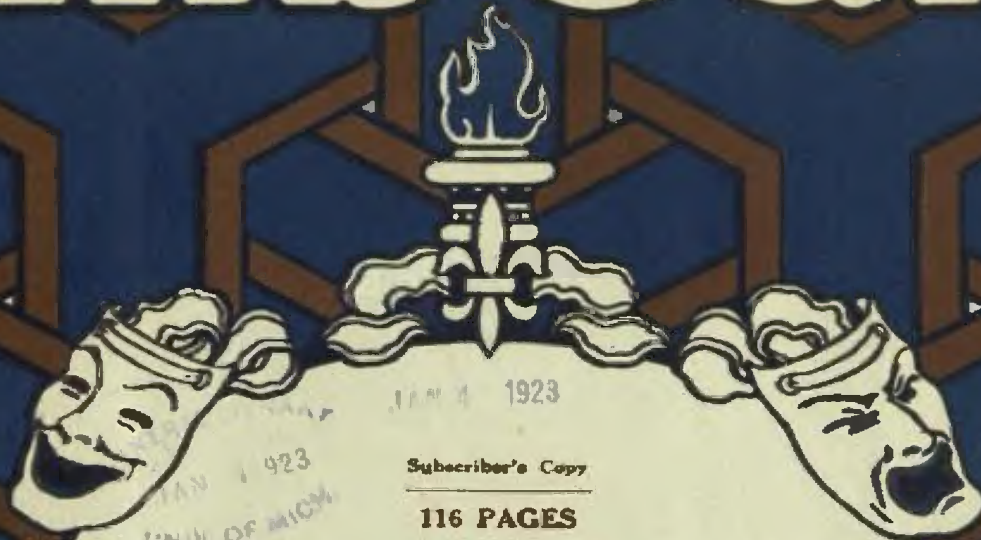


The PRICE 15¢ Billboard



January 6, 1923
**THE CARNIVAL OF YEARS AGO
AND THE ONE OF TODAY**

By F. PERCY MORENCY
(Printed in U. S. A.)

**A Weekly
Theatrical Digest
and
Review of the Show World**

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WANTED — SEASON 1923 — **WANTED**

Would like to hear from Midgets of entertaining ability, or will consider a Troupe; also Fat People, (Mr. Nicholas White), or any Real Platform People. Address SAN ANTONIO (MEDINA LAKE), TEXAS, EDWARD L. KARR. Will buy for spot cash Big Mockey and Big Seabrook. Address CLIFFORD E. KARR, 433 13rd Street, Brooklyn, New York.

F. S.—Means Karn Bros. will be connected with the Westag's No. 2 show, and will have all the platform attractions.

STOP—READ—THINK

Platform Manners and Musical Art

ONE who is professionally called upon to censor musical performances—which does not mean to censure them—is sometimes chided for admitting that the demeanor of the artist on the concert platform affects his appraisal of the technical and spiritual aspects of the performance. "What has that to do with the music?" friends and family may protest indignantly, when it has mildly been suggested that a reckless newcomer would do well to pattern after the imperturbable dignity of a Kreisler, if not the glacial frigidity of a Heifetz.

"Manners maketh man" was the motto of William of Wykeham; manners—one cannot help feeling—are often the making of the unmaking of musical artists. A letter at hand from Kreisler thanks me "both as man and as artist" for something I said about him, but frankly I find it in his case particularly hard to admit a dual identity. The gentleman he is shines thru the music he plays; his nature is integrally related to his art. Musical performance in an eminent degree is autobiographic revelation. The character comes out in so simple a thing as the way in which the artist bows to the audience.

The silent power of an audience to commend or to condemn is a terrible thing, and artists of experience respect it. George Arliss once said to me: "Sometimes, strive as I may, I cannot seem to win an audience. It holds aloof, it seems to withhold approval, it will not be captured. At other times, when I am not working half so hard to win it, it comes to me and is with me from the first. Yet in the first instance when I failed I was doing my very best. It is to me an unfathomable mystery."

The seeming carelessness and abandon of my friend, Harry Lauder, before an audience is in reality solidly grounded. From experience he has learned every sure-fire device for making friends in the pit and peanut gallery alike.

Of course, there are some cold musicians and other artists who succeed by virtue of transcendent offsetting qualities. But the rule is that those who work hardest and give most and do the best they can have the large, affectionate public following.

"Give all thou canst—high heaven rejects the lore of nicely calculated jeans or more," the poet sings—and audiences are like that. They favor the generous, limitless musicians who, like Chaucer's little choir boy, will "not stint of singing". The huge success of Mendelberg as an orchestral leader is due in the main not to what he knows, not even to an influence over union musicians, but to an unrestricted expenditure of personal force and an unfeigned exuberance of mental and physical vitality. A musician may in every mechanical respect be the glass of fashion and the mold of form, the very pattern of correct gentility, and still be a failure for want of the divine fire within, the passion to inspire and bless that is forever beyond the money values, the love of humanity that is nobler even than the love of art. Such an attitude toward music, felt at heart and revealed in performance, is the very best of platform manners.—FULLERTON WALDO, in CHRISTIAN SCIENCE MONITOR.

Salesboard Operators

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Prima, Character Man, Musical Director and Chorus girls. Also, Specialty People—Wife, don't wife.

BOB BIEDER, Lydia's Orpheum, Springfield, Missouri.

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WANTED STRICTLY SOBER, A.1 SCENIC ARTIST

Prefer one who can play parts. Paid from? Yes. One bit a week.

JACK X. LEWIS, Jefferson Theatre, Roanoke, Virginia.

WANTED 2 CHORUS GIRLS FOR PERMANENT STOCK

Who had partners and are thoroughly experienced. Job on wire. **MANAGER JOHNSON'S MUSICAL REVIEW, Star Theatre, Louisville, Kentucky.**

OPEN LETTER TO ALL OUR FAT FRIENDS

Savoy Hotel, December 23, 1922.

OUR DEAR FRIENDS: We, JACK AND JILL, take the pleasure to announce, that for the season of 1923 we will organize and conduct an ALL-STAR CAST OF FAT PERFORMERS. This show will be far different than any other show that takes the road this coming season.

Each and every FAT PERSON that will be connected with said show will be a Performer. HOW.....?

We, JACK AND JILL, can HELP YOU if you will acknowledge this letter and let us help you.

Remember, you are PERFORMERS, not FREAKS. So, therefore, let us COLLECTIVELY PUT over one of the BEST, the LARGEST and GREATEST CONGRESS OF FAT PERFORMERS ever shown under CANVAS or on BROADWAY.

"Now, if you want to be a PERFORMER and COMMAND a SALARY, let us know if you can play any musical instruments or if you can sing, and please send your photograph." NO, we are not charging anything, but we want all our friends to GIVE and receive the BEST there is.

We will do with the only G. A. WORTHAM WORLD'S BEST SHOWS. With regards to you all, we remain,

Your Friends, **JACK AND JILL**

P. S.—I can also place two or three Midgets, or a troupe of Midgets, Address Savoy Hotel, San Antonio.

SCOTT BROS.' SHOWS WANT ONE MORE SHOW

Crazy House, Working World, People for Ten-in-One, Musicians (bar colored band) that double stage, Venetian Swings, legitimate Concessions of all kinds. No joints. Out all winter. Dawson, Ga., week Jan. 1st.

DAKOTA MAX SHOWS WANT

Mr Callison, also few more Cowboys and Cowboys. **DAKOTA MAX, Moultrie, Georgia.**

SCENIC ARTIST WANTED

Permanent stock, Wilmington, N. C. Prefer one to play 1/2 hr. but not essential. Address **CLINT BODDEN, Picture Book Co., Wilmington, North Carolina.**

AT LIBERTY

12-Piece Italian Band for season of 1923. Represented in show business 60 years. Want to hear from a good reliable company. Will furnish uniforms. Address Joe Gibson, 225 N. 2nd Ave. St. Charles, Ill.

WANTED FOR REP.

EXPERIENCED TEAM, WITH SPECIALTIES. For Characters and General Business. Other people wanted. Write to: **JOE WILLIAMS, No. 1125 Graham Ave., Dayton, O.**

AT LIBERTY, SAXOPHONE SOLOIST

Write or wire "SAXOPHONE" care Cleveland Hotel, Charlotte, N.C.

WANTED PIANIST

Must be absolutely A-1 and able to handle best grade crowd. Salary \$25.00. 80c piece, one act and ten-act. Three shows a day. Permanent. Must report salary card show. Will provide. **JEFFERSON THEATRE, Jefferson City, Mo.**

The International Composers' Guild

MEN who write music have found it necessary, according to an announcement of the International Composers' Guild, to unite and to seek recognition in a body, instead of waiting for managers, conductors and others in control of the business of art to invite them...

Where the Guild originated matters not—whether in New York, which has been a great gathering place for musical artists the past few years, or elsewhere. Who the chief figure is matters not either—whether Edgar Varese, who has traveled about Europe in its behalf in recent months, or somebody else...

Strange feelings, indeed, the men of the Guild must have when they meditate upon the difference between the way certain other persons trying to respond to the aspirations of the times are received and the way they themselves are, when, for example, they compare the lot of the inventors of fashions with theirs...

For their own hands, then, the Guild has taken the "means of production", after the interestingly commercial phrase of its New York manifesto. And New York, London, Paris and Berlin are no full of enterprising, progressive managers...

For its twentieth-century music.—CHRISTIAN SCIENCE MONITOR.

KAHNLINE Streetmen's and Pitchmen's Items! Automatic Revolvers! Note: 25% discount rendered on all C. I. LIVER PRICES...

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At Liberty, Dr. Harry F. Parker MEDICINE LECTURER

FOR SALE—Leather Opera Chairs Good condition. Also beautiful Electric Stage Lighting...

EDMOND BARRETT CHARLOTTE MAYME CLAIRE Clerk, retailing Women, Modern wardrobe, Personality, Appearance, Home Socialities...

AT LIBERTY—PIANIST AND TEACHER OF PIANO Here you save money, instead of a good one! Could you see a really good Pianist, with these libraries, who offers pictures?...

"AERIAL WILSONS" AT LIBERTY FOR THE SMALL CIRCUS OR CARNIVAL WE DO TRAVEL, Iron Bars, Sawing, Lumber, etc.

WANTED—SINGING, DANCING AND MUSICAL TEAM For a good show, Do something every night and dance for week and week in quality and quantity...

WANTED FOR MEDICINE SHOW, TO OPEN JANUARY 8 A-No. 1 Street Team doing Shows and Lectures and with an Act, also Piano Player that doubles Street...

Wanted Quick, Lecturer and Piano Player for Medicine Show Toth must work 5 acts and play one specialty, 15 minutes for team nights...

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AT LIBERTY For Test Show in Texas—Comedy Musical Team. Big stuff, Chicago, Comedian, good...

MUSICAL WALKER AND COZY, Garrison, Tex., week of first. Mail forwarded.

WANTED GOOD ALL-AROUND COMEDIAN Make money perfectly and will study new that show and give. No book.

WANTED—Good Use Agent that can make money. A line wire that can handle and sell. A line...

WANTED—BAR PERFORMER (Straight or Comedy, at 2000. Wire or apply FRANK SULLIVAN, 1 W. 15th St., New York City)

The Billboard

DECORUM • DIGNITY • DECENCY

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EQUITY BALL AN IMMENSE SUCCESS

**Outclasses and Outdistances
Last Year's Social Function
in Chicago**

**ARMORY TRANSFORMED
INTO A FAIRYLAND**

**"Midnight Jollies" and "Women of Equity"
Outstanding Features.**

Chicago, Dec. 31.—The great Equity ball last night was the big outstanding social triumph of the actors of the Equity Association in Chicago. The vast affair was held in the Armory, Sixteenth and South Michigan. Last year it was thought the pinnacle of success had been reached when the first Equity ball was given in Chicago. The affair last night both outclassed and outdistanced the first effort.

Practically every name on the social register was represented in person in the Armory last night. A platoon of police was kept busy disentangling the auto congestion pouring down from the Gold Coast and up from the South Shore bearing society's elite who came to break bread and exchange toasts with the actors. A veteran newspaper reporter—and a score of them were there—remarked that the famous annual charity ball of olden days never drew such vast wealth and so many well-known persons as were the guests of the actors last evening. It was a sea of women's snowy shoulders, men's evening "regimentals" and the bewildering sparkle of myriad jewels.

Happily the enormous space in the Armory was sufficient to care for the assemblage. The crowded condition of

(Continued on page 102)

**NEW FUN HOUSE AND
COASTER FOR VENICE**

Denver, Col., Jan. 1.—Approximately 1,200,000 will be invested by a group of Denver men actively identified with the operation of Lakeside Park and heavily interested in the ownership of the local amusement resort, in a new riding device and a new Fun House at Kinney Pier, Venice, Calif.

This syndicate including Philip P. Friederich, general manager of Lakeside; Frank Kirchhof, president of the Denver Park & Amusement Company, and F. J. Kirchhof, head of the Kirchhof Construction Company, are now operating a number of large and successful rides and fun houses in all-

(Continued on page 102)

JOSEPH SANTLEY



Mr. Santley staged the "Midnight Jollies" at the Equity Ball.

**COLUMBIA, CHICAGO,
BOUGHT BY A. H. WOODS**

Chicago, Jan. 1.—A. H. Woods last week bought outright the Columbia Theater, one of the best known Loop playhouses in Clark street, near Madison, from John P. Harding, owner of the Playhouse Hotel, in which the theater is located. The theater and hotel, it is said, sold for \$350,000.

While there has been no attempt at stealth or secrecy in closing the deal, it did not become known until last week that negotiations pending since Thanksgiving Day had developed in the purchase. The property is 100 feet on Clark street, and runs back on two alleys to a depth of 120 feet, and is improved with a 240-room hotel and an auditorium with a capacity of 1,200

(Continued on page 102)

**BARNES QUILTS M. P. ADVISORY BOARD;
WILL HAYS STIRS UP HORNET'S NEST**

New York, Jan. 1.—Will H. Hays, head of the Motion Picture Producers and Distributors, Inc., is back in New York, starting the new year with a heap of trouble on his hands. Keeping space with him on his trip from California, where he spent considerable time trying to hush Hollywood, were the published protests following his reported stand on the Roscoe "Fatty" Arbuckle fiasco. His protests and "corrections" regarding the publicity

**SWEEPING CHANGES
IN THE PLANS OF
MUGIVAN-BOWERS-
BALLARD RUMORED**

**Sells-Floto and John Robinson
Shows To Be Enlarged**

**Gollmar Title To Be Dropped,
Robinson Substituted**

**H.-W. Remains Same—Yan-
kee Robinson 15 Cars**

Chicago, Jan. 1.—A rumor is current that there are to be sweeping changes in the plans and equipment of the Mugivan-Bowers-Ballard Circus interests the coming season. The report says that the John Robinson Circus will be enlarged and will go out of Montgomery, Ala. It is said that a number of cars will be added to the present Gollmar Bros' Circus, and that the Robinson title will be transferred to that organization; also that the Gollmar title will not be in evidence in the syndicate's operations next season.

The report further says that the remainder of the John Robinson equipment, after supplementing the present Gollmar show, will be used to augment the Sells-Floto Circus to sixty-five cars. Dan Odum, the rumor says, who was manager of Gollmar Bros' Circus last season, is to be the manager of the John Robinson Circus, with an interest in the show. Jerry Mugivan, it is said, will be in charge of the Sells-Floto Circus, instead of the Robinson organization, with Zack Terrell still the manager and one of the owners.

(Continued on page 102)

WALTER F. STANLEY



Mr. Stanley has severed his connection with the C. A. Wortham interests.

**W. F. STANLEY QUILTS
WORTHAM INTERESTS**

Since the publication of the story of the combine of the C. A. Wortham World's Greatest Shows with the Morris & Castle Shows, in the last issue of The Billboard, scores of friends and acquaintances of Walter F. Stanley, who has been manager of the "World's Greatest", have been wondering what his future activities would be, inasmuch as his name was not mentioned in the story in question.

(Continued on page 102)

**CHERRY SIGNS UP
WITH T. A. WOLFE**

New York, Dec. 30.—Wilbur S. Cherry was in the city this week, and while here closed a contract with T. A. Wolfe, and will pilot the T. A. Wolfe Superior Shows the coming season.

Mr. Cherry is one of the best and most widely known general agents in the business, and has numerous friends in all parts of the country who will be glad to know that he has decided to remain in the business.

Mr. Wolfe and Mr. Cherry left the city Friday for the West, where they will look after some important fair dates for next season. Mr. Cherry succeeds W. C. Fleming, who has been general agent of the Superior Shows the past two seasons.

Last Week's Issue of The Billboard Contained 1,050 Classified Ads, Totalling 4,970 Lines, and 528 Display Ads, Totalling 17,110 Lines; 1,578 Ads, Occupying 22,030 Lines in All

The Edition of This Issue of The Billboard Is 71,135

MANILA READY TO GREET CROWDS TO ANNUAL FAIR

Philippine Industrial Exhibition and Carnival Next Month Due To Be Far East Triumph

MANILA, P. I. (By Mail).—The success last year of the Manila Fair, which was a combination of the annual carnival and the commercial and industrial exhibition, has prompted the Philippine Carnival Association to arrange and advertise widely a similar Far East magnet in Manila for February 3 to 11. Already the attendance promises to be greater than last year, when the daily average was 62,000. Every effort is being put forth to make the fair this year the greatest ever held in the Far East, and as a trade stimulant it is expected that the fair will be of international importance.

As an assurance of the high standard set for this exhibition and carnival show, it may be said that the honorary members and officers of the Philippine Carnival Association include Governor General Leonard Wood, the President of the Senate, the Speaker of the House of Representatives, the Vice-Governor-General, the Commanding General, Department of the Philippines; the Admiral commanding the Asiatic Fleet, the Mayor of Manila and the President of the Municipal Board. The administrative officers are: Antonio N. Luz, director-general; Narciso Marchal, secretary-treasurer; Manuel L. Quezon, president of the Dept. of Director; F. Siguera Recasmacion, first vice-president, and Thomas J. Wall, second vice-president. Members of the board are: Col. W. B. Scott, U. S. A.; Felipe Buencamino, Jr.; R. J. Fernandez, B. L. Barona, Capt. W. Ford, U. S. M. I.; W. W. Brown, Marco P. Nieto, Don G. Chuan, W. H. Habbitt, General Thomas L. Hartigan, Antonio Soriano and Thomas Naranjo.

