainer is showing any American elephant trainer anything new. This same trick has been done by the Lockhart, Robinson and Powers elephants and on many circuses that own their elephant acts. It is a very old stunt in the elephant-training line. (Signed) J. WILLIAMS.

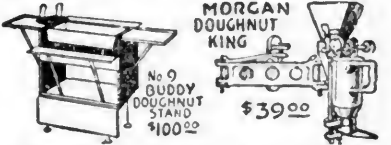
Opposes Animal Act "Cranks"

Editor The Billboard—"Why don't influential showmen defend themselves against attacks of those who try to stop trained animal acts? The ants have almost succeeded in England. It may be only a few years before the animal acts will be a thing of the past in the English-speaking world. I would suggest making animal training a sport. Why don't those "cranks" turn their energies against hunting animals? Surely, animals are more abused there; they are shot at many times without being killed instantly and must suffer frightfully. Still, that is a sport. A horse pulling a wagon is a trained animal. What about that? I believe a trained animal is happier than an untrained one. For instance, I trained a lion some time ago to do a good many tricks. I used to leave him in the arena for hours alone with his props and he would do some of his tricks independently, which gave him something else to live for but to eat and sleep like his brothers in a zoo. Why deprive animals of the advantages of an education? I admit some so-called trainers abuse animals, but that could be eliminated by issuing a license to every recognized trainer. Anyone interested, please communicate. (Signed) JULES JACOT, Animal Trainer, Golden Bros.' Circus, Ft. Dodge, Ia.

WANTED ALL KINDS OF CONCESSIONS

No exclusive, except Cook House and Juice, which is sold. Grifters, save railroad fare. Am carrying Eight-Piece Band and Free Act. Six weeks booked in oil towns. Village Mills, Tex., week of March 5. HARRY J. LEWIS SHOWS.

Doughnut Business Is Good



Write for complete catalogue and information. TALBOT MFG. CO., 1213-17 Chestnut, St. Louis, Mo.

SLUM GIVE-AWAY

In 5-Gross Assortments. Price.....\$ 5.00 100-Gross Assortments. Price..... 90.00 25% with order, balance C. O. D.

A. KOSS, 2012 N. Halsted Street, Chicago

MASKS

Per Gross, \$2.65; Dozen, 30c. Wax, News, Scimitar, Animal Masks, Caps, Hats. Ask Free Catalog. G. KLIPPERT, 48 Cooper Square, New York.

To Help You Make Sales on Brand New Firearms, We Offer the Following Reductions:

- GN. 807—Gauge antedecanted by hand. Each \$12.50
GN. 95—Mausier, German make, .25 and .32 cal., shoots 11 shots. \$9.00
GN. 394—Spanish, .25 cal. Automatic Revolver. Shoots 6 times. Exceptional big value. Each \$4.50
GN. 915—Brownie Automatic Pistol. American make, .22 cal. Each \$3.75
GN. 891—Ortelia, .25 cal., shoots 9 shots. SPECIAL. Each \$7.50
GN. 830—Ortelia, .380 cal., similar to 8-shot Automatic Pistol, German make. Each \$8.00
GN. 219—"Sauer" Automatic Pistol. High grade German made rim; strongest model. Very accurate. 8-shot. .32 cal. Each \$8.00

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 Firearms No. 84 and 85 just off the press. A postal will let them to you. Deposit required on all orders.

M. GERBER'S Underselling Stradmen's Supply House PHILADELPHIA, PA. 505 Market Street.

I HAVE A NEW GAME OF SKILL

Up to the minute. Would like to meet a partner with money. C. H. STEIN, 701 Wythe Ave., Brooklyn, N. Y.

BREATH OF SPRING

Permeates Ambient Atmosphere

And Soon Norwood, Fellows & Thompson Will Be Heralding the Opening of the "Biggest Show on Earth"

In a manner most strange and extraordinary (and, these words, strange and extraordinary), the first breath of spring was felt today. The air, its sweetness and freshness were easily discernible, and through the length and breadth of the land the members of the Fraternity of Youth received its kiss with a gladdening of the heart, a brightening of the eye and an elasticity of step that foretold of joys in anticipation. Particularly noticeable was this among the aged, whose manes were wafted back to the glad-some days when they stealthily crawled under a sidewalk or got in by permission after carrying countless buckets of water for one of those big animals that appears to have a tail at both ends. Most strange and extraordinary (oh, those words again!), this delicious breath of spring came from the cold North, from one of the New England States, where Dexter Fellows has been hibernating.

It is mid-afternoon of a bright, sunshiny day. Dexter is sitting huddled up on one of those reminders of happier days—an empty beer keg—and by the light of a lantern is fishing thru a hole he has cut in the ice in the river. He looks perturbed, because for six days he has not had a nibble, and he knows this to be a sure sign that something, perhaps of great importance, was about to happen.

On the Boul. Mich. in Chicago a gale is chasing itself around and around. But in its arms, cuddled warmly, is the scent of buds and blossoms and violets. These latter, forerunners of the most delectable season of the year, penetrate a certain office at No. 221 Institute Place, where Ed Norwood, with a thesaurus on one side of him and an unabridged dictionary on the other, is absent-mindedly watching Lester Thompson toy speculatively with the keys of a typewriter.

Out in Los Angeles, in a certain ice cream parlor, a chauffer and a waiter, but in its arms, cuddled warmly, is the scent of buds and blossoms and violets. These latter, forerunners of the most delectable season of the year, penetrate a certain office at No. 221 Institute Place, where Ed Norwood, with a thesaurus on one side of him and an unabridged dictionary on the other, is absent-mindedly watching Lester Thompson toy speculatively with the keys of a typewriter.

In the New York office of The Billboard William Jenkins Hewitt is entertaining a few Nuts with reminiscences of days on the road. Then on the air is borne the scent of peanuts roasting, nutting crowds on a summer day, the smell of animals, whose appearance is strange and extraordinary (these they are again).

The Nuts in Bill Hewitt's office are the first to catch the new note in the atmosphere. "Oh, ha, ha, ha," they sing in an ascending scale, their faces brightening with the prospect they visualize, while they strain their ears to catch the sound of perhaps a calliope. Being members of the Fraternity of Youth—that society which has for its object the rejuvenation of its members without the use of monkey glands, but by means of the great event which suits their home town once a year—these Nuts are able, thru the medium of the scents in the air, to report progress on the preparations making for this event. (If any reader has an idea of what this paragraph means, let him translate it for the benefit of others, because the writer of it hasn't.) At any rate, this is what they report:

"Charley Kanelly has just sneezed and has told Mr. Charles and Mr. John that Florida is getting on his nerves and that Madison Square Garden would look good to him. The famous brothers agreed with him when they heard echoes of sneezes from far off from George Smith, Gabe Better, Jay Smith, Fred Bell and Alfred Charley, and a whoop from Stanley Dawson.

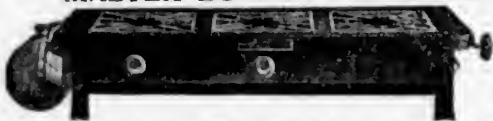
"At Bridgeport there are strange and extraordinary (them words) sounds that might be rars, trumpeting, chatters, grunts, snarls and growls. Fred Worrell is getting restless as he watches some balding rattle their chains coyly at some long poles, while bundles of canvas and piles of blues and reserves look on, maybe a bit jealously. He gets up and strolls about the place and is greeted with knowing looks and sly winks by rows of sleepers and flats and baggage and stock cars, and he is amused by the naughty looks cast at him by the many tableau wagons and cokes,

Wanted Carousel

Not portable, 3-abreast jumping horses, good condition. State all particulars in first letter.

Address CAROUSEL, 250 W. 14th St., New York City

MASTER BURNER PRESSURE GASOLINE STOVE



Only necessary to generate the first or master burner, when other two may be lighted or turned off as needed. This is a valuable feature where quick action is wanted. Stove is very compact. With attached gallon tank stove is only 41 in. long, 7 1/2 in. high, and 18 in. wide. Can also be furnished less tank and connected to your own tank by hollow wire, at lowest and most practical. Write for circulars describing this stove and our complete line of lighting and cooking equipment. WAXHAM LIGHT CO., Dept. 15, 550 W. 42d St., New York City.

WANTED - MERRY-GO-ROUND - WANTED

FOR NO. 1 SHOW. Will buy or place or advance money if necessary. Want Merry-Go-Round Help and Ferris Wheel Help for No. 2 Show, also Crazy House or any Mechanical Show. Both No. 1 and No. 2 shows will show the first two or three stads in or near St. Louis. Limited number of Concessions still open. Winter quarters, 750 Wachtel Ave., St. Louis, Mo. All mail to St. Francis Hotel, MARTIN GREATER EXPOSITION SHOWS.

TRAVER PORTABLE SEA-PLANE FOR SALE

Used 1 Season—In First-Class Condition—Ready to Operate.

A. E. DOERR, 3629 Christiana Ave., Chicago, Ill.

TOLEDO ZOOLOGICAL SOCIETY MENAGERIE AND EDUCATIONAL EXHIBITION BIG WINTER CIRCUS

WEEK MARCH 26TH TO APRIL 1ST, INCLUSIVE.

WANTED—One complete Side-Show, with Freaks and Acts; Ten-in-One Shows, several Pit Shows, high-class attractions. State lowest salary for week or percentage and space required. Explain everything in first letter. Expect from 40,000 to 60,000 paid admissions. Address: PETE SUN, 2246 Rosewood Ave., Toledo, Ohio.

WANTED, BILLPOSTERS, LITHOGRAPHERS and BANNERMEN

for Walter L. Main Circus. Address M. J. LYONS, Advertising Manager, Havre de Grace, Maryland.

all of which are proud to be conscious of their new coats of glistening paint and gold leaf and their gorgeous sunbursts.

"Oh, ha, ha, ha," sings Chick Bell down in Florida, and the echo is caught and tossed about in different parts of the country by Lillian Leitze, Anna Stys, Lillian Kinkaid, Carl Hestaway, Al Webb, George Bowman and John Bruce.

"In an office in a certain building in New York Clyde Incalls and Lew Graham are chuckling gleefully.

"Fred and Mrs. Bradna are packing the family trunk. John Agee is flicking a speck from his hat and is smiling broadly. The terretas are belching at a time table. Eddie and Jennie Rooney have just telephoned the expressman.

"Andrew Zingrabber, with the aid of a step-ladder, is whispering excitedly in the ear of one of his rubber-necked friends.

"Dexter Fellows has cast away his fishing tackle and is now looking expectantly at the hole in the ice. A frog hops up out of the hole and sits on the ice and gives Dexter a wink.

"Oh, ha, ha, ha," rises a mighty chorus, swelling in volume from all parts of the country. Now there is a silence, as all wait anxiously to hear what the frog is going to say to Dexter. The frog whispers in Dexter's ear and then hops back into the water. Dexter plunges the hole in the ice with the bear leg and saunters off, whistling his own version of 'The Camels Are Coming'.

"The first to arrive will be that celebrated triumvirate, Norwood, Fellows and Thompson, who under the leadership of Ed Norwood will tell the public of the wonders to behold.

"Oh, what was it the frog said to Dexter? Why, he said: 'At Madison Square Garden, on March 25, at 8 o'clock in the evening, the doors open at four o'clock. Strange and extraordinary feats of skill and daring.'"

N. J. SHELTON.

WESTERN DOG & PONY SHOW

Robert Hays, formerly with the Walter L. Main Circus, has been appointed by Manager W. E. Carmichael to have charge of the reserved seats with the Great Western Dog and Pony Show. Pete Loftus is the producing clown, with five assistants. The management recently purchased a new advance car. J. J. Johnson, formerly of the 'Veal Bros.' (Carnival) Shows, was a recent visitor. All of which is according to Prince Elmer, press agent.

CIRCUS PICKUPS

(Continued from page 77)

time this winter but is now located at the American Cafe in Duquoin, Ill., and like the job so well he may not go out with any show this summer. Levi's pies are just like mother used to make.

JULES JACOT'S BIG LION ACT



This act will be one of the features of the Golden Bros. Circus this year. The photo was taken at winter quarters in Fort Dodge, Ia.

PHILADELPHIA

By FRED ULLRICH.

908 W. Sterner St. Phone Tlaga 3525. Office Hours Until 1 p.m.

Philadelphia, March 3.—"Passions for Men", at the Walnut Street Theater, was well received. Good houses and good criticisms from the local dailies.

"Blossom Time" has reached its twentieth week at the Lyric Theater and still going strong. "Cat and the Canary" is in its fifth week at the Adelphia. "Molly Darling" and "Six Cylinder Love" close here this week.

"Glory", the new musical comedy, had its first time showing here this week at the Shubert Theater and is a huge success. It is a strong reminder of "Irene".

The Stanley Company of America Beneficial Association held a monster benefit at the Stanley Theater one night this week after the regular show that netted big returns for the employees' association. A new vaudeville bill was presented and the house did capacity. Thomas Meighan, the movie star, appeared in person and made an address.

At Keith's this week Blossom Seeley, Tom Patricia, Olson and Johnson and their two colored dancing assistants staged an informal field day of fun near the end of the show that was a knockout and stopped the show.

The Moscow Troupe with M. Vizrov in "Revizor" appear for one performance tonight at the Metropolitan Opera House. The advance sale is very large.

Oscar Lorraine, the violinist, scored a big hit at the Globe Theater this week. Oscar was also a big success at the Keystone a few weeks ago. Harvey Stone in a neat act called "Varieties of 1923" also scored finely.

Douglas Fairbanks in "Robin Hood" at the Stanton in the fourth week is still packing 'em in. Nazimova in "Salome" did big business at the Aldine and closes this week. "Java Head" at the Stanley also did well this week.

Al Jolson comes to the Shubert in "Bombo" week of March 12 and the same week "Candlers" comes to the Garrick.

ST. LOUIS

ALLEN H. CENTER

Phone, Olive 1733

2046 Railway Exch. Bldg. Olive Street, Between Sixth and Seventh

St. Louis, March 2.—In answer to a letter appearing in The Post-Dispatch "Letters From the 'Road'" columns complaining of the theatrical attractions shown here, and of the standing of the city as a show town, Edward A. Smith, manager of the American, answered as follows: "St. Louis has been getting shows far in advance of those cities whose extended runs are made." Mr. Smith further states that the American is booked solid until April 29 and perhaps will continue into May. "If the popularity of 'Sally', which is now in Chicago, diminishes, this attraction will come to the American for an early May engagement."

The Shubert-Empress closes its season Saturday, March 3, after twenty-five weeks of Shubert vaudeville and will open about the middle of next August. The Empress will be dark until March 11, when the Woodward Stock Company (Woodward Players now appearing at the Garrick Theater) will move to the Empress for its spring engagement.

The St. Louis Writers' Guild has adopted an ambitious program for 1923. The plan includes a play-writing contest, the writing of a story by the Guild as an organization, and the presentation of the prize-winning play. The play-writing contest, in which a cash prize is offered, will close the last of April and is for a one-act play giving the most novel treatment of the eternal triangle situation.

Geo. LaMont, of LaMont Bros., circus artist, was in St. Louis this week and was a Billboard caller.

An attempt by four masked bandits to rob the office of the Delmonte Theater last Wednesday morning was frustrated by E. J. Lynch, manager of the Delmonte. Lynch ran out to summon police while one of the bandits pointed a pistol at him. Receipts of between \$2,500 and \$3,000 were saved.

W. O. Senior, agent for the Holtcamp Shows, was in town for a few days in the interest of the shows.

C. E. Taylor Co.

245 West 55th Street

NEW YORK

Write for

BEADED BAG FOLDER

WANTED!

TICKET SELLERS, USHERS And Men To Make CONCERT ANNOUNCEMENTS.

P. J. STAUNTON, care Al. G. Barnes' Big Four-Ring Wild Animal Circus, Lovefield, Dallas, Tex.

(Those who closed with the Show last season, write).

LAST CALL!

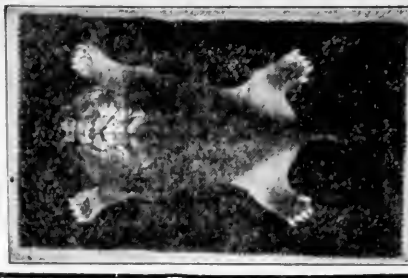
Montana Belle's Wagon Show

Aerial Performers doing two or more Acts. Few more Musicians. Show opens Malvern, Ark., March 10th. Workingmen in all departments. I pay my wages; you pay yours. E. B. GRIFFITH, Mgr.

BILLBOARD CALLERS

NEW YORK OFFICE

Jeff Keating, E. J. Kilpatrick, Matthew J. Ray, Theodore Steinberg, Ted Metz, Mrs. Carlos Stefank, Harry E. Skelton, Barney Lopez, John Crawford, Bert E. Perkins, Ralph Moore, W. J. Hanley, Charles Robbins, Ed A. Kennedy, Louis Corlebe and N. J. Skelton, Percy Moreoney, manager World at Home shows for I. J. Polack, with offices in New York. Lee Riley, recently business manager Margaret Anglin, the actress, who has ceased her present tour. Was accompanied on his call by E. S. Flynn, of Milwaukee, who is a traveling representative for Paramount pictures. W. P. Palmer, the circus man, in from Los Angeles, Chicago. Stopping at the Continental Hotel. Leo F. Watkins, motordrome manager, of Richmond, Va. Just before he left for San Antonio, Tex., to join the C. A. Wortham shows, under the management of Fred Beckman. W. B. Evans, of the Evans & Gordon Amusement Company, Coney Island, N. Y. Harry Jansen, magician, juggler and soap bubble manufacturer. Playing vaudeville around New York. Is looking to open at the Hippodrome, Dublin, Ireland, in May. Has a long tour booked abroad. Harry Jansen, magician and illusionist. Is now working in "one", playing vaudeville around New York. Louis Klog, comedy magician. Thinks he will go in the concession business. Frank Wilcox, carnival man. Has signed with Carl H. Barlow to go with the Wonderland Exposition Shows. R. S. Uzzell, of the R. S. Uzzell Corporation, New York. Frank J. Murphy, of the Frank J. Murphy Shows, Norwich, Conn. Alexander A. Lowande, of the Lowande & Gardner Circus. At his home in New York. J. Lany J. Kilne, amusement promoter, New York. J. H. Horwitz, press agent. Mike Ziegler, of Edson & Ziegler Amusement Enterprises, operating as the Theatrical Enterprises, Inc., New York. C. F. Chester, of the Chester-Pollard Amusement Company, New York. Benjamin Williams, amusement promoter, with offices in New York. Jerry Barnett, concessionaire, of Coney Island, N. Y. Fred Phillips, amusement promoter, New York. Joseph G. Forasi, back from Europe. J. Gordon Kelly, actor, playing in "The Fool", New York. E. G. Holland. Has closed his engagement in connection with the Columbia Amusement Company theater, New York. He is now back home in Haworth, N. J., getting ready for the opening of the Walter L. Main Circus. Raymond E. Elder, of the Ringling-Barnum Circus. Harland E. Knight, playing in motion pictures. Back from North Central Canada. Charles O'Neill, talker and lecturer. C. Barthel, ride operator, New York. Lloyd Peterson, carnival showman. L. C. Phillips. Lecturing for the McFadden physical culture paper, New York. Archie Onrl, juggler and novelty vaudeville artist. John T. Benson, of the Hagenbeck Brothers' Company, Hoboken, N. J. Mrs. E. A. Potter. Is now living in New York. Felix Bied and Maurice R. Lagz, equal owners and managers Knickerbocker Shows, with offices in New York. Fred A. Danner. Is quite jubilant over the prospects for special-event promotions this season with J. F. Murphy. Will leave soon to start work. C. R. Sullivan, of the Cayne Indian Blanket Company, New York. Billy King, ticket seller Dreamland Circus Side Show, Coney Island, N. Y. John R. Rogers. Says he will attend to some publicity work for George C. Tyler, the theatrical producer, while he is away from New York in Europe. Mr. Tyler is due to sail March 10. Rev. Joseph Madden and P. A. Leonard, the Actors (Church) Temple, New York. Oscar V. Babcock, "loop-the-loop" rider. In the city from his home in Winthrop, Mass. Donald Farnsworth, lecturer for the McFadden publications, New York. Charles L. Sasse, international circus acts booking agent, with headquarters in New York. Harry Heller, manager Acme Amusement Company, of Paterson, N. J. Was accompanied by his general agent, C. F. Boniface. Otto Johnson, who has been stage manager for McIntyre & Heath for twenty years. Quit their show about three weeks ago and is now working in New York. Was accompanied by Edward Lelloy Rice. Vincent Walker, manager of a novel circus and vaudeville act. The Rose. Still playing his Royal Midgets in New York vaudeville. Bob Baker, vaudeville agent, New York. Prof. Neuman, mindreader and magician. Has been playing indoor events. Is now negotiating for a carnival engagement. James Byson, of the Chester-Pollard Amusement Company, New York. P. R. Trexler. Has a novel show called "D". He will make an announcement soon. William H. Stahl, electrician, of the Matthews J. Riley Shows. Lew Graham, of the Ringling-Barnum Circus. M. J. Lapp, Arthur Hill, Mrs. John E. Wallace, Wilford Teague, Rev. Joseph Madden and P. A. Leonard. Peter Brady, talker. Has been ill. Charles Hindspeith, talker and lecturer. Mr. and Mrs. Daniel E. Bauer. George Haymond, who is known as the Great Raymond, "escape and hand-out" performer. Was thrown from a taxicab and sustained injuries which confined him to his room at the Elks' Club for several days. He is out now with the aid of a cane. Charles Berg, billposter, who works street advertising as Rube Brown, using a goat and rooster. Ike Friedman, concessionaire.



Norman, the "frog man", novelty vaudeville artist. R. C. Carlisle, Wild West showman, of Catskill, N. Y. J. J. McCarthy. Is building a ride in Columbia Park, North Bergen, N. J., to be named "Trip to Paradise". Richard M. Wheelan, representing the Stratford Candy Company, New York. J. J. Steblar, owner and manager Steblar's Starlight Shows. In from his home in Stamford, Conn. Jack Frost, the whistle demonstrator. Captain Jack Smith, concessionaire, of New York. Thomas Rice. Back from a long tour of South America. Andrew Downie, circus man. James H. Lent, Treasurer Standard Amusement Exposition, New York. Callers at J. A. Jackson's desk: Della Sutton, to show a Canadian offer for the Melody Girls that resulted from Billboard publicity. Linta Holmes, a lady trap drummer. Charles Johnson, of the once famous Johnson and Dean. Irving Jones, the world-known songwriter. He and Johnson are now doubled in (Continued on page 101)

NEW PRINCESS PLAYERS

(Continued from page 27) sons with Thurston Hall and one with Maude Fealy. Her stock engagements have included Pittsburg, Cleveland, Boston and Ottawa, Can. Miss Lane succeeds Jean Oliver. In addition to Miss Lane and Mr. Franklin, the Princess company now includes Kernan Cripps, leading man; Dick Elliott, Arthur Buchanan, Vincent Dennis, George Westlake, William Hull, Helen Travers and Mary Loane. Eleanor Brent, second woman, is closing March 3, but her successor has not been chosen. Recent changes in the Princess company are said to be due to clashes of temperament and refusal to take direction. Kernan Cripps, who followed James Blaine as leading man, had only a small role in his opening production, "Step Lively Hazel", but for his second week he made a decided hit as Robert Van Gordon in "East Side-West Side". The Federated Women's Clubs bought out the theater one evening and gave him a great ovation.

LEADING LADY'S MOTHER PLAYS ROLE IN "AT 9:45"

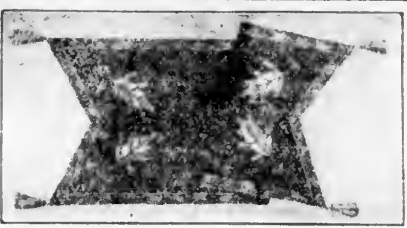
New Orleans, March 1.—William Melville as Captain Dixon, as the sporting writers would say, romped into first place an easy winner at the Saenger St. Charles Theater this week when the Saenger Players presented "At 9:45" to excellent business at all performances. Mystery plays are a success in this city. Leona Powers as Ruth Jordan again showed her versatility, as did Foster Williams as Jim Everett. Antoinette Roehle as Margaret Clancy demonstrated her ability as a character woman, and Orris Holland as Tom Dally was extremely good in the part. Others in the bill were Lee Sterrett as Judge Clayton, Jewell Kelley as Dr. Norton, Shirley Grey as Molly, James Dunlan as Jack Grover, Joseph Echezahal as Jud, Guy Hittner as Doane, Lola May as Mary Doane, Bob Jones as Mack, Roy Dally as Doyle, and Kent Lightly as Howard Clayton. Allee Buchanan, east for the part of Mrs. Clayton, was stricken ill, but not seriously, at 8 p.m. Wednesday and taken to a hospital. Mrs. Emily McPherson Powers, mother of Leona Powers, leading woman, who was visiting her daughter, had watched rehearsals and performances, and when Miss Buchanan was taken to the hospital she (Mrs. Powers) was pressed into service and did not miss a line. Mrs. Powers has been offered an engagement with the company. The scenic effects and stage settings were good. Next week "Seven Keys to Baldpate". For week of March 18 "Lawful Larceny" is being heavily billed.

THEATER CHANGES AFFECT STOCK IN PROVIDENCE

Providence, R. I., Feb. 28.—This season promises to bring out several changes in the theatrical situation in this city, brought about possibly thru the wedding of the Shubert-Majestic by the Shuberts and Col. Felix R. Wendelschaefcr, who has been its manager five years. Col. Wendelschaefcr is the lessee of the Providence Opera House, now devoted to the Bonstelle Stock Company. It is said that the Shubert interests will be affiliated with him and that with the beginning of April all the Shubert productions will be presented at the Opera House, one of the oldest theaters of the city. With the presentation of Shubert

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productions the Bonstelle company will be forced into other quarters if Miss Bonstelle decides to remain here. In all probability she will withdraw, however. Col. Wendelschaefcr has indicated that he plans to build a theater, but when seen he declared the time is scarcely ripe for a new house. Two weeks after Miss Bonstelle's company terminates its tenancy of the Opera House the stock company at the E. F. Albee will get under way. Charles Lovenberg, former manager of the theater, has been retained by Manager Crull to look after the stock company and he has already begun booking members of the 1923 cast. Samuel Goffrey will be the stage manager, while Clarence Hanson and James Robertson have also been retained as chief scenic artist and carpenter.

MYRTLE BIGDEN A "NUT"

"Forty-five Minutes From Broadway" proved a big drawing card for the Grand Players at the Grand Theater, Salina, Kan., for the half week starting Monday, Feb. 26. The musical numbers were aided by a local chorus composed of Misses Luella Terry, Dora Jane McCullough, Agnes Cox, Eldred Shaw and Mrs. W. W. Wilson and Mrs. Fred Snyder. These numbers were popular, C. G. Weston displaying an entirely new ability when he appeared with the chorus to support his act. Neil Hickey drew several laughs and was popular. Myrtle Bigden was again fascinating as the maid with a droll sense of humor, while Edd Russell's crook role was well presented. It was a good show. Neil Hickey joined the company last week to handle the comedy. The offerings for week of February 19 were "The Shepherd of the Hills" and "Common Clay", and two turn-aways were registered with the former. This can be vouched for by members of the company. Starting Monday, March 5, the Grand Players will start their seventh week in Salina and will present "The Rosary" and a brand-new bill by Edmund L. Paul, "The Phantom Trail". Myrtle Bigden, leading lady of the Grand Players, recently was elected a member of the "Nut" Club, a local business men's good-fellowship organization, because in "The Brat", the company's opening bill, she stated "I'm just a plain nut," the tag of the second act. She has the honor of being the only lady member and was given a life membership. The dues to the club are treating the members to a cigar after being elected.

PAUL ENGLISH PLAYS TO LARGE AUDIENCES

(Continued from page 25) playing two years in New Orleans, seven solid months in Shreveport, and it has just finished an engagement of twelve weeks in Little Rock, Ark. "Madam X" was the opening play, followed by high-class plays that are clean. A hand concert was given in front of the theater at 7 o'clock every evening.

MYRKLE-HARDER COMPANY PLAYING OHIO VALLEY

East Liverpool, O., Feb. 28.—After almost two seasons without stock offerings, the Ceramic Theater here this week is housing the Myrkle-Harder Company, which opened Monday night with "The Broken Wing". Other feature plays are "The Night Cap" and "Jim's Girl". This company is one of the best to appear at the local playhouse in many seasons and business is big. It is the first appearance of this company of players in the upper Ohio Valley. This city always has been strong for the Chicago Stock Company which has played the Ceramic Theater for many seasons.

BRASS TACKS

By VAUD. E. VILLE Some of the "orders" issued to artists this season: "You must have clean orchestrations in good condition, with the required number of parts". That is as it should be. "Every artist must eliminate all 'blue' material, double-meaning gags, business, etc." That is as it should be. Why are some artists allowed to retain their off-color material while others must "cut" it? Possibly Edward F. Albee or Al Herman can explain. "Do the same act, dress the same and pay just as much attention to your offering when playing a 'small time' or 'family time' house as you do when playing 'big time' or 'two-a-day' houses." That's right also. But how many "big-time" houses are there left this season? How many acts are playing "big-time" houses exclusively? Is it not true that the majority of so-called "big-time" acts, or in other words, acts built for the "two-a-day" houses, do not find favor with the "small-time" audiences? Some people claim they are too "classy" for the average out-of-town "small-time" audience. That "nifties", clever, up-to-the-minute material, as a general rule, "flops" in the smaller houses or towns outside of New York. When an act is continually "flopping" on the small-time, no matter who is the feature of it, as to "name", ability, etc., if such an act continues to "flop" it does not belong on the "small time". "Names" mean nothing unless they draw money at the box-office. Yet ALL booking offices continue to play "name" acts that don't draw a dime in either a "big-time" or a "small-time" house. Present indications point to the fact that the "three-shows-a-day" policy is the coming thing in vaudeville. This goes for the East as well as the West. Standard acts, which have hardly played anything outside of a "two-a-day" house except to break a jump or something of that nature, are to be found this season playing split weeks, in fact more split-week and "three-a-day" engagements than "two-a-day" dates. And at a "cut" salary at that. It is not an uncommon thing now-a-days for an act to jump from a "three-a-day" house into the Palace in New York City, or from the Palace out into a "small-time" house. It has been proven long before this that an act framed to especially appeal to a New York audience does not in a great many cases appeal to the average out-of-town audience, whether it be a "big-time" or a "small-time" out-of-town house. Local managers know the sort of material their patrons want. Their views on this matter should receive serious consideration by those who book the out-of-town house, both large and small. The fact that a hooker saw an act go very big in a New York house is not necessarily an indication that the act will please an audience in Cincinnati, Syracuse or Atlanta. It would seem that Mr. Wegefarth would do well to issue an order making it compulsory for all bookers of out-of-town houses to make periodical trips around the houses they book, so they could get first-hand information as to the theaters, their clientele, geographical location, and many other things that would assist them in booking, far more than looking at an act in a New York house or taking some office boy's report on it. Such action might make the local manager feel a little more as though he was a manager, and that his knowledge of his town and people and their likes and dislikes was of importance. It's a very funny thing that the president of the Vaudeville Managers' Association is a burlesque man. However, you never see his name attached to any of the "letters" sent out to managers or artists with whom the V. M. P. A. has correspondence. While it is true that Edward F. Albee is the head of the Keith Circuit, why does he sign all the letters, advice, etc., that are distributed to managers of houses on ALL circuits? Edward F. Albee is a very clever man, otherwise he could not get away with it. He is the biggest man in vaudeville, he knows it, and has never lost an opportunity of letting Mr. Beck and his Orpheum associates know it. Mr. Loew, Mr. Fox, Mr. Pantages, et al., have had this plainly indicated to them so often that they know it. But the president of the V. M. P. A. is a BURLESQUE magnate. Whatever Edward F. Albee decides he will do in vaudeville as to policy regarding artists, salaries, conditions, etc., HE DOES—the others follow suit. So now you know what the V. M. P. A. really means.

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PIPES

By GASOLINE BILL BAKER.

Next week, the Spring Number. Many pipes will be received too late for the special edition, but will be used in issues following.

Are you still doing your best to gain favor for your profession with the public? You are? More power to you—keep it up!

Possibly Ray Pierce will stand up and sing: "If you will stick to my cement stick, we will both stick to you."

Dick Payne opines that Jolly Bert Stevens' hokum songs are "the goods" and just what the rising generation is looking for.

It comes from over Buffalo way that "Old Bill" Ashton has forsaken the mod. show line-ups and is a messenger boy on night duty there.

What's become of "Slim" Evans, who years ago pitched and made his own sandpaper—out of wrapping paper, glue and engine sand—through Illinois?

Rolling Thunder is to close his company about May 1, as he needs to look after the welfare of his farm, a part of which has been leased for drilling for oil purposes.

An absolute falsehood, if told as a joke (and the teller doesn't actually believe it fact himself), is good humor—the more ridiculous the better. Come on with your jokes!

Which would you rather be, a pitchman earning a good living or a "millionaire" (note that the last word is in quotation marks—suggesting self-estimation)?

Harry Morris recently got himself a store at Nassau and Pine streets, New York, and is reported to be getting remunerative passouts of pens.

Street salesmen are the best free entertainers of the public on earth. Selfish local merchants and "swell-headed" city dads don't consider that feature.

While in Orlando, Fla., recently, Docs Redwood and Dyer tried to find Frank Hatticow for a friendly confab, but could not locate him. Probably Frank was hustling real estate out of town.

Jetty Myers probably thinks it his own darn business if he wants to travel on skates—but it might depend on what "skates" is referred to (grainy lony horses and some other things and conditions are slanged thusly).

The best way to convince a numskull or stubborn-head that he is wrong in an argument is not to try it. Walk away and let his affliction sink into whatever amount of gray matter he happens to possess.

A. D. L.—No. "Mack" is not a native New York Citian. He formerly worked on one of the Cincinnati dailies and hails from an Ohio town of about 15,000 population. Nope, never heard of him doing any pitching.

Jimmy Murphy, the old-time med. and variety showman ("way back "vonder"), is still holding down the position of principal ticket taker at the Olympic Theater (big-wheel burlesque house) in Cincinnati. And he has far from lost interest in his friends of by-gone days.

C. C. Kube says he entertained the folks of Fort Worth with his magic tricks, etc., until a "clown" writer produced an article in one of the daily papers and restrictions were brought against him, after which he migrated to Waco. Says he is headed for the Pacific Coast, where he will take passage for Australia.

Schuler Hagen intees that he has quit the paper frat. for the early season and is now working at his brother's (R. H. Hagen) cigar store in Peoria, Ill., altho he worked paper out of that city for about three weeks to fair business. Says he will remain in Peoria until fair time. Wants a pipe from Les Hilton.

It just came to mind that we haven't had a line from Prince Nanzetta in many moons. By the way, here's an incident that Nanzetta has never been aware of: A small bottle of his oil (brought by one of Prince's aids) worked wonders to the writer's knee when it was badly sprained—in the fair grounds at Roanoke, Va., in 1907.

Billy Rimmer pipes from Georgia: "Just stepped out of Florida, where I have been working paper all winter. Met several of the boys down that way. Let's have a pipe from Robert M. Smith, (How's the White Palace coming on by this time, Robert?) Well, I will soon again be along with the Mighty Haag Circus."

A pipe from "Lil' Ol' New York": Seen around Nassau street and Park Row; Kelley, garters; Morgan, transferee; Ackerman, pens; Walter Barr, x-rays; Engel, x-rays and pens; Miller, self-threading needles; Thompson, self-threading needles; Smith, self-threading needles; Dr. Bailey, oil; Dr. Howard Seep, herbs and oil; and all getting business.

Departed—H. J. Scott, subscriptionist. Informed (too late for last issue) that his brother, Tom Scott, also well known in the paper subscription fraternity, had passed away Sunday morning, February 19, after a six months' illness at a hospital in East Mohine, Ill. H. J.

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MEDICINE MEN

We have the best selling Herb Package on the market. Formula attached. It has real medicinal quality and is backed by a bank draft guarantee. For Lumbago and Nerve Tension. Tablets are also strong sellers. Our prices are the lowest. We ship day order is received, an immediate item to medicine men. Write for prices. Established 1890. **EPKKA CHEMICAL CO.,** 235 Main St., Cincinnati, Ohio.

SAY "I SAW IT IN THE BILLBOARD."

NEW LOOK

LATEST --- BUFFET SETS --- NEWEST

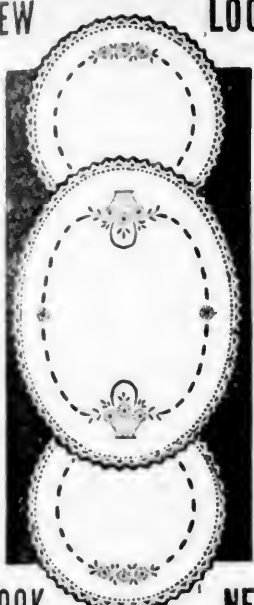
TO WORK WITH DAISY OR NU-ART NEEDLES

Every Woman Will Buy One. — Will Sell Anywhere. — Orders Will Be Filled As Received.
ON TAN CRASH OR HEAVY WHITE CLOTH

Always specify if tan or white is wanted, avoiding confusion. Will not sell less than one (1) dozen.

Buffet Sets \$3.50 per dozen. | No C.O.D. less than \$5.00. Come on—Get in with the live ones. We always lead—NU-ART and DAISY NEEDLES going better than ever. **THE BEST**

FRENCH KNOT and TUFTING NEEDLES



DAISY—The Wonder Needle

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.

AGENT'S PROPOSITION WITH SAMPLES—One-half cash with C. O. D. orders. Send today for handsome book that illustrates all Embroidery Stitches done with the French Knot Needle. Only book of its kind on the market. Sample Copy, 15c; 75c per Dozen.

NU-ART—Best Needle Ever Made

NU-ART NEEDLE makes any stitch. Filtered 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.



LOOK NEW **MOLTER-REINHARD COMPANY** 366 W. Monroe Street, CHICAGO, ILLINOIS

GAS and GAS APPARATUS



No. 90—Heavy transparent, five color, pure gum gas balloons. Gross \$3.50.

As above, fifteen different pictures, on both sides. Gross \$4.00.

No. 70—Heavy air pictures. Gross \$2.50.

Your name and ad printed on a 70, and shipped same day. \$21 per thousand.

Squawkers \$3 Gross. Balloon sticks 35 cents Gross.

Write for particulars on our gas and gas apparatus.

25% deposit, balance C. O. D.
YALE RUBBER CO.,
15 E. 17th St., NEW YORK CITY.

BIG, QUICK PROFITS

For you selling guaranteed comb-cleaners. Highest quality made. Big demand everywhere. Cost you \$1 a dozen, sell for \$3. Will send you one gross for \$8.00, delivered. Your money back if you fail to sell them within 30 days.

Kent Supply Co., 104 Hanover St. Boston, Mass.

UNITED Earn Money at Home In Your Spare Time

Our men are making as high as \$300 per month—all at part time. You can make and sell Glass Signs, Name and Number Plates by New Transfer Method. NO ART TRAINING NEEDED. Big demand for United Signs. Write today for FREE illustrated booklet about our complete fascinating outfit for sign making and selling by our easy system or write for price list of supplies.

UNITED LETTERING COMPANY
Jones Law Building, PITTSBURGH, PA.

HOW TO PAINT Signs and Sho-Cards

MEN! I earn the Sign and Sho-Card business, become independent. Fast to learn. Pays big money. Our remarkable book gives complete instructions.

OGILVIE INSTITUTE
57 Ross St. Dept. 10, New York

who had been working in Wichita Falls, Tex., to fair business, came home to Moline to attend the funeral services and interment.

How many of the boys remember the heyday of the late Frank Langley (Colorado Frank)? Here's a part of his entertainment: "Ladies and gentlemen, my physician informs me that I am ailing of that long-lingering disease known as the papsy-wapsy, the only remedy for which is to eat cotton, and more cotton." (He then proceeded to "eat" cotton in large quantities and "spit out" smoke and ribbon.)

Just because a fellow takes advantage of a sale and buys a summer suit of clothes in winter time, it doesn't necessarily follow that he is "rushing the season"—more self-preservation. Most folks figure, however, that one should be more cautious—well, styles may change and, besides, no telling what might happen; even a brick could fall off a building, land on a fellow's "koko" (in January) and he wouldn't need the summer wear.

When you hear a roadman boasting of what a wonderful success he is, just turn your thoughts to the "bick" in any town or city you visit who tries to impress on you what a killing he would be as a comedian, etc., if he cared to take up the profession, and makes himself a nuisance the remainder of your stay in the burg. The thoughtful, successful man does very little bragging about himself to friends, but lets others do the boasting.

Young lady, professional demonstrator and a new face in town, was on her way to lunch. Passed a prominent street corner and heard the following—from one of those local (ten-cent) "heartbreakers": "Where are you going, my pretty maid?" Call a cop? No—Zowie! a straight "right" to the nose; followed by excitement, would-be masher to the "can" and the athletic miss highly commended by those assembled. ("Fools judge beforehand and wise men afterward," said Shakespeare.)

George T. Miskel, of Miskel and May, recently informed Bill from St. Louis that the Missus was considered well on the road to recovery from an operation, but his good spirits at that conclusion were expelled in a letter from George, date March 1. It read: "My letter stated that my wife was getting better, but I had to send her to the hospital for another operation. Cannot predict the result, but I am certainly hoping for the best."

The following letter from Chick Denton, from the U. S. A. Fitzsimmons General Hospital (ward B-4), Fitzsimmons, Col.: "I have been laid up in hospital since October 23, having become decidedly worse in New Orleans after the American Legion Convention, of T. B., which I contracted while in France. But I feel that I will be able to hit the road again with rubber belts as soon as the spring tobins show up in force. This is a nice place, just ten miles east of Denver."

In answer to the recent "punning" inquiry, the Darnocs inform that at present they are out in Nebraska with Doc Little Beaver's mad, opey, and with business since the holidays splendid. In fact, very big at some stands. Charles says he and the Missus have not yet fully decided whether it will be with a medicine show or repertoire the coming summer, but, either way, they look for a banner season and they may remain with Beaver. Little Beaver, says Darnoc, is just rarin' to get under his big top again this spring and intends opening his tent season as soon as weather will allow.

Four of the Pittsburg lads, H. Johnson, B. Pross, P. Howard and L. Prance, popular last season with their quartet, the "Jazz Hummers", thru Ohio, Indiana and Pennsylvania, report now on a pleasant and profitable trip thru West Virginia and the Keystone State selling specialties to the minors. Their idea is making sales thru the aid of a three-piece jazz band, with Prance doing the selling and collecting the mazzina. Their arrangement is a new style trailer attached to a "henry", forming a platform, and unless the unexpected happens the boys intend staying out all summer.

Walter Breeding wrote from Fort Worth that he is now on paper, altho he formerly worked plants with the aid of the Missus. Says he met several pitchmen in Fort Worth, altho he and wife have spent the most of the winter at home in Dallas, which latter place he does not comment highly on as dealing fairly with clean-working street salesmen. Says he would like pipes from some of his old friends of the subscription frat., including Reagan, Whaling, (Continued on page 96)

LATEST IMPROVED, ELECTRIC-LIGHTED VANITY CASES

With the Latest Improved Switch. Not a Push-Button.

Made of Genuine Leather, in Black, Brown or Grey. Keystone or Square shape. Beautifully gold lined. Has all the necessary fittings, coin purse and beveled mirror. The kind that retails for \$6.00.

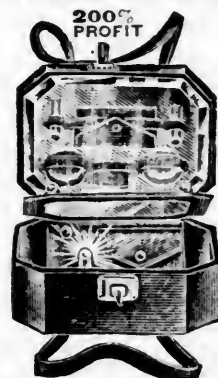
Reduced To **\$19.50 Doz.** SAMPLE Prepaid, \$2.25
No. 350—With gold finished patent lock, the kind that retails for \$8.00 each. Reduced to \$29.50 per Dozen. Sample, prepaid, \$3.00.

OCTAGON SHAPE, ELECTRIC-LIGHTED VANITY CASES
Extra large size, with two beveled mirrors and elaborate fitted tray. High-grade gold polished fittings. Beautifully gold lined, with gold finished lock and key. The kind that retails for \$15.00.

Reduced To **\$48.00 Doz.** SAMPLE Prepaid, \$4.50
THREE OF THE ABOVE SAMPLES MAILED FOR \$9.00.

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 N. Wells Street, CHICAGO



NOTICE!

OVER 100,000

3-IN-1 Shopping Bags

Behind on orders. No further orders accepted until further notice. Watch these columns for announcements when we may be able to resume accepting new orders again. Our prices will still be the same.

\$3.25 Per Doz., or \$35.00 Per Gross

CENTRAL MAIL ORDER HOUSE,
"Maximum Quality at Minimum Prices,"
223 Commercial Street,
Dept. B., BOSTON, MASS.

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

\$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 "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.

YOU CAN MAKE MONEY
Calling on retail trade and selling our \$3.50 deal. Retail \$7.20. Salesman's profit, \$1.75. Sells at sight. Write quick Eastman Supply Co., Columbus, O.

AGENTS \$2.00 THIS IS A Gold Mine at 2.00 A Throw

ONLY 20 BOXES A DAY MEANS \$22 DAILY PROFIT



FIFTY 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 the toilet goods (that always appeals to lady's heart) will dazzle her eye and when you state the low price of only \$2.00 for these 59 articles, the money is yours, even if she has to borrow or beg it.

Act Now! Sells like hot cakes—men and women are coming \$19 to \$20 a day—a baby could sell "Nifty Nine". 30 other big sellers. Don't delay a minute. Each day's delay means big money loss to you.

SPECIAL OFFER TO BILLBOARD READERS: 10 Boxes Nifty Nine, with Display Case, FREE for \$9.00. \$11.00 profit for less than 4 day's work. Sample outfit, including Display Case, will be sent postpaid for \$2.00. Write for full details.

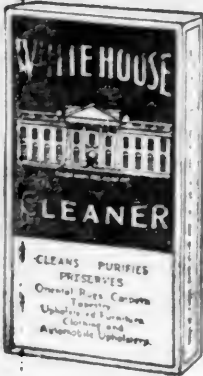
Hurry! hurry! Act Now.
E. M. Davis Company, Dept. 9323, Chicago.

SEX INDICATOR

The Per-Pen-Dic-Ular Sex Indicator is as simple as the A. B. C's. Unparalously funny—scientifically correct. It's all in the motion. The greatest and most puzzling fun—previously a scientific novelty ever introduced into society. Everybody wants one the instant they see it in form. Carried in purse or vest pocket (Circular with each indicator).



\$5.00 per Gross, 60c for Sample Dozen.
G. RIESENFELD, 560 West 163rd St., New York City



At Last!!
The Original Rug Cleaner at Real Prices
White House Cleaner

A beautiful four-color package that has sold from 25c to 50c retail everywhere, and the biggest repeater on the market. Also a new product, namely

**White House Laundry Aid
and Stain Remover**

Store Demonstrators, Pitchmen, Canvassers, Agents, write us. Demonstration talk furnished with first order. Send 25c in stamps for samples of both products. All orders filled promptly. 25 per cent with order, balance C. O. D.
Write for prices, the lowest in our history.

WHITE HOUSE CHEMICAL CO.

108 Boquet Street, PITTSBURGH, PA.
Successors to Sunbeam Products Co.

Size of package, 6 1/2 x 3 1/2 x 1
Net weight, 5 oz.
Shipping weight, 57 lbs. per gross.

\$15.00 Men's Rubber Belts \$15.00

Per Gross The most successful selling proposition in the country. Every man and young man wears a belt, and sells quicker than any novelty on the market. Comes in black, brown and gray, plain, stitched and corrugated, with our exclusive design with fresh adjustable buckles.
CANVASSERS. ATTENTION—Ladies' Rubber Aprons, \$3.75 per Dozen, or \$42.00 per Gross. This apron is a necessity for every household, and sells on sight. \$3.00 deposit with each gross ordered, balance C. O. D.



OSEROFF BROTHERS, Rubber Product Distributors, AKRON, OHIO

**COUPE'S SELF MASTERY
METHOD COMPLETE
THE BOOK SENSATION**

Up to date with American clinics. Coupe is in the movies all over the United States. Get aboard. One man sold 200 in half hour. 10,000 orders from Ohio and Wisconsin. Agents, Crew Managers? 10c in Quantities. Sample, 15c.

THE MASTERY PRESS

209 Canal St., NEW YORK

Agents—Hustlers—Canvassers—Mail Order

"Day by Day, In Every Way, Get Richer and Richer!"

—SELL COUPE'S AUTOSUGGESTIONS BOOKLETS—

(Just off the Press) (Everybody Wants One)

The first order received gets territory rights. Act quick.

RETAILS FOR SAMPLES MAILED

Plain Cover, 50c Each, Leatherette Cover, 75c Each

ORDERS BY

Lots less 100, Plain...25c Leatherette...35c Each

Lots of 500, Plain...20c Leatherette...30c Each

Lots of 1000, Plain...15c Leatherette...25c Each

Lots of 5000, Plain...15c Leatherette...25c Each

Plain, 35c Each, Leatherette, 50c Each.

No orders accepted less than 25 booklets.

TERMS—25% with order, balance C. O. D.

COUPE'S AUTOSUGGESTION CO.

72-W. Washington St., Dept. 810, Chicago, Ill.

NEW SHOE POLISH
DEMONSTRATORS—STREETMEN!

New invention, Shoe Polish in stick form. No bottles, cans or brushes needed. Different colors. Makes a wonderful demonstration. Whirlwind seller. Liberal profits. Send 10c for sample and particulars.
THE SAMUEL ENGLISH COMPANY, 162 East 84th Street, New York, N. Y.



The Simplex Typewriter

Only \$2.75. A Boston customer wrote Jan. 3d, 1923: "The Simplex can't be beat for three times the money. I am well pleased." Send \$2.75 cash.

M. O. Registered Letter, or "Try me with a C. O. D." Rush your order right along. We thank you
WARD PUB. CO., Tilton, New Hampshire

GET INTO THE MONOGRAM GAME

Transferring Decalcomania Letters on Autos, Motor Cycles, etc. No skill required. Output costs \$3.00 per 100. Profit \$10.75. Send today for outfit or FREE SAMPLES.

WORLD MONOGRAM CO., 903 Broad St., NEWARK, N. J.

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.

We also have other Garters for Men and Women.

WRITE US

TAYLOR-KNIGHT GARTER CO.

327 Argyle Bldg., 12th and McGee Streets, KANSAS CITY, MO.

**BIG SPECIAL OFFERS
FOR CARNIVAL WORKERS AND CANVASSERS.**

BIG TOILET SET, 45c in Doz. Lots

Each article full drug store size. Has big 5-oz. talc Powder Can, 1 Box Gold Labeled Face Powder, 1 3-oz. Bottle Perfume, 1 3-oz. Shampoo, 2 Bars Wrapped Soap, in fancy Display Box.

Large Size Sachet (2 1/2 x 3 1/2), flower designs, hand made, new assorted odors. Sell for 10c to 15c each. \$2.15 Gross. Make big profit.

Large 1/2-oz. Perfume, in vials (not water), new, strong, assorted odors. 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 ONE-OUNCE, Fancy Glass Stopped, Gold Labeled, Silk Ribbon Tied Perfumes, \$1.25 per Doz.

Big Jar Cold Cream, TALL CANS TALCUM POWDER

Big Jar Vanishing Cream, White Pearl Tooth Paste, Compact Rouge, in round Box. Has Mirror and Puff inside.

Face Powder, 60c per Dozen Boxes. Send for 1923 illustrated catalogue and free Sachet samples.

NATIONAL SOAP & PERFUME CO.

20 E. Lake St., CHICAGO, ILL.

Each 95c Doz.

AGENTS!

How would you like to give away fifty-cent pieces for Dollar Bills? Our proposition is just as good. Prove it on our money-back guarantee. The Defecograph is a marvelous little instrument which gives every photograph soft mellow tones instead of harsh metallic sounds. It has proved a

wherever introduced. Simply demonstrate and collect. The Defecograph is new; just invented. Get in on it today by sending \$2.00 for both styles and special agent's proposition.

VANTONE CO.

Dept. B, 110 W. 15th St., NEW YORK CITY.

Sell Wall Emblems of All Lodges

Make \$10.00 a Day Easy.

Every member wants one for his home and office. Absolutely new. Start now with the fastest all-year seller. Biggest money maker for fall or part time.

Write quick for free sample and cash bonus plan.

KIER FRATERNAL EMBLEM CO.,

Dept. B-8, 443 So. Dearborn St., Chicago, Ill.

**Peddlers and Agents
YOUR SUCCESS IS ASSURED**

A garbade rubber-lined raincoat with an extra cap to match which is the newest design of 1923. The newest thing that you ever saw. This cap will give you the biggest success to help sell the coat. Each together at \$2.75. 20% deposit is required on all orders while the balance is sent C. O. D. Order sample of the face and inside today. **AMERICAN BEAUTY RAINCOAT COMPANY, 2576 East 46th Street, Cleveland, Ohio**



Write for sample and price. \$1.00 with order.

AMAZING QUANTITY PRICES. A hint is sufficient. "Let's Go." **KIRBY BROS., Collinsville, Oklahoma.**

PIPES

(Continued from page 95)

Sully and others. He adds: "I am strong for the cleanup, as I have been to several towns in this section that were supposed to be closed, altho I have not met any great amount of difficulty in hopping out on the corners."

Henry Bauer, jumping frog demonstrator: Hear you ran up against a sort of "shake" at Hattiesburg, Miss., recently, and that after getting "exempt" permission to work was hailed before His Honor and fined to the tune of \$15. Why? (Not an article in The Hattiesburg American of February 19, commenting on the Bauer incident, stated that the chief of police arrested him because he did not have the proper license. The second paragraph of this article read thus: "Bauer, aforesaid, came to Hattiesburg yesterday with a toy that was designed to bring joy to the heart of any boy or girl that beheld, and did so, and, in addition, attracted considerable attention from adults.")

According to a communication signed by Ned H. House, Theo. C. Brennan, J. L. Dukelsky, George T. King and George O. Neimeier from Tampa, Fla., members of the Johnny J. Jones Exposition, a certain medicine pitchman with a leased lot there might honorably and without injuring his own business welfare or personal reputation cut out throwing direct slams at show people in his audience and "Billyboy" during his lectures and over-anxious attempts to gain personal popularity with citizenry gathered in front of him—at others' expense. Some above mentioned themselves formerly were pitchmen and claim they have never been guilty of directly insulting road folks, straight to their faces and in public. The communication gave a long-detailed mention of the "knocks" claimed to have been made and —well, Bill will pass up further comment.