Attractions from all over the world have been booked for the midway, and a number of showmen from the United States have agreed to help make the carnival bigger than it was last year. Visitors from all over the world were attracted to last year's show, and the directors are predicting a daily attendance this year of close to 100,000. The population of the Philippines in 1918 was 10,000,000, with about 800,000 in the city of Manila.

The fair grounds, on which have been erected several permanent and attractive exhibition buildings, are within easy access from all parts of Manila. The grounds also are all put up at no cost to exhibitors, and the exhibition grounds are spacious and attractive to showmen. The main exhibition building is arranged with 102 booths, each containing 100 square feet, and all facing wide aisles. The building surrounds such recreation spots and the Bangko Fair Theater, for which entertainments and educational programs have been booked.

During the fair the second convention of Far East merchants will be held and Merchants' Day will be one of the fair features. The Manila Carnival is looked upon as the biggest annual event in the Orient, as Manila is the commercial center of the Far East. Tied up with the industrial and commercial interests, and sponsored by the biggest men in the Philippines, the show this year promises to settle down into an annual world event of more than ordinary importance.

SPOKANE MUSICIANS ELECT

SPOKANE, Wash., Dec. 20.—Local 105 of the Federation of Musicians elected Fred W. Green president and business agent at an election this week. Other officers are: Nelo Gentilly, vice-president; Carl James, secretary; Frank E. Nighizer, treasurer, and Roy Clark, Newton Green, Roy Carpenter, Al G. Hooper, W. W. Berry, Arthur Torgerson, Loren Overman, Charles Epp and Charles Reemer members of the board of directors. Harry Smith and H. P. Colton are on the audition committee. The musicians are organizing their clubhouse on Riverside avenue with the idea of making the quarters the finest of their kind on the Pacific Coast. Another two-year lease was taken on the building.

ANKEMILLER ADVANCING "ELSIE"

Handling the advance publicity for "Elsie", the new musical comedy in which Ada Manila is appearing is Emil Ankemiller, an old-time publicity man, whose experience has extended into many branches of the show world. Mr. Ankemiller was a recent caller at the home office of The Billboard when "Elsie" played the Grand in that city.

For several years Mr. Ankemiller has been publicity manager and promoter of the Atlantic Coast City, at Egg Harbor, N. J., and doubtless will be doing in that capacity next summer.

Albany Theaters Will Fight Additional Tax

Albany, N. Y., Dec. 20.—The management of the Albany theaters are preparing to fight the imposition of an additional tax where city firemen are assigned to duty in them in place of guards employed by the theaters. Mayor William S. Hackett has endorsed the plan of such a tax embodied in an ordinance introduced in the common council of Troy, N. Y., and has instructed the corporation council to prepare a similar ordinance for introduction in the Albany common council. The Troy ordinance imposes a tax of \$1,000 a year for a theater with a seating capacity of 500 or more; \$500 for a theater seating 400 or more, and \$200 for the smaller theaters.

A member of the paid city fire department has been assigned to each of the theaters during performances to prevent fire, but no action in case of fire. "I cannot see why it isn't

"Masked Woman" Title Is Claimed by Amster

Action To Restrain Al H. Woods From Producing Play Under That Name

New York, Dec. 31.—Application for an injunction aimed to restrain Al Woods from producing, exhibiting or advertising any play under the title of "The Masked Woman" was filed last week in the United States Supreme Court by Nathan W. Amster, who bears his demand on the allegation that such title is an infringement of the dramatic and motion picture rights of the defendant in the title of a novel by Johnston McCullley.

The papers filed contain no allegation that Kate Jordan, author of "The Masked Woman", now playing at the Eltinge Theater under Woods' management, has in the slightest degree infringed the story of the text of the McCullley novel. The complaint states that prior to April 25, 1920, Johnston McCullley originated, wrote and created a work of fiction which was published in 1920 by William J. Witt. The publisher adopted, used and still does as the title of this novel "The Masked Woman", claiming that it is original with him and not previously used for theatrical entertainment or performance.

The plaintiff further says that the novel was a success, approximately 10,000 copies having been sold, and that it has qualified without criticism in various reviews. It is still on sale and Witt is now negotiating for its publication in England and Australia. The complaint further recites that on January 17, 1921, Witt and McCullley granted and sold to Nathan L. Amster exclusive dramatic and motion picture rights to "The Masked Woman", and that the title is the exclusive property of these three and "of great value and that the right to produce plays under that title is the exclusive property of Amster and of great value to the plaintiff."

Plaintiff alleges that the defendant, A. H. Woods, has produced and exhibited a play which he wrongfully entitled "The Masked Woman" in Atlantic City during December, 1922, and advertised its production in Manhattan on December 22, and thereafter under the same title for as long a period as profitable.

On or about October 31 or November 1, the complaint says, Woods was informed that Amster was the owner of the protecting rights of "The Masked Woman", and that if the Woods play was based on the McCullley book or made use of the same title it would be an infringement of the plaintiff's rights.

The plaintiff then charges that Woods, with full knowledge and without leave of Amster, went ahead and violated Amster's rights. It is alleged that no permission, license or authority was given either by the author, publisher or holder of the dramatic rights; that the use of the title is misleading to ordinary patrons of the theater and that injury to the plaintiff is so great that no damages afforded by an action at law will be adequate relief.

Alfred Beckman, of House, Grossman & Verhagen, counsel for Woods, has made this statement:

"The title, 'The Masked Woman', was created but never previously used for motion picture and dramatic purposes years ago. We will say in our answer that McCullley was not the originator, and furthermore that there is no competition between a novel and a play. 'Finally, we insist that Amster is not entitled to protection for a title he has not used and may never use. The simply has a naked right to produce if he wants to do so. There has been no indication that he intends to do so.'"

Mr. Beckman added that a picture called "The Masked Woman" was exploited in 1914, also a play in London in 1908 called "The Masked Girl"; "The Masked Lady", a book published in the late '50s; and "The Masked Venus", a novel published years ago.

AN "ALL-STAR MOB"

When the Melvins give a special performance of "The Fool" for prisoners at Sing Sing January 14, one of its features will make theatrical history, for a number of famous stars have volunteered to accompany Cheating Follock, the author of the play, and the players to Sing Sing to appear there in the performance of "The Fool" as extras. The idea is to have an "all-star mob", and the stars who have volunteered for it to date are Alexander Carlisle, Florence Roberts and Charles Mackay.

BREAKS RIB IN "BACKBONE"

New York, Dec. 30.—Frank Evans, motion actor, suffered a broken rib this week while working in the Biograph Film Studio. Evans and Alfred East in the action of "Backbone", a new picture being made by the Distinctive Pictures Corporation, were falling down a staircase in a hand-to-hand screen fight when Evans struck a plate misplaced by a stage hand.

CASINO'S FIRST CHORUS GIRL TO TAKE PART IN ITS 40TH ANNIVERSARY CELEBRATION



Corrie Behr, first chorus girl ever booked for the famous Casino Theater, New York, will be her 14th to make a huge success of the celebration of the 40th anniversary of the opening of that theater, which takes place December 23. Miss Behr made her first appearance as a chorus girl in "The Queen's Lace Handkerchief", the Johann Strauss operetta, which first opened the Casino on December 23, 1883. The photo shows Miss Behr with the original program of the production. —Copyright Keystone View Co.

HENSCHALL VISITS CINCY

George Henschall, publicity man, was a visitor to Cincinnati last week, handling the coming to the Grand Opera House in that city of the McElroy & Heath show, "Red Pepper". New Year's week, and spent a pleasant half hour at the office of The Billboard.

Mr. Henschall is well known to the profession and newspaper men all over the country, having handled the advance for a number of Broadway shows during their road tours. For some years he has spent his summers in New York, acting as publicity director of Henschall Bros.' Palisades Park. When it comes to pitch the over a good story, Henschall is right there, and he's putting plenty of pep into "Red Pepper" publicity.

EDWARDS BROADCASTING

Chicago, Dec. 30.—Bruce R. Edwards and the Edwards orchestra and singers will put on a special program at the Lincoln Hotel broadcast station, WDAI, each Saturday evening. Beginning tonight, December 30, the numbers featured will be "In Those Times", "Bluesome", "Jane Dear" and "Little Lad".

ATTACHED "MOLLY LAD"

Chicago, Dec. 30.—L. M. Friedman, of this city, has attached the effects of the "Molly Darling" Company, owned by Moore & Megler, for \$177.50. The money alleged to be due for lobby displays. The suit was brought through Attorney James P. Masterton, of Philadelphia.

proper for theaters to pay for the protection they get from city firemen," said Mayor Hackett in a public statement approving the Troy plan.

The Albany theater managers will oppose the ordinance on the ground that in the payment of taxes and license fees they are already paying for the protection afforded by the presence of the firemen and that they have been so stationed in the interest of the public and for the protection of their property.

FAMOUS PLAYERS-LASKY CORP.

To Build \$1,000,000 Movie Theater in Portland, Me.

Portland, Me., Dec. 30.—As soon as a suitable site can be obtained, the Famous Players-Lasky Corporation will begin construction of a \$1,000,000 picture theater. The structure will probably be located on Congress street, somewhere in the vicinity of High. It is expected to be completed and ready to be opened by next fall.

LIVINGSTON PLATT UNDERGOES OPERATION

New York, Dec. 31.—Livingston Platt, well-known scenic and costume designer, was operated upon for metastasis at Lenox Hill Hospital here last Friday. His condition is said to be good and he is resting comfortably. Platt had just completed productions for "The Lady Crittendon" and was working on "The Road" and "The Green Sahara", two forthcoming shows, when taken ill.

ENGLISH MANAGERS AND ACTORS DISAGREE

A. T. M. Repudiates Standard Touring Contract—Actors' Association Will Retaliate

LONDON, Dec. 30 (Special Cable to The Billboard).—The deadlock between the Actors' Association and the Association of Touring Managers is being discussed by the Joint Committee, as the Association of Touring Managers has finally and absolutely torn up the Actors' Association standard touring contract.

The following resolution has been sent the Association of Touring Managers by the Joint Committee:

"This committee, having heard with regret the statement of the Actors' Association that the Association of Touring Managers has finally repudiated the form of contract known as Standard Touring Contract, again requests the council of the A. T. M. to accept the intervention of an arbitrator to evolve a model contract, failing which this committee will give its fullest support to any action taken by the Actors' Association to enforce a standard touring contract."

The Actors' Association was told bluntly by the Joint Committee that, they themselves would have to put up a fight before they could rely upon the other three unions supporting them, as it was the Actors' Association's fault, and that each component part of the Joint Committee has had to establish its position by its own energies, and now was the opportunity for the Actors' Association to justify its existence. Further, it was pointed out that the position of the Actors' Association as part of the Advisory Committee with the A. T. M. and labor unions to squash "bogus managers" was impossible, seeing that the A. T. M. had repudiated the Actors' Association's standard contract.

Arthur Lane alleges that Robert Courtneidge, Noel Burt and other important members will resign from the Association of Touring Managers, and further, that the Actors' Association is now determined to bring the A. T. M. to its knees of smash it.

BRESLIN'S NEW POSITION

Becomes General Manager Schine Theatrical Enterprises

Auburn, N. H., Dec. 28.—John J. Breslin, who has been manager of the Jefferson Theater for six years, will leave Auburn January 1 to become general manager for the Schine Theatrical Enterprises. This company already has a circuit embracing eighteen theaters in New York State. The plan is to enlarge the circuit from time to time and eventually break into all the large cities.

The executive office of the Schine Theatrical Enterprises are at Glenville for the present, and there Mr. Breslin will make his headquarters. However, he will be called upon to travel all over the State, acting from one theater to another in the circuit and directing operations over the entire field. He will also study the situation in cities in which the company at present has no theaters, with a view to enlarging the field from time to time. Mr. Breslin's wife and daughter will continue to make their home in Auburn until the summer at least.

Manager Breslin was sent to Auburn by Folber & Shea in November, 1918. Since coming here, he has put the local playhouse on a paying basis. He exhibited a green room for actors that is famous all over the country. Folber & Shea have not yet named a successor to Mr. Breslin.

SHERIFF OPERATING THEATER

Waterloo, Ia., Dec. 20.—Sheriff H. T. Wagner is operating the Plaza Theater, a motion picture house here, pending appointment of a receiver and settlement of legal tangles involved in seizure of the house. Davis & Schultz Company have been operating the theater and O. W. Davis filed petition in the District Court against Mr. partner, J. M. Schultz, for exp accounting and receivership. The landlord previously had attached the theater for rent due of \$2,250 accumulated since February 15, 1922. When the theater was rented at \$225 a month. No money has ever been paid, it is alleged.

STORM MAKES CHANGE

Chicago, Dec. 27.—Dec Storm, for fifteen years with the Victoria Theater, is now with Lester Bryant, at the Playhouse.

City of St. Paul May Enter Theatrical Field

St. Paul, Minn., Dec. 30.—It is likely that the city of St. Paul may enter the theatrical field as a producer. With an auditorium having a seating capacity of more than 11,000, that is equipped with a stage capable of seating for the largest productions now available to only a few of the larger cities in the East and a pipe organ that is said to be one of the finest in the country, this city is possessed of all the essential features to carry out the plans of Commissioner of Education Rev. L. R. Ferguson, who on Tuesday announced that he shortly will ask Council for authority to organize and present entertainments at popular prices.

Large performances, such as a circus which is showing throughout week and the Hippodrome show from New York, will be induced to come to St. Paul and will be put on at prices below

STAGE LIGHTING BY SCIENCE



Major Klein operating a keyboard which controls the shutters employed to exclude from the stage the colors of the spectrum not required, but releasing those which are. It is a wonderful invention, by which beams of light are passed thru a prism and broken up into a spectrum or rainbow.

SALESMEN AND DISTRIBUTORS MEET IN NEW ORLEANS

New Orleans, Dec. 28.—Salesmen and distributors for the Southern Enterprises Company, Inc., are in session in this city today from the South and Southwest celebrating eleven States. Business and suggestions as to the making of films are being discussed. Those registered are: Atlanta, Louis K. Dent, district manager; Dave Prince, special representative; Newark, Charlotte, N. C., Morris Fogelart, branch manager; Carrollton, La., Kernan; Oklahoma City, Missouri, Richmond; Houston, Hughston; Dallas, Tex., Leslie Rilling, branch manager; Henry, Owen, Welch, Chick, Brown and Stewart; New Orleans, H. F. Wilkes, branch manager; Mobile, Henry, Falbacher, McElachron, Marshall.

Frank Crowell, of New York City, succeeds L. L. Dent as district manager. Mr. Dent was tendered a banquet Thursday night by the Southern representatives of the Famous Players-Lasky Motion Picture Corporation.

MOVIES IN DULUTH SCHOOLS

Duluth, Minn., Dec. 29.—L. P. Washburn, director of health and recreation, has announced that evening motion picture shows will be inaugurated in Duluth public schools after the holidays. Students and parents will be admitted for only a nominal admission price, Mr. Washburn said.

these charged ordinarily, according to Commissioner Ferguson and W. Dean Boggs, manager of the Auditorium.

Under this plan the city would receive more revenue than from mere rental of the building, for it would be in the position of the theater owner and producer and would not effect the business done by theaters, as only big productions which could not be put on elsewhere would be brought to the Auditorium. It was declared. Six or eight big entertainments would be put on a year.

Among the things now being developed in to have grand opera here at popular prices.

\$85,000 FIRE IN ST. MARYS, PA.

St. Marys, Pa., Dec. 20.—Fire which broke out at midnight last Tuesday destroyed the Temple Theater and resulted in the demolishing of a frame dwelling in the rear of the theater, which was crushed when a 70-foot brick wall toppled over on it. The Temple had a seating capacity of about 3,500, and cost \$47,000 when it was erected in 1902. Total damage was placed at \$85,000.

ROBERT RINGLING AND WIFE ARE VISITING IN CHICAGO

Chicago, Dec. 29.—Robert Ringling, son of Charles Ringling, arrived in Chicago this morning together with Mrs. Ringling. Mr. Ringling is a member of the San Carlo Grand Opera Company and is a liquor singer of distinction.

Bernhardt Says She Will Appear on Stage

Wonder-Woman Declares Nothing Shall Stand in Way of Her Promise

New York, Dec. 31.—If Sarah Bernhardt has her way she will appear on the stage this Wednesday night.

This wonder-woman of the stage, who has been hovering at the brink of death's door, has firmly made up her mind that even the Grim Reaper himself shall not stand in the way of her keeping her promise to appear in Sarah Guitry's new play, "The Subject of Emma," rehearsals on which were broken off a fortnight ago when the "Divine Sarah" suffered a collapse.

"Tell the American people that I shall return to the stage Wednesday night," was Bernhardt's statement to the Associated Press correspondent who succeeded in interviewing her last week.

"Tell my American friends," the great actress added, "that I am far from dead or dying, as some of the reporters would have it, and that I'll rest, as I choose to call it, has given me a new lease on life."

Bernhardt received the correspondent dressed in her famous ermine robes. She was reclining on a French sofa, in the same easy attitude she had taken on the stage in recent years. She had just finished a long talk with Sarah Guitry. Altho very pale, the A. J. correspondent found that the "Divine Sarah's" eyes had lost none of their never-to-be-forgotten sparkle.

"I'm delighted to have this opportunity of sending out the kindest thanks of my heart to my many American friends who have asked for me during my recent indisposition," said the star, smiling. "You see, I am far from being finished. In fact, I shall resume my role next Wednesday."