Fred X. Williams reports having a fair week with dog paper at the Boston "how-wow" show February 21-23, after which he hid himself to a certain big farm (no matter where—Bill may have opportunity to chronicle some good shows later) for a few days' rest and being away from the noise of dogs, replaced by listening to chickens (with feathers) sing. Fred's next dates at kennel shows he outlined as follows: Detroit, Mich., March 5-6; Toledo, O., March 7-8; Cleveland, O., March 9-10; Columbus, O., March 11-12; Huntington, W. Va., March 13-15, and Cincinnati March 16-18. Fred X. has been covering practically the same circuit, along with other big-city shows, the past two winters and has gained a legion of friends among both exhibitors and those in attendance.

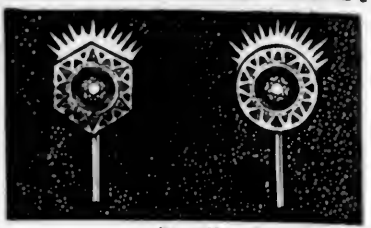
At Jim Goodheart's Sunshine Mission, on Larimer street, Denver, there is (or has been) a veteran roadman 73 years of age and formerly with various medicine shows and circuses, particularly the latter, who doubtless would appreciate letters from his old-time friends. He is George Schillinger, known in the boyhood of his public entertaining as Diabolo, the fire-eater. For forty years he helped to interest and entertain the masses. Incidentally, W. Hanson, writer to The Rocky Mountain News (Denver), paid a beautiful tribute to Mr. Schillinger in a Valentine Day story in that publication, and the old showman was quoted as saying that he has a grown son and daughter somewhere, but had lost track of them (possibly some of the boys know their whereabouts and will bring this to their attention).

Harry Bowles grabbed his trusty pen—the result follows: "Arrived here in San Antonio from Louisiana recently. I have followed the good old game for years and have seen the boys work in various branches and methods, but will have to take off my hat to Doc Haas and G. N. Warner, the former with his 'H. H.' and the latter with his dandy physical culture demonstration and his massage cream. They work on the same platform, alternating, and instead of conflicting they aid each other. Haas gives a strong talk on health and body building and Warner gives feats of strength, etc. Their work is absolutely clean and they are doing a fair business. I believe these two worthies work together better than any two I have yet met. Doc Mchawk and wife are spending the winter here, living in their home on wheels at Teat Mineral Springs. They have the most complete camp outfit I have seen on the road."

A member of the Williams & Dalton show sent the following from Big Sandy, Tex., dated February 21: "We opened here last Saturday. Not much business, but we are having a wonderful time, as we have three shows visiting us, comprising these folks: Dwight Wilcox, Jess Thomas and wife, George Ward, Joe Reese, Jesse Bill and wife and Gude Oweas, making fourteen in the bunch, including our six—Harry and Billy Williams, Tom and Irma Dalton, Billy Mathews and W. J. Murphy. Mrs. Ward went home for a visit, but George wired her to join the party. Joe Reese handed us a big laugh last night. We were all standing out front shooting pipes while the natives were gathering, with several right around us, and all saying to 'Sapoline', 'Dr. Williams' (quite naturally making Harry sort of throw out his chest). Reese suddenly started for a restaurant and Williams called after him to 'Hurry Back, I want you to put on an act,' and those yelled back: 'Can't do it, as I don't know what you're putting on, 'Soapy'.' We are expecting a good time tomorrow, as we are to celebrate Tom Dalton's birthday—can't say just how old he is, but, anyway, Tom still feels quite young."

Who should unexpectedly drop in on Bill the middle of last week but Drs. Redwood and Ross Dyer. They had just rambled into town in a Pullman, (however) from their three months' sojourn in Florida. Dyer had taken on a little flesh. Redwood had not added much at all; in fact, he had lost a good deal—said that Ross did most of the fishing and that he (Redwood) was kept "reduced" by running down the "fishies" on the sand after Doc had jerked them from the water. But Ross contradicted by saying that Redwood did as much fishing as himself, but did all his angling at one spot, thus not getting the proper exercise. Anyway, they concluded that they had a helluva good time. Among other comforts enjoyed they rented a furnished cottage and purchased a new car which they said with no flourish less the day before they left for the North. The boys were joined at Miami by Dr. George

ANOTHER NEW ONE!



No. 1470
Extra fine cut White Stone, set in Black Onyx. Fancy Open-work mounting.

Sample Dozen **\$1.25** Per Gross **\$12.00**



No. 338.
**STERLING SILVER FINISH
FLASHING WHITE STONES**

Per Doz. **\$1.00** Per Gross **\$10.00**

No C. O. D.'s Without Deposit, FREE FOR THE ASKING.

New White Stone Circular. Ask for No. 200.

S. B. LAVICK & CO., Inc.,
404-406 S. Wells St., CHICAGO.

HERE IS A BRAND NEW BUSINESS

Re-dye Rugs and Carpets on the floor with FIBERTINT, the dye applied with a brush. Remarkable discovery.
Rugs, Upholsteries, Wall Burlap, Auto Linings all dyed without removing. Fibertint dyes at once.
A dollar box and half an hour's work will do a 12x12 rug; your profit \$5.00 or more. Complete equipment carried by hand and costing but a few dollars will do \$1,000 worth of work.
This new business is growing by leaps and bounds. Hotels, Theatres, Churches, Homes and Stores all need your service. Send 50c for full size box and complete literature.

THE TEXPLY CO., Inc.
Manufacturers of Dye Specialties,
Dept. 20-A, SOMERVILLE, N. J.

**A REAL BIG VALUZE
Brusselette
Rugs**

Size 27x34 inches.
Special for This Week.
\$1.00 Each.
2 for \$1.89. Presald.
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.

MAKE \$5000 EVERY YEAR
\$2000 in Your Spare Time

You share our profits besides. Just show and write orders for "Weather Monarch" Raincoats and Wind and Waterproof Overcoats.
Commissions In Advance

We deliver and collect. Ask about "Duel Coat" No. 999. Free raincoat for your own use.
ASSOCIATED RAINCOAT AGENTS, INC.
442-450 No. Wolfe St. Division 222 Chicago

EARN \$100 A WEEK

The South is Calling You! The 1923 Mandelites make 4 Post Card Photos a minute at the spot. No plates, films or dark room. No experience required. WE TRUST YOU. Write today for our pay-as-you-earn offer.
CHICAGO FERROTYPE CO., Dept. E, 2431 W. 14th St., Chicago, Ill.

GO INTO BUSINESS for Yourself

Establish and operate a New System Specialty Candy Factory in your community. We furnish equipment. Money-making opportunity unlimited. Either men or women. Write for it today. Don't put it off!
W. MILLER RAGSDALE, Drawer 42 EAST ORANGE, N. J.
If you see it in The Billboard, call them!

Green and wife and had as guests now and then several other well-known pitchmen. Dyer left for Central Ohio on business the same day of their arrival. Redwood remained a few days before departing and last Thursday brought into the writer's presence his 19-year-old son, Charles, who had come from home, in Indianapolis, to finish the trip with "Dad", Charles, a bright, sharp-eyed youngster, has been on the road several seasons with his father and will operate some concessions with the show this year. Both Dyer and Redwood intend opening their show in May.

Frank C.—One version of the old-time song you refer to was as follows (you doubtless know the "air"):

Father's got a great big billygoat;
Mother washed the other day;
Red flannel shirt
Hanging on the line,
And the goat he chanced
To pass that way!

He got that shirt right in his mouth,
You could hear the buttons crack;
Said Dad, "You rascal,
I've got to kill you,"
And he tied him down
On the railroad track!

A train was coming down the line,
Snooting with might and main;
The billygoat couched up
The red flannel shirt,
And whatchu think—
He flagged the train!!!

(Hundreds of oldtimers will recall the above, several verses were used for encore. Will publish some of them later if any of the boys want them.—BILL.)

SEEN AND HEARD

(Continued from page 34)

next week, and Martie's burlesque gossip in this column from now on, unless he sends a full column of Newark news, which will receive a suitable heading.

Irene Seymour, the fourteen-year-old daughter of Harry and Rose Allen Seymour, is now in Ward 6 of the Roosevelt Hospital, 59th street and Ninth avenue, New York City, suffering from a minor illness, which nevertheless will keep her there for several weeks, and as she is well-known to the many friends of Harry and Rose she will welcome their visits and letters.

Billy Roud, producer of dances and ensemble numbers for numerous burlesque, musical comedy and cabaret shows, has given up his offices in the Nat Morton Agency suite in the Navex Building and removed to the offices of Peck & Kolb in the Columbia Theater Building. During the past week Billy has been at work on the Peck & Kolb "Jingle Bells" Show on the Mutual Circuit and given them an entire new set of dances and ensemble numbers that has improved the show greatly.

A communication signed "Info" conveys the information that two members of the "London Gaiety Girls", on the Mutual Circuit, surprised their associate players by getting married, but we do not deem it advisable to mention names as the signature, "Info", means nothing if the report should prove to be without foundation in fact. Correspondents must sign their full name, not for publication, but for our protection.

A report reached New York early in the week that Jack Reid had lost his mother in death at her home in St. Louis, Mo., February 15, at the



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age of 78, and 'tis said that Jack and Mrs. Reid left his show in Pittsburg on the 17th to attend the funeral in St. Louis, his home town.

Al Singer, general manager of the Mutual Burlesque Association, who looked after the comfort of Gladys Gana, a chorister, while in a Philadelphia Hospital for many weeks, reports her complete recovery and return home to Brooklyn, N. Y. During the past two weeks the Mutual has provided hospital accommodations for several girls who have been taken ill while in the performance of their duties in shows. While it is not an obligation on the part of the Mutual to do so nevertheless the humanitarians at the head of the association take immediate action on being advised that anyone on the circuit is ill and in need of financial assistance.

William Browning, character actor and dialect comedian in William K. Wells' "Bubbie Bubble" Show on the Columbia Circuit, is letting the wide world know what the critics of burlesque say about his setting, for he has commendatory paragraphs of their reviews on post cards that are overflowing the mails. Verily, Bill is a progressive publicity propagandist par excellence, and his inclusion of Neise's review makes us cherty.

DETROIT DELINEATIONS

Because of the late arrival of the Chicago train Sim Williams' "Radio Girls" at the Gaiety thru the great activities of Manager Sam Clark, allowed the matinee patrons to view the setting of the first act, and there was an atmosphere of quietness during this added attraction.

The "Radio Girls" is a laughgetting and sidesplitting show, and a sure cure for the blues that soon caught the fancy of the patrons, and, judging from the applause and continuous hum in the audience, this is what the public wants. Funny Billy Gilbert carried the burden of the comedy on his broad shoulders, well assisted by Bubbie Wilson with a mannerism of "bozo" Snyder. As added novelties the instrumental trio and melody three easily stopped the show, while "Cieora" in a "serpentine" seemed to please.

A favorite Detroit girl, Arlene Johnson, as featured soubret presented lots of pep and excellent figure and it did not take the auditors long to refresh their memories and give her a rousing welcome, stopping the show in all her numbers, and especially in her blues specialty.

Other feminine leaders in the daring display of excellent costumes were Emma Wilson, soubret, a nifty "hooper", and Alice Carmen, tall and lean, doing eccentric dancing to much merited applause.

Warren Fabian, Harry and Jack Guth and George Collignon, besides their instrumental and vocal ability, fitted in here and there an admirable stage personality.

Whoever picked out the chorus surely had good eyesight, for it was remarkable for its youth, beauty, ability to sing and dance, and rounded out an excellent evening's entertainment that is a credit to good, clean burlesque.

Several changes are being made at the National Theater this week. Manager Vic Travers informs us that Charles Burns, comedian, closes for a well-deserved rest, and is replaced by Frank "Rags" Murphy, a comedian well known in the burlesque field. Flossie Everette, the classy blond soubret, is replaced by Leona Fox. The Avaton Four continues to go over big, stopping the show. An added attraction is Dave Kanul, Hawaiian tenor.

Sodal Bennett, a well-known favorite on both wheels, pleased immensely while playing vaudeville at the Columbia Theater recently as the "Jewish vamp".

Pearl Hamilton, always a popular favorite

with Detroit audiences, made a big hit at the Temple Theater, along with five good-looking girls in "Stars of the Future".

Ed Bond is the busy advertising agent of the Miles Regent Theater and he sure knows how to put out his stuff, and is a valuable addition to the Miles interests.

Many changes for the better have been made at the Avenue Theater, including the increase of salary of the choristers. However, a general "shakeup" in the chorus is planned.

Muriel Clans and May Moss closed at the Avenue and joined the "Radio Girls" Company. They are replaced by Isabel Cushman and Rose Frost.

Edna Crystal, formerly with the Miles Musical Company, also the Lewis Company, at the Orpheum, a few months ago, left for her home in Brooklyn and after a short rest may enter vaudeville.

The Orpheum Theater is putting on ten acts of high-grade vaudeville. Every Saturday night a midnight performance is put on and S. R. O. is the answer to late arrivals.

THE MICHIGANDER.

THE ORIGINAL TOM HOWARD

New York, Feb. 28.—When ye editor of burlesque first reviewed the personal appearance and work of Tom Howard at the Crescent Theater, Brooklyn, N. Y., several years ago he totted him as a comer and Tom, by his eccentric makeup and mannerisms, finally attracted the attention of Harry Hastings, who, after a successful tryout, furnished him a complete production in which Howard toured the Columbia Circuit as a star.

At the end of the season by mutual agreement Howard became the featured comic in B. F. Kahn's Union Square Stock Company, where he attracted sufficient attention of other producers in and out of burlesque to receive many lucrative offers to appear in other than Hastings' shows as per contract.

After much legal litigation Mr. Hastings agreed to permit him to become the star of Billy Minsky's New Park Music Hall Burlesque "S", where we criticized his lack of makeup and change of mannerism. Be that as it may, Burlesque "S" flickered and flivvered until Saturday, February 17, when the house closed.

Seeking other fields to conquer Tom applied to Sam Raymond, formerly manager for B. F. Kahn, and since the opening of the current season, lessee and manager of the Star and Gaiety theaters, Brooklyn, where he puts on high-class vaudeville concerts on Sunday.

By mutual agreement with Harry Hastings the vaudeville act of Tom Howard and Joe Lyons was accepted for a Sunday night tryout at the Star with a proviso of Mr. Raymond that Howard use the original makeup and mannerism that made him a feature of the Hastings show on the Columbia Circuit and the B. F. Kahn Union Square Stock in this city.

Finally convinced that it was the only thing to do, Howard appeared in his original form, and as Manager Raymond had billed him like a circus in his original characterization, the Star Theater played to capacity on Sunday matinee and night, February 18, with the result that the act of Howard and Lyons played the Greenpoint in the first half of the week following with more big time to follow and by permission of Harry Hastings, Tom Howard will be starred in the "Greenwich Follies" next season.

Originality that makes for success is an asset that no actor can afford to discard at the solicitation of a visionary producing manager, or on the assumption that it has outlived its usefulness, and to attempt to do so is a gambling proposition that did not appeal to Sam Raymond, the discerning showman, who from years

of experience knows the likes and dislikes of his patrons, and their patronage on Sunday last should convince Tom Howard that the original Tom Howard of burlesque is a bigger drawing card than the Tom Howard of Minsky's Burlesque "S".

MIDGIE GIBBONS DESERVES CREDIT

New York, Feb. 28.—There was nothing on the Jimmie Cooper house program to denote who produced the plectresque and melodious dancing and ensemble numbers in his "Beauty Revue" show at the Columbia Theater last week, and this in itself was sufficient cause for ye editor of burlesque to make personal inquiry and ascertain that the producer was none other than the pretty petite blond pony who took an active part in the Russian Bath bit, and displayed her slender, symmetrical form in a bathing suit. Verily the masculine producers of numbers had better look to their laurels or Midgie Gibbons of Jimmie Cooper's "Beauty Revue" will beat them to it. Having met a very affable chap in company with Jimmie at lunches during the past week, we also inquired into his identity, and found him to be Johnny Goldsmith, company manager for Jimmie, likewise the husband of Petite Midgie. An admirable combination.

DOES CLEAN CLASSIC DANCING DRAW?

New York, Feb. 28.—When anyone in burlesque refers to a dancer as a classic dancer the inference is that it's a camouflage term for a "cooch", which is an injustice to a dancer who can and does do a classic dance which includes all dances of a superior class.

We have reviewed several classic dancers in burlesque who have given portractions of native dances that include all the countries of the wide world, and in several instances commended them for their interpretation. Chief among them is "Fifi", who has appeared for long runs in various burlesque theaters in and around New York for the reason that she is in great demand and does not find it necessary to go on tour.

For the past eight weeks "Fifi" has been an added attraction at the Olympic Theater for the Mutual Burlesque Circuit shows and her change of wardrobe for each and every performance with her varied performances characterizing the classic dances of many countries has proven beyond all doubt that clean classic dancing draws, otherwise the Kraus Bros., Dave and Sammy, would not hold her over from week to week.

During the week of Fred Strauss' "Sweet Bay Bees" she appeared on a full stage set with silk semi-cyc, that, parted in the middle, revealed a raised platform on which was a gorgeous couch with "Fifi" as a hop smoker, and the dance that followed was new, novel and unique.

Clean classic dancing will draw anywhere if the dancer has the personality and ability.

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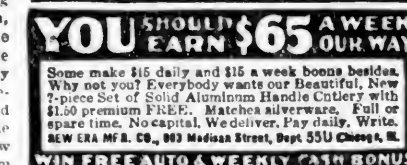
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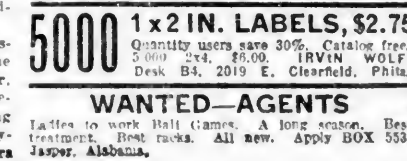


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5000 1x2 IN. LABELS, \$2.75

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Wanted to work Hall Games. A long season. Best treatment. Best racks. All new. Apply BOX 553, Jasper, Alabama.



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Live wires are going to grab these at once; others will follow. Size 13x33 inches. Six assorted colors. All rich Persian designs.

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EARN \$50.00 per week easy. Our 22x40 Butcher Linen Iron Board Cover you can sell fast for seventy-five cents. Your profit thirty-five cents each sale. Heavy rubberized waterproof Aprons cost you twenty-seven cents each. Shopping Bags, twenty-seven cents each. Fifty other fast sellers. Free Sample Offer.

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Circus and Carnival News

LEAGUE BACK TO NORMAL

Restful Atmosphere Following the Annual Festivities in Chicago

Chicago, March 3.—The regular meeting of the Showmen's League of America last night was devoid of fireworks. The membership apparently had settled down to its customary routine following the late nights of last week when the annual festivities claimed everybody's attention. The main topic of interest last night, and one that was anticipated with much interest, was the report of Thomas J. Johnson, legal counsel for the league, following his trip to Minneapolis in the interests of the newly-organized Showmen's Legislative Committee.

Mr. Johnson, in a recess of the league taken for that purpose, described his trip, experiences, conferences with legislators who had been pushing the bill before the Minnesota Legislature to exclude all carnivals from the state, and told of the very hopeful condition in which he left the showmen's interests in the Minnesota capital. The report was received with much enthusiasm, and the substance will be found in a story on another page of this issue of The Billboard.

A vote of thanks was tendered The Billboard for the publicity regarding the banquet and ball of last week.

Sam J. Levy, chairman of the entertainment committee, intimated that he had a novel and new form of entertainment for a stag party in the near future and called for seven assistants. The seven appeared suspicious, but finally agreed.

E. J. Kilpatrick, who recently returned from Europe, reported that he had just been to the American Hospital to see his brother, Charles G. Kilpatrick, and that the latter is in a serious condition, following an operation on the stump of his leg some time ago.

NOVEL PUBLICITY

"Wild Wester" Rides Bronk in Hotel Lobby

Fort Worth, Tex., March 3.—As an advertisement for the Southwestern Exposition and Fat Stock Show, and the Texas Hotel, of Fort Worth, "Fog Horn" Clancy, manager of the radio department of the exposition, and I. B. Baker, president of the hotel company, presented a novel publicity stunt. The versatile Wild West entertainer, riding a bucking horse in the hotel lobby this forenoon. The horse, shod with vacuum-cupped rubber shoes, was not hampered by the marble floors and made a wonderful showing, with Roach making an excellent ride. About three thousand people jammed around the roped-off arena and on the mezzanine floor of the hotel and witnessed the exhibition.

SIDNEY ANSCHELL CABLES SAFE ARRIVAL IN PARIS

Chicago, March 3.—S. H. Anshell, of the Universal Theaters Concession Company, received a cablegram Tuesday from his son, Sidney Anshell, head of the firm, announcing his safe arrival in Paris. Mr. Anshell will go to Leipzig, where he will attend the World's Merchandise Fair, which opens tomorrow. He called that the voyage across was extremely stormy.

JACOB KAUFMAN ILL

Chicago, March 3.—Jacob Kaufman, of the Dodgem Corporation and the Tanagra Corporation, of America, was taken ill this week in Detroit and is not yet out of his room. Mr. Kaufman was taken with a severe cold, but Edward P. Schreyer, president of the Tanagra Company, who is in Chicago, heard today that he is improving.

LINE O' TWO OF NEWS

New York, March 3.—Louis Corble, one of the best known builders of novel carnival and park shows, arrived this week from his home in Detroit. He is East to do some special construction work for the Evans & Gordon Amusement Company, for one of its attractions at Coney Island.

Brooklyn, N. Y., March 3.—Arthur P. Campfield has been elected general agent of the Dreamland Attractions by Irving Udovitz and John E. Wallace. Mr. Campfield has been out of the business for several years, connected with the Brooklyn Electrical Supply Company.

Special RAINCOAT Offer

Lot No. 500B—Gabardine Gas Mask Raincoat. Well made, with belt all around. Sizes 36 to 46. **\$1.90**

Lot No. 510B—Leatherette Coat. Mole skin back, trench model, double breasted, brass buckles and eyelets on sleeves and belt. Sizes 36 to 46. **\$3.50**

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WANTED

For The Great Keystone Show

A Wagon Show Agent, Musicians, Performers. Write to Mr. Dock, Address SAM DOCK, Hope Mills, N. C.

In years past he has been on the advance staff of the late Nat Reise, Greater Sheesley Shows and others.

Port Richmond, N. Y., March 3.—Sig. Santelle has been signed up by George L. Dobyns to lecture in his side-show on the George L. Dobyns Shows.

New York, March 3.—Mr. and Mrs. Raymond E. Elder, of the Ringling-Barnum Circus, arrived this week from Kansas City, via Chicago, to open with the season at Madison Square Garden.

New York, March 3.—The merry-go-round, Big Eli wheel and Venetian swings recently purchased by Benjamin Williams will be under the management of Thomas Hefferen. This will make the second similar organization under Mr. Williams' ownership that will play local events in this section.

New York, March 3.—C. W. Marcus, general agent Brown & Dyer Circus, was in the city recently on business for his shows. Left for a booking tour.

Philadelphia, March 3.—The Loutler Brothers, concessionaires, of this city, have signed with the Matthew J. Riley Shows for a string of concessions.

New York, March 3.—Arthur Hill has been up to Albany and Schenectady in the interest of some indoor circus promotions. He will announce all particulars soon.

New York, March 3.—M. J. Lapp, owner of the American Exposition Shows, passed thru here last week, en route from Washington, Baltimore, also Milton, Pa., to Detroit. He will ship wagons and cars from the latter two cities to his winter quarters at Ellen-

ville, N. Y., and a Whip ride from Detroit, recently purchased from Charles L. Cohen.

New York, March 3.—I. J. Polack, accompanied by Otis Smith, left Wednesday for Alexandria, Va., to visit the winter quarters of the World at Home Shows. Mr. Smith is on a tour buying show property for his shows, now being organized in Utica, N. Y.

New York, March 3.—Charles L. Cohen left in a motor car, Thursday, for Detroit. He will organize a combination of rides and concessions to play in and around the motor capital of America.

New York, March 3.—Daniel E. Baner, accompanied by Mrs. Rauer, was in the city this week to book sensational acts for Acushnet Park, New Bedford, Mass., of which they are proprietors and managers. During the stay they visited Harry E. Tudor, at Thompson's Park, Rockaway Beach, N. Y.

New York, March 3.—Charles Hildinger, of Hildinger & Bishop's Woodlawn Park, Trenton, N. J., was among the park men to visit here on business recently.

New York, March 3.—Harlan E. Knight came in from Ottawa, Can., this week. He stated he has assumed the management of the famous Letang Brothers, "champion" log-rollers, whom he will book as outdoor attractions for fairs, parks and celebrations.

New York, March 3.—W. B. Evans, of the Evans & Gordon Amusement Company, says he is in receipt of information that James Barton, formerly of the National Printing & Engraving Company, is in Shanghai, China. Mr. Barton is attending to the shipment of some attractions to this country for the Evans & Gordon firm. The latter recently suffered a loss of freak animals, live and stuffed, valued at about \$15,000, when three barns burned on the fair grounds at Jacksonville, Fla., according to Mr. Evans.

New York, March 3.—E. J. Kilpatrick and Wilfred Teague, of the Southport Iron Works,

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, artfully 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.

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Also the extension model. **\$3.50** Doz. **\$39.60** Gross

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19-PIECE SET—ALUMINUM

Price next ten days, \$6.50 set

CHINESE BASKETS, 8--RINGS--8, ALL COLORS, \$2.50, NEST OF 5

Electric Lamps, Dolls, Blankets, Etc. Catalogue Now Ready.

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SILK UMBRELLA SPECIAL

Women's Gloria Silk Umbrellas, with white ring **\$10.50** Per Dozen handle. In black only, in dozen lots only. Less than Dozen Lots, \$1.25 Each.

Women's Pure Silk Umbrellas, with white ring **\$13.50** Per Dozen handle, assorted colors, in dozen lots only. Less than Dozen Lots, \$1.50 Each.

Men's Umbrellas, with curved handles, in both of above qualities, at same price.

Terms for Dozen Lots, 25% deposit, balance C. O. D. Less than Dozen Lots, send cash with order. Convince yourself of this extraordinary offer by sending order at once.

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CAN PLACE LEGITIMATE CONCESSIONS AND GRIND STORES.

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Shows that don't conflict with the following: Musical Show, Wild West, Athletic Show, Happy Jack Ekhart Monkey Speedway, Big Snake, Fred Huber's Armless Wonder Show. Also any new Rides, Hare Swing, White Ferris Wheel and Seaplane. Can place legitimate Concessions of all kinds. No exclusives. Can place White Musicians to strengthen Band. Can place Colored Musicians that double Stage. Can place good Promoter. Week of March 12, North Little Rock Bridge Celebration, under auspices of Elks. Will be the biggest event of the spring. Address all wires or communications to DICK O'BRIEN, Palace Hotel, North Little Rock, Ark.

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is M. Ryan'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 spelling—beautiful machine—sanitary methods—and enticing looks and odor of PUFF WAFFLES force the sale. 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.

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A massive, triumphal archway lends enchantment to the entrance of this modern fairyland, emblazoned by thousands of electric lights, scintillating in splendor and beauty.

THE CRYSTALLIZATION OF ALL THAT'S GOOD.

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SHOWS—Can place one more Show of real merit. Will furnish elaborate front and equipment for same. Penny Arcade, write; also Ten-in-One.

LEGITIMATE CONCESSIONS of all kinds, write.

SHOW OPENS week of April 14th, Kansas City, Kan., followed by two weeks in Kansas City, Mo., in the very heart of the city on the streets.

THE ELIMINATION OF ALL THAT'S BAD.

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FAIR SECRETARIES AND CELEBRATION COMMITTEES wanting the best, write or wire HARRY S. NOYES, General Agent, Royal American Shows, Planters' Hotel, Chicago, Ill.

MUSICIANS—Communicate with PROF. LEO STARR, 702 Lemon Street, Hannibal, Mo.
 All others address

C. J. SEDLMAYR, General Manager—ROYAL AMERICAN SHOWS

Lock Box No. 36—Packers' Station

KANSAS CITY, KANSAS

Wanted Colored Circus Band People

Producing Clown, Wardrobe Man, Property Men, Male Singers for Spec. that do other Acts, Single Iron Jaw Performer that does other acts, Electrician that understands Delco, Assistant Boss for Big Top, Seat Men and Sail Makers for Big New Four-Ring Show, opening here March 15. Christy Bros., Four-Ring Wild Animal Shows, Beaumont, Texas.

WANTED GRAY SHOWS WANTED

Singers, Dancers, Comedians, Musicians, Piano Player, Trap Drummer and Novelty Artists for one of the best-equipped Minstrel Shows on the road. Will furnish two Platform Shows and two Ten-in-One for people who can manage and furnish good attractions for same. Concessions all over except Cook House and Juice. WANTED: Cook House Man on Merry-Go-Round and Ferris Wheel. Two real Canvasmen. This Show will play the Strawberry and Vegetable Section of Louisiana, and then to Tennessee and Kentucky. Spring opening Ketter, La., week of March 19. Address: ROY GRAY, Mgr., Gen. Del., New Orleans, La.

Francis Marion Shows CAN PLACE

Ferris Wheel, two more Shows, Illusion Show or good money-getting show. All Concessions and every Cook House and Ball Games. Can place Organized Colored Band. H. D. Clifford, manager of Plant, Show, wants to hear from Colored Musicians and Performers. Watch for the announcement of spring opening. Oklahoma, week of March 3, auspices F. D. C.; Tallahassee, Fla., week of March 12; Manchester, week of March 19; then to Coal Fields. All mail and news address: C. L. HAMILTON, Manager.

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.

Southport, England, left this week for North Tonawanda, N. Y., to visit the plant of the Spillman Engineering Corporation. They will later journey to Chicago to put "Park Your Own Car", a new mechanical concession novelty, in which they are both interested, on exhibition.

Freeport, L. I., March 3.—Construction work will start next week on Playland Park. The builders and managers hope to have it in readiness for opening around Decoration Day.

New York, March 3.—Owing to the extremely bad weather for the past many weeks building operations in parks have been seriously retarded. Reports from all over the continent have it that unusual activity is rampant in park circles, and that 1923 is expected to be the best season for this class of amusements during the past ten years.

Fort Lee, N. J., March 3.—The Evans & Gordon Amusement Company, of Coney Island, have started to remodel a building in Palisades Park here, in which they will install one of their novel attractions to open with the beginning of the park's regular season.

New York, March 3.—Jacob Biel, of Biel Brothers, wholesale grocers at Demopolis, Ala., is here this week as a guest of Felix Biel, general agent Knickerbocker Shows. He is on business and pleasure, visiting some of the theatrical hits of the season in the city.

Newark, N. J., March 3.—Charles R. Stratton, owner and manager Lorman-Robinson Attractions, leaves here tomorrow for Atlanta, Ga., via Cincinnati and other cities, to open his season in the former city. Mrs. Stratton has been quite ill for some weeks past, but is improving rapidly.

New York, March 3.—Charles L. Sasse, the international circus booking agent, will go to Europe in April. This will be Mr. Sasse's first trip abroad since 1911.

New York, March 3.—Considerable humor leaks into the news this week. The Gypsy fortune tellers have formed an organization. In speaking for the clan one of the leaders informed a carnival manager that they had gotten together for mutual protection the same as the park, fair and carnival managers. Cash deposits are to be restricted to a very modest sum to what they call dependable managers and all others will be boycotted. According to one carnival manager, the latter phase of their dietum is most acceptable.

New York, March 3.—C. H. Clark, well known in the outdoor show business, was engaged this week as one of the advance and publicity agents for the tour of Mr. and Mrs. Rodolph Valentino, motion picture stars.

Trenton, N. J., March 3.—The World Wide Amusement Corporation, of New York, has been awarded the swimming pool concession for Woodland Park, this city. Work will be started at an early date in order that the pool may be ready for the opening of this park's season.

IMPORTANT CUTS IN SHOW EQUIPMENT ARE RUMORED

Chicago, March 3.—It is reported here that, owing to the adverse conditions of last season, there are to be important cuts in the circus equipment this season of the Mugivan-Bowers-Ballard organization. The plan is, according to the rumor, for the Sells-Floto Circus to go out this year with thirty cars instead of forty-three of last year. According to the same report the John Robinson Circus will have its equipment cut to twenty-five cars instead of the thirty of last season, and the Hazenbeck-Wallace Show will also be cut from thirty to twenty-five cars.

Under Bert Bowers' personal management the Hazenbeck-Wallace Circus, on its tour the past winter in indoor engagements, is said to have brought in a net of \$40,000. It was an experiment that attracted wide attention in the outdoor show world, many believing that the superb performance was "too good to pay," but they failed in their predictions.

OUR REGRETS, FOLKS

A letter signed George R. Stone, from Chicago, under date of March 3, says the following names were missing from the list published in the last issue of those who attended the Showmen's League Banquet: Harry E. Thurston, Lew Morris, Dr. Gardner, Eli Rudick, Mrs. George Stone, "Doc" Colin Campbell, Louis Rosenthal, novelty house of Detroit; George Martin, manager Armory Park, Toledo, O.; Robert B. Smith, Buffalo, N. Y.; Rodney B. Waters, Cleveland, O., and George R. Stone.

The Billboard regrets the omission of these names from the list published last week, as it was unintentional on our part. At each table at the banquet blank cards were placed to be filled out by the attendants, and these cards later collected by a Billboard representative. From these cards the list published in the last issue was compiled. How the above-mentioned names were missed we are unable to say.

NAYLOR NOT YET SIGNED

Chicago, March 3.—W. B. Naylor, last season general press representative for the Sells-Floto Circus, also in the same capacity with the same show the year previous, was in Chicago this week. Mr. Naylor has not signed up for the new season as yet, according to report. He is known for the vast amount of inches in the daily newspapers that he made the editors like to give him during the past two circus seasons, as well as for the punchy, pointed and attractive style of his writing.

MARTIN IN CHICAGO

Chicago, March 3.—Geo. Wm. Martin, head of the company of that name in Toledo, was a Billboard caller this week. Mr. Martin's company is a promoter of any sort of indoor and outdoor amusement that wishes to put on a show in any part of Toledo. Lots and licenses and all other details are handled for the persons interested.

HAAG SHOWS

Want Immediately TWO CORNET PLAYERS

FOR BIG SHOW BAND

Columbia, Ala., March Tenth; Abbeville, Ala., March Twelfth

SCOTT BROS.' SHOWS

WANTS General Agent

to join at once. Must know Kentucky, Virginia and West Virginia.

GAINESVILLE, GA.

FREE

Interesting, instructive, attractive story of the origin of the world-famous Virginia Fairy or Lucky Stone. The kind that Jane wore in the "Trail of the Lonesome Pine" and was carried by Presidents Roosevelt and Wilson. Sent by first-class mail on receipt of 2c postage—no further obligation.

A. VIRGINCO, 1237 Land Title Building, PHILADELPHIA, PA.

MUSICIANS WANTED

FOR Wortham's World's Best Shows

Opening in April at the BATTLE OF FLOWERS, San Antonio, Texas. Those engaged write me for measurement blanks for uniforms.

L. CLAUDE MYERS, San Antonio, Texas. Care Elks' Club.

A. ARMSTRONG

North Pownal, Vt., Box 38
 American Wonder Shows, Show and Novelty Games.

Epoch-Making 3 Days in Circus History !!!

AL. G. BARNES

BIG 4-RING WILD ANIMAL CIRCUS

Will inaugurate another triumphal tour of the United States with a 3-day engagement in Dallas, Texas,

Saturday, Mar. 24 Sunday, Mar. 25 Monday, Mar. 26

AT the special request of municipal authorities and leading civic bodies who took this means of assuring themselves that not one of the 250,000 people in Dallas and contiguous territory need lack the opportunity of visiting a NATIONAL INSTITUTION which they now consider their very own. This invitation was extended after realization of the magnitude of America's ORIGINAL AND ONLY "BIG FOUR RING WILD ANIMAL CIRCUS" which had not previously appeared in Dallas in six years.

A SPECIAL INVITATION to this opening is extended to those showmen lacking in originality, whose obvious efforts to offer a somewhat similar program by unblushingly appropriating Al. G. Barnes' novel and distinctive acts and features have been so futile as to insure "The show that's different" remaining "In a class by itself" so far as the amusement loving public is concerned.

BECAUSE, for the first time anywhere, will be presented

AMERICAN EAGLES BROKEN TO PERFORM!!
GIRAFFES IN A MIXED ANIMAL GROUP!!!!
A STARTLING REINDEER ACT!!!!!!!!!!!!!!

In addition to many other distinctively original trained Wild Animal Acts, which in the past have established Al. G. Barnes' international reputation as AMERICA'S CREATIVE SHOWMAN.

INCIDENTALLY, an opportunity will be offered to view a new and enlarged edition of "Alice in Jungleland," which as usual will set the pace for all other spectacle productions of the season, containing as it does many original features which unfortunately cannot be copyrighted.

THE PARADE, TOO, will contain in its white and gold mile and one-half length some novelties which might prove of interest to imitative showmen.

WANTED—Workingmen in all departments. Those already engaged report to the heads of their respective departments not later than **FRIDAY, MARCH 23.**

Rehearsals will start at Love Field Aviation Grounds, three days prior to the opening. Performers should report to Mr. Robert Thornton, Equestrian Director, on or before March 21.

RANDOM RAMBLES

By William Judkins Hewitt

Well, the Showmen's League banquet and ball of 1923 is history, and those who attended are now scattered to all quarters of the continent. From now to the close of the season there is nothing but hard work in sight. 'Tis well this is so. Men are better off when laboring.

Nearly all the big fair and exhibition midway contracts have been let.

It seems that what Johnny J. Jones, Fred Beckman, T. A. Wolfe, Milton Morris, John Case and George L. Dohyans did not want of the big fair dates were left for some one else—but what was left? (Oh, yes, Victor D. Lovitt, too—and Con T. Kennedy.)

Owners and Managers—Some of you do not know it right now, but you will soon be having the highest physical culture shows in place of the old worn-out athletic shows. Please make a note of this.

Some did not go to the meeting in Chicago because they were cowards. They did not want to face their fellow showmen and for the same reason they did not go to Toronto. Try a little case treatment for weak spines. Face the world full face.

Keep your eye on the new plan under which the standard Amusement Exposition is going to operate. It looks like it will be a big winner. It is a fact. Those who are putting it over have a great idea and they deserve success for their enterprising efforts.

Changing horses in midstream is neither good for man nor beast. If you have been associated with men who helped you build up your show it's up to you to see that they receive just consideration.

Who is going to have an all-white enameled train this season? A reply to this will be appreciated.

H. F. Mynce—Have you heard of the new ride called the "Riding Lobster"? No? Well, then, this writer will give you the idea for it if you will develop them. It will create laughter, which is the secret of most successful rides as you know.

Does anyone know when the law of nature was passed?

We heard George H. Hamilton is going to put out an enclosed carnival entirely surrounded by Chicken Wire. Matthew J. Riley suggested he use mosquito netting. Everything looks good for Riley.

Harry Coppings is busy at his winter quarters, Reynoldsville, Pa., getting his shows ready for the new season.

How about a rat and mouse circus as a pit or side-show attraction?

Say what you mean, and mean what you say.

The last postcard from W. H. Rice was mailed in Hong Kong, China, and the one from George M. Bistany was sent from Memphis, Egypt.

It looks now like Coney Island, N. Y., is going to have a real summer celebration for the opening of the Boardwalk.

Truth seekers and truth tellers can do a lot to help all kinds of show business.

Art Brainerd—How is everything going on around your winter quarters?

Some interesting news is expected soon from Joseph G. Ferari.

Elephants and camels are riding devices. Ever think of that and use them for that purpose. Every little bit helps to pay feed bills, and the public likes to ride on them. Keep them working.

J. N. Montgomery, secretary and manager of the Norfolk (Va.) Fair, promises a superb midway of amusements and concessions this year. He will soon announce who really has the contracts. The grandstand acts have been booked and are of a very high standard of diversified novelties—straight, sensational and unprovoking.

John M. Sheesley will present a lineup of fair bookings for the Greater Sheesley Shows at an early date that will cause considerable comment of the most favorable nature. John M. is a showman all right.

When George L. Dohyans announces his fair bookings some are going to ask how did he do it and when. We can answer part of this: George L. and his general agent started right to work following the meeting at Toronto, Can., last fall. Al Holstein is the general agent.

Put the organization on the lot. Not on the letterhead.

Yes, indeed. Dignity is a wonderful asset. A. H. Barkley has it.

It is some job, gentlemen. Remember what we told you last year about running showmen out of business. It is not an easy thing to do. Notice we said SHOWMEN.

Who is the highest salaried general agent in the business—and WHY?

Showmen on Broadway are now asking what the title of the shows recently purchased by Ralph W. Smith and William Gilck will be. None could be better than the Col. Francis Ferari name. What say you, Mrs. Emma Ferari and W. L. Wyatt?

Victor Lee, the showman, is in Cleveland, O. He has signed with the Moss-Lavine Shows to present his circus side-show. Victor writes: "You can say to all interested individuals that I am making money in Cleveland. The unusual newspaper publicity being given the findings in the tomb of King Tutankhamen is making my prize Egyptian mummies a big draw. I am going to have another big summer."

If you are going to have any of those "nige-luce-ley" villages this season, be sure the natives are genuine and not impersonators.

Joe D. Cramer, "Rubber-Neck" Joe, of Barnum & Bailey Circus side-show fame, writes from Honolulu, H. I., February 14: "Am here from Venice, Calif., arriving yesterday. Some trip from San Francisco! Playing in Aloha Park for E.K.'s Exposition February 17-24. Will visit Japan from here and return to California for the season in April."

E. G. Newcomb is again general agent for the American Exposition Shows, under the direction of M. J. Lapp. Mr. Lapp reports the best lineup of early dates and fair bookings in the history of his organization. From this we gather E. G. must be a good general representative. "Square and honest dealings" is this show's motto.

C. W. Parker sends from Leavenworth, Kan., his greetings to the entire outdoor show world for a pleasant and profitable 1923.

F. G. Walker, last season special representative of the Morris & Castle Shows, is now connected with the editorial staff of The Billboard, New York. He will be pleased to hear from or to have his many friends pay him a call.

We cannot see why some actors and vaudeville artists will walk the streets of the big cities miserably for those when there are so many good positions that could be filled by them with circuses, parks and various kinds of outdoor shows.

I. J. Polack has been so successful with his indoor events he is thinking of launching a number of other companies.

W. Maurice Tobin—Where will you be this season and in what capacity?

Let's decide who is the Carnival King—and let's also make him live up to that reputation. The crown cannot go to the one who carries or tolerates questionable concessions.

Is this man entitled? We talked with a man the other day. He said: "I will not invest a dollar in the carnival business." Yet he essays the role of owner and manager of a title in conjunction with another man who

also made practically the same statement. What manner of men are these? What shall we do with such persons?

A contract in the safe is worth a dozen in the promise.

What will happen if Donald Farnsworth engages all the high-class talkers to work for the MacFadden publications, New York? It now looks as if he will—and high-class talkers are mighty scarce. They don't seem to be able to make 'em any more.

The actor-lecturer is all right, but he doesn't seem to be able as a salesman, and that is just what an outside talker is.

"Tut Tut", that's the king himself, William J. Hilliar.

Mrs. Prince Ishmel is a wonderful lady talker. We are told she will again be heard at Luna Park, Coney Island, manipulating her fan gracefully.

We have had several inquiries lately for Charles D. Willard. Come to the front, Charles D.

When in doubt, have Louie Corbele build you a novelty show.

Sometimes the asking of a simple question will alter people's plans. Last fall we asked where George A. Lyons would be this season. Now, where is he?

Josephine Fleming is a most capable manager and producer of Water Shows, and with this she was "stalled" by some of the so-called big showmen for work this season—and they call themselves showmen.

Captain Ament—What about the Great London Ghost Shows? C. Frank Sulliman—Why not a park show and lawn show under canvas? C. Frank, you have plenty of ideas for us, so use them.

The season looks like a big winner despite the wall of the pessimists and calamity howlers.

J. F. Murphy writes from Norfolk, Va., February 20: "Everything is progressing nicely. We expect to offer the greatest show of its kind in the world this season. Have already contracted seventeen of the best acts money can buy. We are preparing a story covering our operations and a general outline of our plans which we will mail within a few days."

It is indeed gratifying to note that so able a showman as James F. Murphy is fully committed to the ENCLOSED MIDWAY WITH PAY ADMISSION GATE. Congratulations, James F. You win. Now if you would only make it the James F. Murphy Amusement Exposition the scheme would be complete from the angle as seen by this writer. However, you know best.

Frank D. Corey. It is frank is right. He speaks straight from the shoulder and does not mince words a bit. Kindly send some news. Frank D. How are the Little Giant Shows? Drop a line. We have something for you.

The public must be amused. Keep this fact in mind.

A thing is either good or bad. There is no half way between about it.

How is it Johnny J. Jones most always gets "first call" on portable rides? Answer: He is not afraid to try new attractions.

Charles R. Stratton has changed his title from the Lorman Robinson Famous Shows to the Lorman-Robinson Attractions.

BILLBOARD CALLERS

(Continued from page 93)

an act. Al Pizzarro, to tell of his new act with Mike Jackson. Dr. Douglas Johnson, a New York physician, now calling for his uncle, Dr. John Love, secretary of the Raleigh colored fair and president of the National Association of Colored Fairs, who is under medical treatment in New York. John Cooper, the ventriloquist, now in church and club work. H. D. Collins, the agent specializing in Negro talent. William Langford, of the Gonzalez-White act. He wanted his Deacon's card. Bob Slater, of the C. V. B. A., to tell of some amateur shows he is staging. Wm. King, of the Wirt-Blumenfeld office, to make inquiries about the colored bazars possibilities. Beebe Hope, to announce that he has been asked to "try out" the audience at Loew's American Theater, New York, with his lies, with a view of having them told over the entire circuit. Williams, "The Bird", vaudeville actor. Al Wells, quiet scout on things theatrical, who brings all the newcomers to town in to see us. Frederick Crump, the drummer, with the Gonzalez White Company, to tell of the death of Mrs. Langford, in Kansas City. Wm. Jones, the brother of the writer-actor, Joe Jones. Wm. Briggs, composer, with some numbers that are ready for the press. F. Medcree, female impersonator, just in from Chicago. Lew Payton to tell of a new single he will try out at Proctor's Twenty-Third Street Theater. Will Marion Cook, the squared himself with a great interview about "our boys" in Europe. Gus Smith, of Smith and De Forest, one of the most cultured of "our group" of artists. Breasnaux, the Chicago detective. Here on a theatrical mission. Lulu Fields, vaudeville pianist.

Mannie Baukan, of the Wirt-Blumenfeld offices.

C. H. Clark, the advance agent.

Johannes Josefson, still playing the Boardwalk cabaret and "special" engagements with his Icelanders' "Glims" troupe. Has circus offers.

Fred A. Danner, of the J. F. Murphy Productions Company, of Norfolk, Va.

Ralph Pratt, of the Podgem Corporation, Lawrence, Mass.

Felix Biel and Jake Biel, his brother, of Demopolis, Ala.

Morris H. Row, of the Horrow Novelty Company, Philadelphia, Pa.

William Rott, maker of amusement games, New York.

A. J. Lichtenherrer, manager Airo Balloon Corporation, New York.

Mabel Besthoff, playing her new act on the Proctor Vandeville T. e in New York. Clinton Boone, president, and A. C. Clansen, secretary of the Paramount Amusement Company, New York, builders of the "Frog Pond" game and other devices.

MISS SHELLEY WAS JUSTIFIED

Altho the fact was known to the majority of showfolk in the Middle West doubtless many others not being acquainted with the sad circumstances thought it strange that no news notes from the Kansas City office of The Billboard appeared in last issue.

It was because of The Billboard's representative in that city, Irene Shelley, having suffered the death of her aged mother, who passed away February 22 at her home in Kansas City.

Inwardly she was burdened with grief, however, Miss Shelley, with her characteristic spirit of service, has returned to her desk and the Kansas City "letter" is to be seen found in this issue.

A brief biography of the life of Mrs. Shelley and her passing appears in the "Obituary" columns of this week.

WILL NOT SHOW IN MEXICO

E. H. Jones, of Cole Bros.' Show, Says Conditions Are Not Favorable in That Country

Noting a writenp in The Billboard, issue dated March 3, saying that the Cole Bros.' Show would go to Mexico, E. H. Jones, owner of the show, writes: "Al Hicks was in Mexico two weeks investigating conditions for me. We find conditions very unfavorable for any kind of a tent show. Other showmen might be benefited to know that conditions are bad in that country, and are not favorable for any kind of tent show, big or small. Cole Bros.' Show will open in Guatemala, La., April 2 and will play the West and Middle West this season."

EVA KENNARD—NOTICE

George Mitchell, 147 Chestnut street, Providence, R. I., informs The Billboard that George Kennard is seriously ill and would like to have his wife, Eva Kennard, come home at once.

Al G. Frazee, theatrical and circus showman, now owner and manager of the Alexandria (La.) Poster Advertising Company, also manager of the Frazee Hist Company, has been appointed chairman of the amusement committee of the Central Louisiana Fair Association, Alexandria.

ZEIDMAN & POLLIE
Exposition Shows and Trained
Wild Animal Circus
WANTS EXPERIENCED
PRESS AGENT
HENRY J. POLLIE, Manager, Nitro, W. Va.

ATTENTION!
SALESCARD OPERATORS
ALSO
WHEELMEN
AND
CONCESSION MEN
Those handling Candy and Novelties, have a very interesting proposition to offer you. Please state what line you follow up. For full particulars, write to
MERRILL CANDY CO.,
115 So. Dearborn St., Chicago, Ill.

JOHNNY J. JONES'
EXPOSITION SHOWS
WANTS
HEAD PORTER
Prefer man that understands Delco Plants. Also Wanted, to join about April 1st, All Kinds of Workmen.
Address Winter Quarters, Beautiful Orlando, Florida.

WANT MAN TO WORK DOG ACT
Also Young Man Assistant with Bird and Animal Act. Preference given to one that could present Act. Be understood to Prof. Pamahaska. Must be reliable. Write all particulars and state what experience you have had. Photos. Those call personally. **PAMAHASKA'S HEADQUARTERS, C. E. Roberts, Manager, 2324 N. Fairhill St., Philadelphia, Pa. Phone: Diamond 4097.**

... WANTED ...
Ten High-Class Circus Acts for Thirty Weeks' Engagement
Wire lowest salary and description of act
ARABIAN CIRCUS
Temple, Texas, this week; Waco, Texas, next week.
Arabian Hippodrome Co.

WANTED M. L. CLARK & SONS' SHOWS
Eligible for season: Performers, double traps, wire acts, lion jaw, acrobatic act, novelty or feature acts, clowns, musicians, cornet, trombone, clarinet, barton agents, billposters. Man who understands Working Parties, Dogs, Musicians and Performers travel in auto. Wire or write. P. y our telegrams, I pay radio. Pardoche, March 8; Melville, 12; Palmetto, 12; all Louisiana.

WANT GOOD BLACKSMITH AND HORSE SHOER
IMMEDIATELY.
Walter L. Main Circus, Havre de Grace, Md.

Empire Greater Shows
WANTS SHOWS and CONCESSIONS
Help us new Allan Hirschbill Swing, also Big Elk No. 5 Wheel. Our Fair List will be in the Spring Issue. Show opens Dunn, N. C., 10th to 17th; Durham to follow. Write or wire
W. R. HARRIS, Dunn, N. C.

...FOR SALE...
One 65-Key Card Board Gavott Organ. Very attractive carved front; in good condition. Can be seen at the Tazoo Swings on the K. G. Barkoot Show, Valdosta, Ga., week of March 5.
20 x 30 KHAKI TENT FOR SALE
Including Poles, Stakes and Banner Poles, Side Wall. Complete; in excellent condition. Price, \$100.00.
GEO. COOK, 324 Preston Ave., Houston, Texas.

SUNDAY VAUDEVILLE IN NEW YORK CITY MODIFIED

(Continued from page 5)

Court this week. The trio was charged with setting on a dancing act in costume in violation of Section 2352 of the Penal Law.

Managers of vaudeville theaters in New York City were notified by the police on Saturday night that they would have to modify their Sunday programs.

This is the first time in a number of years that Sunday vaudeville programs in New York were run in strict compliance with the law.

Patrons of theaters in the Broadway district found that the entertainment differed from the Sunday shows that they had been accustomed to seeing.

Strict enforcement of the Sunday statutes will mean a big falling off in business at houses where Sunday vaudeville is shown.

THEATER GUILD TO HAVE OWN THEATER

(Continued from page 5)

Theater, where the Guild operates, it takes three or four weeks for subscribers to see a play, because the theater seats only 600.

Whether a new theater will be built or one already erected bought, has not yet been decided.

Half a million dollars necessary for the project will be raised by a public bond issue.

The Actors' Equity Association has taken steps to combat the passage of this measure.

EASTERN PANTAGES CIRCUIT ENLARGING

(Continued from page 5)

Theater, Indianapolis, and in the Rivolt Theater, Toledo.

The addition of Columbus to the Pantages Circuit is important, not alone because it brings a strategic city into the Pantages fold.

The Pantages shows have been highly spoken of by vaudeville authorities and are framed in such a way as to command attention not only from the standpoint of cost, but equally so from a standpoint of merit.

SOCIETY OF DAREDEVILS ORGANIZED IN NEW YORK

(Continued from page 5)

Society, is to promote good fellowship and to gain publicity. Incorporation papers will be asked for next week.

CONCERT GREETED BY APPLAUSE AND HISSES

(Continued from page 5)

to create disturbances in expression of their reaction to the music heard.

The crowd specializes in ultra-modern music, and when "Myserism", a work calling for nine brass instruments and fourteen tympani, was conducted by its composer, Edgar Varese, it was greeted with laughter and hisses by those who disliked it and by cheers and applause by its admirers.

a serious composition and those who did not relish it could get out; whereupon the composition was repeated without apparently changing the opinion of either side.

The rest of the program was made up of modern compositions by Carlos Salzedo, Leo Ornstein, Lord Berners and a string quartet by Bela Bartok.

CAMPAIGNS FOR AND AGAINST SUNDAY AMUSEMENTS IN NEW YORK CONTINUE

(Continued from page 5)

those of its members engaged to appear in a series of special performances of "March Hares" at the Little Theater, calling attention to the fact that one of the performances will fall on a Sunday and that Sunday work is taboo in so far as Equity members are concerned.