At this point several intimate friends who were in the room called, and one of them said: "Perhaps, are you quite sure so soon as all that?" Bernhardt's eyes flashed for a moment at the suggested thought that she would not be able to return to the stage so quickly and she replied: "But I have given my word to Sarah Guitry and I shall be there. You can bet on it."

Altho the physicians in attendance and the members of the household are afraid to tell her, it is not improbable that Bernhardt will be forced to rest for a longer period. The doctors are afraid that a resumption of work now would prove fatal to the 70-year-old actress.

"You know I think I shall be able to act for a long time yet", continued Mrs. Bernhardt, apparently having dismissed the subject of her return to work as a matter already definitely determined. "Work keeps one young, and so long as I can work and please the public I shall be able to act. If I rested too long I wouldn't live."

After assuring the actress that the American people were delighted over her rapid recovery, the correspondent rose to say good-bye.

"Now, remember, Sarah Bernhardt is to return to the stage next Wednesday," declared Mrs. Bernhardt, moonwalking looking delectably at several members of her household and friends. "Ag再见, and my love to America," she added.

The correspondent met Sarah Guitry as she was leaving the Bernhardt home. "She is marvellous and the whole artistic world is to be congratulated on her recovery," said the playwright. "She discussed the details of my new play as if she never had been ill a moment," and, in fact, had some new ideas to offer. She insists she will be able to take up her role next Wednesday and, since doing the impossible is not uncommon with Bernhardt, it should not be surprising if she actually appear."

All danger for the actress seemingly now is definitely over, unless the combined efforts of her doctors, her household and her friends fail to keep her away from the theater for a sufficient time in which to regain her strength. Time far they are finding it an uneven struggle, with Bernhardt winning every clash.

Her role in Sarah Guitry's play, however, is being so arranged that a minimum of physical effort will be required of the actress. If she decides to return to the stage, and since Bernhardt thrives on applause and excitement, her doctors think that the position which she would certainly receive would act as a tonic for her more than anything else.

NAPOLEON (O.) PICTURE HOUSES CHANGE HANDS

Napoleon, O., Dec. 22.—The Ellis and Rex picture shows, which have been closed since last Friday, were sold to the Moving Picture Amusement Company by W. T. Loose, cashier of the First National Bank here. Both houses will be remodeled and reopened soon.

M. P. T. O. O. WILL CONVENE IN COLUMBUS, OHIO, JAN. 16-17

Much Vicious Legislation To Be Fought—Action Against Non-Theatrical Competition Will Be Taken—Men of National Prominence Invited To Make Addresses

THE second annual convention of the Motion Picture Theater Owners of Ohio will be held on Tuesday and Wednesday, January 16 and 17, at the Chittenden Hotel, Columbus. Letters to this effect were sent to exhibitors throughout the State of Ohio last week by Martin G. Smith, president of the M. P. T. O. O.

"The convention will convene early Tuesday," the letter states, "with further business sessions on Wednesday. A banquet will be given Tuesday evening, at which Hon. Will Hays, Governor Via Donahay, Dr. Francis Holley, and other men of national prominence have been invited to make addresses.

"As the Legislature will be in session, a call upon its members will be arranged. We must impress that body by force of our numbers in attendance. Past efforts in legislative activities have failed in part because of lack of over having made this impression.

"We have a lot of vicious legislation to fight, as well as our own measure of relief to introduce for enactment. Legislative plans will be submitted for your approval.

"Definite action will be taken against non-theatrical competition. How the Theater Owners' Distributing Corporation will lower your film rentals will be explained in detail.

"Hydroy B. Cohen, president M. P. T. O. of America; M. J. O'Toole, manager of the Public Bureau Department; other national officers, as well as exhibitor leaders from all over the country, will have messages of importance for you.

"Every member is of equal importance at the convention, regardless of the size of his theater. There will be no appeal for funds. All we want is your attendance."

"SUSPENDED SENTENCE" START INDICATES NEED OF DOCTORING

Wilmington, Del., Dec. 28.—The Christmas offering at the Playhouse here is *Christina Richman's* new frock and drama with the bewitching title of "Suspended Sentence" by Mr. Richman stars the leading role, that of Judge Amer, and gives to the part all that is possible. His poise and diction are always a pleasure to see and hear, but his new play is mediocre, unambitious and painfully melodramatic, rather unworthy of such a good star and cast. The last two acts dragged in spite of the fact that they exposed all the tricks of the modern gangster, beginning with Mr. Richman as *Sammy* and *Anna Williams* and *Thyrtle Alder*, who do much in their accomplished way to lift the play a bit from its mediocrity. John Adams, Jr., and *Glode Young* play the gangsters with a marked degree of reality, and in the case of Mr. Adams, particularly, give Mr. Richman splendid support. "Suspended Sentence" requires considerable doctoring before it can be made consistent with the very good company selected to present it. Mr. Richman, who is very popular in Wilmington, responded to a number of curtain calls.

JAMES FAVOROLA'S FUNERAL

The funeral services of James Favorola, musician, and charitable member of the New Orleans hotel of the Musicians' Union, who died about 3 months ago, were conducted by a Catholic priest at St. Joseph's Church, and not by the Local Order of Moose, as was stated in the ordinary columns of the Billboard in the issue of December 23. This mistake was due to the fact that the Billboard was misinformed. A burial certificate by the Musicians' Union provided for the obsequies.

COX GUES BRYANT

Chicago, Dec. 30.—Eugene Cox has used *Lester Bryant* for \$175 as voice for money alleged to be due for scenery for the road company of "The Nightingale." The show was put out by Lew Herman and Mr. Bryant is supposed to have had an interest.

Wigs-CLEVELAND RECOVERING?

New York, Dec. 30.—W. A. Cleveland, old-time Broadway man, who has been seriously ill at his home in East Orange, N. J., is well on the road to recovery, according to members of his household. The former minister now has an office in Newark, where he does a considerable business for them.

Chicago Manager and Ticket Brokers War

Chicago, Dec. 27.—Harry J. Twiss has announced that in the future his theatre, the Powers, Colonial, Illinois and Blackstone, will sell tickets at the box-office of the theatre only. On the other hand Florence Condit is quoted as saying the plan "won't work out and that it will mean people will have to stand in line again. Mrs. Condit is said to be the richest ticket broker in Chicago. She is further quoted as saying she will get the tickets somehow.

Every so often the subject of theatrical ticket brokerage comes up here, and much verbal warfare is the result. Mr. Powers predicts that the agencies will go out of business, and the brokers are equally positive they will not. Flo. Ziegfeld, Jr., noted to the gayety by sending a telegram yesterday, saying: "All seats during the 'Gally' engagement in the Colonial will be sold at box-office at box-office prices. First come, first served."

LORNA DUNN BEGINS HER STAGE CAREER



St. Paul girl who substituted for the star of "Top Goodness" here with such success that the manager engaged her for the week, although previous stage experience had been only in local high school plays.

BUSINESS BETTER IN CHATTANOOGA

Chattanooga, Tenn., Dec. 28.—Business in the local theatrical world has enjoyed a decided increase, according to the management of the various houses. Prediction is made the new year will be one of the best in the last one or two.

Since the Bijou closed with stock early in December Manager C. B. Hill has been in charge of the Tivoli, another house in the Tennessee Enterprises, Inc., string. The Tivoli has adopted the four-day picture, three-day vaudeville plan. Pictures shown are shown the first four days of the week and vaudeville the last three.

During the week December 31-January 3 the Bijou will open for Richards the Wizard. Other engagements are pending. Several road shows have been booked, but have stalled to come thru.

The Kluge and American are showing pictures only.

DISTRIBUTING FIRM SUED

Dayton, O., Dec. 28.—The Kodak Film Company, a distributing agency, has been sued for \$25,127.42 by the Arrow Film Company. The claim is for films furnished the Dayton distributor during the last six months, but E. O. Smith, attorney for the plaintiff company, did not go into details concerning the name and number of the films in question.

THEATER FOLKS GREETED BY DULUTH (MINN.) PREACHER

Duluth, Minn., Dec. 28.—Rev. H. J. Adlard addressed the members of the Rotary Club at their weekly luncheon meeting last Thursday. Following the annual custom of Rotary clubs throughout the country, the actors on the Orpheum Hill last week were the guests at the luncheon, which was designated as the holiday meeting. At the close of the business meeting the actors entertained with original numbers, while the members of the club sang a group of Christmas songs. Among other things, Rev. Adlard said: "Both theater and church have a definite work to do for the world in rounding out the life of man. There is a time to laugh, to be amused, to be entertained, as well as to pray. All amusement should be healthy, clean and should be regarded as a real service to the world, and not merely a matter of box-office returns."

ASSN. OF COMMERCE OFFICERS

New Orleans, Dec. 27.—John B. Dumestre, Jr., of Educational Film Company, was elected chairman of the amusement division of the Association of Commerce; Walter Kattman, manager the Cebotant, vice-president; Maurice Barr, manager Amusement Company, chairman of the board of directors, of which J. L. Kierworth, Alfred K. Grays and B. F. Brennan are members, at the annual meeting held yesterday.

Censorship Proposed For Idaho Movies

Bill Sponsored by Women's Clubs of State To Be Introduced in Legislature

Spokane, Wash., Dec. 26.—Proposed censorship for all Idaho motion pictures is contained in a bill that the Federated Women's Clubs of the State will have introduced at the next session of the Idaho senate's close next month. Word that the women's clubs in each district of the state would bring heavy pressure on the senate and will present a lobbying committee when the bill comes, reached Spokane from what are considered very authoritative circles.

The measure will be patterned after a censorship bill passed by the Nebraska Legislature last year which is considered by the National Hygiene and Welfare Association as the best, from the censor's viewpoint, of its kind in operation in the country.

The Idaho measure would provide for a bureau of inspection for motion pictures to be supported by the state. This bureau would be charged with supervision of all pictures exhibited in the state and would, disapprove of those held to be "sacrilegious, obscene, indecent, immoral or such as tend, in the judgment of the board, to debauch or corrupt public morals, to tend to excite the commission of crimes."

Films exhibited under the rules of approval of the board, for which have not been passed, would be barred and the operators would be punished by paying a fine of not less than \$50 nor more than \$500, and not less than thirty days in jail nor more than six months.

ANNUAL GET-TOGETHER

Held by Employees of Tennessee Enterprises, Inc.

Chattanooga, Tenn., Dec. 28.—More than 150 employees of the Tennessee Enterprises, Inc., held their 5th annual get-together and banquet tonight in the Fulton Hotel ballroom. C. B. Hill, manager of the Tivoli Theater here, was chairman of the arrangements committee.

Officers of the corporation and all employees gathered at the hotel at 11:30 o'clock. F. H. Dowdy, general manager of the corporation's local enterprises, acted as toastmaster. Following the banquet dancing was enjoyed.

The ballroom was attractively decorated in holiday dress, the walls and ceiling being covered with Christmas trees loaded with colored lights and candles.

\$200 INCOME TAX

Anonymously Received in Cincinnati

On Christmas Day two \$100 bills were anonymously sent to the Income Tax Department of the Federal Government, Cincinnati, O. A note, pinned to one of the bills, read: "Here is \$200 for war tax on amusements for the last six months to which no return was made. Kindly place this amount in the war-tax fund. Yours truly, Alex."

The money will be placed in the unidentified collection account of the income tax department.

IRENE CASTLE ENTERTAINS YOUTHFUL DANCERS

Abbeville, N. Y., Dec. 30.—First Ward Ladies, members of the Ithaca Social Service League dancing class Irene Castle founded there the year she returned to Ithaca as the bride of Robert E. Treman, World War veteran, were guests of the Ithaca dance and music star at an old-fashioned Christmas party at her Ithaca home Wednesday.

Mr. Treman noticed to Syracuse to bring Miss Castle back to Ithaca purposely for the party.

THEATER MANAGER IS IN THE LEGISLATURE

Wellsville, Mo., Dec. 28.—Dr. J. F. Keene, manager of the Wellsville moving picture theater, has been elected State Representative in the Missouri Legislature. As far as known here Dr. Keene is the only man connected with the moving picture or theatrical industry in Missouri who has been elected to the legislature.

DEMLIE'S BOAT DESTROYED

Los Angeles, Dec. 30.—An accident occurred here yesterday before a speedboat contest. Cecil B. DeMille's Miss Cecilia was destroyed by fire when the engine exploded. Captain DeMille, who was on the boat with DeMille, was blown into the water and narrowly escaped drowning. DeMille was saved.

IMPERIAL THEATER IN CHICAGO CHANGES HANDS

West Side House Taken Over by Emma Paley From Columbia Amusement Co. for Ten Years—Now Running Pictures at 10-Cent Admission

CHICAGO, Dec. 31.—The second theatrical deal of importance to take place in Chicago in the past week was the taking over of the Imperial Theater, on the West Side, by Emma Paley from the Columbia Amusement Company. Miss Paley has taken the house for ten years, and will open today with pictures at 10 cents admission. The theater recently closed with the Hastings Stock Company, which played one week to a gross of about \$500. The house is a large one and located in a good section of the city.

Some months ago the Columbia Amusement Company dropped the Star and Garter Theater and transferred its shows to the Imperial on the theory that the Star and Garter and the downtown Columbia Theater were not far enough apart. The results at the Imperial were not satisfactory and the Columbia people acquired the Empire on the far north side, where they are making money. The same company is again using the Star and Garter, with good business as a result. In letting go of the Columbia to A. H. Woods last week the Columbia Amusement Company still has two big houses daily located. The Imperial Theater belongs to Frank A. P. Sankin, who has always made money with it in stock. It is not the Columbia Amusement Company had a say on the Imperial which it was glad to dispose of.

DOUBLE BILL FOR SPECIAL MIDNIGHT SHOW

Dayton, O., Dec. 26.—The Capitol and Garden theaters, Blank houses in this city, will combine their shows New Year's Eve with a special midnight entertainment in the Capitol, beginning 11 o'clock and running probably three hours. The Capitol feature, "Kick In," and the Garden film, "The Hoffenlo," will be shown with special musical programs by the organists, Edward Mohler, and Walter Riley. The Capitol orchestra will be augmented by twenty-five men under Director Alvin Masten. The whole theater will be covered, the stage being scaled to \$1 and \$1.50. A vaudeville show will be interspersed.

VERDICT WON BY THEATER

Birmingham, Ala., Dec. 29.—A jury before Judge J. E. Ald in Circuit Court recently returned a verdict in favor of Mirvix Wine, proprietor of the Odium Theater and defendant in a damages suit for \$25,000, filed by John B. Lassalle, Jr., suit against Wine was brought on a charge that Lassalle had been roughly treated by an attendant in the Odium Theater after a ticket had been purchased. Attorneys for the defendant argued that Lassalle had caused a disturbance while entering the theater, and was consequently reprimanded by theater employees.

MISS GARON VISITS MONTRÉAL

Montréal, Can., Dec. 30.—Pauline Garon, after a holiday visit here with relatives and friends, has departed for New York to play the feminine lead in "You Can't Fool Your Wife," a Paramount-Decca, Bedford production. Miss Garon, who was born in Montreal twenty-one years ago, participated in to-behanging and killing on Mount Royal with great delight during the past few days since appearing on the stage for a season in "Lilies of the Field" and has taken part in "The Sign," "The Girl of the Year," "Respected Minister," "Daddy" and "The Man from Chippewa."

CHIROPRACTIC LURES THEATER MANAGER

Dayton, O., Dec. 28.—Johg Lovvick, manager of the Capital Theater, a Blank motion picture house, announced this week that he will enter the Palmer School of Chiropractic in this city and will not be offering after a D. C. degree. A. H. Blank, owner of the Capital, was so enthusiastic over John's decision that he invited the Capital manager to retain direction of the big playhouse while he pursues his studies.

CHEVALIER IMPROVING

London, Dec. 31 (Special Cable to The Billboard).—Albert Chevalier, who has been severely ill, following an operation, is improving.

Scrambled Seats Is Provincetown Mystery

New York, Dec. 30.—Down at the Provincetown Theater, the tiny playhouse located in a Greenwich Village alley, there is a mystery that baffles the wisest minds of Gotham's Latin quarter. In the old days the Provincetown Theater had no set numbers—it was first come, first served. But this year numbers had been assigned to the seats. A few nights ago when the ushers started to seat the audience they found that all the numbers had been changed.

Row A was toward the rear of the theater, whereas row L was in the front. It had taken hours for someone to change the seat numbers for the confusion of the ushers. Who did it? No one had been seen entering the theater with a key and the doors had been locked. It was a mystery and no confidence. Perhaps someone recalled the fact that the little theater was having a seat chart like other theaters and decided to bring back the good old days of scrambling for a place. But it was hard on the ushers.

TWO CAFES BURN IN ATLANTIC CITY

Moulin Rouge and Bal Tabarin Damaged to Extent of Quarter Million Dollars

Atlantic City, N. J., Dec. 30.—Fire starting in the Moulin Rouge Cafe here this afternoon destroyed two cafes, a hotel and several shops. The conflagration is said to have had its origin in a fire in a heater at the Moulin Rouge Cafe and the resultant property damage is said to be \$250,000. Several firemen were injured in the fire and the ruins are being searched for guests of the hotel who are still accounted for.

The fire started at 2:30 at New York avenue and the Boardwalk, just as many people were going into the Apollo Theater, half a block away. The flames quickly spread to the Bal Tabarin Cafe and the Steens Hotel. A general alarm was turned in which brought out all the fire apparatus in the city. The cafes were in a one-story building connected with the Steens Hotel, a four-story building, cabinet artist, engaged for the holidays, were relaxing there and the flames spread so quickly that they had barely time to escape in their working clothes.

Lynn F. Adler, playing in "Hinnocence" at the Apollo Theater, received Kelly Austin and Ruth Spadell, cabaret performers from New York, and was then slightly injured when the marquee in front of the hotel Steens fell on him. Thousands of visitors here for the holidays were spectators of the fire, which required several hours to extinguish.

GOOD OPENING WEEK Marked by Dunbar Musical Comedy in Stock Engagement at Cincinnati

The Dunbar Musical Comedy Company inaugurated a stock engagement at the Lyric Theater, Cincinnati, last week with "Sweethearts". Critics on the four local dailies were loud in their praise of the presentation and predicted success for the venture.

The cast includes Lorna Doone Jackson, Joe Cline, Clara Thropp, Lavetta Lant, Lucile Edwards, Esther Montgomery, Virginia McLean, Gladys Smith, Hazel Brownway, William J. McCarthy, Louis Templeman, Harry Bowley, Billie Lynn, George Salsela, Cass Knight, Phillip Coopers and Alva Bryant. In the ensemble are Lydia Thompson, Nell Giddener, Martha J. J. J., Christine Elkins, Marjorie Warwick, Jessie Wainley, Olive Sunday, Florence Evans, Vera Nelson, Gladys Smith, Agnes Hall, Doris Brown, Sarah Taylor, Virginia Culp, Clara Puck, Fred White, Arthur Bots, James Street, Ralph Hebble, Richard Wood, Robert McCoy, Arthur Johnson and Donald Arden.

The staff embraces Harry C. Dunbar, owner and manager, Ralph DeWitt, director artistic and conductor, H. E. Day, assistant manager, Billy Lynn, stage director, Madam King, costume, Ernest Tietze, treasurer, Harry V. Martin and Lew Beck, press correspondents.

This week "The Red Mill" is being offered. Outstanding productions include "Going Up", "The Only Girl", "Very Good, Eddie", and "Kathala".

Opening week business, it is reported, was very good. The top price is \$1.00. Performances are given nightly and Wednesday, Saturday and Sunday afternoons, chance of shows being made on Monday night.

"HANSEL AND GRETEL" AT COVENT GARDEN

London, Dec. 31 (Special Cable to The Billboard).—The British National Opera Company presented "Hansel and Gretel" at the Covent Garden Opera House to a capacity audience. Maggie Teyte was delightful as Gretel. An innovation the younger singers are alternating with the principals, both Lanza singing as Hansel.

"TWELFTH NIGHT" IS UNSATISFACTORY

London, Dec. 31 (Special Cable to The Billboard).—Everyman Shakespeare's revival of "Twelfth Night" has proved unsatisfactory. Lucie Arnott made a poor Olivia and the acting in general was mediocre. It is claimed that the production follows Elizabethan times. The younger generation evidently prefers other plays.

SCORE IN "FAUST"

London, Dec. 31 (Special Cable to The Billboard).—Sarah Packer, a Canadian, new here, made a great success as Marguerite in "Faust". Florence Arundel repeated her great success of last summer in her best part of Abta.

DAD STONE PRESENTS A CHILD OFF THE OLD BLOCK



Fred Stone, famous eccentric comedian, has just introduced his daughter, Dorothy, 16, into the show business. She is playing a part with her father in the show. Her father has been training her for years for this event, and when it took place Mrs. Stone learned all the way from the Stones' Long Island home to Cincinnati. Photo shows Mrs. Stone, Fred Stone and the latest addition to the show business from the Stone family, Dorothy. —Photo, Wide World Photos.

ORDERS "HAMLET" REWRITTEN

A cable from Moscow under recent date quotes The Izvestia, a Soviet newspaper, to the effect that the Communist Party of Moscow has ordered Shakespeare's "Hamlet" rewritten, with Tolstoy in a Liberal Gorky manner, with Hamlet depicted as a Communist leader fighting the bourgeoisie and capitalists.

MONEY NO OBJECT

Recently Ralph Lisher, manager of the Orpheo Theater, Indianapolis, Ind., wrote a check in favor of the Frank Reed Transfer Company, of Indianapolis, for services rendered. One day Mr. Lisher announced that during the winter was paid him or now between 7 and 9 o'clock in the evening, patrons wishing to view the performance might be conveyed to the theater in a taxicab free of charge. The taxi company and the weather men got together, and that night it rained, and nearly 200 persons in various sections of the city took advantage of the offer.

OPENED WESTERN OFFICE

Chicago, Dec. 28.—E. W. Cornelius, manager of the Redman Supply Company, 81 West Madison street, announces that the house has opened a Western office near Los Angeles, in the English Block, Redwood Beach. H. E. Cornelius will be manager of the new office.

AINKEY—OUT OF CAST

London, Dec. 31 (Special Cable to The Billboard).—Henry Ainkey was out of the cast of the Haymarket Theater, Reading Day, due to a dislocated shoulder he suffered several weeks ago. Frothing with his shoulder was revived Christmas Day when he was riding. He resumed his part at the Haymarket Wednesday. Louis Goodrich was successful as his understudy.

BENTON WITH SHUBERTS

Joseph B. Benton, recently under production manager in "The Trane Nightingale" at the Empire Theater, New York, has been engaged by the Shuberts to replace Willard Robertson in "Whispering Willows" at the 40th Street Theater, New York. He began his new duties January 1.

BUSINESS RECORDS

NEW INCORPORATIONS

New York Charters

Combined Theater Corp., Manhattan, motion pictures; \$40,000; H. Haberman, H. D. Martin, Attorney, 87 Hoffman, 178 Broadway.)

J. Parker Brad, Jr., Productions, Manhattan, motion picture negatives; \$3,000; I. Kaplan, P. Cohen, J. F. Reed, Jr., Attorney, M. L. Lester, 350 Madison Avenue.)

M. & T. Corp., New York, moving pictures, \$8,000; A. H. Messing, A. Yoked, L. M. Mansbach, Attorney, C. L. Mayhew, 1879 Broadway.)

CAPITAL INCREASES

Theater Realty Co., Brooklyn, \$50,000 to \$100,000.

The Booking-Perfection Productions, Inc., Birmingham, N. Y., will increase its capital stock from \$125,000 to \$300,000, according to a certificate filed with the county clerk in Birmingham.

Delaware Charter

Merica Motion Picture Corp., Wilmington, \$200,000. (Columbia Charter Co.)

CAPITAL INCREASE

Washington Theater Co., New York, \$2,000 to \$30,000.

Bankruptcy Petition NEW YORK COUNTY

Henry Huber, manager, of 221 West 144th street, filed petition listing liabilities of \$11,000 and no assets. Principal creditors listed are Max Kessler, \$5,000, secured by lease of Grace Theater at Coney Island, and John Shepard, \$3,750.

Illinois Charter

Rivett Theater Company, Keosauqua and Clinton avenues, Chicago; 250 shares, no par value;

LONDON HOLIDAY OFFERINGS

London, Dec. 31 (Special Cable to The Billboard).—There is a gala spirit in the holiday offerings here.

At the Court Theater "Alice in Wonderland" is being presented at matinees, with Evelyn Joyce making a charming Alice. In the evenings Her Majesty's Chalmers is back with "When Knights Were Bold", which wears admirably. "The Private Secretary" is a popular revival at the Playhouse, Charles Winderover scoring to the same part.

Jackson's children's play, "The Christmas Party", has scored a success at the Regent Theater.

"The Blue Bird" is still the Duke of York's Theater. Ernest Bendish and Norman Fare made a great success as the cat and dog.

The Kingsway Theater was besieged for hours, Saturday, by eager crowds for the premiere of "Folly", a sequel to "The Beggar's Opera". The play proved to be only fair. The scenery and costumes by Frederick Nicholson were effective. Laurels go to Frederick Austin, the composer, for his delicious music, skillfully orchestrated. Success conducted with his usual felicity.

ISADORA DUNCAN EXPLAINS?

Albany, N. Y., Dec. 30.—Isadora Duncan, dancer, with Max Rabbinowitch, pianist, stopped here, following her Christmas night performance at the Brooklyn Academy of Music, long enough to say the occasion was made against her in connection with that performance. It was indicated in press reports that she was "drunkenly drunk", danced a death dance to Strakosky, and suddenly left the stage without explanation. She said she left the hall as soon as she was able to keep a Christmas-party engagement for Mrs. Rabbinowitch.

Miss Duncan was indignant that people should believe she was disrespectful to the great French actress. "It was a message to her that she should live ten, twenty years longer," said she in expressing her profound admiration for the international artist. Miss Duncan lamented the fact that she is being misunderstood in America and added: "But what does it matter; perhaps they will understand some day."

JOE DILLON A BOXER

New York, Jan. 1.—Donald Britton, who is known along Broadway as Joe Dillon, an exhibition dancer, will make his debut in boxing by appearing at a two-day amateur tournament at the Loughlin Gymnasium January 12.

TRINI ARRIVES

New York, Jan. 3.—Trinity Spanglish dancer, paraded Broadway in this country shortly the strength to appear for the first time in the Winter Gardens production which will open the remodeled theater early this month.

Identical and motion picture business Harold A. Hill, George W. Hess and Charles H. Satterthwaite. (Correspondent, George W. Hess, 154 W. Randolph street, Chicago.)

Indiana Charter

Columbia Theater Operating Company, Evansville, \$3,000; to manage pieces of amusement; Philip Skora, leaders Skora, leaders J. Fine, directors.

CAPITAL INCREASE

The New Albany Amusement Company, New Albany, Ind., has increased its capital stock from \$75,000 to \$100,000.

Missouri Charters

William Theater Amusement Company, Kansas City, general public amusement business, \$7,500; Ralph Gray, K. Jakobstein, Arthur Jacobson.

Progress Pictures Corporation, St. Louis, operates picture theaters and picture exhibitions and all things incidental thereto, \$50,000; Thomas Leonard, Alfred Goldman, John Olsen.

Ohio Charters

The Ohio Grand Theater Company, Lima, \$80,000; Adam Ritzler, William Ritzler, Ed. R. Goring, C. E. Carl, Oliver Kline.

Wisconsin Charter

The Echo Amusement Company, 654 State street, Madison, \$12,000; to deal in pieces of amusement; Park E. Hinkson, James A. Knag.

NEW STAR LOOMS

Irma Marwick Rises From Chorus To Name Part of "Elsie", In Which She Is Showing Well

An important place in the theater is predicted for Irma Marwick, dainty and distinctive in scene, as the result of her early showing in the new part of "Elsie", new musical comedy by Charles W. Bell. Miss Marwick was suddenly removed from the chorus and put in the stellar role last week in Cincinnati, following a brief showing of the piece in Columbus, O. Those connected with the production, as well as Cincinnati critics, are enthused over the luck and ability of Irma Marwick and chose her as a figure of importance in the singing and dancing and of actresses.

"Elsie" is being presented by John Jay School. The music and lyrics are by Steele and Hinks and Carl and leaders, Edgar MacIntyre is stage director and Walter Brooks has charge of the musical ensemble. Except for Steele and Hinks, the parties named, including Mr. Bell, are with the show and will continue to make necessary changes this week and next week preparatory to the offering of the piece in New York. If a theater cannot be secured in the metropolis "Elsie" will be shown in Chicago.

In the cast besides Miss Marwick, who formerly appeared in "Linda, Linger", are Lucille Gray, Stanley Rigdon, Ada Mende, John Arthur, Maude Tucker Gordon, Frederick Hart, Walter Wayne, Stewart Wilson and William Cameron. Of the new songs, "With You", by Hinks and Hinks, stands out as the one of greatest hit potential. With several other "Elsie" numbers it is being published by M. Witmark & S. S.

The executive staff comprises John Jay School, general manager; John M. Stout, business manager; Clark Ross, stage manager; Earl Anderson, in advance; Charles Estlin Cook, publicity director.

New American Players Break Up in Spokane

Disagreement Between Manager and Leading Man Leads to Dissolution of Company

Spokane, Wash., Dec. 30.—A. F. Hunt, president and manager of the New American Players, Inc., gave up the American Theater today, following his disagreement with Albert McGovern, producing manager-leading man, and the breaking up of the American stock company.

Mr. Hunt holds a lease on the building for the balance of the season and for two more years. He announced he had lost nearly \$10,000 in the theater this fall and that he was thru with theatricals. He is operator of a dance hall here and a summer resort at Medical Lake. Back salaries will be paid to the company in installments, he stated. Equity has been called upon by several members of the company to collect this money.

Mr. Hunt and Mr. McGovern are still engaged upon McGovern's contract to direct the company for forty weeks, of which about twenty-five weeks remain. It is reported his salary was for \$200 a week. This point is expected to be taken into consideration before an agreement is reached.

Ned Doyle, comedian, left for Oakland to join the Fulton Players and George H. Taylor, character actor, with James Edwards, comedian, have joined the Empire Players at Vancouver, B. C. Aiden Moore and his wife, playing as Camille Purdy, will return to their home at San Francisco. Mabel Griffith, character woman, has given up work for the winter to attend her mother on the coast. George Booth, playing second business, is still here and at liberty, and Paul May Jackson, leading lady, is remaining in Spokane in hopes the company may be reorganized or a new organization formed.

Mr. and Mrs. McGovern state they will remain in Spokane until their salary claims are settled and the director's contract is worked up.

Changes were filed against Albert McGovern by Albert Van Antwerp, juror, about a month ago, in which the national Equity office was told McGovern did not fulfill the Equity contract in regard to Miss Purdy's salary. It is said that claim has been settled. In connection a week ago, the players voted disapproval of Mr. McGovern's methods of casting and other actions on his part. The breaking up of the company has been featured with elaborateness between players and McGovern, as well as McGovern's disagreement with Mr. Hunt.

No definite plans have been made for the opening of the American, since several deals are claimed to be pending.

"SHUFFLE ALONG" ACCEPTED WITH FAVOR IN NASHVILLE

Wintz No Longer Questions Drawing Power of Colored Musical Success in the South

As a result of the warm manner in which George H. Wintz's "Shuffle Along" show was received in Nashville, December 25 to 27, he is no longer hable question of the drawing power of the colored company in the South, which is part of the territory that he holds the presentation rights of on this attraction.

"Shuffle Along" opened to good attendance on Christmas Day in the Tennessee capital and receipts equalled with each performance there at the Orpheum Theater. For the final appearance all seats were sold three hours before the rise of the great curtain and, in addition to placing extra chairs in available spaces, over 100 people were content to watch on an standing. All of the Nashville dailies praised the production. The Nashville Banner claimed the show as one of the fastest and cleanest to visit that city and the critic explained that he understood why "Shuffle Along" enjoyed such a record run in New York. Special mention was made of the clever singing and dancing. This week the show is at McCleary's Theater, Louisville, Ky.

George H. Wintz is now in personal charge of the business of his "Shuffle Along" company, having recently shifted Clem T. Schaeffer as manager of "Eve", his other musical comedy, which is drawing wonderfully well in the South following its successful tour of the West. H. D. Collins, who was ahead as business agent of the "Shuffle Along" show, was replaced December 30 by Dick Hambrick.

Rose Kinley, Lucile Allen and Cal DeForest recently joined the cast of "Eve". DeForest succeeds Walter Dagg, who left to visit relatives in Florida.

W. F. LEE INJURED

Chicago, Dec. 27.—William F. Lee, theater owner of Harvard, Ill., was injured Friday when the automobile in which he was riding struck the side of a bridge near DePaulton, Ill. Jasper Hinton, a detective of O'Connell, Ill., who was riding with Mr. Lee, was killed.

IVY TRESMAND



The clever and pretty young actress who successfully plays the role of Sophie Travalle, the ballet dancer, in "The Lady of the Room", at Daly's Theater, London, is here upon spending leisure hours at her charming retreat at Bournemouth, boating with two friends and her favorite terrier. —Photo by Bazman, Ltd., London. Copyright by New York Times.

LONE BANDIT FAILS IN ATTEMPT TO ROB THEATER

New York, Jan. 1.—A lone bandit made an attempt to rob the box-office of Towers' Theater, Camden, N. J., late Saturday night, but was unsuccessful, owing to the plucky resistance of Edward Frost, cashier.

While Frost was removing the money the bandit entered his office, pointed a revolver at his head and demanded the night's receipts. Frost started to run away and the bandit fired over his head. The cashier then made a first and was shot in the arm. The shot attracted the attention of the police and as they entered one door the bandit ran out another and escaped in a waiting automobile. He left the money in the box-office.

The wounded cashier was taken to a hospital.

HAYS NAMES FILM REVIEWER

Albany, N. Y., Dec. 30.—Miss Charles W. Nash of Albany has been appointed by Will H. Hays to the national committee which reviews all motion pictures before they are released for distribution throughout the country. Mrs. Nash is the head of the Daughters of the American Revolution, which has been instrumental in the production of better film. Mrs. Nash has named Mrs. Charles S. Whitman, wife of former Governor Whitman, and Mrs. Charles M. Hill, of New York, as her representatives to act for her when she is unable to be at the New York headquarters.

ANNESLEY VACHELL INJURED

London, Dec. 31 (Special Cable to The Billboard).—Annesley Vachell, the dramatist, was thrown from his horse while fox hunting and was badly injured. His condition is grave, but he is progressing.

BERNHARDT HAS SLIGHT RELAPSE

New York, Jan. 1.—On another page in this issue it was stated that Sarah Bernhardt would appear Wednesday in Sacha Guitry's new play, "Blues", that page was made up, however, cable advice from the newspaper Galois state that Mme. Bernhardt has had a slight relapse, and at the direction of her physicians has informed Sacha Guitry that she will be unable to take the role in his play that was written for her.

INTRODUCES "SPIKED GUFF"

George A. Lehman, who is playing the part of Doclio, the jewelry thief, with Estelle Winwood in "The Red Perry", has the distinction of being the first actor to don the French Apache "spiked cuff" which is in common use by Fynch's crooks. This cuff is a leather band fastened around the wrist and contains a number of steel spikes sharpened to needle point, and is worn under the coat sleeve.

JAFFE COMPANY'S NEW CAST

Jack "Cackle" Kemp informs that he replaced Jack Perry as producing manager of George Jaffe's Academy Burlesque Stock Company in Pittsburgh, Pa. January 1. Perry having accepted a position with the Mutual Burlesque Association. The following new cast, states Kemp, to now at the Academy: Chas. Country, Billie "Bliss" Kelly, Ken Stone, Clarence Wurtig, Ophel Taylor, Elyse Fields, Esia Barak and Rae Keith.