On Saturday a delegation of actors in the company of "March Hares", who were forbidden by Equity to appear in the Sunday night production of that play, waited on Frank Gilmore and asked that the ban be lifted.

William A. Brady, who defended his own case, before Magistrate Levine, admitted that some tickets had been sold for the Sunday night performance of "La Flamme", but said that most of the tickets had been given away.

The manager said he wished the case to go to the highest courts in the land to settle the issue.

The bill that would legalize Sunday dramatic shows in New York State was introduced by Senator Meyer Levy, Democrat, of New York.

"My Bill," he is quoted as saying, "is justified, I think, by the popular sentiment of the community and constitutes a correction of the unfair discrimination which now exists in the matter of Sunday entertainments."

"The ordinary vaudeville or cabaret performance can hardly be said to be more edifying than the average dramatic performance.

The Actors' Equity Association has taken steps to combat the passage of this measure.

The immediate and serious attention of all carnival managers is invited to this pledge.

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The immediate and serious attention of all carnival managers is invited to this pledge.

stores opening seven days a week. They protect laborers in the same way. And we venture to think that actors need a day off just as much as other employees.

"It is not the public which demands Sunday performances. It is the theater managers. They want the additional receipts, and in getting these Sunday profits they care not what injustice may be done to the actors whose talents, combined with that of the playwrights, make theaters possible.

"We repeat, it is not a question of blue laws. But it IS one of Fair Play!"

MINNESOTA LEGISLATORS WILLING TO LISTEN TO OUTDOOR SHOWMEN

(Continued from page 5)

posed bill and its imminent danger of passage. He said, however, the legislators expressed themselves as willing to give the showmen a chance to state their side of the case.

While the threatening bill in the Minnesota legislature has been pending a small coterie of showmen, under the leadership of W. A. Kelly and Gelman Bros., have been making a heroic fight in Minneapolis in the interest of the showmen with all the odds against them.

The momentum with which hostile legislation has landed in several States, directed against the carnivals, will keep Mr. Johnson on the go for as long a time as necessary.

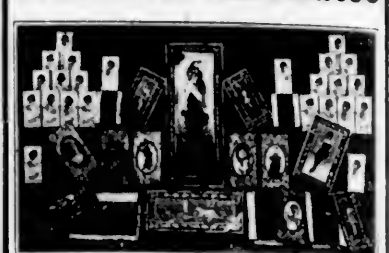
Mr. Johnson said that his trip to Minneapolis had confirmed him in the opinion that the showmen must absolutely do the cleaning-up job themselves.

THE SHOWMEN'S LEGISLATIVE COMMITTEE of the SHOWMEN'S LEAGUE OF AMERICA

I am the owner of..... Show and I heartily endorse the action of your committee in bringing about a movement for clean, moral, wholesome outdoor amusements.

The immediate and serious attention of all carnival managers is invited to this pledge.

Golden Bee Chocolates



No. 1 ASSORTMENT. 37 Boxes SAMPLE \$10.50 BRINGS IN \$40.00. 800-HOLE 50 BOARD FREE.

--WANTED--

Piano Player and One Team for Minstrel Show Would like to hear from Merry-Go-Round and Ferris Wheel help.

WAGON FOR SALE

Made for Carnival use to live in or can be used for office. In first-class condition. JOSEPH KROUSE, 195 Osborne Terrace, Newark, N. J.

CONCESSION MEN, ATTENTION! THE WIGGLY TOY SNAKE

I have in stock the toy famous Wiggly Snake. In bright colors and in three sizes and prices to suit all.

FOR SALE

70 Pairs Chicago Fiber Roller Skates with repairs; first-class condition. First money order for \$100.00 takes all.

THEATRICAL BRIEFS

The lease and equipment of the Grand Theater, Newcastle, Ind., about two weeks ago passed from Messrs. Davis and Walters to B. D. Cockrill and Claude M. Bartlett.

NATIONAL ADVERTISING OF BIG VAUDEVILLE ACTS

(Continued from page 7)

and booking agents with a letter which partly explains the project.

"Spears' letter, which is published in full as follows, asserts that the proposed enterprise will make no attempt to organize vaudeville artists to protect their interests. The letter: To the Vaudeville Artists, Theater Managers and Booking Agencies:

"April 1 is the day marked in red on our calendar the date on which we planned to make public announcement of

SELECTED ATTRactions OF VAUDEVILLE—we call you of our purpose, policy and program on that day to have the Public, through yourselves, begin to profit by our common service designed for the Artists, Manager, Agent and Audience alike.

"Notwithstanding careful planning, unusual interest was created, and 'Guesses' of our plans and motives, under the guise of 'inside information', have been current.

"We therefore send this advance letter in order to place ourselves right and remove all doubt.

"Label—we are gathering together the Good Acts of the Vaudeville Profession—acts that measure up to a definite standard of merit.

"Before an act enters our group it is carefully inspected by our reporters—who are trained men of long experience in the show business—men who know good acts when they see them and are able to sort the good from the bad.

"Our purpose is to so advertise the Good Acts that the inferior acts will be obliged to bring their offering up to our standard. To authorize eligible acts to use our 'Trade-Mark' Label. To create such a demand for our 'Trade-Mark' Label Acts that the business of every manager will be developed and increased. To open additional theaters to vaudeville thru the demand for clean, meritorious acts which our 'Trade-Mark' Label Acts provide.

"Our 'Trade-Mark' Label is to be nationally advertised in a large way (full pages)—and the public will shortly know and realize that every act bearing our label is a Good Act, a clean act and a meritorious attraction that can be played before any audience.

"Ours is the first 'Trade Mark' in the vaudeville industry where an act is certified and carries its credentials with it regardless of the circuit on which it may be booked.

"This is the first time that Good Acts have been sorted from the inferior and thru our 'Trade-Mark' Label made known to the public and recognized as an individuality—to be called for as such by the public, theater managers and booking agencies.

"Our 'Trade-Mark' Acts play for anybody—anywhere—thru any agency. We have nothing to do with—or say about—salaries—or number of performances—nor do we in any way interfere with the policy of the theater.

"Our organization includes a nationally-known man of the highest integrity. His name alone is a guarantee of good faith and honesty of purpose. He will insist and see that our standard is maintained.

"Advertising creates a demand from the public—particularly when there is a need and place for what is advertised—and as to the need of 'Selected Attractions of Vaudeville' there can be no question or doubt.

"Advertising is the force that makes our 'Trade-Mark' Label Acts known not only to the public but to every branch of the vaudeville industry. The force is irresistible.

"Our national advertising gives the act a value it did not possess before—a greater value than can be attained in any other way.

"To the Manager and Agent our 'Trade-Mark' Label is an invaluable asset—it means a clean, meritorious show and gives the theater the reputation of producing the best in vaudeville.

"To the public our 'Trade-Mark' Label is the 'hall mark' of merit. It means that the act has won its place on the stage—is entitled to support—and may be safely seen by wife, daughter or children.

"We know that the acts themselves are anxious and ready to give of their best—that they much prefer cleanliness and merit—and that they are to co-operate with us wholeheartedly.

"We know that the managers want acts brought up to a definite standard of merit—want acts that fill their houses and leave a good impression on the audience.

"We know that the public is demanding acts of merit—acts that are not suggestive in any way—acts that give pleasure and make patrons want to see them again—acts that encourage the theater habit.

"The demand from the public for our 'Trade-Mark' Label Acts will be insistent and not to be denied. Our national advertising is the creative force to compel the demand.

"The Good Acts welcome the movement—for it identifies them—makes them known personally to the public and stamps them as in the better class of players whose offering may be played anywhere.

A SENSATION
A REVELATION

Coin Money Handling the Wonderful New Leonardo Jewel Pearl

As a special offer we are selling our Famous Leonardo Pearl Necklace, 24 inches long, containing high sheen, fine lustre pearls at

\$2.25 Each

and give you FREE a wonderful 14-Kt. gold-plated Ormolu Jewel Case with handsome satin lining. The case measures 6 inches long, 3 inches wide and is ordinarily sold by retail stores for \$5.00.

Note the wonderful sterling silver snap with six lustrous sparkling rhinestones.

\$2.25
(JEWEL BOX and PEARLS)

Complete

Orders are already piling in for this new sensation in the pearl business. Order today and avoid the rush. Write for our New Monthly Bulletin. Just Out. 25% deposit must accompany all C. O. D. orders.

House of HEIMAN J. HERSKOVITZ
85 BOWERY, NEW YORK CITY

Long Distance Phone, Orchard 391.



UNBREAKABLE FOLDING CHAIR

The only steel folding chair that positively cannot tip.

Weighs but little more than the wood folding chair, but lasts ten times as long.

Folds almost flat.

Write for low quantity prices.

ROYAL METAL MFG. CO.

2308-2328 S. Western Avenue, Chicago, Ill.

"As a matter of business—a as well as to please his patrons—the manager seeks our nationally-advertised acts instead of playing unknown and uncertified acts.

"The agency must have our 'Trade-Mark' Label acts because the demand created by our national advertising will open for our acts the doors of theaters not now running vaudeville—thus increasing the field of endeavor to both artist and agent alike.

"No one can afford to oppose a movement which stands for merit and cleanliness—that puts vaudeville on a higher plane and in the class where it rightly belongs.

"No right-minded person in vaudeville can object to 'Selected Attractions of Vaudeville', for this is not a movement to fight any person, group or association.

"Please ignore the 'guesswork' of outsiders who have made unauthorized promises as well as threats—these we are not responsible for. Neither do we approve of them.

"One 'guess' was a statement that 'Selected Attractions of Vaudeville' has as its object the attempted overthrow of the N. V. A.

"Our purpose is not to antagonize, but to harmonize as far as possible every branch of the vaudeville industry.

"Acts, managers, booking agents—all have a common interest. Our work is on constructive lines—for the betterment of everyone connected with vaudeville and not for any one part of it alone.

"If there are any questions you wish to ask—please ask direct—we shall be glad to answer them. Very truly yours,

"BERT A. SPEARS,

Acting for **SELECTED ATTRactions OF VAUDEVILLE, 150 Tremont St., Boston 11, Mass.**

PATERSON BILLY WATSON'S PUBLICITY

New York, Feb. 28.—Paterson Billy Watson, so termed by ye editor of burlesque, and "Beef Trust" Billy Watson by others, has caused much comment, and our reason for prefacing Bill with Paterson is due to the fact that he holds really possessions in Paterson that entitle him to that appellation.

All doubt of that theory has been removed by an article in The Minneapolis Star of February 10, in which Billy is quoted, viz.: "I own two theaters in Paterson in addition to other realty holdings. In fact, I own half the town and have a mortgage on the other

POP GALLAGHER A PROGRESSIVE

New York, Feb. 20.—W. J. Gallagher, better known in theatrical circles as "Pop" Gallagher, of the Brewster Amusement Company of Boston, Mass., has been one busy man for several weeks past making a survey of theatrical conditions thru New England and Nova Scotia, and his progressiveness has resulted in furnishing employment to numerous theatrical artistes and artisans, for "Pop" has lined up a circuit of houses and shows as per his communication which is as follows:

The Brewster Amusement Company of Boston has taken over the booking of the following houses that just closed with the Mutual Burlesque Association Shows: "Hello, Good Times", with Harry Pepper, late of stock, in Chicago, recently opened the Plaza Theater, Springfield; Tommy Levene's "Oh I, Baby" Company plays the Park at Utica, N. Y. "Pop" Gallagher of the Brewster Amusement Company, is booking Bridgeport and Norwich, Conn.; Pawtucket, R. I.; Taunton and New Bedford, Mass., and is arranging a tab. circuit from Buffalo, N. Y., to Halifax, N. S., with eighteen-people shows changing twice each week, playing three shows daily; each house playing musical tab. with pictures, one show in the afternoon and two at night, at 50 cents top, with bargain matinees 10 and 25 cents.

Bill Bates, who closed as manager with Peck's "Jazz Babies", will open Easter with a big colored show of thirty people and hit the high spots in New England carrying band and orchestra.

Dora Davis, who closed with "Jazz Bab'lea" at Bridgeport, Conn., will open with Felix Martin and his "Hinky Dee Girls".

Burlesque Stock at Acker's Theater, Halifax, closed February 10 and the house will play pictures, as Acker has taken over the Strand to play tab shows booked by the Brewster office.

The Opera House at St. John, N. B., which has been playing tab shows booked by the Brewster office, closed Saturday, February 17, and James Carroll will play dramatic stock, opening there February 26. Carroll has been getting real money at Halifax with his stock company.

There is some talk about a 20-people tab stock company opening Eastertime at Fall River, Mass.

"SO THIS IS LONDON" GOES ON ROAD AFTER LONG RUN

Chicago, March 2.—"So This is London," following its lengthy run of something like four months in Cohan's Grand, will pack up and start on a road tour March 11. The early bookings are South Bend, Ind., March 11-12; Fort Wayne, March 13; Battle Creek, Mich., March 14; Lansing, Mich., March 15; Grand Rapids, Mich., March 16-17. Detroit will be played the week of March 18.

JOHN DREW TO BE HONORED

New York, March 3.—John Drew, veteran actor, will be the guest of honor at a dinner on March 25, which date will commemorate the fiftieth anniversary of his first appearance on the stage.

Speakers will include members of the bench, the bar, the pulpit, the united services, the press and his own art. The committee in charge of arrangements consists of James S. Metcalfe, Frank E. Carstarphen and Patrick Francis Murphy.

"TWO FELLOWS AND A GIRL"

Chicago, March 3.—George M. Cohan's new comedy, "Two Fellows and a Girl", will open in Rochester, N. Y., March 8, for three days, on its way to Cohan's Grand, Chicago, where it will supplant the fruitful "So This is London", which heads for the sub-provinces to shed entertainment one night at a stop.

DRAMATIC NOTES

It is said that William Harris, Jr., has secured a play for Fay Bainter, written by Capek. However, the piece will not be ready for its English presentation until next season. It is to be hoped this is not a false alarm, as so many other stories on this subject have proved to be.

Deems Taylor, the music critic of The New York World, seems to have a monopoly of writing any incidental music that is necessary in the Broadway drama. There could hardly be a better choice for Mr. Taylor combines sound musicianship with a keen sense for what is effective in the theater.

Lionel Atwill, in "The Comedian" will go to the Lyceum Theater, New York, on March 13. In support of Mr. Atwill are H. Cooper Cliffe, A. P. Kaye, Albert Gran, H. Paul Doucet, Harold Seton, William Lorenz, Will Hindson, Jacques de Wolfe, Elsie Mackay, Evelyn Gosnell, Rose Winter, Marquita Dwight, Marguerite Denyz, Myra Florian and Edmonia Nolley.

Pauline Frederick and "The Guilty One" will come to New York on March 19, making good A. H. Wood's long delayed promise to permit New Yorkers to view this drama by Michael Merton and Peter Trull. Besides Miss Frederick, the cast includes Charles Waldron, Noel Leslie, Charles Dalton, Henry Warwick, Ethel Intropidi and Florence Edney.

ENGAGES CLARK AND CRAIG

New York, March 3.—Max Marcin has engaged Charles Dow Clark and Robert W. Craig to appear in the new play which he is writing for Vlvian Tobin. The Messrs. Clark and Craig are now appearing in "Give and Take", and their engagement in the new play will make the third company they have played in together. They previously appeared together in "Shavings".

"PARTNERS AGAIN" ABROAD

New York, March 3.—"Partners Again" was produced in London, at the Garrick Theater, February 28, and according to cabled reports made a big hit. Philip White and Robert Leonard are playing Potash and Perlmutter in this production.

MAY STAR LOU TELLEGEN

New York, March 3.—There is a report here that Sarah Bernhardt has made an offer to Lou Tellegen to return to France to star in a play at her theater.

Tellegen first came into prominence in the theatrical world thru his association with Mmc. Bernhardt's company years ago.

TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

ANOTHER BIG SUCCESS

Registered by Syrian Temple, Shrine, With Its Second Annual Indoor Circus at Music Hall, Cincinnati

Syrian Temple, A. A. O. N. of M. S., Cincinnati, registered another big success artistically and financially, with its second annual indoor circus at Music Hall last week. The show last year presented an excellent array of circus talent and, with an almost complete change of program, more "show" experience on the part of the booking Nobles, as well as increased interest, last week's affair was equal or greater than its predecessor. The veteran circus man, John G. Robinson, who is a member of Syrian Temple, again collected the acts and directed the performance, which ran full two hours and without unnecessary delays of any nature.

With the Shrine band of about sixty pieces delivering the opening overture from the orchestra pit, and practically all the 3,526 seats of Music Hall occupied, the mammoth stage curtain arose for the initial performance on Monday night. Mayor George P. Carrel, of Cincinnati, and John G. Robinson, both wearing Shrine sashes, made their appearance in the ring, then stepped down stage to near the footlights, where Mayor Carrel read a letter from President Warren G. Harding, which expressed the President's regret at his inability to be present and personally open the show.

In all there were eleven performances given, there being no matinee on Monday. Despite inclement weather near-capacity attendance prevailed until the middle of the week, after which, with more favorable atmospheric conditions, it was a sellout for the night shows, with very heavy patronage afterwards. Several thousand orphaned and crippled children of the Queen City and environs were guests of the Shrineurs at matinees during the week. The circus was again given in the main auditorium of Music Hall and had as a friendly competitor during its entire run the "Ohio Food Show", which was staged in the south wing of the large structure and which also drew near capacity. Opposition in the common use of the term, however, was not apparent; on the other hand, the spirit of co-operation manifest was highly commendable. Nobles at the main entrance could be heard in loud voice saying to the oncoming throngs, "To your right for the Food Show, this door for the Circus," and the same courteous announcements were in order at the Food Show.

To select the outstanding feature of the program would be extremely difficult. From an applause accounting, however, Robinson's Famous Military Elephants, four in number and "at home" when exhibiting in Cincinnati, drew the honors—especially Tilly, said to be 107 years old and a Queen City favorite. The acts appeared in the following order:

Torrell's Comedy Circus, introducing a mixed troupe of masterly trained ponies, dogs and monkeys. Beatrice Jung, in a sensational offering on single trapeze. Victoria Davenport, in a beautiful and skillful principal riding act. The Five Terrible Terries, four men and youth, excellent comedy and straight acrobatics. The Jack Moore Trio, two men and one woman, a praiseworthy combination of tight-wire artists. Lester, Bell and Griffin, in a fast comedy acrobatic number, which scored heavily. Fisher Sisters next presented their spectacular aerial iron-jaw act. Next came the "Snake Dance" clown number, which was a riot. The Aerial Youngs, one of the fastest and best of double trapeze acts. The Mangan Troupe of nine, which kept the audiences constantly on the alert to avoid missing any of the numerous feature "stunts" they unerringly provided. One feat which the Mangan Troupe accomplished at each performance without "missing" and which is probably only being successfully done "somersault" was the "tandem somersault", in which a teeter-board is used to gain the needed momentum (standing on the lower end of the teeter, with a top-mounter sitting astride his shoulders, and with another of the troupe leaping from a pedestal to the higher end of the board, a member of the Manganes and his human load turn a complete back somersault, landing upright on the shoulders of the under-stander stationed a few feet back of them). Beatrice Jung, known as the "Golden Girl on the Golden Whirl", held her audience almost breathless with her revolving "loop-the-loop" trapeze. Again, the clowns. The Hiding Davenport, one man, three women and three beautiful white horses, in Society Equestrianism, which went over very big, especially the clowning of Mr. Davenport. Samoya, with remarkable grace, daring and pretty riding, in his cloud swing. The Two Youngs, man and woman, high-carrying perch commensally executed. Robinson's Famous Military Elephants presented in their routine by their masterful director, "Curly" Noonan. (Robinson's Elephants and their maneuvers are too well known among showfolk and citizenry across the continent to require much comment—suffice to say they made their usual big bit, particularly when Tilly said "Papa", and the "Red Cross Nurse" carried her fallen leader—Noonan—from the "field of battle".) Next came the (Clown Band (fourteen in number), featuring Art Adair as leader, and probably the best of its kind ever entertaining a Cincinnati audience—it was a scream. The performance was brought to a close by the Flying Valentines presenting a cracklerjack aerial casting act, with trampoline, repete with skill and thrills. At intervals between the programmed acts numerous single and group clown "walk-arounds" (on the stage) were given. Among these were: Charles (Shorty) Flemm and his

"fighting rooster", Flemm and Bill Caross, burlesque rope spinning; the Koplun Trio, doing "Jargo"; Art Adair and his mechanical acrobatic dog; the Bell Brothers, "funeral of a pig"; Stout's "high striker", and Billy Lorette, the "Policeman", kept busy from first to last, clowning the "come-in" in the audience and on the balcony and gallery railings—during the show almost everywhere. The list of clowns included Art Adair, Billy Lorette, Frank Stout, Joe Lewis, Joe Artressi Belmon, Bill Caross, Shorty Flemm, Koplun Trio, Bell Brothers and some of the Mangan Troupe, who doubled in the ensembles.

The concert each night held a large percentage of the audiences. Among the acts presented therein were Pickard's Seals, Art Adair, musical act, using various instruments—snare-drum, saxophone, oboe and cornet—and witty sayings, and the "Unridable Mule". The side-show, under a top and back of a front, just inside the main entrance to the building, was almost continuously crowded before the "big show". Chas. Canim was on the inside lecturing, also did "Punch". Mrs. Camm presented her Bird Circus, Stevens and Madam Alha, mindreading, and Madam Silvia Andrews her large snakes; other features were Cleve Gill, "tallest cowgirl", and Fred Miller, fat man. Henry Morris made the feature outside talks and sold tickets.

Following the previous week of Masonic meetings and festivity in Cincinnati, hundreds of the visiting delegates remained over to "take in" the circus. In their regalia members of Syrian Temple did themselves proud in courtesy and strict attention to the patronage. Tilly had a "birthday party" Saturday (a monstrous cake and candles included and hundreds of folks present). Justifiably, the circus was again pronounced a "mighty good show."

MORTON CIRCUS COMPANY

Has List of Promising Shrine Engagements in Central South Cities

A telegraphic communication to The Billboard from Bob Morton, head of the Morton Circus Company, stated that contract had been closed with his company for a Shrine Circus in New Orleans, La., April 5-14.

Further advice from Mr. Morton was that the Morton Circus Company would play El Paso, Tex., under auspices of the Shrine, the last week in March, then make a 1,300-mile move to New Orleans for the event there. Following the Crescent City engagement the company will move to Wichita Falls, Tex., for the Maskat Shrine Circus, then to Pine Bluff, Ark., for the Shrine Circus in that city.

PREPARING FOR SYRACUSE MERCHANTS' EXPOSITION

Syracuse, N. Y., March 1.—Final preparations are about completed for the Merchants' Exposition, the first of its particular kind to be staged in Syracuse, at the State Armory, under the auspices of the Veterans of Foreign Wars and Disabled Veterans, March 17-24.

There will be about seventy merchants' display booths. The entertainment program will include a Style Show, a program of about seven acts, a popular young lady contest, dancing, and a 20-piece orchestra providing the music.

SMUCKLER-HOLLAND COMPANY

Reports Successful Elks' Show at Birmingham

Easley, Ala., Feb. 28.—The Smuckler-Holland Indoor Amusement Company has just finished a nine-day engagement with the Birmingham Elks which was a big success. The company carries five acts and features Dr. Frank LaMarr with Tan Foy, Dr. LaMarr probably has the only act of its kind in the world, exposing "dope" and its horrors. Pauline Clark, prima donna, heads the vaudeville and is making a big success. Marie Mack, the "Girl with the Blues", is hard to beat. Jack Adelphi, the "Human Song Bird", is making the hit of his life, and Dave Frank, the song hooster, is sure putting it over big. Harry Rich, the man who "flirts with Death", thrilled the people with his daring aerial act. The concession men, Art Savalos, Harry (Fritz) Brown, Willie Gown, Frank Schuller, George Grace, John Graves, Frank Norton, Will Schang, John George, Jack Clark and George Powers, sure did business and are having one big time. Mrs. Milton Holland is having the "time of her life" in her big auto.

The next engagement of the Smuckler-Holland Company is at Easley, where they will put on a big Elks Festival, March 8-17. The officers of the company are: H. Smuckler, general manager; Milton Holland, business manager; and Jack Heckman, secretary and treasurer. All of which is according to an executive of the above company.

PROGRAM COMPLETED

Change of Program for Shrine Circus at Rockford, Ill.

Rockford, Ill., March 1.—Manager David J. Jarnett has announced that the program for the Shrine Circus here all next week is complete and that there will be a change of acts starting Thursday. For the first half of the week the following acts have been engaged: LaSalle Trio, comedy acrobats; the Eugene Brothers, triple horizontal bar artists; the Rasaires, man and woman, on the tight wire; Dainty Frances, sensational aerialist, and the 'Choy Car Duo, a Chinese novelty. For the last half the following: The Leon Trio, two men and a woman, in a gymnastic novelty; Del Ruth, comedy acrobat and table-fall; Okura's Japs, Great Josephine, balancing trapeze; Australian Barrel Jumpers, two men and a woman; and Hazeline's Circus, two men and a woman, assisted by five performing dogs and two bucking ponies.

BROKE OWN RECORDS

Albany, N. Y., March 1.—The thirteenth annual automobile show of the Albany Automobile Dealers' Association, which opened at the State Armory February 24, has broken the attendance records of all previous shows of the association, with an average daily attendance of 5,000 people. The show as a buying stimulus has also demonstrated its success. It was opened with an address by Colonel Frederick Stuart Greene, State highway commissioner, who emphasized the importance of good roads to the automobile industry.

EXTENSIVE PLANS

Being Made for National Exposition of Building Ideas in New Public Auditorium, Cleveland

The biggest exposition of building ideas ever staged in this country is being planned as a feature to the sixteenth annual convention of the National Association of Real Estate Boards, to be held in Cleveland June 25 to 30.

The Cleveland Real Estate Board, hosts to the national convention for 1923, has approved and completed the final plans for the National Exposition of Building Ideas. Among the States represented in writing for both space are Florida and California.

The official floor plan of Cleveland's beautiful new Public Auditorium, where the exposition will be staged, calls for 144 exhibit spaces, with the center of the big arena floor reserved for a feature educational exhibit. The leading real estate dealers and construction men, not only of the United States, but of Canada, as well, will attend the convention and exposition, says H. R. Van DeBoe, chairman of the attendance committee.

According to Tom Convey, exposition manager, who has staged many similar building shows, more than a dozen feature exhibits are expected from States.

As to the convention itself, more than 7,500 delegates and building leaders are expected to attend. The convention committee, headed by E. C. McKay, are planning an elaborate program for the visiting delegates and it is their ambition to make the sixteenth annual convention the biggest, not only in point of attendance, but in point of features, ever held in the country.

Mr. Convey, who was selected to manage the big exposition, has staged merchants' exhibitions and expositions in Louisville, St. Paul, Milwaukee, Toledo, Boston, Nashville and other big cities, as well as home expositions in Chicago for four or five years. "In all my experience I have not found an auditorium that can in any way equal Cleveland's new Public Auditorium," he says.