GUMP CARTOONS FOR MOVIES

Chicago, Dec. 23.—Sidney Smith, cartoonist on The Chicago Tribune, and originator of the Addy Gump pictures, has signed a contract with Universal for a series of Gump pictures.

BROADWAY AND BYWAYS

By WILLIAM JUDKINS HEWITT

New York, Jan. 1.—Ladies and gentlemen of the "profession of entertainment," and we include every branch of it, dramatic, musical, literary, minstrel, vaudeville, motion picture, burlesque, musical and opera, magazine and illustration, circus and vaudeville, sensational performers, fairs and exhibitions, parks, shows and beaches, carnivals, street demonstrations and entertainers, fireworks, spectacles and trade shows and indoor exhibitions and concessions—if you have not been to your "Dear Old Broadway" as you affectionately call it, during the year just ended, you will hardly recognize it. Well, how has it been altered?

Prostitution is charged with being responsible for this terrible crime, for, in the minds of many, progress is a crime and to the "whiskey gones" who still live on past performances and have reduced optimism and optimism to an exact science it's a cruel shame that such alterations as the following have to be accepted as evidence of the trend of the times:

From Columbus Circle to the Battery on Broadway there is not an old-time saloon store front to be seen. North of the circle and on the avenue, not including the fashionable Fifth, a few still remain, but their days are numbered. Probably by next May they will have passed.

Most of the once famous eating and drinking places on Eighth avenue closed its doors many months ago "never to open again." Actors, musicians, managers, newspaper men and others tried to keep it alive, and did so until a quarter of a dollar was charged for a slice of sticky sugar cake.

Many of the once famous corners are now occupied by cigar and candy stores and those funny "marble-park" restaurants which appropriate a famous hotel name as the first step toward success. They, too, shall pass as the factory and office buildings are gobbled up along the once "Great White Way."

The passing of the hotel bars is credited with being responsible for the ground floor changes in the hotels Astor, Claridge (now the Broadway) and Cadillac, the latter, by the way, having resumed its former title, Small

stores may hold forth on the street levels of each of these, and in the case of the Astor the dining rooms have been moved closer to the ceilings, while the Claridge eating parlor, once on the ground floor, has been abandoned entirely. We mention these in particular because the storefront of all branches once patronized them liberally and the theatrical folk find great and vast great still do find their way to the Astor tables.

There are no more actors' boarding houses like Cook's and those that were lined Fourteenth (Continued on page 129)

MEMBERSHIP CAMPAIGN

Is Launched by National Committee for Better Films

New York, Dec. 31.—The National Committee for Better Films, which is affiliated with the National Board of Review of Motion Pictures, with headquarters at 70 Fifth avenue, has extended an invitation to every movie fan in the United States to help it in its work of furthering the better film movement by joining an Associate or Co-opting membership under its new plan of membership. All members are supplied monthly with the committee's three major services: Philosophy Guide of Selected Pictures for the family group and special young people's entertainment; "Film Progress," the committee's organ of the better film movement; and "Exceptional Photographs," critical reviews of the same productions, issued by the National Board of Review. Members also receive a certificate of membership and the

discs are turned up again with new names and establishments and the habituated misanthrope, while those with taste and discrimination remain unimpaired—when they do not go entirely without.

"What we want to do is to create a voting majority, or at least a threatening minority of motion picture users who are sufficiently organized to make the boards, executives, artistic picture men pay. They can learn of these pictures as they are produced, from the National Committee for Better Films; they can learn to appreciate them pictures by attending them and reading the critical and interesting reviews in "Exceptional Photographs" which is furnished to members. They can, if they wish, engage in a fascinating activity by organizing community support for these films, and cinema study clubs along lines already in vogue in many cities as reported in the pages of "Film Progress."

The National Committee, of which Miss Alice Helen Evans is secretary, is supported to a limited extent out of the funds of the National Board of Review, and for the rest is dependent on membership dues, subscriptions and contributions to finance its work. Yearly dues are \$2 for associate and \$10 for cooperating members.

Clarence A. Perry, associate director Department of Recreation, Russell Sage Foundation, is chairman of the National Committee; W. D. McGuire, executive secretary National Board of Review, is vice-chairman, and Myron T. Scudder, of the Scudder School for Girls, is treasurer. Other members of the executive board of the National Committee are: Miss Louise Connely, educational expert Newark Public Library; Mrs. Howard S. Gans, president Federation for Child Study; Mrs. Oliver Hartman, president Camp Fire Girls of America; Harlan Lucas, film editor of The Independent (Independent Weekly) (the Independent's magazine for schools); Roy Chester C. Marshall, D.D., in charge of film collection for the Methodist Episcopal Church; Miss Kate Ostley, of the New

MOSCOW ART THEATER STILL A STORM CENTER

New York, Dec. 30.—Added publicity to the quantities of press matter already published heralding the arrival of the Moscow Art Theater in this country since this week when the American Defense Society broadcasted the charge that the Russian players were coming to this country as propagandists for the Soviet government and that each-third of the earnings of the troupe were to go to the Soviets.

It was charged in the statement issued that the Russian government was affiliated with the Third International, "which is working in every way to bring about the overthrow by force and violence" of the United States government, among others, and the establishment of the dictatorship of the proletariat through the world.

The society claims that no Russian artists are allowed to leave the country without signing a contract which includes the following conditions:

1. The artists agree not to conduct propaganda while in United States against the Soviet regime. Special preference is shown those who agree to conduct propaganda for the Soviets.

2. They agree to deduct from the benefit of the State 33 per cent of their earnings while in this country.

3. They agree to return to Russia at the expiration of their leave.

The American Defense Society asserts that according to information it has received the theatrical company has agreed to return to Russia before the end of next June.

"If the American Legion takes the action toward this theatrical troupe that it recently took in the case of Miss Gaudin it may actually interfere with expected returns to the Russian government," says the statement.

"It is order to justify these demands," says the society, "and that certain artists will not be alarmed at this signing away their receipts to the Soviets, the Soviet government has appointed a 'special commission' which supervises the troupe and the instructions to the artists. This committee consists of reliable members of the Russian Communist Party.

"The connection between the troupe of the Russian actors and artists and the Communist ring in Moscow is shown in the affidavit furnished the Russian Red Cross (an official adjunct of the Communist government), representative of the Communist authorities, which, dated at Moscow, reads:

"The special committee for foreign artists-tours and art exhibitions hereby certifies that the representative of the Russian Red Cross in America is granted the right to be an agent of the special committee for arranging in America appointments of Russian artists.

"The representative of the Russian Red Cross is obliged to render to Russian artists aid in the judicial defense of their interests in the event of the violation of the contract on the part of the impresario. This is stated by R. Krassin, acting chairman of the Special Commission."

In denial of the charges contained in the statement of the Defense Society, Fenton H. H. H. H., secretary of the Russian Red Cross Commission in the United States, has issued the following statement:

The statement issued by the American Defense Society in regard to the alleged intention of members of the Moscow Art Theater group coming to the United States under the management of Morris Cost is so full of obviously propaganda for the overthrow of the government of the United States, besides being silly, hysterical, in wilfully, malicious and deliberately misleading. It is so identical with the propaganda recently printed in The Boston Transcript along the same lines that the conclusion is imposed that both statements originated from the same source. The vilified appeal to the American Legion to oppose the tour of the Moscow Art Theater Group is the more amusing since the Moscow players are coming from Paris, which is scarcely a bolted of Bolshevism. If the French can stand the presence of these Moscow artists within sound of the front which the war was fought on French soil it would seem rather ridiculous to invite the American Legion to object to their presence here.

In support of its mischievous statements the American Defense Society quotes from an order of the Special Committee for Foreign Tours of the Russian Government, signed by R. Krassin, which order the undisturbed occurred in Moscow last summer and gave authority to the American newspaper correspondents there at the time. This order has nothing whatever to do with the contract of Mr. Cost with the Moscow Art Theater Group, made previous to the issuing of this order—a fact of which the American Defense Society, which uses this order deliberately to mislead, is well aware.

The statement that the "Russian Red Cross is an official adjunct of the Communist government," aside from the obvious error that there is no "Communist government" in Russia, is as false as would be a statement that the American Red Cross is an official

GLEICHMAN LOSES

In Effort to Get Exclusive on F. Fild's Pictures in Detroit

Detroit, Dec. 30.—The pelt of Phil Gleichman, proprietor of the Broadway-Broad Theater here, for a writ of mandamus to enforce a temporary injunction designed to control the Famous Players-Lasky Corporation to give him the exclusive right to exhibit its motion pictures, was denied by the Supreme Court of Michigan at Lansing December 29.

Gleichman, according to the records, entered into a contract with the corporation, after it had advanced him money to buy out a partner in the theater, to exhibit only the corporation's pictures. The contract, Gleichman was contended, was made in 1919 and to run for a period of five years and was intended to give him exclusive right to the Famous Players-Lasky pictures. In 1923 the corporation, Gleichman charged, refused to give him exclusive rights for 1924 and entered into an arrangement with the John H. Kunkin Amusement Enterprises whereby its releases were shown in various Kunkin houses about town.

Gleichman was granted a temporary injunction against the corporation, but Judge Theobald, chief of the Wayne Circuit Court dissolved it on the ground that the Gleichman contract with the corporation did not stipulate that he be entitled to exclusive rights. Gleichman asked the Supreme Court for a writ of mandamus to dissolve Judge Richter's order setting aside the injunction. The Supreme Court action sustains Judge Richter's order.

"WILDFLOWER" REHEARSING

New York, Dec. 29.—Arthur Hammerstein has started rehearsals of "The Wildflower," in which he will star Edith Day. The rehearsals are in charge of Oscar Kneiss and David Bennett, the former looking after the book and the latter staging the numbers.

The costumes for this show have been designed by Charles Le Moine and the scenery will be done by Guste and Morange. The opening of "The Wildflower" will take place in Baltimore on January 29 and one week later the show will be brought to Broadway.

GOULD PICTURE HOUSES SOLD

Washington, Minn., Dec. 30.—The chain of motion picture houses in this section of the State owned and operated by Jay E. Gould, of Chicago, has been sold to Otto Patella, also of Chicago. Gould owned picture houses at Arisauwa, Grosse, Norwood and Buffalo Lake. Gould retained motion picture rights at the Turner Hall, in New Minn, from which he will operate a new circuit of theaters that he will farm shortly.

IF P.-L. DELEGATES IN CALIFORNIA



California oranges and film art mass delegates to the tenth annual fall convention of the Department of Distribution of Famous Players-Lasky Corporation. Shown in the accompanying picture, left to right, are: Max half cut off at extreme left, Jerome Realty, studio representative of the Sales Department; Jesse L. Lasky, first vice-president in charge of production; Adolph Zukor, president Famous Players-Lasky; Antonio Moreno, playing in

Membership Card, to which it is believed every-one joining will be heartily glad to subscribe. It is the committee's contention, which has been tested and proved by experience in Atlanta, Cleveland and other cities, that a marked influence can be exerted on the character of local motion picture entertainments by community cooperation in support of the good films. When the good films are well supported the exhibitor is led to seek men of that kind. Investigation shows, conversely, that in many communities the exhibitor is discouraged from seeking the annual and artistic film because when he has ventured to do this his regular audience, him as the whole time unable to appreciate it, and the very people who would have gone out of their way to see it had they known about it have stayed at home.

"Every ticket dropped into the box at the entrance of a motion picture theater is virtually a ballot," writes the secretary of the committee; "a ballot that reaches not only the exhibitor but the producer. The one gauge of success and what the public wants which exhibitor and producer invariably recognize is box-office receipts. Attendance at a certain type of film means that more films of that type will be produced and exhibited, indicate attendance or no attendance at all is a mistake or neglect of the motion picture voter's power."

"There are articles in the film industry who three-fourths of the time receive behind and one-fourth let us glimpse what they can really do. Promptly the movie audience thru the box-office say: 'Go back to the old star that we've used to from you and like. We don't want any change of face.' And so the old

York Drama League; Rev. A. Ray Dyer, D.D., a pioneer user of motion pictures in church work; Mrs. Henry C. Quinby, president West End Exchange, N. Y.; Mrs. Milton Suro Tracy, of the Public Education Association; Mrs. Mary G. Schenberg, civic secretary Woman's City Club, New York; Miss Margaret Smith, former member of Assembly, and George J. Zeisler, director of motion picture houses, International Committee of Y. M. C. A.

"TIGER LILY" OPENS

Wilmington, Del., Dec. 30.—Susanne Hayakawa opened here in "The Tiger Lily" his first play on the breaking stage, April night at the playhouse. Prof. de Grease is author of the play, which is melodramatic to the extreme, dealing with the intrigues of Chinese in America. Its locale is Chinatown, San Francisco. Mr. Hayakawa made a lasting impression upon the appreciative audience. He acts with great ease, his role is carefully modified and his diction good. Supporting him were Miss Jane Wilson, Miss Mary Carroll and Miss Fay Costanzo in feminine roles and Leslie King, Harry Lieverman and William Holden, besides a number of others. There are spots in the play which are very cut and dried melodrama and not as consistent with the construction of a modern play as they might be, but as a whole it is unusually interesting and will doubtless prove a satisfactory vehicle for Mr. Hayakawa.

Look over the Yellow Directory in this issue. Just the kind of legal fee you want may be listed.

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFFEL

APPEAL IN MAX HART SUIT IS FILED IN WASHINGTON

\$5,000,000 Suit Against Keith and Orpheum Corporations, E. F. Albee, Martin Beck and Other Officials To Be Finally Decided by U. S. Supreme Court

WASHINGTON, D. C., Dec. 30.—The appeal in the \$5,000,000 suit brought by Max Hart, the New York theatrical agent, against the Keith and Orpheum vaudeville corporations, E. F. Albee, Martin Beck and other officials, was filed here this week in the United States Supreme Court.

The appeal includes a certificate signed by Judge Julian Mack, of the U. S. District Court of the Southern District of New York, stating that he dismissed the complaint, without inquiring into the merits of the case, because in his opinion the Federal Court had no jurisdiction over it, as vaudeville was not interstate commerce.

The Max Hart appeal, when finally decided, will definitely settle, once and for all, whether or not vaudeville is interstate commerce. Judge Mack's opinion that it was not was based upon the United States Supreme Court's decision in the suit brought against the National and American baseball leagues by the Baltimore Federal League Baseball Club, under the Sherman anti-trust law. In this case the Supreme Court decided that baseball was not interstate commerce.

New York, Dec. 30.—The law firm of Hopkins & Adams, attorneys for Max Hart, advised today that they would make a motion before the United States Supreme Court in Washington asking for preference on the court calendar of the appeal in the suit against Keith and Orpheum vaudeville circuits. In its regular position on the court calendar, if preference is not obtained, the appeal will not come up in less than ten or eleven months.

Max Hart's action, which is brought under the Sherman and Clayton anti-trust laws, alleges that Keith and Orpheum vaudeville is an illegal combination in restraint of trade. He charges that he suffered financial damages when he was barred from acting as agent for acts on both of these circuits several years ago, being cut off from an income of from \$20,000 to \$40,000 annually. Hart is suing for triple damages, which brings the monetary recovery sought up to \$5,000,000.

ALMA ADAIR SAILS

New York, Jan. 1.—Alma Adair, who recently appeared at the Water Garden here and was more recently in Keith vaudeville, sailed last week aboard the Olympic for London. The journey of Miss Adair's voyage to two-fold, she, having been just married to A. J. Miller, a theater owner of Daytona, Fla., will enjoy her honeymoon and after her arrival begin an engagement January 22 at the Alhambra Theater, London, with George Robey in "The 400 Blows", which Jean Bedini is producing.

HOUDINI BACK IN VAUDEVILLE

New York, Jan. 1.—Harry Houdini, who recently has been appearing in connection with his film, "The Man From Beyond", has gone back to vaudeville, having been routed over the Orpheum Time. Houdini opened at the Palace, Milwaukee, this week and plays Chicago the following week. He is featuring the Chinese Water Torture Cell.

"VETERANS OF VARIETY" MAKE HIT IN LONDON

London, Dec. 30 (Special Cable to The Billboard).—"Veterans of Variety", at the Palladium are going strong, with Tom Costello, Louis Freese, Jake Friedman, Leo Dryden, Charles Hignett and Florrie Highton.

The act could be elaborated, but the managers are afraid lest these comebacks can't stay the distance or might get over-extended. The press is of the opinion that these "hasbrens" prove that real vaudeville is not dead, but that the fault lies with the management in not giving the public what it wants.

FAVERSHAM TO PRODUCE

New York, Dec. 30.—William Faversham, following the completion of his engagement here in the spring, will be the producer and artistic director of a new company that plans to put two new plays on for next season. Faversham will begin a tour of the Orpheum Time next week.

KLEIN UNIT TO HAVE SUMMER RUN AT LYRIC

New York, Jan. 1.—The Arthur Klein unit "Hello, Everybody", in which Gertrude Hoffman is featured, will come into the Lyric Theater for a run this spring, as a regular legitimate attraction, according to Mr. Klein. "Hello, Everybody", which was the attraction at the Central Theater last week, is one of the best if not the most entertaining of the shows on the Shubert Circuit this season, and played to record receipts for the Central last week. The receipts were around \$13,000.

The Gertrude Hoffman show will have added to it several feature acts when it comes into New York for its spring try at a run. At present there are four or five vaudeville acts, besides Miss Hoffman's and the revue section, in which Harry and Will Landers are the leading comedians.

In the event that "Hello, Everybody", does come into the Lyric of another Broadway legitimate theater for a run, it will come within the jurisdiction of the Actors' Equity Association, whose policy is that the entire company must be Equity members, or the producer must be a member of the Producing Managers' Association, which Arthur Klein is not. When Jerome Jacobs Shubert said, "As You Were", left the circuit about a month ago and went on a tour of legitimate theaters, booked by the Balancer office, it was 100 per cent Equity, all the members of the company having joined the A. E. U. of the Coors Equity.

DEFAULTS ON DIVIDEND

London, Dec. 30 (Special Cable to The Billboard).—Provincial Cinematograph Theaters, the \$1,000,000 company, of which Lord Ashford is chairman, is unable to pay half-yearly ten per cent cumulative preferred share dividend, due January 1.