W. H. WEST AMUSEMENT CO.

Advice from an executive of the W. H. West Amusement Co. was that the Grotto Indoor Circus staged at Winter Garden, Portomouth, O., February 17-24, with the West Company providing the amusement features, was a decided and gratifying success for all concerned. The committee in charge of the affair consisted of eleven members of the Grotto. Opening night was a grand parade was given with the Grotto Band leading the procession, followed by ponies, dogs and other animals, and artists appearing on the program, also Grotto members and autos bearing members of the Eastern Star. At the close of the Indoor Circus a commendatory letter from Mayor William N. Gahmman, of Portsmouth, was delivered to Mr. West, a part of which follows: "W. H. West, of the W. H. West Amusement Co., managed and directed an indoor Circus of the Grotto, from February 24 to February 27, inclusive. I further certify that he put on a high-grade performance which brought the most favorable comment, not only from the Grotto, but from the citizens of Portsmouth and its vicinity. It was the best Winter Circus the writer ever witnessed."

The show started on Saturday night with excellent attendance and presented the following acts: Overtures by the bands; Joe Cramer, high wire; Eddie Raymond; The Flying Lazzolas; Dog and Monkey Circus; Clowns; Bert Geyer, balancing; Eddie Cramer, comedy juggling; The Franklins, equilibrists; Prof. Darling, a Educated Dog; Clowns; Fred R. Darling, ponies and bucking male; voting on ladies' popularity contest and dancing.

The next engagement scheduled for the West Company is at Ashland, Ky., under auspices of the Shrine, for seven nights and matinees, starting March 31. The company carries its own band, and the executive staff roster includes the following: W. H. (Billy) West, general manager; W. E. Webber, agent; M. E. West, secretary and treasurer; A. E. Hoch, superintendent; Fred Darling, equestrian director; Bert Geyer, stage manager; Joe Liberty, electrician, and J. (Dad) Marshall, master of transportation.

PROSPECTS BRIGHT

For "Million-Dollar Circus" Company

Harrisburg, Pa., Feb. 28.—Wirth-Blumenfeld Booking Association, with headquarters in New York, is on the verge of visualizing in reality the Tom Hasson idea (copyrighted) "Million Dollar Circus", Saturday, March 17. Under the auspices of the Marines, America's first "Million Dollar Circus", augmented by the Marine Band of forty pieces, will have its premiere performance in the 104th F. A. Armory, 68th and Broadway, New York City. Wirth-Blumenfeld, checking the latest ticket sale report, are amply assured of the ultimate success of their venture.

Harrisburg, Pa., is included in the itinerary, under the auspices of Elk's Lodge, NUMBER 12, and the "Million Dollar Circus" will open Magaro's new Coliseum April 2, and continue through the week. Tom Hasson, general manager, has his staff thoroughly organized including the following: A. Farah, in charge of programs, and Harry Emerick, John (Linc) and Walter Knowlton, contest managers, and HUBBARD NYE (Press Representative).

WANTED and LAST CALL EL Dorado-ARK. LAST CALL

Greatest Boom Town in U. S. A.

FIREMEN'S CIRCUS and MARDI GRAS

IN HEART OF CITY—10 BIG DAYS—8 NIGHTS—MARCH 19th to 29th

THIRTY THOUSAND ADVANCE SALE OUT. BILLED HEAVY, SEVENTY-FIVE THOUSAND TO DRAW FROM. A POSITIVE RED ONE.

<p>WANT CONCESSIONS</p> <p>I have only a limited amount of space. Wire for reservations. One block from Square.</p>	<p>WANT CIRCUS ACTS</p> <p>Those that double preferred.</p>	<p>WANT SHOWS-RIDES</p> <p>What have you to offer? Wire.</p>
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JACK STANLEY, Promoter. J. A. LEACH, Secretary

NOTICE DON'T MISS THIS NOTICE

A REAL CELEBRATION NOTICE

RED MEN'S INDOOR FAIR

Troy, Ohio, March 26-27-28-29-30-31, 1923

WANT a few more Circus and Vaudeville Acts, all legitimate Stock Wheels and Stores of Merit open. A real spot for real Concessionists. What have you? No junk wanted. Address mail and wires to COMMITTEE, General Delivery, Troy, Ohio.

WANTED

FOR MARION, OHIO, INDOOR EXPOSITION

MARCH 17TH TO 24TH, EXCEPT SUNDAY.

A few more Concessions, Blankets, Silver, Candy, Umbrellas and Corno Taken.

CHAS. E. SHULER, Exposition Headquarters, Elks Home, Marion, Ohio.

OHIO FOOD SHOW

Big Success in Music Hall, Cincinnati

The Ohio Food Show, staged in the south wing of Music Hall, Cincinnati, all of last week, announced as under the direction and management of the Ohio Retail Grocers' Association, and personally directed by E. H. Klausmeyer, past president of the grocers' association and Cleveland Retail Grocers' Association, provided a wonderful display of foodstuffs and numerous entertaining features. Despite the fact that the Shrine Circus occupied the main auditorium of Music Hall, and played to very heavy patronage, the Food Show floors were crowded with interested visitors continuously both afternoon and evening. The Ohio Food Show contingent staged a like event at Youngstown, O., week of February 12 and from Cincinnati goes to Dayton for week of March 12.

During the week at Music Hall there were lectures each day by Dr. R. B. Olives, of the operating staff, dealing with the proper preparation and consumption of eatables. There was a stenographers' beauty contest, baby contests (310 infants entered on Wednesday), singing by Jeanette Klausmeyer, coloratura soprano of Cleveland; citizens' baking contests and various other interest-multiplying features. A "night frolic" of the exhibitors and their friends, during which a tribute was paid to Manager Klausmeyer, was a greatly enjoyed "get-together" festive event. Among the exhibits were those of well-known firms of New York, Chicago, Cleveland, Baltimore, St. Louis, Pittsburg, Cincinnati, Youngstown, Toledo, Dayton, Minneapolis, Detroit, Kansas City, Boston, Trenton, N. J.; Rome, N. Y.; Warren, Pa.; Danville, Ill.; and Winona, Minn. As a whole, the affair was declared a big success.

OTTAWA "CLEANED UP"

Chicago, Feb. 28.—The business men of Ottawa, Kan., are congratulating themselves on the big success of their recent exposition. Automotive Show and Pageant of Progress, managed and directed by J. A. Darnaby. In a recent statement the Ottawa people make an interesting comparison between the Kansas City "Winter Home Show" and the Ottawa Exposition. It is claimed the Kansas City show exceeded the Ottawa show by only one-third in paid admissions, to say nothing of 7,500 tickets sent out to the farmers by the Ottawa merchants. The booths and decorations in Ottawa are claimed to have been the finest ever seen in a show of this kind. They also point to the fact that Ottawa has 5,000 population and Kansas City 500,000. The further statement is made that the vaudeville program exceeded that of Kansas City by \$1,500 and the spectacle, under Mr. Darnaby's direction, represented an outlay of \$25,000.

HAS ENCOURAGING START

Canton, O., Feb. 27.—Inclement weather failed to hurt attendance the opening night, Monday, of the second annual Pure Food and Household Exposition in the city auditorium here, under auspices of The Canton Daily News. The show was promoted by R. K. Dunham and Paul W. Hill, of Cleveland, known to the amusement field as Hill & Dunham, Inc. Every available display booth is occupied and it was necessary to occupy a part of the stage with booths. Household, cooking and pure food demonstrations, together with a ten-piece jazz orchestra and other vaudeville numbers, are entertaining the crowds. Promoters predict attendance will top that of last year by several thousand.

CLEARED SIX HUNDRED

Legion Post Framing "Fourth" Celebration

Belvidere, Ill., Feb. 28.—A final checking up of the receipts of the recent Indoor Carnival staged by Boone Post of the American Legion shows that organization cleared about \$600 on the venture, which is to be added to the building fund.

The post is arranging to provide a "Biggest Fourth of July Celebration". Contracts have been made with a fireworks company for a pyrotechnical display, also a balloon ascensionist, and there will also be horse racing, free acts and athletic sports of various natures.



Just another Carnival Special!

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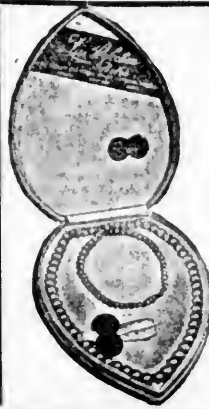
March 19 to 29 and rest of season: Colored Performers or Organized Minstrel, Hawaiian or Spanish Musicians and Dancers. Strong Attractions for Platform Shows. Will book any show with own outfit. American Musicians for Band. This is no carnival. We play Celebrations, Picnics and Fairs. Booked solid. J. C. BALDWIN, Inc. Hotel, El Dorado, Ark.

CARNIVAL WANTED

By American Legion and the Laurium Park Association, Homecoming Week, July 1-7. Address Mr. W. D. CUDDEP, Free Laurium Park Association, 126 Ahmeek St., Laurium, Michigan.

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HAVE THE B CIRCUIT OF CANADIAN FAIRS, CONSISTING OF 9 FAIRS, and also HAVE 7 OTHERS
WANT people in all lines of Carnival business. CAN PLACE Promoter and Secretary and Real General Agent. Concessions all open; no exclusives. People with me last year, write. James Crane and Dick Cante, write. Address FELICE BERNARDI, care Billboard, Chicago, Ill.



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 24-inch String Indestructible Necklace, with double safety soldered ring, three-stone sterling silver clasp. Perfectly graded, sheen and lustrous. In three shades—cream, rose and cream white.

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 Directed by UNITED CIRCUS CO.

WANT — Concessions, All Wheels Open. Address FRANK RUTTMAN, Organized Labor Circus. Headquarters, Lorain, Ohio.

WANTED Concessions WANTED
 OF ALL KINDS FOR

American Legion Carnival and Style Show

WEEK MARCH 26-31, RAVENNA, OHIO.
 This is the first Carnival of any kind in 5 years. Town has BEEN closed. Wheels open. State Marine band booked for opening night. Everybody boosting. Backed by all Civic Organizations. When you write for space send deposit. Wholesale, \$25.00. Carno, \$45.00. Free Acts booked. Juice and Lunch sold. No Gift. Address all to M. R. FRIDDLE, Secy, Ravenna, Ohio.

Outdoor Celebrations

MARDI GRAS-CIRCUS
 Scheduled for El Dorado, Ark.

El Dorado, Ark., March 1.—An elaborate Mardi Gras and Firemen's Circus, of ten days' duration, under the auspices of the Firemen, is scheduled for El Dorado about the middle of this month.

Jack Stanley, experienced promoter of indoor circuses and outdoor celebrations, has charge of the affair and is arranging a fine display of free acts and out-of-the-ordinary shows in the line of tented attractions for the Midway, which will be one of the places of festivity. Mr. Stanley has also contracted a fifteen-piece crown band and has arranged for decorations on the square and business houses in the heart of the town, where the event will be conducted. The local Fire Department has accomplished some very quick work at confagurations and has the support of the Chamber of Commerce, Police Department and the various business interests. Secretary J. A. Leach has been very busy with his duties and has greatly helped as has the remainder of the committee, in getting things in order. The writer, in charge of publicity for the celebration and show, is billing the event heavily and has arranged for 10,000 newspaper heralds to be scattered throughout the oil fields of this section.
 DEWIT SHANKS (for the Event).

ANNUAL FESTIVAL IN MAY

New Orleans, March 2.—The City Park annual Spring Festival will be given Sunday, May 6. Preparations are being made to have baseball games, free acts, May-pole dancing, hand concerts, dancing and fireworks. As this is the second largest park in the city preparations are being made for a record-breaking attendance.

NEW TURNS AND RETURNS

(Continued from page 16)
 solidly "Way Down South", well harmonized, followed.

Some talk was not so good. It was evidently put in for a break in a straight singing act and, while the idea is good, the talk could be

improved and something less old utilized than Statue of Liberty's hand being eleven inches instead of twelve, because if twelve it would be a foot. When one of the boys said that Joe Miller must have been the editor of the newspaper from Poughkeepsie which he read the joke from, we agreed with him.

"Way Down In Maryland" sent the fellow over strong but we think the "Rigoletto" number in ragtime too old. The turn, however, stopped the show and the boys deserved all the applause they received.

McGOWAN AND KNOX
 Reviewed Thursday afternoon, March 1, at Fox's City Theater, New York. Style—Talking and singing. Setting—Special in one. Time—Eleven minutes.

The drop depicts a road and an automobile which is stalled, the girl in the act being seated on a small bench, disconsolately howling her fate. A fellow comes along and flirts with the girl, subsequent conversation developing a few laughs. He is induced to go for gas, so that the girl will have an opportunity of singing a ballad in a spot. "More and More I Need You" may or may not have been selected because of the appropriateness of its title. Following we had "more and more" talk, some of it not meaning much.

Particularly in bad taste was the remark by the girl, "I'll take you for a ride", to which the man replied with significant intonation, "both ways?" This with a pause following aroused a coarse laugh and a comment from several of the auditors. Business of sitting on a hat to destroy its general conformity can scarcely be accredited as being new.

The concluding song was "Mine, All Mine", a special number that sent the act over fair. The woman has a pleasing personality.

RAYMOND A. PIKE

Reviewed Friday afternoon, March 2, at Loew's American Theater, New York. Style—Juggling. Setting—Two. Time—Ten minutes.

Pike opens with tennis racket and tennis

ball, concluding by juggling the three articles in one hand. He next showers five, after which affixing a pair of half shoe clogs he balances a straw hat on his nose and dances holding the balance. A clothes stand is pulled apart and Pike juggles the three pieces while dancing to the music of "Carolina in the Morning". Some good tumbling was next indulged in, fronts and full backs being done with twisters. For a finish full forwards were done with twisters while Pike kept both hands clasped behind his back.

Act went over well in the opening spot and is a neat turn for the medium houses.

DILLON AND MILTON

Reviewed Friday afternoon, March 2, at Loew's American Theater, New York. Style—Singing and piano. Setting—Specials in one, two and two and a half. Time—Fifteen minutes.

Man opens at piano with "Hello", a number which was played very badly by the orchestra. At the chorus a girl is seen thru a scrimmed moon. This did not get much nor did the subsequent number done on the stage proper by the girl entitled "Give Me the Star-Spangled Night in Dixieland", altho the latter went a trifle better.

Man did "All for the Love of Mike" with negative returns of the very much flop order, following which the girl in a Japanese costume did a medley including "Butterfly", "Tokio" and "Japanese Sandman". Segueing back to "Butterfly", the last high note was flat. The thin Japanese silk of the jacket allowed the undervest, of white to be plainly seen—this should be corrected.

The fellow next did announced imitations of well-known artists playing selections on the piano. The announcements were made rather in a nonchalant fashion as if the previous part of the act had flopped anyway, so what was the difference. Even tho this had happened, there is no reason for a spiritless performance of the latter part of the act. One should try all the harder to make good in spite of a poor start.

For Al Jolson "Mammy" was played, for George Cohan "I'm a Yankee Doodle Dandy", and for, last but not least, Mr. Frisco, using a derby hat and a cigar. "Darktown Strutters' Ball" was rendered. None gathered enough recognition to make the idea worth while.

The girl, in a short kid dress of shell pink, sat on the piano, the two harmonizing "Little Red School House" the meanwhile, getting over just fair.

Act needs a rearrangement of routine and some punches of which it is greatly lacking at present.

THE BRAMBINOS

Reviewed Tuesday afternoon, February 27, at Loew's American Theater, New York. Style—Musical. Setting—Special in three. Time—Ten minutes.

The Brambinos are two eccentric, male clown musical mokes, who play on a variety of concealed and semi-concealed instruments.

Opening with "Gallagher and Shean" played on glove tips and canes, they registered well, this being followed by a clever idea in the playing of various toned concealed electrically actuated bells, the whole having the appearance of the fellows playing a game of cards. As the cards were laid on the table, the bells were given the impulse.

Sofa cushions, played by seating, arising and resting themselves, furnished the accompaniment for solos on bottles played by blowing into them. A hit of juggling with balls at the end of a cord, to flick away cards and corks affixed to the nose, did not seem to fit. "Carnival Venice" and a less familiar air were played by pressing various keys attached to instruments of the accordion type concealed in pockets of overcoats worn by the manipulators.

A distinct novelty comprised the playing of a revolving tinaphone by approximation with xylophone hammers, the revolutions of the instrument being electrically actuated and producing the vibratory effect thru contact that is occasioned when a xylophone is played in rapid contact succession with two hammers.

A sign displayed read "Opera of Cavalleria Rusticana", after which one of the fellows in hoop skirts and bonnet and the other in costume of the period played on concealed bells music from the opera indicated by shaking va-

(Continued on page 111)

DEATHS

In the Profession

BALDWIN—George R., known in this country as an actor and as the author of the play "The Day After Tomorrow", died suddenly in New York, N. Y., February 28. Mr. Baldwin went to Manila last January with the T. Daniel Broadway stock company and remained in that city after the Frawley Company had terminated its engagement there.

BALLSCHWEITZ—Julius E., 71, known as "The Rattle Snake King", died a few days ago at the home of his daughter, Mrs. Emma Braun, in San Antonio, Tex. Mr. Ballschweitz sold snakes to circuses, medicine shows, museums and other markets and for many years was a wholesale dealer in this peculiar line. He also cured the bites for use in leather goods, such as belts, hat bands, watch fobs, purses, etc. The businesses were rendered into oil much used for rheumatism. Mr. Ballschweitz was for many years a friend of Col. Fred J. Owens, of Chicago.

BARATTE—Lawrence J., branch salesman of Associated Exhibitors in Salt Lake City, Utah, died in the Utah capital several weeks ago, according to a report received by W. B. Frank, general sales manager of the same firm. Mr. Baratte, who was a young man, was one of the veterans of Associated's sales organization. He was well known in the screen world.

BELL—Mrs. R. C., mother of Jack Corda Bell, violinist, late of Pete Pate's "Syncopeated Steppers" Company, and of Mrs. K. Tietgens, died of pneumonia February 22. Her son and daughter were left an estate valued at \$60,000, which was equally divided between them. Jack Bell is residing at 222 Stanley Boulevard, S. W., Ardmore, Ok.

BENSON—William G., 31, well-known outdoor showman, died at the Finu Sanitarium, El Paso, Tex., January 27. The deceased was a member of the Peoria (Ill.) Lodge, No. 20, of the B. P. O. Elks. The Elks of El Paso arranged the funeral in that city. Mr. Benson is survived by his widow.

BERRINGER—O. A., moving picture electrician, died suddenly at Deal, N. J., the night of February 27. Mr. Berringer had formerly been engaged in the tobacco business with his father, R. H. Berringer, at Ashbury Park, N. J., in which city he resides. His father survives.

BERRIMAN—Mrs. Mary Frazier, wife of Judge John Berriman, of Chicago, Ill., ex-circus showman, died at the Seton Hospital, Cincinnati, O., February 28, after a twenty-four hours' illness. Death was due to double pneumonia and a paralytic stroke. Mrs. Berriman was 63 years old. Judge and Mrs. Berriman had been in Florida all winter and had returned North but recently. The Judge and his wife when death came. Judge Berriman traveled with several of the very old circuses, starting as a candy butcher and ticket seller. His wife never followed the white tops. The Berrimans were married in Cincinnati forty-two years ago. For the past twelve years Judge Berriman has been on the Board of Review in Chicago. He expects to retire after serving two more years there. The funeral was held from the chapel of Henry Glidhans Company, Cincinnati, March 2, with a requiem high mass at St. Francis Church. Burial was in Spring Grove Cemetery, where her mother rests.

BLOCH—Stephen J., veteran circus clown, died at Reading, Pa., February 28, following a three days' illness of pneumonia. Mr. Bloch was a member of the original Four Lukens, aerialists, and later clowning with the Barnum & Bailey and Ringling Brothers' circuses.

DAVIS—Robert A., brother of Emma Marie Davis (Mrs. Lawrence Russell) of the Paramount Players, died at Hopewell, Va., February 27. Mr. Davis was at one time connected with the Springer Opera House at Columbus, Ga., and had a wide acquaintance among theatrical people who frequented the South. His sister attended the funeral, which took place at Columbus March 3.

DAVIS—Webster, widely known in Iroquois and chautauqua fields, died at his home in Kansas City, Mo., February 22. During the past two summers Mr. Davis had filled engagements on the independent chautauqs, working with the Cotnam-Chautauqua Company. His winter bookings were made by the Interstate Bureau. Mr. Davis was at one time Mayor of Kansas City. He was Assistant Secretary of the Interior during the McKinley administration and was known as one of the ablest and most eloquent political speakers of that time. Last summer he left a lasting record upon the platform as one of the most capable men before the chautauqua public.

DE BELLEVILLE — Frederic, 66, a distinguished figure on American and European stages, died February 26 at his home in New York, after fifty years' devotion to the theater. His last appearance was with Maude Fulton in "The Humming Bird", which closed February 17, his birthday. Mr. De Belleville was born at Liege, Belgium, in 1857, and began his stage career in London in 1873 in "Fair Rosamund". In 1879 he went to Australia and played an extended season in Sydney and Melbourne. His first appearance in America was at Baldwin's Theater in San Francisco in 1880. There he originated the role of Count George de Maubrun in "Exception". His first appearance in New York was a year later with the Union Square Stock Company. He remained with this organization three years, and left it to star in "The Crested Brothers" and "Mata Cristó". Mr. De Belleville originated dozens of stage characters and played with noted actresses, including Rose Coghlan, Minnie Maddern Fiske, Clara Morris and Margaret Anglin. He was a member of Charles Frohman's stock company at Proctor's Theater, New York, in 1890, creating the role of Israel Cohen in "Men and Women". In 1892 he was a member of the all-star company in "The Sign of the Cross" (1892) and "The Sign of the Cross" (1892). Then came a season in support of William H. Crane in "The Sign of the Cross" after which he played with Mrs. Fiske in "The Sign of the Cross". In the character of Wanda in "Evyrosman" Mr. De Belleville won much praise. He leaves his wife, Mrs. Emily De Belleville, and a few distant relatives in Belgium. Funeral services were held March 1 at the funeral church. Among the honorary pallbearers were Daniel Frohman, David Robinson, William Morris, George Tyler, Henry

Miller, Francis Wilson, Frederic Wardie, Claude Francor, H. Cooper Cliffe, Robert Edson, Herbert W. Alden and H. Montague Pope. Mr. De Belleville was a charter member of The Lambs, a member of The Players, Actors' Order of Friendship, Actors' Equity Association and honorary member of the Actors' Fund of America.

DENNISON—Leo, recently manager of the Paramount office in Detroit, Mich., died last week in Phoenix, Ariz., of tuberculosis.

DIETRICH—The father of Rene Dietrich, of Wright and Dietrich, died recently in Washington, D. C.

ECKHARDT—Anthony, father of Clyde Eckhardt, assistant general manager of the Fox Film office in Chicago, died at Alexian Brothers' Hospital, Chicago, recently.

ENDY—Mrs. H. N., well known to carnival people, died in Pottstown, Pa., last week.

FENTELL—The father of Harry Fentell died February 22 at his home in Hamburg, N. Y. He was 76 years old.

GARDNER—The brother of Dan Gardner died February 23 at Springfield, Mass.

GORDON—Max, 52, proprietor of the Dolly Varden Theater, 1319 Central avenue, Cincinnati, O., died suddenly last week at the home of his niece, Jennie Hyman, 1425 Cutter street, Cincinnati. Heart disease caused his death. Mr. Gordon resided at 84 Blair avenue, where funeral services were conducted March 1.

GOSSIN—J. Leslie, 78, veteran actor, who for five years was a guest at the Actors' Fund Home, Staten Island, N. Y., died March 1 of pneumonia. Mr. Gossin had appeared in character roles for more than forty years.

City Theater in Bridgeport. In 1896 Mr. Jennings went to Hartford, and with the late Colonel Edward M. Graves conducted the theater then known as Roberts Opera House, which name was later changed to the Hartford. Following the death of Colonel Graves, in 1905, Mr. Jennings became sole owner of that house and managed it successfully for some years. Mr. Jennings was the founder of the Bridgeport Lodge of Elks, had been an exalted ruler of that lodge and was grand esteemed loyal knight in the grand lodge in 1913 and 1914. Mr. Jennings had a very wide circle of friends and was familiarly known as "Pop". One son, Henry H. Jennings, Jr., of Hartford, survives. Funeral services were held at the Hartford Elks' home, on Prospect street, March 1. Interment was in Bridgeport.

JOHNS—Mrs. Sarah, who had a great number of friends in the profession, died at her home, 479 Park Place, Brooklyn, N. Y., early last month. Surviving are three daughters, Mrs. John B. Hanson, Mrs. Estelle Grant and Mrs. Winsor McCay, wife of the cartoonist.

KEYSER—Frank, well-known theatrical billposter, died March 1 at his home in Chicago of heart trouble. The deceased is survived by his widow, who took the body to Louisville, Ky., for burial.

KING—Sandusky L., father of Karl L. King, the well-known band leader, died February 24 at the home of his son in Fort Dodge, Ia., after an illness of six or ten years. The deceased had been in the employ of the International Harvester Company for twenty-eight years. Besides the son mentioned he leaves his widow, a sister, Mrs. M. M. Foster, of Xenia, O., and a brother, Charles, of Solina, O. Mr. King was 59 years old and formerly resided in Canton, O. Interment was in Oakland Cemetery, Fort Dodge, February 27.

LANGFORD—Mrs. Cattie, 62, mother of Edward Langford, of the Gonzelle White Revue with the Cooper "Beauty Revue" Company, died at her home in Kansas City February 20. Gonzelle White is in private life Mrs. Edw. Langford. Surviving, besides the son men-

protege of the London comedian, John L. O'Toole, and who had been employed by several film studios on the Coast, died late last month at Hollywood, Calif. Mr. McCallum had at one time been in the candy business at Santa Cruz and Westonville, Calif. In those two cities he staged many amateur shows and pageants.

IN LOVING REMEMBRANCE OF G. T. MCCONNELL, JR. Who Passed Away March 4, 1921, at Iroquois, Wis. His Wife SOPHIE.

MCCORMACK—Dave, 59, who had toured this country extensively lecturing on crime wave and white slavery, died in Toledo, O., February 21. Mr. McCormack was known to many professional and was very popular among them. His body was sent to Detroit and interred in a cemetery there. His widow survives.

MCLAUGHLIN—John, father of Willard Mack, the well-known actor and playwright, died at his home near Rosebud, Alta., Canada, February 22. Mr. McLaughlin was 75 years old.

MELVILLE—Mrs. Belle Watson, known to every one who has been attending the I. L. O. A. conventions for the last few years, died at her home, 427 N. Kenilworth avenue, Oak Park, Ill., February 24. Mrs. Melville had been one of the most prominent figures at the I. L. O. A. Conventions for many years, and the fact that her platform endeavors were merely the result of love of her work and not for need of the remuneration made her all the closer to the many artists whose work led them into that particular groove of platform. Her funeral was held February 28 from the First Congregational Church, Oak Park. Interment was in Rosehill Cemetery.

MEYER — Bertha Annie, in private Mrs. James H. Thorne, died at her home in Fresno, Calif., February 17, following an illness of eight years, which terminated in a paralytic stroke. "Bonnie" Meyer, as she was professionally known, was the youngest daughter of the late Scribham Meyer, former Judge of the Court of Common Pleas, of Canton, O. She was born April 17, 1831, at Canton, O., and was educated at the Convent of Notre Dame, Madison, Ind. Early in her career the deceased joined the repertoire company of Strelitz and later went with J. C. Stutz. It was while playing with this company that Miss Meyer met and subsequently married James H. Thorne, at Cambridge, O., in September, 1873. Mrs. Thorne and her husband played together for many years. They were with one of the first companies to tour the South following the Civil War. Among the notable old-time theaters in which they appeared were: Dan Kelly's Front Street Theater, Baltimore, Md.; Woods' Museum, Philadelphia; Lathrop's Theater, Boston; and the Theater Royal, Ottawa, Can. Shortly after closing with Webb Chamberlain's "Out in Idaho" Company in January, 1907, Mr. and Mrs. Thorne retired. September 15 would have been the fiftieth anniversary of their wedding. Surviving are her husband, two sons, Mark and Frank Thorne; two sisters, Mrs. Laura Jones and Clementine Meyer; a daughter-in-law, Elizabeth Hildsworth, and one grandson, Frank Thorne Jr. Funeral services were conducted with regular high mass at St. John's Church, Fresno, February 20.