This is the third default since the company's shares defaulted on its seven and a-half per cent B preference shares. Ordinary shares have been without dividend since January, 1921.

POLI MANAGERS CHANGE

There has been a shifting of the managers in the S. Z. Pol in Connecticut.

Fred Valles has been shifted from the Palace at Meriden to the Palace at Bridgeport; Bill Carter to Meriden; J. McCarthy to Pol's Bridgeport; Louis Carrey to the Bijou, New Haven.

Fred Carrey, assistant manager of the Palace, Hartford, is going into the insurance business at Springfield, Mass. Matt Sanderson, at the Palace, Bridgeport, takes a well-earned vacation.

ALHAMBRA'S BUSINESS SAGS

London, Dec. 30 (Special Cable to The Billboard).—Business at the Alhambra Theater sagged badly despite holiday week, maybe owing to the fact that the Fritz Sisters were kept headlining for three weeks, as the public demands a weekly change of program.

KARNO AND A. A. AT LOGGER-HEADS

London, Dec. 30 (Special Cable to The Billboard).—Lively events are promised shortly between the Actors' Association and Fred Karno, as the latter has flatly refused to alter his contract and has defied the Actors' Association.

FITZ AND MOUNTFORD SUPPORT ELVIN FUND

London, Dec. 30 (Special Cable to The Billboard).—The Elvin Fund Committee is very much gratified by a letter of support received from James William FitzPatrick and Harry Mountford.

GULLIVER'S LOSS \$35,000

London, Dec. 30 (Special Cable to The Billboard).—Gulliver's Variety Theaters Company lost \$35,000 last year, and its reserve fund was reduced to \$17,500.

BOY WINS FAME OVER NIGHT AS FEMALE IMPERSONATOR



Bobby Lehman, a 13-year-old St. Paul (Minn.) boy, didn't think much of the talent appearing recently at an "amateur night" performance in one of the theaters there, and was sure he could do as well. Luckily, without the knowledge of his parents, he stole out of the house with a bundle containing a costume his sister wore at a school program last spring. Bobby, in a song and dance, was the hit of the evening. Two days later he signed a vaudeville contract for \$250 a week. His act is scheduled to open in ten days. Here's the way Bobby looks as a little lady.

—Photo, Wide World Photos.

HOAGLAND AND CARROLL DEFENDANTS STUNT NIGHTS ARE GETTING THE BUSINESS

New York, Dec. 30.—Clinton Hoagland and Harry Carroll, vaudeville producers, were named defendants in a suit brought by the U. S. District Law Court Monday this week for \$107,910, alleged to be due for scenic equipment used in January, 1922. The money used for represents the unpaid balance on the equipment for one of the big musical acts Carroll appeared in two years ago. It is alleged. The papers were filed in the Third District Municipal Court.

Asbury, N. Y., Dec. 23.—Stunt Nights at the Grand Theater are bringing in the business. Richard F. Staler, manager, has something special on every night in the week. The dancing contests on Wednesday and the amateur contests Friday nights bring in more business than the other novel stunts which have been tried out. Starting next week Indian blankets will be given away on Tuesday nights to the lucky ticket holder. This will be a weekly feature for the remainder of the season.

SPIEGEL'S AFFAIRS HOPELESSLY INVOLVED, PROBE SHOWS

Doubtful if Creditors Will Realize Anything— Spiegel's Alleged Insanity To Be Investigated

NEW YORK, Dec. 30.—The investigation into the financial affairs of Max Spiegel, theatrical magnate who went into bankruptcy last week, and the examinations held before Harold W. Coffin, referee in bankruptcy, conducted by Attorney E. M. Otterbourg, counsel for the creditors, and for the receivers, has led to the discovery that Spiegel's business and property holdings are so hopelessly tied up and involved that his creditors may not realize anything. Spiegel's liabilities are around \$1,000,000, and his assets, if any, are problematical.

Spiegel is now in a sanitarium in Stamford, Conn., where he was placed by relatives as an alleged maniac. The question has been raised as to his claimed insanity, but the receivers will not inquire into this phase of the question, it was stated to a Billboard reporter by Attorney Otterbourg. The creditors, however, will undoubtedly take steps in this direction very soon.

At the hearings held before Referee Coffin this week, Spiegel's mother-in-law, Mrs. Mitchell H. Mark, widow of the late owner of the Strand Theater in New York, and his brother, Dr. Leo Spiegel, were examined. Their examinations were unfinished and will be continued on January 5. Attorney Otterbourg, of the law firm of Otterbourg, Stindler & Houston, of No. 249 Fifth avenue, stated on Saturday that every effort was being made by the receivers to hold Spiegel's estate together.

"My investigation into Spiegel's financial affairs shows them to be more and more involved as I go along," he said. "It is impossible to state definitely at this time whether the creditors will realize anything. Up to date practically every property interest of Spiegel has been found to be pledged for money loans, most of which are past due, and creditors threaten to sell the collateral. The receivers are doing all that they can legitimately to hold the estate intact in the hope that the friends of Spiegel, if he has any left, will come to his rescue; but up to the present time, altho there has been much talk of this kind, no proposition of this sort has been made either to the receivers or the creditors."

Henry F. Wald, attorney for Walter Hays, vice-president of the Mitchell H. Mark Realty Corporation, of which Max Spiegel is secretary, stipulated in court that his client would appear for examination on January 9, and would not take any action in any way affecting the bankrupt's position at the annual meeting of the corporation to be held in Buffalo on January 8.

Mrs. Mark testified that Spiegel had borrowed over \$16,000 from her in 1920, which he has not repaid. She said that she was paying his expenses at the Stamford sanitarium, and that she had also taken over his household expenses here. She said that two days before he left for Stamford "he did not seem to be himself."

The allegation that stock certificates of the Sheridan Theater Company, which operates the Sheridan Square Theater in New York, and of which Spiegel was president, which were put up by him as collateral for loans, were not validly issued, the names signed to them not being the actual signatures of the other officials of the company, has been followed by the discovery of numerous other questionable transactions of considerable magnitude. It is said.

WEGEFARTH REAL EFFICIENCY MAN

New York, Dec. 30.—W. Dayton Wegefarth, the efficiency expert extraordinaire of the E. P. Keith office, has firmly established himself in the position held by the late Sam Hodson. But in doing so, he has incurred the jealousy of the other Keith officials, and the enmity of many resident theater managers on the circuit.

Wegefarth, as far as his business value is concerned, has proved himself a distinct asset to the Keith interests: His keen ideas, modern methods of retrenchment and reorganization have worked out successfully for the Keiths, but his very success has aroused the little green god of petty jealousy in the breasts of his co-officials in the Palace Theater Building.

Wegefarth was given a free hand from the start; he was granted official permission to dig his toes into any part of the business that he considered needed reorganizing or repairing, and he has done so. His strong position with the Keiths has been so strong that they adopted his plan to offer no resistance to

GERMAN INVASION THREATENS BRITISH

V. A. F. Redoubles Efforts To Keep Ex-Enemy Aliens Out of England

London, Dec. 30.—Threatened by an invasion of German performers in great numbers, as a result of the recent expiration of special post-war immigration restrictions, under which no ex-enemy alien was allowed to enter Great Britain during the past three years except by special permission of the Home Secretary, the Variety Artists' Federation is redoubling its efforts for the rigid enforcement of its embargo on ex-enemy alien talent.

As the immigration law now stands it differs but slightly from the immigration laws of other nations. Unfortunates are those who endanger public safety, such as a professional or public health, such as a person coming from a pestilential foreign area. Criminally, lunatics and persons who have been expelled or deported are, of course, among those to be excluded. Further, no alien may land who is not in a position to support himself, nor "may any alien enter the service of an employer unless he has a permit in writing from the Ministry of Labor."

It is upon the last-named clause that the Home Office principally relies to prevent the invasion of Germans, Austrians, Hungarians, Turks, etc. The Daily Mail, are hoping to reach England. However, the Ministers' Union recently defeated a serious law in these proceedings so far as they concern the Ministry of Labor.

An alien has been permitted to play in a London hotel orchestra on the ground that he was a special instrumentalist without reference to the law, which, it is held, could have supplied such a musician without difficulty. In addition to this it was discovered that the alien player, when he arrived did not play the instrument upon which he was supposed to be proficient.

Because they feel there is danger of other ex-enemy alien artists entering England by questionable means the Variety Artists' Federation has prepared this statement which makes clear its stand in the matter:

The members of the V. A. F. have since August 4, 1914, consistently refused to work with any German, Austrian, Hungarian, Turkish or Czech-Slovak music hall artists in Great Britain and at successive general meetings have pledged themselves to support the V. A. F. Executive Committee in any action it may deem necessary to prevent the importation of any ex-enemy artists into this country. Our objection is an absolutely economic one, because the importation of ex-enemy artists will certainly displace marketable British music hall artists, of whom there are many hundreds out of work at this moment.

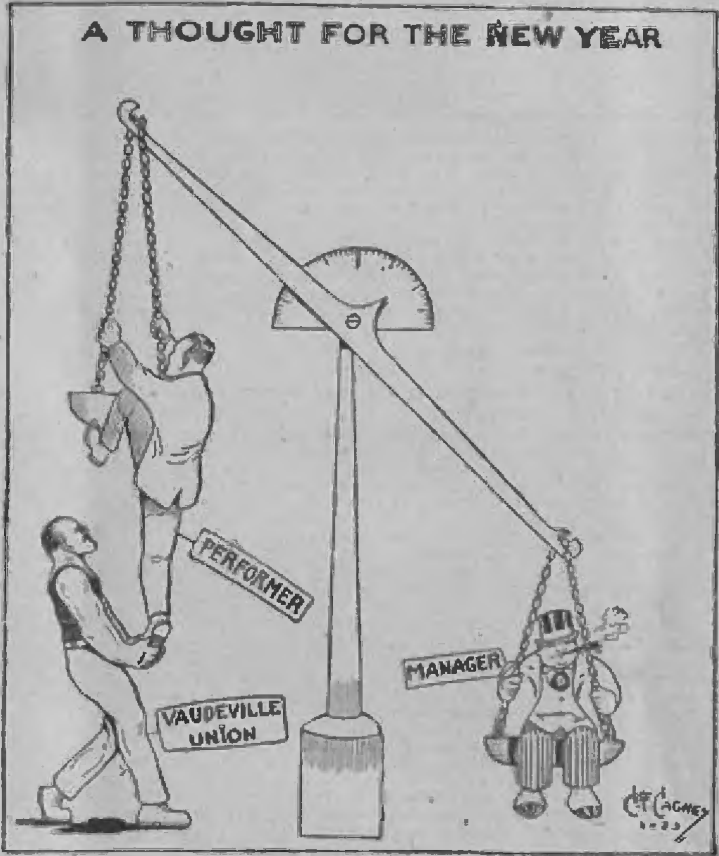
We would also point out that owing to the abnormal rate of exchange it would be impossible for any British music hall artist to obtain a living wage in any ex-enemy country; yet, on the other hand, ex-enemy performers coming here would considerably and dangerously undercut the meager and Government salaries paid not to our "Stars" but to what may be described as under-priced acts.

Again, in our opinion, both the Ministry of Labor and the Home Office have played a game of "Shut-out" over the question of ex-enemy nationality and seem to have ignored their own question, i. e., on the form of application made by the employer for the admission of aliens, namely: "Can you state that no British labor will be displaced by the employment of the aliens to whom?"

Any permission given by the Home Office to the Ministry of Labor for the admission of an ex-enemy alien for the purpose of appearance at the music halls of Great Britain would be the immediate cause of labor troubles at the theaters in question, as the V. A. F. is pledged, and exceedingly proud at that, not to work with or for any ex-enemy alien subject until October 1919. If they, and this fact is known to, are accepted by every music hall artist in this country.

ENTERTAINS PLAYERS

South Bend, Ind., Dec. 28.—Mr. and Mrs. Hugh Flannery entertained recently with an after-dinner Christmas party. Mr. Flannery is manager of the Palace Theater, and a representative of the Orpheum Vaudeville Circuit had as his guests all of the finest acts on the circuit as well as a few resident guests. The players present were Harry Earl, Gertrude Hill, Bernice St. John, George Brewster, Manny Kohn and James DePinta, of the Earl & Hill party; Primrose Graham and George Conrad, Frances Parker and Company, the Tom Nelson Troupe and Fitzgerald and Carroll. Manny Kohn and James DePinta furnished the music and a number of original talks and games were introduced.



ORGANIZED FOR EQUALITY

MINONIGHT SHOW AT POLI'S PALACE NEW YEAR'S EVE

Rock Haven, Conn., Dec. 30.—The acts, all of them headliners, will be presented by R. E. Poli New Year's Eve, beginning at twelve o'clock, at his Palace Theater here. A capacity house is assured as the tickets were put on sale Wednesday, December 27, and by Thursday night not a seat could be gotten in the house except in the gallery.

CANADIAN VETS' BAND MAY GET PAN. BOOKINGS

Spokane, Wash., Dec. 28.—After appearing all last week at the local Postage Theater as a special booking, the Northwest Canadian Veterans' Band of thirty-four pieces was sent to Seattle on Sunday night, where it is understood the organization will be booked over the Postage Circuit. The band straddled in Spokane, leaving Calgary for this city, it was intended the band would tour the United States on independent bookings. The noon, showing at the first independent concert here was followed with a free reception at the vaudeville house.

Low Hawkins has several weeks more of New England time, after which he plays the Harvey Watkins and Doc Brock shows.

Hubert Vansteville, but to let it prove its worth and see what happens. The wisdom of this stand is perfectly apparent now, but W. Dayton had to get it.

Wegefarth is a great letter writer, and it is his "writing" ability that has led many of the Keith theater managers to dislike him. He has conducted a correspondence course in "How a Theater Should Be Conducted" and "How a Bill Should Be Framed" for many months, and the resident managers resent it.

Wegefarth has also outlined his energies towards improving vaudeville acts. His letters to acts playing Keith Time advising them to brush up their material and improve the tone of their offerings make up another field to which his efforts are directed. Vaudeville "experts" say that if W. Dayton Wegefarth's work continues successful he will, in a short time, be in a much more important official position in the Keith office than he holds now, despite the feeling against him within the ranks.

MOUNTFORD N. V. A. SEC'Y.

New York, Dec. 29.—May McKay and Sister, a Scotch act playing the New England time not long ago, received a pre-booking in the N. V. A. hospital drive. The act had all the little holes punched out and sent the money to Harry Mountford, secretary of the N. V. A. to the club address on Wood 4th street. The letter was returned with the advice that there was no such person connected with the club.

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

This Week's Reviews of Vaudeville Theaters

Proctor's 23d St., N. Y. (Reviewed Monday Matinee, January 1)

Proctor's Twenty-third Street started the new year off with a rather weak bill, which played to a small house.

Castilla's Birds, with a clever parade of tricks, accompanied by a well-trained corps of cockatoos, slid over into a fair hand and was well deserving of it.

With a patley song to prevent themselves from Maxwell and Gaby, man and woman. Maxwell did some fine acrobatic dancing, doing cartwheels and a few novel hand springs of his own. The girl went thru a pretty back and wing, the man joining her, and ending with a special number.

Stanley and McNab, two men, one in evening clothes and the other a comic Irishman in the conventional regalia, led the audience into some hilarious moments when the man in evening clothes offered the comic a position in his movie company in Africa, and then related what would happen to him when he got there. Audience liked it, tho not to the extent of enjoying them.

"Harmonyland", a musical offering featuring a weird contraption of bells, whistles, horns, slide trumpets and cornets, played by three girls and a man, made a cool splash at the start, but fell down at the finish.

James Thompson started off with a morning communique traveling on the road with a show, with several other stories and a nut song entitled "If You Could Do What McAdoo Could Do" he proved the biggest head of the afternoon.

Dottie Claire's Minstrel Revue, all girls, went thru the usual minstrel gags with "Cowbells", and two operetta interpolated by one member of the cast, who performed nights and other fair work very nicely.—WARREN JAMES WHITE

Golden Gate, San Francisco (Reviewed Sunday Matinee, December 31)

Patrons of the Golden Gate Theatre are enjoying an attractive New Year's bill this week. The Swiss Boss Birds, in their novelty act, "A Minute in the Alps", opened the show and received plenty of applause.

The Mollie-Bart Company, coming direct from the New York Hippodrome, presented a wonderfully funny act and drew plenty of hand-claps and loud peeps to bow to make before calling to order. "The Bizarre Stomachs" as their little stunt is billed, shows heavy person playing "kub" with feminine wearing apron.

Another number that went over nicely and was favor with the audience was "A Teletype in Bed", presented by James Burke and Eleanor Durkin.

Thomas Denny and Babetta Barnwood, in a bright comedy, "An Ace in the Hole", made an emphatic success. Several bows were called for by the applause they received.

Carroll Carroll, the professional and regular pianist, artist, almost closed the show. The applause he received was deafening.

Harriet Kilduff's posing dog closed the show. Heiden has shown Heiden does that jump, leap and pose. They held the audience with the curtain fall amidst plenty of applause.—STUART B. DUNBAR.

GIFT TO ORPHEUM MANAGER

New Orleans, Dec. 30.—Employees of the Orpheum Theatre presented Manager Earl Steward with a reading lamp and a set of selected books this week as a token of their esteem for him. Mr. Steward came here the beginning of the season from Quebec, and has made many close friends in this city. Assistant Manager John Krasner, who has long been on the job, was presented with jewelry.

MOJIE SHOWS FOR CHILDREN

Atlanta, N. C., Jan. 1.—Saturday morning shows for children will be started this month in the Leibel, Strand and Grand, local movies, the management having offered the use of the theaters to Mrs. P. W. Clark, who will direct the selection of pictures to be shown. F. Y. Poyser also has offered the use of Harmonia Director Hall and the Proctor Players for a children's vaudeville and revue later in the season.

MUMMERS' PARADE POSTPONED

Philadelphia, Pa., Jan. 1.—Owing to bad weather, the Mimmers' parade, usually held New Year's Day, has been postponed until Saturday, January 6. It is as yet undecided whether the parade will start in the morning or afternoon.



(Reviewed Monday Matinee, January 1)

PROGRAM	PERCENTAGE OF ENTERTAINMENT
1 Orchestra	
2 News Pictorial	
3 Loyd's Dogs	
4 Topics of the Day	
5 Mabel Ford	
6 Patriola	
7 Mollie Fuller	
8 Aesop's Fables	
9 Dolly Sisters	
10 Segal and Carroll	
11 Conley and Company	
12 Deagon and Mack	
13 Monroe and Grant	

Reviewing the bill this week made the writer think of the oft-repeated adage: "A bad beginning makes a good ending." This does not refer to the bill, but to the year of 1923. Far from starting the new year right, the bill was not only poor in material and construction, but the running order sadly mixed, due to the absence of Gilbert Wells, who was programmed, necessitating the substitution of "Topics of the Day" in the No. 2 spot; also Deagon and Mack to take the place of Jack Wilson. "Topics of the Day" in the place of Gilbert Wells was a detriment, but Deagon and Mack a pleasant relief.

The bill as a whole was much inferior to the ones shown the last few weeks of the past year, having no special punches besides Patriola and Mabel Ford in the first part, and the second half running just so-so: Patriola legitimately stopped the bill.

- 1—Palace Orchestra. As usual.
- 2—Palace News Pictorial, Interesting
- 3—Loyd's Dogs, working nicely and went over to a hit.
- 4—Topics of the Day, How?
- 5—Mabel Ford, with the assistance of several others, put over a dancing act to considerable approbation. The turn is snappy, the dances not too long, the work of the two cute, missees clever and the boys who dance capable. The jazz band does not grate as much as some of the others. Miss Ford is certainly an adept when it comes to essence and clog—especially in the clog work is she in a class all her own. A nice, snappy turn that should have no trouble with any audience in any big-time house.
- 6—Patriola, in the same gown of black and with essentially the same act, was the punch of the first half, stopping the show. Just how she does it, analytically considered, is a matter for contemplation. After all, however, it is not how, but what. Segal and Carroll were billed for the spot, but Patriola held them better earlier in the bill than the former act did last week.

7—Mollie Fuller and Company, in the new Blanche Merrill act, "Twilight", written especially for Miss Fuller, were accorded considerable applause and took many curtain. Miss Fuller, of the former team of Hallen and Fuller, is now blind, and the sketch is cleverly constructed to hide this. "Twilight" is rather a hand-me-down-kind-applause sort of affair, with the waits for the hand evidently cuped in and considerable of Coue, concluding with the now familiar "Hour and hour in every way, I'm getting better." speech. Miss Fuller gave a creditable performance, without the sympathy angle. Edward Graham as Bert Savoy was clever, and Harriet Mariot as Mrs. Upanakhim certainly looked the part, but might have made more of the travesty Spanish dance. She tries to be funny instead of letting nature take its course.

8—Aesop's Fables. About on a par with "Topics of the Day".

9—The Dolly Sisters, in several changes of costume, certainly resemble each other. Harry Richman, with a self-satisfied, smug complacency, plugged a couple of numbers which did a flop. The tin-typed barberhop song in one act the conclusion, with the dye, dydeedeye finish, should be allowed to follow the first syllable of the word and be buried. It was awful.

10—Segal and Carroll showed considerable improvement over last week. Carroll did a recitation—not so good—and a new Dutch number that he announced as written for a Zigzag revue. Miss Segal, looking very charming and sweet in a blue and white duds costume, helped put over the number to a good hand. There were one or two waits in the act, Miss Segal being noticeably late on the "He Gave Me All Those Things You Promised Me" number, for which there did not seem to be the slightest excuse. Act went over big and is rounding into much better shape.

11—Harry J. Conley and Company repeated the "Rice and Old Shoes" sketch, which they have been appearing in for quite some time. The turn seems to have lost none of its efficiency in getting over for laughs, and the effects well executed always bring a good hand. Took several bows.

12—Deagon and Mack proved a surprise in the next to closing spot. Opening rather slow, the act picked them up nicely, drawing many laughs. The man has a nice, smooth, refined way of working and an assurance. The girl does a very clever kid, is natural, and had the attention by reason of her characterization of the part. In the next to closing spot they did very well indeed and are to be congratulated.

13—Monroe and Grant, in "Having Troubles of Their Own", seemed to be living up to their billing, for they certainly did have troubles of their own in holding them in. This in no wise is a reflection on the excellence of their trampolines offering. They have played the Palace many times and the act is quite familiar to the patrons. It is a good act of its kind and had a very tough spot to fill. As a whole the bill was very much below the standard set at this house.—MARK HENRY.

STOLL'S PROPERTIES PAYING

London, Dec. 30 (Special Cable to The Billboard).—Sir Oswald Stoll's picture theatre, formerly Hammarville's Opera House, is paying an 8 1/2 per cent dividend on preference shares and 1 1/2 on ordinary, with over \$100,000

in hand, while the Stoll Film Company pays 10 per cent on cumulative preference and 15 on ordinary, leaving \$30,000 on hand.

Miss Miller and Company, who have been playing the New England, returned to New York last week. The act will open on the Proctor Time shortly.

Majestic, Chicago (Reviewed Sunday Matinee, December 31)

The new bill in the Majestic Theatre today lacked the balance and uniformity of the bill a week ago. Added to this was an audience with a composite temperament about two below.

The Venetian Revue, an act of stunts of excellence, opened the program. Two women, three men, one of them a concertina in the background, sang grand opera selections with beauty, fire and accuracy. All were good actors and their special setting was fine. The act closed with an improvisation from the "Lodis" sextet that was a work of art. Sixteen minutes; full stage; one bow—the audience evidently not caring for opera.

Snow and Strouth, a comedy team, did some singing, dancing and monolog that was fair. Nine minutes, in two; one bow.

Reeman and Green are splendid trick roller skaters and good all-round entertainers, being real comedians of versatility, including musical ability. A fast act and a good one. Ten minutes; three-quarter stage; two bows.

Charles Ward and Company, a comedy act, is very funny and catchy. Mr. Ward is a good actor and has good support. Three people who know their business. Ten minutes; half stage; two bows.

The Jada Trio, three men in navy uniforms, offer a bunch of knock-about star with little street slang, really speaking, but with an air of action to it. It took better with the audience than some of the artistic offerings. Nine minutes, in two; three bows.

Walter Meninger and Company give a beautiful dancer act, but the brass failed to get it until the last dancer got in some machine gun action with her feet. Then things picked up. The four girls and Mr. Meninger are very one real artists. He and two of the girls are superlatively good dancers. A girl violinist and a girl pianist with a deep mezzo voice are just as good in their lines. Fourteen minutes; three-quarter stage; three bows.

Eddie Hill, in his comedy monolog, was an extraordinary hit and melted the last icicle in the house. He took an encore, the only one, and departed strong. Nine minutes, in two; three bows.

The Balbow's End, a beautiful pantomime posing act, and also a novelty with fire effects on the top deck, closed the bill. It held the house some. The models are much-alike girls. Ten minutes; full stage; two bows.—FRED HOLLIMAN.

H. S. Moss' Broadway, New York (Reviewed Monday Matinee, January 1)

Yvelin Gould and Wells, Virginia and West top the bill at the Broadway this week insofar as entertainment value go, with Mills and William Reuter and Victoria and Doree, in creation and closing, respectively, making a close second. All told not more than 300 persons witnessed the first show, which, as usual, was a far from smooth-running performance, reminding more of an early morning rehearsal than a show for which holiday prices were charged. Mills and William Reuter, in a prettily staged and admirably executed exhibition of feats of strength, won a full share of applause in the opening spot, despite atrocious musical accompaniment furnished by 2400 and piano, both of which instruments failed to come to a harmonious agreement throughout the whole of the performance.

Bob Willis drew laughs with his recital of Fred Flaver, giving way to Harry Stoddard King orchestra, whose playing on this occasion hardly warranted the billing outside—"In Their Fifth Week by Popular Demand." Tho' the time there was but a slim audience to hand to witness the first show popular demand didn't reach a degree where an encore was called for.

Marrie Coote, a pretty jazz-singing girl, took the coast when the orchestra belted up the punchy snail of her closing number. If this kept Miss Coote from taking an encore the orchestra is not to be censured, but praised.

Yvelin Gould, with an artificially presented routine of mimicry, took what little of a bouffé there was down. Miss Gould's impersonation of Gilda Gray was vulgarly true in every detail.

Wells, Virginia and West, that crack singing trio whose stepping was the talk of Broadway last season, following their "discovery" in the early time, and their first big-time show at the Palace, also put a stop to the proceedings.

Victoria and Doree, with a routine of concertistic and acrobatic dancing expertly mounted and cleverly executed, proved a strong finish. Here is a novelty of big-time caliber if ever there was one.—ED HAYFILL.

VAUDE. BACK IN HARTFORD

Hartford, Conn., Dec. 30.—St. Z. Pott's Palace Theatre, now showing pictures, returns to a vaudeville-picture policy New Year's Day. Six-act bills will be offered, with changes on Monday and Thursday.

From Coast to Coast by Special Wire

Palace, Chicago

(Reviewed Sunday Matinee, December 31)

The bill starting the new year is better than the one which closed last year. Good comedy, fine mounting of acts and appealing quality.

The Nagsby's opened with a fine-acting set, full of thrills and easy effects, a man and girl, and a dog.

Harry Faber and Tom McGowan followed with an act listed as "The Compass", which consisted of original and purchased songs, the original ones the best, and closing with a song.

Edith Tullifera, assisted by Marie Browne, James Brook, Guy Kibbee and Robert Ross, in three short sketches, each preceded by a man-in-the-moon proleg. Miss Edith has the handicap of an inadequate voice, but perhaps the records and whine of the weaker sex faithfully and intelligently. Her first scene, in Holland, uncovered some shrewdly Dutch dialect and a harmless plot.

Alexandria II, opening as a xylophone act, with an upward prop boy, had the crowd laughing at the start. After stalling and falling for seven minutes, they did some double record work, which included popular ditties only, and a black act joined in the levity. Thirteen minutes, in one; two bows.

Frank North and Will Holaday, "Back to Wellington". A rural comedy, almost free from broken, full of laughs, true to type, not overdone, and filling twenty-two minutes with dispatch. In one; four bows.

Blossom Seely, with Beulah Fields, Warner Smith and Harry Stone. The act is called "Miss Syncope". The stage is charmingly dressed and the assistants are good. Beulah Fields, of course, being a favorite. Miss Seely does three some jazzy jazz melodies, has a quartet about her work which keeps things alive, and for knockout depends on "My Oh My" and a display of other limbs and backless goings and fast stepping. Song "Bonnie Blue", "Chicago", "He Loves It", "Meady Blues", "Last Waltz", etc. Thirty-seven minutes, in four; four curtains and encores; speech.

Walter and Emily Walters, "The Baby's Cry". A ventriloquist act in family style, the man handling the boy dummy and the girl the girl dummy and baby. A remarkably squalling infant effect, won the admiration of the crowd, and the pair walked out with a clean-up record. Seventeen minutes, in one; six bows and encores.

Antonio and Mahalia Dakaross, dancers, with the Musical Shells. In stepping the principals offered nothing new, but their work was thoroughly pleasing. But in their "Musical Shells" they had a novelty string aggregation far excellence. Unquestionably an imported musical act and one that held the crowd to the end. Thirteen minutes, full stage; two curtains.

Next week the Morgan Dancers.—LOUIS O. BUNNELL.

Palace, Cincinnati

(Reviewed Monday Matinee, January 1)

One can usually find good, wholesome entertainment at the Palace, and this week's bill proved to be no exception. Singing and dancing turns predominated.

Pictorial program: "The Cowboy and the Lady", with Mary Miles Minter. The Melodie Duo, light-wise equilibristas, did some difficult and original stunts to generous applause. A little less stalling would add speed to their act; in three.

Brown and Le Valle have a very neat comedy team. Miss Le Valle provides the merriment with her sallies, trick and monologues. She has ability and personality. Brown acted his partner in dialog and played catchy tunes on a xylophone. In two.

Joe Lynn and Clyde Nelson, assisted by an unlisted woman, in "The Arkward Age". A profusion of clever items and an acceptable plot that was admirably carried thru by the trio held the interest of the audience at high tension. Miss Lynn has a splendid, well-trained voice and it is to be regretted that the song by little, Nelson, too, has a good voice and an abundance of enthusiasm and spirit. Beautifully staged interior, in three.

Paul Hahn and Co. Mr. Hahn sang original.

Keith's, Cincinnati

(Reviewed Monday Matinee, January 1)

A capacity audience was on hand for the last acquisition of the new show, which, with sufficient variety and very good entertainment value, stands out as the best of the season at this theatre. Beulah Barrachois act is the headliner. Second honors go to Benney and Hayes, with Moody and Duncan, Natio Leppig and the Tin Arabic class behind.

Pathe News, Asop's Fables. Autumn Tyle, two men and a lady, gave a novel arrangement of comedy bits and whistling that registered pleasantly. A special wood act, lighting effects and curtain lead artistic flourish. Eight minutes, in two and a half and one; one bow.

Natio Leppig. His clever manipulation of thumb and wonderful sleight-of-hand performance with playing cards had the fans applauding enthusiastically when not rubbing their eyes. Seventeen minutes, in one; two bows.

Beulah Barrachois, in "Rehearsing for Vaudeville", with Clarence Rock and Sam Kaufman. When it opened to dancing of the high kick order, Miss Barrachois along with the best. And Rock is no amateur in the same department. Miss Lea sings pleasantly and shows neat work in point of costume selection. Photo accompaniment is rendered well by Kaufman. His sets draw a hearty band. Complete elimination of the high school comedy attempts by the male duo will probably be for the best. Nineteen minutes, special eye, in two; three bows.

Gertrude Moody and Mary Dupree, in "Opera and Yaw, Yaw". Of good appearance and engaging personalities are these splendid-voiced ladies. Miss Moody handles the high-toned and capably, and her partner, who is a lively actor, cares for the "low" numbers in appropriate fashion. By discontinuing her spoofing of box occupants Miss Dupree will add to their relief and at the same time will possibly add to the act's popularity rather than lessen it. Twenty-four minutes, special in two; encores, in one.

"Fishing Teacher" is the title of a speaking-act in which the author, Howard Hickman, affords Beulah Barrachois suitable opportunity to display her protean talents, which she does most charmingly. Jack Marvin, Miss Barrachois's main support, is one of the very best mannered and glibbed artists this reviewer has seen in vaudeville. Josephine Randall handles the mother role fine, except that she fails to hear out the true aspect of the South, where she is supposed to have spent her girlhood. Miss Barrachois portrays the parts of a Southern belle, dancer, daughter of Mexico and a Northern girl by acting that shows no want for detail of proper speech and mannerisms. Edith Tullifera and Howard Hickman do justice to their parts. Twenty-five minutes, special in two and two and a half; four curtains.

Phonograph (Buster) Smith and Jacque (Mary Jane) Hayes, appearing without a revue this season, have some new and some worked-over dialog material about their marked difference in stature which they register with a willow. Miss Hayes' operatic singing has lost none of its charm and hit the bull-eyes this afternoon. Twenty-four minutes, in one; five bows; recall.

Ten Ankler. Two members of this Japanese trio are males, one of whom supports a high metal ladder with his feet for seven minutes while the lady performs atop on a trapeze and jurgles a barrel with her pedal extremities. Fewer people walked out on this act than any other showing here at a Monday matinee this season. Eight minutes, full stage; one bow.—JOE KOLLING.

Mostly popular songs in a manner that speedily gained for him the favor of the capacity audience. He is assisted at the piano by an unproven woman. A novel opening gave them a good start, in one.

Loddy Walton, scheduled for this spot, failed to appear.

The two Caltes Brothers are as neat a pair of dancer comedians as one could wish to see. Clog dances are their specialty. Whether single or together, they move with pleasure, and had they taken advantage of the deafening applause occasioned by their efforts could have stopped the show. In one.

"The Cincinnati Pollack", in which thirty talented local young ladies participated, are the big draw card this week. The girls are versatile entertainers, have polished dexterity and carried themselves this afternoon like veteran vaudevilleans. Three professional artists who have been seen here before, a woman and two men, one a blackface comedian, in a manner deserving the "pride of the Queen City".—KARL D. SCHMIDT.

Sam Kline, formerly of Elizabeth Nelson and the Harry Boys, is now doing an act with Ned Brandon under the name of Brandon and Kline. The act was written by Harry Langdon.

Shubert, Cincinnati

(Reviewed Sunday Night, December 31)

"Glimme a Thrill" is the high-courting title of this week's Shubert attraction, if such it can be called, at this theatre. It consists principally of girls, fairly pretty ones, too; costumes, scenery, etc., with very few original ideas, and so slightly numbers to speak of. Just one dreadfully dull episode (there were twelve of them) after another. The principals and chorus of this vaudeville strictly are no doubt just an indexed as those of the average musical comedy or revue. Therefore with them the blame for the poor showing of the piece does not lie.

The last half of the bill, five vaudeville acts, was a great improvement over the first part.

Frank Byron and Louise Langdon presented a sketch, "The Duke Detective", which failed to hold attention. Byron's impersonation of an effeminate tramp was decidedly unattractive and was not at all funny. Miss Langdon was a mediocre movie tramp.

The "Tip-Top" Four, including William F. Yarnagap, Harry Lang, Ted Weller and one other, earned the first rapturous applause of the evening with their harmonizing of popular and comic songs.

Alfred Herbert and William Haggett found well with comedy dialog and acrobatic dances. Herbert, who is decidedly obese, amused the audience with a truly wonderful display of agility.

Jeanette Hancey, assisted by Edith Hickey, both in military attire, offered comedy dialog in a cut-and-dried sort of way, but put it over well, and easily earned the applause and laugh hit of the show. Hancey sang several Jewish character songs from which should be eliminated one or two disgustingly suggestive verses. They elapsed with two or three encores before retiring.