NOBLE—The aunt of Mrs. Billy Noble, of Noble and Brooks, died February 13, at Parkersburg, W. Va.

OLIVER—George H., 68, retired actor, was found dead in his rooming house at 125 Schermerhorn street, Brooklyn, N. Y., March 3. Mr. Oliver played under the name of George Hutchinson. He had lived at the Brooklyn address for many years. Authorities are searching for his relatives.

PRINGLE—"Bill", stage carpenter at the Garden Theater, Buffalo, N. Y., for the past eighteen years, died February 13 in a Buffalo hospital of a complication of diseases. He was widely known to the burlesque profession.

RICHARDS—Mrs. Mary Ann, sister of Harry J. Harrington, female impersonator, died in her home at Niagara-on-the-Lake, Canada, last month. Mrs. Richards was 80 years old.

ROHE—Harry, stage carpenter at the Express Theater, Cincinnati, and a member of Local Union No. 5, of the I. A. T. S. E. & M. 17, M. O., of that city, died at his home, suddenly, of a complication of diseases superinduced by pneumonia. Mr. Rohe was about 45 years of age and was one of the first members of Local No. 5. His widow survives.

ROHR—Edward, 56, who for twenty-seven years was identified with the Hollender amusement interests in Virginia, died February 18 at his home in Norfolk, Va. Mr. Rohr is survived by his widow and two children. Funeral services were conducted by the Norfolk Lodge of Elks, of which Mr. Rohr was a member.

SCOTT—Mrs. John Hugh, 32, a talented reader and musician, died at her home in Parkersburg, Kan., last week of double pneumonia. Mrs. Scott was a graduate of the music department of Washington University in St. Louis.

SCOTT—Thomas, well-known solicitor of magazine and newspaper subscriptions, died in a hospital in East Moline, Ill., February 15, following a lingering illness. One brother, H. J. Scott, also a magazine subscription solicitor, survives.

SEYMOUR—Frank, 44, formerly of Seymour and Bill and more recently of Seymour and Chicago, died in Montrose Hospital, Chicago, February 21, of pneumonia following a short illness. Mr. Seymour was killed on Association Time when stricken with his last illness. Burial was in Glen Oak Cemetery, Chicago. The funeral arrangements were in charge of the former wife of the deceased, Lish Robinson, also a professional. A son born to the couple survives.

SHELLEY—Mrs. Leonora Williamson, 72, died at her home in Kansas City, Mo., February 22, of hemorrhages. Mrs. Shelley had been ill since December 30, but was much improved and hopes were held for her recovery. Death came very suddenly. Mrs. Shelley was born in Memphis, Tenn., November 20, 1850. She married the late Wm. F. Shelley in that city August 12, 1875, and settled down in Keokuk, Ia., where they lived almost continuously until 1886, when they moved to Kansas City. Mr. Shelley died in July, 1913. He was the son of Col. J. F.

HARRY CORSON CLARKE

HARRY CORSON CLARKE, 60, one of America's most traveled actors, passed away suddenly at 1232 E. First street, Long Beach, Calif., March 3. The veteran actor's death came as the result of a fall while in his dressing room at the Shubert Theater, Cincinnati, during the week of January 7. News of his death became generally known to the profession last Sunday, when a telegram to that effect was received at the Green Room Club, New York.

A short time after Mr. Clarke suffered the fall he was advised by his physicians to leave the stage for a while. His injuries caused developments of a former trouble, a tumor, which necessitated an operation. Such an operation is said to have been performed at the Angelus Hospital, Los Angeles. The last words telegraphed by Mr. Clarke to friends in New York were that he felt he had "hit the end of the trail and hardly able to make the grade."

Harry Corson Clarke was born in New York City, the son of H. G. Clarke. His grandfather was C. W. Clarke, stage manager of Barnum's Museum in 1866. He began his professional career in 1881, when he was in the cast of "The Lights of London". Later he appeared in a company headed by Maude Granger, and, after a few subsequent traveling engagements, entered the dramatic stock field, where he soon gained fame as a character comedian. Among his successful stock engagements were: Lyceum Theater Stock, Denver, Col.; Frawley Stock, San Francisco, and the Berger Stock, in Washington, D. C. In 1888 he was featured in "What Happened to Jones?" and "What Did Thompson Do?" He played in New York in "Mr. Wix, of Wickham", and with Sam Bernard in "The Girl and the Wizard", at the Casino. He was prominently cast in George Edwards' London production of "The Dollar Princess" in 1909. His last New York appearance was with Margaret Dale Owen. His wife, who survives him, in "The Rotters", at the Thirty-ninth Street Theater. His final engagement was with the Shubert unit, "The Blushing Bride", in which he played a comic sketch, "The Rear Platform", with Gertrude Madge and Harold Gwynn.

Mr. Clarke was for many years a member of the Actors' Order of Friendship, and he is the third member of that organization to die this winter. He gained his reputation as a widely-traveled actor by making four tours around the world with his own companies, playing the successes of New York and London in all the English-speaking countries. He was known in the principal cities of Canada, Australia, India, the Malay Peninsula and South Africa almost as well as he was on Broadway and the Strand in London.

Funeral services for Mr. Clarke had not been arranged at this writing, but as the Actors' Order of Friendship held a meeting at its New York headquarters March 4, to take action on his death, it is expected that this organization will take part in the burial services.

His widow, Mrs. Olive M. Gossin, an actress, and a daughter, Mrs. Carrie Gossin Williams, of W. Twelfth street, New York, survive. Funeral services were held March 2 at the Moravian Chapel, New York, Staten Island.

GRETH — The mother of Claude Greth, electrician at the Orpheum Theater, Reading, Pa., died recently. She was well known to showfolks, especially in burlesque.

HARGRAVE—Mrs. Sarah L., wife of the well-known circus and carnival showman, Harry J. Hargrave, died at her home in Portland, Me., February 21 of heart failure.

HILTON—Robert W., president of the Hilton-Hawley Co., of Cincinnati, O., manufacturer of printing and lithographing inks, died suddenly in Cincinnati.

HORN—F. L., 69, theatrical electrician, was found dead in his bed at a hotel in Kansas City, February 29.

HOLLEDGE—Mrs. Ruth A., 80, mother of Mr. Lloyd Jeffrey, died at her home in Washington, D. C., February 27. Interment was in a Washington cemetery February 28.

JENNINGS—Henry H., 71, for many years a theatrical manager in the East, died at his home, 124 Windsor avenue, Hartford, Conn., February 27. Mr. Jennings had been ill for some time, but his illness did not become acute until the Sunday previous to his demise. His death is directly attributed to indigestion. Mr. Jennings was born in Bridgeport, Conn., and gained his first position of any importance in the profession when he became stage manager of Seymour's opera house in Bridgeport. From there he went to the Hays Theater, in that city, as stage manager and subsequently became proprietor and manager of the Hays. He was with the Barnum & Bailey and Forpaugh circuses for some years as advertising and stage manager. Mr. Jennings' circus travels ended in 1892, when he became business and stage manager of Proctor's Theater, Bridgeport, which he later purchased. He later became Proctor's Theater and became part owner, with Herbert C. Parsons, in the Park

tioned, are one other son, a drummer, of Kansas City, and a daughter.

LENHARDT—Gustav, 45, motion picture theater manager, died March 1 at his home in Brooklyn, N. Y.

LILLEY—James, well-known musician, died February 22 at his home in Fairhaven, Mass. He had assisted in the dedication of the New Bedford, Mass., opera house, now the New Bedford Theater.

LOGAN—Mrs. John A., widow of General Logan, died at Washington, D. C., February 22. Her death marks the passing of another platform character. Mrs. Logan had not done a great deal of lecturing in recent years, but twenty years ago she was very active on the chautauqua platform. She appeared on the Holbrook chautauqua programs in 1902 and was on many of the old lyceum courses under the management of the Chicago Lyceum Bureau.

MANSFIELD—Albert M., 73, who sang at the opening of the Metropolitan opera house in 1881, died March 4 at his home in New York City. Mr. Mansfield had appeared in opera companies. He was a member of the company headed by Camille Proso, which went on a concert tour around the world some years ago.

MARTIN — Helen A., only daughter of Colonel J. M. Martin, manager of Chester Park, Cincinnati, O., and president of the Orpheum Theater Company of that city, died suddenly in New York City, March 5. Miss Martin, who was nineteen years old, had been attending school in the East. Influenza caused her death. Her body was sent to Cincinnati, where funeral services were held early this week. Surviving Miss Martin are her parents, two brothers and two nephews, J. M. and Sol Martin, of Cincinnati.

MASON—Ethel L., 36, who had appeared in several Broadway productions and also in work in the West, died last week at his home in New York.

MCCALLUM—John A., who many years ago appeared on the stage in England, was a

Shelley, the founder of the wholesale dry goods firm of J. M. Shelley & Son, of Keokuk, Iowa, died in Elmwood Cemetery, Memphis, Sunday morning, February 25. Episcopal services were held in Kansas City Saturday afternoon, February 21. Mrs. Shelley's memory will be loved, honored and revered by her many friends in Memphis, Keokuk and Kansas City. She is survived by three children, Wm. W. Shelley, Irene Shelley and Mrs. C. B. Richter, all of Kansas City. Irene Shelley is the representative of The Billboard in Kansas City.

SHIELDS—Mrs. Tom, 41, of 4131 Georgia avenue, Cincinnati, died at her home February 7. Mrs. Shields' husband is connected with the Big Four Railroad in Cincinnati and, as he contracts with the various circuses and carnivals to haul these shows over the Big Four route in that vicinity, he is known to many of them. Mrs. Shields was laid to rest in the Mausoleum in St. Joseph's Cemetery, Price Hill, Cincinnati.

In Memory of My Beloved Husband and Pal, HARRY SIEBERT SMITH, who passed away March 5, 1922. "His memory will ever live." BARBARA F. SMITH.

STANTON—Mrs. Emily, 77, mother of Will Stanton, died February 5, in London.

STORMONT—Leo, widely-known vocalist and sketch artist, died recently in New York City. During the South African War he became prominent thru his singing of patriotic songs.

TOLSON—David Downing, 50, at one time active in theatrical circles in Missouri, died at his home in Fayette, Mo., recently. At Carrollton Mr. Tolson built one of the largest and most complete opera houses in Missouri. He had been a Knight Templar for forty-six years and an Odd Fellow for more than fifty years.

VERNON—Ida, 80, noted actress of many years ago and a close friend of Edwin Booth, died February 22 at Sheldon Vt. Miss Vernon, in private life Mrs. J. V. Taylor, made her debut in Boston in 1856 as one of the little Blossom Fairies in "A Midsummer Night's Dream", and subsequently played with Edwin Forrest, Charlotte Cushman, Laura Keane, J. K. Emmett, and many other celebrities of the stage. She played a leading role in "The Two Orphans" when it was produced at the Union Square Theater in New York. During the season of 1906-'07 she supported Mrs. Fiske. Her last appearance was in support of William Holke. A niece, professionally known as Anita Clarendon, survives.

VOLK—Mrs. Paul, widow of the proprietor of the original Volk's Garden on the Bowery, New York, died at her home in that city February 10. Volk's Theater was on the site of Tom Pastor's Bowery Theater, which is now occupied by the People's Theater.

WILLIAMS—Mrs. Fanny, mother of Art Williams, who last season was connected with the coliseum of the Robinson Circus and who previously had been with various carnival companies as concession agent, died of paralysis at Mt. Vernon, O., February 21.

YOUNG—Harry, "human fly", crashed to his death in New York March 5 while attempting to climb the wall of the Marlinton Hotel, at Broadway and Thirty-second street. His wife was among the many who witnessed the tragedy. She swooned and was taken to a hospital.

MARRIAGES

In the Profession

BALKIN-WEBER—Sam Balkin, New York merchant, and Rose Weber, soprano, who recently appeared at Miner's Bronx Theater, were married in the City Hall, New York, Feb. 19.

BEAUMONT-LA TRETOLA—Wallace Beaumont, who was with the Sells-Floto advertising car No. 1 for the past two seasons, and Nellie La Tretola, were married at Rochester, N. Y., February 9. At present Mr. Beaumont is advertising agent of the Family Theater, Rochester.

BLANEY-DORIS—Harry Clay Blaney, 11, of New Canaan, Conn., theatrical man, and Marian Melrose Doris, actress, were married March 1 in New York City. Mr. Blaney is the son of Charles E. Blaney, theatrical manager.

DOYLE-KEISEY—Frank D. Doyle, of 884 Seventh avenue, New York, a theatrical manager, and Rae Leone Keisey, of 324 W. Fifty-first street, New York, an actress, were married at the New York Marriage License Bureau February 27.

GILBERT-JOY—John Gilbert, screen star, and Beatrice Joy, also a prominent film actress, were married at Los Angeles March 3. The first marriage took place in Tijuana, Mexico, two years ago. Just after Mr. Gilbert had obtained an interlocutory decree of divorce from his first wife.

GONLD-FONTINELLE—John D. Gonld, leading man, and Nina Fontinelle, leading lady, both members of the Fontinelle Stock Company, were married at the home of the bride's parents, 251 N. Newstead avenue, St. Louis, February 28. Rev. William H. Wolfe, pastor of the Elm-bark M. E. Church, St. Louis, officiated. Mr. Gonld has been with the Fontinelle company for the past fifteen years.

KALSHEIM-ROSENBERG—Nat Kalsheim, booking manager of the Orpheum Junior Circuit under Sam Kahl, was married February 22 in Chicago to Esther Rosenberg.

LA DELLE-PROVOST—Arthur La Delle, vaudeville artist, and Mlle. Provost, prima donna, were married recently in San Francisco, according to reports.

MILLER-HINES—O. J. Miller, of Spokane, and Maude E. Hines, organist for several years at the Clemmer Theater, a picture house in Spokane, were married recently. Mrs. Miller will continue her work in the theater, where she is regarded as one of the best organists in the Pacific Northwest.

PITNER-JOHNSON—Harry L. Pitner, of the Vitaphone office in Chicago, and Gloria Johnson, non-professional, were married at Fairfield, Ill., recently.

RODGERS-OWEN—Joseph Rodgers, college student of Amsterdam, N. Y., and Iona Thurston Owen, of "Frank Finney's Revue", were married by a justice of the peace in Boston February 18.

ROMANS-NATALIE—James Romans, who is engaged in the hotel business, and Mrs. Louise

Natalie, formerly Madge Moore, known in burlesque, were married February 7 in Newark, N. J.

WELMET-PENNETTI—Henry Welmet, a wholesale and retail dealer in army and navy supplies in Jersey City, N. J., and Margie Pennetti, prima donna-singer, who is known in wheel and stock burlesque, were married in Jersey City February 24. Miss Pennetti's last appearance was in "Trainor".

WILCOX-TISON—Ed Wilcox, Wild West rider and entertainer, and Fay Tison, of Miami, Fla., were married recently in Miami.

COMING MARRIAGES

In the Profession

Mrs. Maud Rogers, widow of Gus Rogers, who was well known on the stage with his brother Max as the Rogers Brothers, has announced the engagement of her daughter, Ethel Rogers, to Emanuel Weiss, of New York City. Mrs. Rogers also was an actress, appearing on the stage under the name of Maude Raymond, and her daughter is an accomplished singer and elocutionist, having been graduated from the Benjamin School. The date for the wedding has not been announced.

It is reported that Chester Rice, manager of the "Lightnin'" Company playing at the Hollis Street Theater, Boston, is engaged to be married.

Word received from Australia under date of January 30 was to the effect that Regie Collins, who has been with the Pullers in Melbourne, is soon to marry Alma Stewart, late of the ballet of "Spangles", which showed in Melbourne.

Edith Day, prima donna of Arthur Hammerstein's "Wild Flower", is said to have announced that she would wed Pat Somerset, the English actor, "as soon as the divorce decree from Carl Carlton becomes final."

DIVORCES

In the Profession

Alleging abuse, Mrs. Elsie Kent filed suit for separation in New York City March 1 from William Kent, leading comedian in the "Good Morning, Bearie", Company. Mrs. Kent asks \$350 weekly alimony and counsel fees of \$2,400.

Mrs. Harry Wohlman, wife of the well-known English actor, was granted a decree nisi against her husband in London last week.

Helen Lackey was granted a divorce in Chicago on February 24 from Harry Riddings, manager of Cohan's Grand Theater in that city.

Dan Caswell, of Cleveland, was granted a divorce in that city February 24 from Jessie Reed Caswell, a Ziegfeld "Follies" beauty. Caswell's grounds for divorce were charges of gross neglect of duty. Mrs. Caswell is known professionally as Jessie Reed. They were married in Pawtucket, R. I., in November, 1921.

Edith May Clark was granted a divorce from Rupert H. C. Bosman at Kansas City, Mo., February 21. Miss Clark, until four weeks ago, was long-time with E. G. Gifford's Stock Company in Superior, Wis.

Mrs. Gladys Harlan and Mrs. Mildred Layton, former members of the "Follies" chorus, received decrees of divorce in Los Angeles last week.

Jaqueline Talman, comedienne, won an uncontested decree of divorce from Edward Peter Talman, actor, in Chicago, last week.

BIRTHS

To Members of the Profession

2340 Rose and Mrs. Pete Sun, at their home, 2240 Rosewood avenue, Toledo, O., February 26, a nine-and-three-quarters-pound daughter, who has been christened Nira Harriet. Mr. Sun is at present managing the Rivoli Theater in Toledo. He is an ex-circus owner.

To Mr. and Mrs. Dave O'Dowd, February 27, at Seton Hospital, Cincinnati, O., a ten-pound son. Mr. and Mrs. O'Dowd are dancers with the "Regal Revue". Mrs. O'Dowd is known professionally as Paulette La Pierre.

To Mr. and Mrs. F. A. Freeman, at Grant Hospital, Chicago, February 17, an eight-pound daughter, christened Kathleen. Mrs. Freeman is known in vaudeville as Jessica Dixon, "The Overseas Girl", and Mr. Dixon as "That Minstrel Fellow". He is a member of the I. A. T. S. E. Local Union No. 33, Los Angeles.

To Mr. and Mrs. Dick Kennedy, at their home in Portsmouth, O., February 23, a son. Mr. and Mrs. Kennedy are known to many professional people. Mrs. Kennedy was formerly Myrtle Garrett.

To Mr. and Mrs. R. O. Rhoades, at their home in Converse, Ill., recently, a son. Mr. Rhoades is manager of the Orpheum Theater in Converse.

HOME TALENT NOTES

(Continued from page 36)

Houlihan, Clinton C. Oliver, Charles Senecal and Douglas Fletcher. W. J. Butler is director.

Moline Post, American Legion, Moline, Ill., will produce a minstrel show in the high school auditorium April 17-18, under the direction of M. C. Park. J. B. Rogers Producing Company director, who staged "All Aboard", a big amateur production, in Rock Island last spring. William Schulzke, commander of the post, has announced that 75 will report for the first rehearsal March 25. Proceeds of the production will go to the post's emergency fund.

The Billy Foy Show Producing Company, of Portland, Ore., put over a mammoth indoor production for Portland Post, American Legion, at the Auditorium, Saturday night, December 30. It was a success from every standpoint. The total receipts were over \$7,500 and the net

was \$5,100. This is considered a record for a one-night home-talent production here on the Coast. The production was three months in the making, and everything was specially built for this show. It is to be produced every year at New Year's time. The show was called "A Night in Paris". In the main auditorium was the vaudeville and specialties. Dancing was in the wings of the building. And the "Streets of Paris" was in the basement. The "streets" were reproductions of the stores in the Latin quarter of that famous city. In the "stores" were many hundreds of articles for sale. A reproduction of the famous Bal Tabarin Cafe in Paris was one of the big features in the basement. Cabaret acts were used in this place to amuse the patrons. It is estimated that approximately 10,000 people passed thru the gates between the hours of 7 p.m. and 2:30 a.m., the closing hour. Some unique publicity stunts were pulled the week of the show, such as bombing the city by airplanes, mock funeral, burying "gloom" at "A Night in Paris", giving a prize to the one who recognized the "masked mystery" on the streets at a certain hour in the day, and some clever newspaper writeups. This was all grabbed up by the local papers and given columns.

At Canandaigua, N. Y., the Woman's Club and the American Legion joined in presenting "The Glorious Girl". They had but five days for rehearsal, but, in spite of that, report a complete success with \$485 to their credit.

Moorehead Attractions Co., of Zanesville, O., staged "Don't Park Here" at Huntington, W. Va., January 25 and 26 for the Lions' Club.

NEWS NOTES

(Continued from page 37)

and the Foreign Born", under the auspices of The Atlanta Woman's Club a few days ago, and the president of the club wrote as follows: "It was the most powerful and far-reaching in its results of any lecture on that subject I have ever had the privilege of hearing."

The Swarthmore Winter Chautauquas are presenting three-day programs successfully in the East. The Beaver (Pa.) Times reports their full program as follows:

Opening day—Fisher-Schenk Company—two concerts; lecture by chautauqua superintendent; lecture, "Life's Portrayals", by William Sterling Battis; Junior Chautauqua.

Second day—Margery Smith and the Festival Four—two concerts; superintendent's lecture; Hon. Chas. H. Poole, lecture; Junior Chautauqua.

Closing day—Junior Chautauqua Pageant; concert by Happy Hawaii Company; illustrated travelog, Mildred Leo Clemens and Company.

Lloyd Josselyn, of the Public Library of Birmingham, Ala., recently spoke before the Advertising Club of that city upon "How the Public Library Can Help the Salesman and the Advertising Man". It would be a great field if many lectures might be given on how to secure value from our public libraries. A visit to many of the public libraries is much like a visit to a tomb. Library remuneration is not sufficient to attract constructive men, hence the average libraries in the smaller cities are not centers of community life and their real function not half fulfilled.

Ruth Bryan Owen finished her season with the Affiliated Bureaus on February 22, giving her lecture on the great course at Streater, Ill., after which she left for her home in Coconut Grove, Fla., a suburb of Miami. Major Owen, who has been an invalid, is so greatly improved that he is able to devote his time to beautifying their fine home in the South until now it is a veritable beauty spot where Mrs. Owen is proud to meet her platform friends. Next summer she will be on the Redpath-Vawter Chautauquas. Mrs. Owen's work upon the platform has been unique. Her travels in the Orient have given her a deep fund of experience from which to draw, while her charming personality makes for her a friend of every listener.

The American Legion, of Bristol, Va., offered a unique combination in their recent Legion Fair, which was held in one of the great tobacco warehouses of that city. They advertised Governor Alf. A. Taylor for his famous lecture, "The Piddle and the Bow", and at 10:30 that evening they were to give away a live baby. Their fair included a display of war relics, several vaudeville features and a social time in addition to the lecture.

Vicra's Hawaiians have been touring in Kentucky and Tennessee during the past few weeks.

J. Adam Bede gave his lecture, "What's the Matter With the World", at the Goodwin Institute at Memphis, Tenn., on February 14. The Goodwin Institute runs one of the most famous lecture courses in the country.

Dr. Grenfell, of Labrador, who has been touring the Southeast for the Alkahest, was in

Chicago during the week of February 13 filling engagements for the Emerson Bureau.

The Community Chautauquas have arranged for a program to be given in Swatara Township, near Middletown, Pa. This assembly will be held in the country for the benefit of the adjacent communities.

Rev. Sam Small, who has been a well-known platform speaker for more than twenty years, is still actively engaged in that work. His present lecture is "Scrapping the Commandments".

The Galveston (Tex.) News is responsible for the statement that the Ellison-White Bureau will spend \$20,000 more for their chautauqua talent than last year. "Turn to the Light", Thavlu's Exposition Band and Tom Skyhill are some of their chautauqua features.

Wahpeton, N. D., closed their lyceum course with a splendid recital by artists from the Wahpeton Conservatory of Music.

Strickland Gillilan will fill a very short, but intensified, season thru the month of August for James L. Lorr once more. Within that month he will probably visit thirty-five or forty chautauquas under the Co-operative Independent management. Also, before the beginning of his season, he will fill his third date at the old mother chautauqua and one at Roycroft, East Aurora.

Robert Bowman is filling a short season in the Southeast at present. He has been filling dates in South Carolina during February.

Nell Ruth Smith, of the Swarthmore force, was operated upon recently in the Media Hospital at Philadelphia. While her condition for some time was extremely critical, she is now thought to be much better.

Engene Laurant writes: "I am booked this summer on Harry Harrison's big seven-day chautauqua, and will give the entire program on the sixth night. I will have four assistants besides the crew of four to help handle the 2,000 pounds of baggage. We will carry eighteen pieces all told. There will be two complete sets of scenery, and I will have five illusions. This will be the largest magical production ever used upon the chautauqua. It is something I have always wanted to do. I am going to send you my route, and I want you to notify every Billboard representative to see the show in all the towns where you have representatives."

"The meeting of the junior directors of the chautauqua systems throuth the country began on Friday, February 16, with eight leading chautauquas represented. Miss Loeth, the president, opened the program with an excellent talk to her associate directors. P. M. Pearson summed up the purpose of the National Junior Chautauqua work in an inspirational discussion of the relation of the junior directors to the success of the program as planned. Each day of the meeting brought visitors to speak or to demonstrate new phases of children's activities, among them being Mr. and Mrs. Edmund Vance Cooke. Saturday and Sunday were given to a meeting with the Advisory Committee, a popular feature of that meeting being a luncheon at the National Arts Club with Owen R. Lovejoy as host. A most interesting program by six boys and girls of New Britain, Conn., and Holyoke, Mass., was introduced by O. H. Benson of the Junior Achievement Bureau. The children composed the champion teams of their respective communities, and demonstrated the arts of toy-making and cotton and textile weaving. On Monday the junior pageant for the coming summer was presented by the children of public school No. 103, with 65 children taking part, assisted by a chorus of 250, under the direction of Edna Belle Kuhn, junior director of Redpath-Peffer Bureau. On Tuesday the junior directors went to Horace Mann School for a program of boys' stunts presented by boys from Horace Mann School and from public school No. 52. The officers elected for the coming year were: President, Edna Belle Kuhn, of the Redpath-Peffer Bureau; secretary, Mary L. Flynn. On the last evening the junior directors were the guests of the managers' committee of the Moscow Art Theater. Loreta Rush, Edna Freeman, Dollie Oliver and the other Swarthmoreans attended some sessions of the conference."

—SWARTHMORE NEWS LETTER.

Will Rahn, of the Redpath-Harrison Bureau, is promoting a twenty-five-number course of attractions at Elgin, Ill., with Sousa, St. Olaf's Choir and Van Gordon as headliners. The course is to be held in the new theater, which has a capacity of 2,100. Membership tickets are being sold at \$1.

The Mutual Bureaus, which have been located in Steiny Hall, Chicago, for so many years, will move this spring. The Mutual Morgan will go to the McCormack Building. The Mutual-Ewell will move to the Boulevard Building.

LETTER LIST

(Continued from page 109)
Sutton, Larry
Swale, Geo.
Sweeney, Frank P.

Tash, Scotty
Toku, Maru
Toliver, Eugene
Toliver, King

Uley, Milton L.
Uffer, Guy L.
Valencas, Joe

Webster, Johnnie
Weber, Samuel
Webster, Geo. H.

Williams, O. H.
Williams, Maple
Williams, Harry E.

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

(Continued from page 15)
while it adds movement to the act, still retains the vulgar flavor. Worked fifteen minutes in olio and were well received; three bows.

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

(Reviewed Thursday Night, March 1.)
Week after week the Fifth Avenue Theater has been running long screen announcements of the galaxy of feature acts to appear at this house.

FOR SALE

9 60-FT. FLAT CARS
1 70-FT. PRIVILEGE CAR
2 BOX CARS, 50 AND 60-FT.
2 70-FT. STATEROOM CARS
1 70-FT. BERTH SLEEPER

Fox's City, New York

(Reviewed Thursday afternoon, March 1.)
Carnival week, at this theater, resulted in the appearance of a very good bill of ten acts—by far the best show seen here in a long while, and proving beyond a doubt that even Fourteenth street appreciates good talent when they see it.

Grand Opera House, N. Y.

(Reviewed Thursday night, March 1.)
Cook and Valdre followed the screen production of Marion Davis' "When Knighthood Was in Flower" and had to work hard to get the audience with them, finally succeeding with their "searcrow" dance.

tions, nevertheless has a few new twists that are brightened by the refreshing breezy manner of Gordon.

McGowan and Knox, fellow and girl, in a talking act, had to contend with the noisy fashing of scenery back-stage which was so bad that the man was compelled to remark about it.

Rome and Cullen did an act that, with the exception of the dancing, failed in its import. The comedy is rather tame and the whole a rather poor copy of the Rome and Gant act.

Warren Jackson, assisted by an orchestra and two very pretty young girls, one of them exceptionally so, also stopped. The show and stopped it good. This was due in a large measure to the contrasting beauty of the two girls.

Billie Shaw's Revue closed the bill and held the attention throughout despite the fact that the act has played here recently. Miss Shaw looked more fetching than ever in several considerably abbreviated costumes, giving her ample opportunity for the display of her symmetrically artistic figure.

Tommy Gordon and Company in a miniature comedy registered very well. The act above all was more than noticeably CLEAN. The girls pretty particularly the brunette in the gray dress, and Tommy clever in putting over laughs and carrying the action.

OUR FAMOUS HAIR SQUATS
CUT TO \$16.50 PER 100
Sold by the barrel only. Barrel contains 120 to 135 \$10.00 deposit required on each barrel. Send us your orders.

MAIN ST. STATUARY & DOLL FACTORY, 600 Main Street, Kansas City, Mo.

Exclusive Manufacturers and Originators of THAT CALIFORNIA LAMP DOLL 90c—COMPLETE—90c
Our Famous Pan-Amer. Hair Dolls
Horns and Noise Makers. Balloons and Squawkers. Confetti and Serpentine.

AT LIBERTY

FOR PARKS AND FAIRS THIS COMING SUMMER AND FALL

No objection to joining a circus for the fore part of the season providing we can make arrangement to leave for fairs in the fall.

THE FAMOUS ROBBINS FAMILY

VAUDEVILLE'S CLEVEREST FAMILY ACT

Seven people, mother, father, two girls and three boys, who introduce fast ground tumbling and pedestal contortion that is hard to beat. We also have a combination pony, dog and mule act that will give the best of satisfaction. Now this animal act can be split up into three different acts.

Week of March 12th, Empress Theatre, Grand Rapids, Mich. March 22d, 23d and 24th, Shea's Theatre, Jamestown, N. Y.
Week of March 26th, Harris Theatre, Pittsburgh, Pennsylvania

Home Address, 57 West 84th St., New York City, N. Y. Phone, Schuyler 8024

ADDITIONAL ROUTES

(Received Too Late for Classification)

Bringing Up Father, Harry Hill, mgr.: (O. H.) Marion, O., 8-10; (Lycium) Beaver Falls, Pa., 12-14.
Bringing Up Father, E. J. Carpenter, mgr.: Walsenburg, Col., 11; Trinidad 12; Rocky Ford 13; Lajunta 14; Dodge City, Kan., 15.
Clay Ling Lee Troupe: (Maryland) Hagerstown, Md., 5-10.
Coburn's Minstrels: Elmira, N. Y., 8; Walton 9; Binghamton 10-11; Utica 13; Cortland 14; Penn Yan 15; Batavia 16; Erie, Pa., 17.
Georgia Amusement Co., Joe Taffet, mgr.: Easton, Ga., 5-10.
Golden Gate Four, J. O. Cunningham, mgr.: Newburg, N. Y., 8-10; Beacon 12-14; Kingston 15-17.
Gray, Roy, Shows: New Orleans, La., 5-10.
Klee, Mel: (Keith) Pittsburg, Mass., 12-14; (Keith) Haverhill 15-17.
Loggette, C. R., Shows: S. Mansfield, La., 5-8; Texarkana, Ark., 10-17.
Light Wines and Beer: (Cox) Cincinnati, O., 11-17.
Marion Francis, Shows: C. L. Hamilton, mgr.: Ughborough, Ga., 5-10.
Peerless Hawaiian Quartet, Fred Culver, mgr.: (strand) Odessa, O., 7-8; (Wayne) Greenville 9-10; (Plaza) Miamisburg 12-13.
Quinn, Teddy & Elmo: (O. H.) Marion, O., 8-10; (Lycium) Beaver Falls, Pa., 12-14.
Uncle Tom's Cabin (Picture), Chas. H. Bailey, mgr.: New London, Conn., 12-13; Waterford 14-15; Nanticoke 16-17.

NEW TURNS AND RETURNS

(Continued from page 105)

rious parts of the body, pantomiming the meanwhile.

The act is neat, clever, and in its presentation quite of the two-a-day style. Could play the better houses.

MASON AND KEELER

Reviewed Thursday afternoon, March 1, at Fox's City Theater, New York. Style—Comedy playlet. Setting—Interior in two. Time—Twenty-five minutes.

Homer Mason and Marguerite Keeler at this theater seemed like diamonds in the mire of Fourteenth street. When it comes to comedians of refinement, class, style, ability and technique they don't come any better than this fellow Mason of many years' vaudeville experience, and as for Miss Keeler she is winsome, clever, lovable and a splendid foil for Homer.

The plot of the little playlet is one that requires skillful handling, and in any other hands than the talented stars of its portrayal would have been all "applesauce". A girl who has had a shock suffering from amnesia or temporary loss of memory. She goes to a room in a hotel that has just been burglarized by a master-kleptomaniac, who, having heard the noise of her entry, is hiding in an adjoining room. The girl (Miss Keeler) dons a robe and retires.

Homer Mason, who has been out on a "toot", enters the room thinking it's his, discovers various articles of clothing, and finally the girl in the bed. He imagines he is married and tells the girl as she awakes that he is her husband. She having been cured of her amnesia thru a tap on the head by the crook in the fore part of the act, thinks that perhaps in her former state of loss of memory she has actually married the man whom she does not know, and accepts his explanation and the situation as the true one.

Complications, pieces of comedy business and crisp, sparkling dialog are refreshing as handled by these two, and holds the undivided attention excellently. The personality of both is remarkable and above all the offering is CLEAN in its entirety. At the conclusion the kleptomaniac minister is commended to perform the marriage ceremony as Mason hums over that well-known tune of Mr. Mendelssohn.

Act belongs in a featured spot in the best two-day houses where Mason has always

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played. Just why this turn of class, which is so far above the average, is playing at this house is a mystery.

WARREN JACKSON

Reviewed Thursday afternoon, March 1, at Fox's City Theater, New York. Style—Singing, dancing and band. Setting—Specials in one and two. Time—Twenty minutes.

After an introductory explanation by Jackson, in one, the act goes to two, where a band is discovered. It is a small Specht aggregation similar to many others. It was noted that Jackson in a tuxedo wore a soft hat for the introduction, which was later discarded. Why the hat?

A very pretty and shapely blond Miss who should have been billed but wasn't did a dance. She is a very flashy type with golden hair in

curls and a pink and white, peaches and cream appearance, heightened by china blue baby eyes. Her dancing is capable of improvement, for while her toe work is very good in spots she lacks poise of conclusion and the sure technique of experience. Time, however, will no doubt work much improvement in the young girl and she is bound to be heard from in the future if well handled.

The band played several selections, but was not flashy. A brunet, with rather robust bare legs to quite a degree, in a very short black dress ornamented with sparkles of like shade, did a dance, but seemed clumsy, particularly in the cartwheels, which she should practice. She did crawling splits fairly well but lacked grace in getting up.

Jackson sang "Out There Where the Blue Bells" acceptably, but the ballad is too far down in the act and flows it up. Could be replaced with a brighter number to advantage.

An epilogouan number followed with the

girls coming back for a dance. Their extreme opposite types afforded an excellent contrast and they were largely responsible for the definite applause which greeted the conclusion of the act when all danced to the music of "Chicago". The band could pep up somewhat and Jackson himself could do more. His contribution to the dancing seemed weak.

KNOWLES AND WHITE

Reviewed Friday afternoon, March 2, at Loew's American Theater, New York. Style—Talking. Setting—One. Time—Eleven minutes.

Knowles and White have a very rough, loud, strident and coarse act that at the conclusion descends to the very vulgar. Lacking in class, style, refinement and material, the two can scarcely hope for any better time than they are playing, and it is rather remarkable that even this time stands for the finish to the act.

Man and woman indulge in some very small-time talk of the gassy order in which considerable bad grammar was noted. "It was me," should be "It was I." The woman yells in a loud, raucous, strident voice which grates in its metallic harshness. The opening talk is anent being engaged and is trivial. Subsequently the man sings "Oh, Those Women", which concludes with "There's only one way to please the women, but who in the hell knows what it is?"

Some further talk between the two was cheap and included "Bath in the bathtub," using the Italian sound of A in the first instance and the broad sound of A in the second. "Where do you take yours—in the sink?" followed, and "My God, somebody's been looking in my window."

A number was sung by the man and yelled by the woman. The underlying idea was to let the audience decide by applause whether the women or the men were right, or better, or something or other. Calling for applause—little was in evidence. The idea is very much Gus Sun Time. Near the conclusion of the number the man says, "Remember the further I go the better I get," and after a couple of lines more are sung by the woman, of rather portly build, she strips off the skirt to bloomer pants and says: "Remember the further I go the better I get." This was very rough and the coarse laugh and audible buzz of comment which followed indicated that the point had carried to the fullness of its undeniable and unmitigated vulgarity.

Someone should page Marcus Loew!

VLASTA MASLOVA

Reviewed Friday afternoon, March 2, at Loew's American Theater, New York. Style—Dancing. Setting—Special in three. Time—Fourteen minutes.

An ordinary dancing turn following the general routine of such acts and displaying nothing out of the ordinary in either the routine, dressing of terpsichorean efforts. The Oriental dance was backed by an effective background of the desert, upon which were seen camels, heightened by light effects, but the effort of Miss Maslova in the abbreviated costume was not above the mediocre.

One young fellow did some acrobatic steps that brought a hand, but other than that there is little to justify the present turn for more than an early spot in the smaller houses, where it might prove a flash of a sort.

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ADDITIONAL CONCERT AND OPERA NEWS

MOTION PICTURE MUSIC NOTES

(Continued from page 31)

Melanie Dowd, John Keller, James Parker Combs and Evelyn Herbert, with the ballet danced by Alexander Oumansky, Mlle. Gambarelli, Thalia Zanon, Doris Niles and the entire ballet corps. The soloist on this week's program is Hens Barth, who is making his first New York appearance this season at the Capitol. He is playing the Scherzo movement of the MacDowell B Minor Concerto.

Two noted soloists are being retained for a second week at the Riata Theater, New York, C. Sharpe Minor, organist, and Jean Denier, Western baritone. Mr. Denier is singing the prolog from "I Pagliacci".

Announcement has been made of the marriage of Miss Maude E. Hines, organist for several years at the Clemmer Theater, Spokane, Wash., to O. J. Miller, also of Spokane. Mrs. Miller will continue her work at the Clemmer, where she is considered one of the best musicians in the Pacific Northwest.

A special orchestration, called "Overture Populaire", is played this week at the Rivoli Theater in New York City, with Mr. Riesenfeld and Frederick Stahlberg alternating at the conductor's desk.

The Strand (New York) feature picture is being held over for a second week and the same attractive musical program will also be repeated.

TWO MORE CONCERTS

To Be Given This Season by Memphis Municipal Orchestra

The Municipal Orchestra of Memphis, under the direction of Joseph Henkel, will give two more concerts this season. One is announced for March 15 and the fourth and last of the season will be given April 19. Although this is but the third season of the Municipal Orchestra, most encouraging progress has been made both as to attendance and in affording opportunity to Memphis musicians to study orchestral music under excellent conditions. The players number sixty and more than two-thirds of the number are amateurs, and the organization is under the auspices of the Music Committee of the Chamber of Commerce and the Memphis Park Commission.

The financial needs are taken care of thru an appropriation from the Park Commissioners and funds secured thru personal subscriptions from individuals and civic and community clubs of the city of Memphis. Under the direction of Joseph Henkel the orchestra has given two concerts so far this season and evidenced the excellent training which he is giving to the players, and the forthcoming concerts are being awaited with much interest.

WAGNERIAN OPERA FESTIVAL

Closes New York Engagement This Week

The New York engagement of the Wagnerian Opera Festival, which was extended one more week, will be concluded with the performance Friday evening. For this final performance acts from three operas will be given, including the first from "Die Walkure", the second act of "Tannhauser" and the final scene from "Die Meistersinger".

SIGRID ONEGIN

To Be Soloist With New York Symphony Orchestra

At the pair of concerts to be given in Carnegie Hall by the New York Symphony Orchestra, March 8 and 9, Sigrid Oegin will be the soloist. Mr. Damrosch has selected for these concerts the Schubert Symphony in G, No. 9, and Mme. Oegin will be heard in compositions by Beethoven and Mozart.

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Spent by Los Angeles for Music, According to L. E. Behymer

In a recent address before the Rotary Club of Los Angeles, L. E. Behymer made the claim that the City of Los Angeles spends \$8,000,000 or more a year on music. He stated the city has 219 school bands and orchestras that are equal to any in the country; that the Woman's Lyric Club is not surpassed by similar organizations in any other city; and that thru these and various other musical organizations, also thru the Department of Industrial Music of the Chamber of Commerce, remarkable results were being obtained towards the furtherance of the cause of music in Los Angeles.

CIVIC MUSIC ASSOCIATION Announces Date for Annual Festival

The Civic Music Association of Chicago has announced the annual Festival will be held Sunday afternoon, April 29, in Orchestra Hall. The program will be given by the combined Civic Music Children's choruses, with Herbert E. Hyde as conductor, and the Civic Orchestra of Chicago, Frederick Stock, musical director, and Eric deLamarter and George Dash, assistant conductors.

EDWARD JOHNSON To Give Recital in San Francisco

Edward Johnson, the noted tenor of the Metropolitan Opera Company, is being brought to California under the management of Selby C. Oppenheimer, and will be heard in San Francisco at the Arcadia Pavilion Friday evening, March 16.

CONCERT AND OPERA NOTES

A song recital is announced by Dorothy Gordon, soprano, for the evening of March 28, in the Town Hall, New York City. Miss Gordon will be heard in songs by Gluck, Schumann, Faure, Chausson, Debussy, John Alden Carpenter, Dwight Fiekie and others.

On Thursday evening, March 8, music lovers of San Francisco will have an opportunity to hear Paderewski in the Exposition Auditorium. Carmen Reuben, mezzo-soprano, will give a recital Monday evening, March 12, in the New York Town Hall.

The next New York recital by Florence Easton will be given in Aeolian Hall, Friday evening, April 20.

A joint recital will be given by Josef Lhevinne and Mme. Rosina Lhevinne in Carnegie Hall, New York City, on March 16. The second and last New York subscription concert by the Elchaco Trio will be given at Aeolian Hall, March 23.

Dorsey Whittington, pianist, will give a recital in the New York Aeolian Hall the evening of March 26.

Thurlow Lleurance and his company will give an American Indian concert in the Blackstone Theater, Chicago, March 25.

Following its final subscription concert of the New York season, in Aeolian Hall, the New York String Quartet left for a tour, making its first visit to the Middle West. Among the concerts booked for the quartet are appearances in St. Louis March 12, and Delaware, O., March 15.

In order to prevent interruption by late comers the Society of the Friends of Music in all its announcements of the concert which was given recently in the Town Hall, announced the doors would be locked as soon as the concert began, but despite this announcement there were many late comers who found that the society meant what they said and after the doors were locked no one was admitted, although there were many and strenuous protests. It would be an excellent plan to follow this same rule at all concert performances as punctuality seems to be a thing of the past. In a measure, artists and organizations are to blame, as it is the exception to the rule when a concert is commenced at the advertised hour, and audiences are often kept waiting from half hour to an hour before the program begins, which tends to make for indifference on the part of ticket-holders in getting to the concert hall at the advertised hour. We urge that measures be taken to begin all concerts on time and that late comers not be admitted to the hall until the first number, whether it be a group of songs or a symphony, has been completed.

A series of four lecture recitals will be inaugurated March 7, by Walter Damrosch, in Philadelphia. The course, which will be given in the ballroom of the Bellevue-Stratford, under the auspices of the Matinee Musical Club, will be given by Mr. Damrosch at the piano, on the Wagner musical dramas.

On Saturday afternoon, March 24, the second recital this season will be given in Chicago by Paderewski.

The distinguished baritone, Titta Rufo, will make his first appearance in San Francisco, Sunday afternoon, March 18, in the Civic Auditorium. The noted singer will be accompanied by the People's Symphony Orchestra, directed by Alexander Salsavski, and he will also be assisted by Yvonne d'Arle, lyric soprano of the Metropolitan, and Alberto Sciarrotti, pianist.

John Ardizoni will present on March 24 in the New York Town Hall, the American Students' Opera Ballet Company in condensed performances of "Cavalleria Rusticana", "I Pagliacci" and "Il Trovatore". The performance will be given in costume, but without scenery, and the Company will have as guest artist Asta Mober.

The Extension section of the Fortnightly Musical Club, of Cleveland, O., gave a concert recently for the benefit of the Americanization school carried on in the East Technical High School of that city. In addition to a number of soloists the Treble Clef Chorus, directed by Marie Burt Farr, presented an interesting program.

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ALL-CHOPIN PROGRAM To Be Played by John Powell at New York Recital

On Saturday afternoon, March 17, a recital is announced by John Powell, American pianist, for Aeolian Hall, New York. Mr. Powell will play an all-Chopin program.

Have you looked thru the Letter List?

SHUBERTS LOSE SUIT AGAINST GALLAGHER AND SHEAN

(Continued from page 13)

in vaudeville at any time they wished. It was explained by Shubert that the Equity contract was used because both actors asked for it.

Elmer F. Rogers, manager of Keith's Palace Theater, testified also as an expert witness for Gallagher and Shean. He appeared quite out of his element in court; his Palace Theater manner—king of all he surveyed—was not visible. He didn't remember all the times Gallagher and Shean had played the Palace between July and September, 1921, and he didn't remember how much they were paid for playing the Palace, but he was sure that Gallagher and Shean were not unique or extraordinary.

Then Alf T. Wilton, who was the agent for Gallagher and Shean for their Keith vaudeville engagements, took the witness stand. Mr. Wilton spoke in a thin, squeaky voice. He apologetically stated that he had a cold.

Mr. Wilton had a great deal of trouble in understanding the questions he was asked. No matter how simply they were put to him, they had to be repeated over and over again before he quite comprehended what was meant. One time, Judge Delehanty had to take the question asked and frame it in words of one syllable each so that it could come within the scope of Wilton's understanding.

George W. Lederer, who proudly styled himself the originator of the present revue type of musical show, appeared as an expert witness for the defense, and stated that Gallagher and Shean were in his opinion very ordinary actors. He asserted that the actors nowadays were being paid entirely too much money.

"I wouldn't like to reflect upon the judgment of Mr. Shubert and other managers," he said, "but I think the managers are all going crazy."

GOTTLIEB TELLS OF BIG SALARIES

George A. Gottlieb, the Orpheum booker and, up until last week, booker of the Keith Palace, testified that there were a great many acts getting \$750 or more weekly.

Mark Luescher, press agent for the B. F. Keith Circuit, entertained the courtroom considerably with his testimony as to the comparative value of vaudeville acts. Van and Schenck, he said, were a great drawing card and had more value than Gallagher and Shean. Williams and Wolfus, he asserted, had an established reputation as great as Gallagher and Shean. "Conroy and Lemaire have about the same value as Gallagher and Shean, and so have Moran and Mack," said Mr. Luescher, gently but firmly, in the manner of one who knows, and knows he knows.

"Don't you know," demanded counsel for the plaintiff, "that Conroy and Lemaire have not been playing together for six years?"

"No." The press agent did not know.

"Don't you know that Moran and Mack are a black-face team?"

"No," Mr. Luescher did not know that. He never saw Moran and Mack. But, being an "expert" witness, it was no trouble to him to declare how good and how valuable they were.

MR. GALLAGHER ON STAND

Mr. Edward F. Gallagher to the witness stand. Looking more like a ward politician than an actor, Gallagher swaggers up takes the oath, and slides into the chair as one to the manner born. The corners of his mouth point downward, as much as to say: "Now

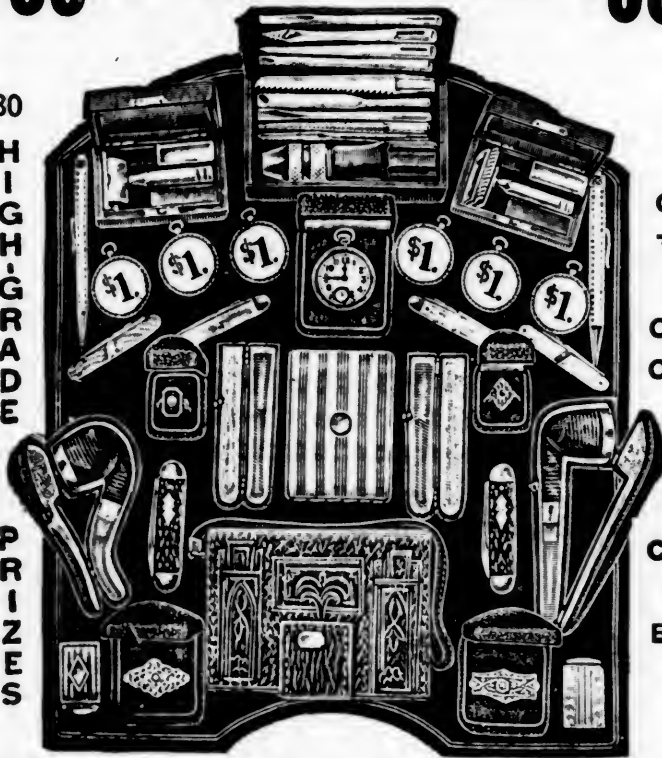
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I'll show these babies how to testify in court. This witness stuff is my meat. After one or two introductory questions, Gallagher goes into a smooth-running, exhaustive talk, proceeding from one subject to another as tho he were reading from a script.

"Been in the theatrical business twenty-nine years," says he. "Started in the concert halls out West. Played summer stock companies. Played small time. Played big time. Was a small time agent. Owned and played in a burlesque show with Mr. Shean. Tried it in London. Didn't make it go. Came back. Rehearsed nine weeks for Ned Wayburn in 'Town Topics' only to be let out the night before it opened. My part had been cut down and cut down until I only had my hat left."

"No, I never heard myself called such a good actor until I came into court," he said, in answer to a question from his lawyer.

"Did Joe Rolley get an actor to play your part in the vaudeville act 'In Palm Beach' at \$75 a week?" he was asked.

"Absolutely," said Gallagher.

Reciting the events that led up to the signing of his contract with the Shuberts, Gallagher stated that he wanted to get out of vaudeville so that he could enjoy a little home life. When he started to tell about the conversations had with Lee Shubert, the latter's attorney objected. Judge Delehanty then definitely disclosed his opinion of the case, foreshadowing his ultimate decision, when he told the lawyer that he wanted to hear everything, as he already believed they were not engaged for vaudeville, as Shubert had stated.

"I think the contract is susceptible to different constructions. If I am wrong there is the Appellate Division to go to," the court said.

NOT EQUITY ANARCHISTS

Giving his reasons for asking Lee Shubert for an Equity contract, Gallagher said, he told Shubert: "We are members of the Equity, and while we are not the anarchist kind of Equity actors that walked out during the strike, we want to stick to the Equity contract."

"Mr. Shubert said he wanted the right to put us into vaudeville if by any chance the show we were to go in failed," he said.

"In August, after we opened our new act in vaudeville, Shubert told me that he was going to put us into Shubert Vaudeville," Gallagher continued. "I told him that we would separate before we would go with a circuit we knew nothing about. Any court would sustain us, too. Then Mr. Shubert said, 'If that's your idea, courts are where I live. Legal battles are my meat. Now I won't be nice to you'. We both got pretty excited, but before we left we kissed and made up."

Gallagher said that the act was paid \$600 the first week it played for Keith's, at Baltimore, and got \$1,900 later when playing the Colonial and Palace simultaneously.

Edward Bouchard, a garage man, testified that he called at Gallagher's home on June 3, to deliver a car he had repaired for the actor, and saw him, Shean, Ernest Ball and

Mrs. Gallagher rehearsing the new act, with the song "Mr. Gallagher and Mr. Shean".

SHEAN TESTIFIES

Al Shean was on the witness stand a short while on the last day of the trial, testifying to about the same facts as Gallagher. He was followed by Lee Shubert, in rebuttal, who testified that he had engaged them for production and vaudeville, at his own discretion.

Shortly before Justice Delehanty handed down his decision dismissing the complaint and declaring that Gallagher and Shean are not unique and extraordinary, the contract recently entered into by Charles B. Dillingham and George White for the services of the team was produced and read. This contract goes into effect next September, and by its terms this "ordinary and usual" pair will be paid a salary of \$2,000 a week and ten per cent of all box-office receipts over \$15,000 weekly. This will amount to nearly \$3,000 weekly for them.

The outstanding feature of the Gallagher and Shean case was the so-called "expert" testimony given. These experts, Gest, Brady, Shubert, Luescher, Hammerstein, Gottlieb and the rest, in the opinion of Justice Delehanty and the courtroom, gave exceedingly inept opinions on show business. They made statements that they were unable to explain, assertions that they could not seem to prove. Lee Shubert was visibly angered at the decision of the court. He declared that the case would be taken on appeal to the higher courts.

As the Shubert contract with Gallagher and Shean expired in 1924, it is doubtful, even if the Appellate Division reverses Judge Delehanty, that the Shuberts will regain the services of the act. There could be no final decision before the expiration of the contract term, as Gallagher and Shean would undoubtedly take the case still higher on appeal.

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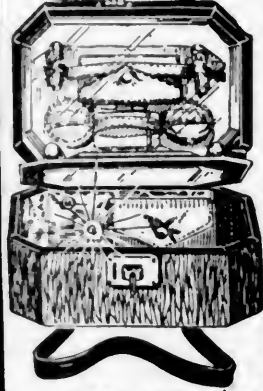
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