Pauline Sorel and Benis Glock, with Roger Dodge and the "Glimme a Thrill" chorus, closed the show with a burlesqued classic, "The Nymph and the Youth".

Arline Gardiner, on whose shoulders the burden of the first half of the bill rested, sang and danced well and made the most of the material provided in the way of a plot. Assisting her were William F. Yarnagap, Harry R. Webster, Eugene Herbert, Frank Byron, William Baggott, Ted Weller, Gene Baruch, Harry Lang and Edgar Gardiner.

If the object of "Glimme a Thrill" is to provide a thrill of amusement and entertainment, its mission is still unfulfilled.—KARL D. SCHMIDT.

WESTCHESTER PLAYERS UNDER NEW DIRECTION

Mr. Vernon K. Y., Dec. 25.—It's the thrills and the scenic effects which make "In Old Kentucky" an acceptable Christmas week offering for the Westchester Players. The story of a race horse entered in the Kentucky Derby, the "Williamson" efforts to "get" the animal and his stupor triumph over all high insurmountable obstacles, are so familiar to the Westchester theatergoer as the tale of "Uncle Tom's Cabin". Without the pull of "the big game" a drama of this sort would no longer pass muster to any but a backwoods community. And the pictures which have made it so well known at the same time have taken the punch out of the play for presentation in legitimate form, so superior to the screen to the stage in the matter of scenic embellishment, thrilling effects and the like. All this is not to be taken as a reflection on the character of the production which the Westchester Players are sponsoring, for there is an excellent one. It reaches a high level for local stock.

The Players have a new director, William Blair, and the writer promises that he is responsible for the production of "In Old Kentucky". If that be so, he deserves more than a little credit, with a good share going to the stage manager, scenic artist and stage crew.

Alfred Swenson does a splendid bit as Frank Layton, a "Kentucky gentleman". Lillian Deacon is attractive as the mountain girl, Maggie, with whom Layton is in love. Frank Thomas is again seen to advantage in a character role, that of Colonel Sandusky Doolittle. J. Dallas Hammond plays Joe Denny, a mountaineer led to love with Maggie. Harry Jackson does the cork core work to play a colored butler. William Blair, Margaret Amman (a newcomer) and Loret Palmer are also in the cast.

SEEKING FRED WARREN

Chicago, Dec. 27.—Harry Deviation has asked The Billboard to aid him in locating Fred O. Warren, a vaudeville artist, stating that Mr. Warren's mother is believed to be at the point of death in the Tuberculosis Hospital, Fourteenth and Upper streets, Washington, D. C.

The Zanags having been given the Proctor time, they opened at Proctor's Elizabeth last week.

Lafayette, New York

(Reviewed Sunday Concert, December 31)

Billy O'Connell, the one-legged singer, opened the bill singing "I Hate To Go Home Alone", following it up with "Dear Old Dixie Land", rendered while he did deeds, the "spread eagle" and other gymnastic stunts. The act closed to a good band of appreciation that was well earned by the man who seemed to disregard his physical handicap.

The Four Aces, Harry Bernard, Joseph Farrell, Fred Ray and Carl Robinson, were next with a routine of songs and dance numbers that ranged from singles to the full quartet. The act is a new one and needs wardrobe, but these colored youngsters have a lot more talent than many older acts have shown. In all they presented five numbers and each drew a hand. Jealousie and Lelwa, a white man and woman, working full stage with a pair of special drops, one each for the interior and the exterior of a military ship, put over two single song numbers and a dust offering with dances that were pleasing, clever and close.

Kress and Froedick, an acrobatic dancer and a dancing pianist, are a pair of colored boys who are just about the last word in what they call a jazz dance repertoire. They have nice mixtures of intricate and speedy boogie. They're hot.

Diondi Robinson, a blackface single, closed up twelve satisfactory minutes with a pair of songs, nonsense patter and dancing acrobatics.

The Wainwright and Brown act, depicting some adventures of a colored sailor with a Chinese Coochie in the Orient, proved as entertaining as when reviewed at its tryout a few months since. These fellows are real artists and they have the good sense to have a completely equipped set with strict attention to every detail in the line of props. They own a beautiful drop depicting a street in a Chinese city. These things, with the talent of the boys, make it as unusually good act. Two songs are used.

Joseph Allison's "Garden of Art", a speaking act, well set with a special drop, a three-ship high pedestal finished with a neat trolley and some vines, closed the show. Three artists, all gold-covered, were used in the six pictures that made up the act. Pearl Johnson, Alexander Koppin and Joe Allison were the posing artists. Each presented a single, then the three were used in group formations.

The orchestra just about ruined all of the acts. With that exception everything was lovely and the New Year's spirit seemed to make the audience willing enough to forgive.—J. A. JACKSON.

INTERNATIONAL NEWS

Recalls Events of 1922—The Screen Summarizes Important Happenings of the Past Year

The motion picture has been termed the best book of the future. Far-sighted educators are looking forward to the day when the movie will generally supplant the printed page as a means of education. How valuable an instrument for recording for posterity the historic events of the day the motion picture is, is amply demonstrated by the current issue of International News being shown at New York theaters.

This most interesting release contains the outstanding events of the year 1922. Flashed before the eye they enable one to visualize more graphically than could be done by any reading of a printed summary, no matter how well written, how many pages of history are written in the brief space of 365 days. Thus the medium of the screen the World War, the peace conference, presidential inaugurations, the rise and fall of kings will be real, living, vivid actualities to future generations.

Many of the events of the current year will contribute to history. The year opened with ferocious storms on land and sea, costing millions of dollars damage. Later the picturesque historic derby was run at Louisville. In politics Lloyd George made his exit after six years as British Premier. Greece witnessed a revolution and Constantinople was driven from his throne. The Turks drove the Greeks from Asia Minor and burned the city of Smyrna. Benito Mussolini and his Fascist took possession of the Italian government.

Michael Collins, intrepid patriot, was killed in the midst of a civil war in his country. The year marked the election of a new Pope, Pius XI, and the marriage of the popular Princess Mary, of England. A historic event in the moving picture world was the signing of the crater of Mount Vesuvius for the first time.

REID TO QUIT VAUDEVILLE

Chicago, Dec. 27.—Jack Reid has announced that he will soon quit vaudeville to return to burlesque, going with the Columbia Wheel.

The Virginia Screamers, an act of ten colored people gathered from other acts of similar style, has been booked around New York under the direction of William Lyburn.

Who's Who In Vaudeville

MEN'S (BILLY) SHAW, the life and stage partner of Ray Cummings, is with the Shuberts "The World of New York" this season, while also is depicting the success she has made in the past. Miss Shaw is charming, pretty, clever and has the light intelligence in her laughing eyes. She sings well, dances gracefully, and proves an admirable foil for the comedy efforts of her long band. She also plays the piano with understanding and has a lovable, sympathetic personality that is essentially feminine and still undeniably forceful. Billie would be a welcome addition, either with her talented husband or without, to any musical comedy production of vaudeville art. She shows promise and will do some very important work in the future. She is more than likely to blossom forth as a star of the musical comedy type of production. Grace, symmetry, life, snap, vigor, effectiveness, health, humor and many other admirable qualities are exhibited by this clever young lady, to the delight of those who are fortunate enough to witness her performance.



PAT ROONEY—who hasn't heard of Pat? A comedian, a dancer and an all-around stagecraftsman when it comes to vaudeville or musical comedy production. His years in vaudeville with his wife, Marion Beat, has made an undeniable hit as a venue artist in "Kings of Kookoo", after which he became a star in "Love Birds", which had a successful run in New York. This season he has returned to his old love, vaudeville, and is making as big a hit as ever in the former vehicle in which he was so successful. Pat Rooney is something besides a clever, neat dancer. He has an innate sense of a racy wit, without making it burlesque—his personality is strongly in his favor and his manner of speech refreshing. There is youth in his voice, in his eyes and in his feet. He has more initiative than the man has had, but after all when it comes to business of business and style is his own peculiar manner of saying things, is only one Pat Rooney. He will continue to be as big a favorite in vaudeville as he has to be desired to remain in vaudeville, and vaudeville hopes that this will be for some time.



LOLA CHALFONTE, the beautiful and charming prima donna of "The Midnight Show", new playing the Shubert Time, has had a varied career as a song bird, summing among her experiences a season with the Philadelphia Grand Opera Company, vocalist with John Philip Sousa, a concert singer and several productions. Miss Chalfonte is most enthusiastic concerning her career work when she is a member of "The Comedy Club" the celebrated (the boys in the late world) entertainers. Lola is a typical beauty, tall, erect, with chin-like eyes, simple and a fascinating smile. She has a commanding carriage, a well-defined nose, an assurance of latent talent combined with years of experience and a soprano voice of bell-like clearness. She sings some tunes and is equally proficient in putting over a ballad, popular number, or a good opera selection. She also, upon occasion, has been known to dance, and when singing "Little Toys" demonstrates that all her attributes do not necessarily confine themselves to her facial or vocal beauty, but that good appearance and temperamental talents are equally at her command. Miss Chalfonte is from Philadelphia, but is not slow when it comes to demonstrating the attractive prima donna type and vocal ability she possesses.

MING CARROLL has had a wide experience for one of her tender years, having played in stock, numerous productions and with Tom Terrie in "A Christmas Carol" and other plays founded on Dickens' works. She also was with Miss Julia in "Lady of the Whimper" and in "Over the Top", "Fancy Free", "Oh, My Dear!", "Lovers' Rights", "Come My Home" and other notable productions. Practically born on the stage, Miss Carroll has developed and grown up with it—not only developed physically into the pretty and charming miss she is, but in the technique of her art whether it be in the projection of a number or the trickling dance. She shows class, style, amenability, grace and the vigor of intelligence properly directed. Her promise for the future is a golden egg her previous experience having been largely instrumental in perfecting her inherent talent and exhibiting that wonderful aptitude ability to entertain well. Success always to Miss Carroll!

DANCER SUES: MINSKY'S

New York, Dec. 30.—Miss Rosalia, dancer, brought suit this week against the Musical Theatrical Enterprises, Inc., for \$2000, alleged to be due for wages and breach of contract. The papers in the action were filed in the Third District Municipal Court with the answer of the defendant in which it is alleged that Miss Rosalia, signed a release of her claim. Randolph M. Newman, of 140 West Forty-second street, attorney for the dancer, stated that this release was signed by his client under the impression that it was a new contract to take the place of the first one, which was verbal. He said that Miss Rosalia was paying with the "Hippocampus Village Palace" on tour, but left it at the request of the Minsky's to join their burlesque company at the Park Theater. She played there four days and was then discharged without any notice, it is alleged. Her attorney claims that a few days later, after a conference with Minsky, she agreed to play two more performances so that "motion picture people" could see her. After signing the release, however, she was not allowed to perform. The suit is for two weeks at \$75 a week, and eight weeks that she was unemployed at \$100 a week. She is now working at the Midway Gardens, a cabaret, in Brooklyn.

ORPHEUM HOUSES CLOSE

New York, Jan. 1.—The Orpheum Theater, at Salt Lake City, closes January 24, and owing to this the house at Denver which usually has its opening on Tuesdays will open on Saturdays instead. This will cause the act booked for week of January 21 to last four days at Denver. Every effort will be made through the Western Vaudeville Managers' Association to book the turns so that no time will be lost.

ARTISTES STRANDED

Chicago, Dec. 30.—Frank Rodriguez, of the Rodriguez Troupe, acrobats, rested the Auditorium Theater, Indiana Harbor, Ind., for four nights, beginning December 22, at 123 a night, and booked in the vaudeville area at a 10-cent admission. The company played one night, when, it is alleged, Rodriguez left town with 175, the greatest receipts. It is claimed Rodriguez did not pay the artists and that their effects are being held by a landlord.

BOB SCHOENECKER GOES TO THE MANHEIM CIRCUIT

Chicago, Dec. 30.—Bob Schoenecker has gone to Chicago as general manager of the Mannheim Circuit of theaters. He formerly managed Billy Van and has severed his connection with that circuit.

DIVIDEND REDUCED

London, Dec. 30 (Special Cable to The Billboard).—The Victoria Palace dividend this year is 20 per cent, as against 25 per cent for the past three years. The reserve fund is at \$125,000.

Shuberts Denied Motion To Appeal Vine and Temple Case

New York, Dec. 30.—The Appellate Term of the Supreme Court this week denied the motion made by the Shubert Advanced Vaudeville Exchange, Inc., for a rehearing of the case on appeal and leave to appeal to the Appellate Division from the decision granting Dave Vine and Lucille Temple damages of \$5,000 and costs in their suit charging breach of contract. Vine and Temple held a contract for twenty weeks' work in Shubert vaudeville last season, and brought suit in the City Court for \$2,000 when their contract was canceled because they had played the Hippo Theater, in Jersey City.

City Court Judge Callahan decided against the Shuberts, and granted judgment in favor of Vine and Temple for \$2,000 and costs. Appeal was taken by the Shuberts to the Appellate Term, which handed down its decision affirming Judge Callahan's verdict several weeks ago. In the face of the denial of appeal of the motion for leave to appeal to the higher courts, the Shuberts will now have to appeal directly to the Appellate Division of the Supreme Court for leave to rehear the appeal.

When the Vine and Temple case was tried before Judge Callahan, Attorney Frederick E. Goldsmith, counsel for the act, brought out testimony showing that the Hippo Theater could not be considered opposition to the Shubert vaudeville theaters because they had permitted other vaudeville acts playing their houses to appear at Hippo and had failed to complain.

VAUDEVILLE in Review

CHARITY drives in vaudeville theaters in and around New York have been so frequent during the past month that vaudeville patrons have been irritated to the point of keeping away from the houses permitting the soliciting of contributions. There has been a growing sentiment of late through the country against the thousands of drivers for public contributions, but despite this the theaters in New York and elsewhere allow all manner of requests for charity donations to be made to patrons who pay to go in solely to be entertained.

During the war period the theater was the first place used in the charity drive. The public at that time was so overworked and even more so, and the theaters added to the collection of millions of dollars. Since the war, however, this mood has changed, but the theaters still continue to allow their entertainers to be broken into and disrupted by requests for contributions. At one theater in Brooklyn last week, where an appeal for charity was made during a vaudeville show, special notice was taken of the attitude of the audience, irritating at the interruption of the show was plainly visible all thru the theater and spectators on their way out were heard to complain bitterly.

Such requests for donations not only irritate the audience against the theater management, but also make it extremely hard work for the acts that follow the requests for money to regain the favorable attention of the people who have paid their money to see the show. The Keith theaters are particularly to be commended for permitting their audiences to be annoyed by repeated soliciting of alms. New York managers say, while many, if not all, of the drivers are for good purposes, no person, it is pointed out, likes being approached for contributions in public, where the object of his donation or his refusal, his donation money is solicited by those around him.

LET 'EM SHOOT!

BY the way, what has become of the novelty shooting acts that used to infect some little into our vaudeville bills? They seem to have thinned out all at once. Whoever is responsible for their disappearance—be it managers, booking agents or the artists themselves—would be wise to reconsider the matter more thoroughly. It will pay them to do so. Fancy shooting, as a form of entertainment, has a range of appeal that is very extensive. From the days of the toy pistol to the time when he shoulders a Springfield rifle—and forever afterward—the art of shooting never loses its fascination for a man. As for the women folk, they either marvel at it, or, as is now doing increasingly the case, they, too, become practical enthusiasts.

All over the country there are thousands of gun clubs, made up of the best classes of people, whose members find nerve-quickening sport and delight in trying their skill before targets or at clay pigeons in other fancy ways. These clubs and their memberships are increasing each year. That indicates the gaining interest in this form of amusement. And the sport is not only popular in this country, but in all countries where firearms are known only men as in the United States, because the people here have more money to shoot up.

So it is readily seen that vaudeville acts of this nature have a wide appeal and a large field of fans to draw upon. One very well known shooting act follows the custom of sending a notice in advance to the various clubs in the towns where it is to play, notifying them of its coming appearance and inviting the members to come and witness the performance—and perhaps offering prizes to anyone who can duplicate the stunts performed. This naturally creates a lot of interest and talk, and when the act comes to that town the shooting fans flock to see it—and bring their friends and families.

But shooting acts interest not only the followers of this sport. They also interest the many who are unable to shoot or have not the strength of a gun club. The crash of a rifle and the smell of powder smoke fascinates them all.

Consequently, an offering of this kind is a pretty nice bid for any vaudeville house, and booking agents would make no mistake in giving it consideration. The trouble is that metropolitan theater managers and booking agents probably are not aware of the wide interest in shooting and the high entertainment value possessed by an act of this kind. But, as good business men, they ought to investigate and find out. One of the best ways to do this is to go and witness the attention given to a good shooting act wherever it is presented and the amount

(Continued on page 10)

APPLE SAUCE^{BY} C. F. CAGNEY

FINE! YOU HAVEN'T MISSED A CUE

JEAN CARROLL, prominently featured in "The Midnight Showers" as a song and dance queen, was formerly one of the pioneer babies of the movies, having appeared with the Pythons, Kismet and Edison pro-

VAUDEVILLE IN PICTURES



DUNCANS PLAY SANTA CLAUS—While appearing at the Alhambra Theater, New York, last week, the Duncan Sisters, played Santa Claus to the youngsters of Harlem. —Photo, Wide World Photos.



COMPOSER HERE—Ivor Novello, English actor and composer of the famous wartime ballad, "Keep the Home Fires Burning", who recently arrived in this country aboard the White Star liner Olympic to spend the holidays with his mother, Mrs. Clara Novello-Davis. Before returning to England he will appear in the films here. —Central News Photo.



AFTER SPOOK FAKERS—Harry Houdini, who, because of his wide acquaintance with things mysterious, has been chosen by The Scientific American to sit with its committee of noted scientists to judge its practical research investigations. A \$5,000 purse going to the medium who can, to the satisfaction of the committee, produce spirit phenomena.



BRIDE—Florence Schabert, who recently became Mrs. Ray Purcell, at the City Hall, New York. Both she and her husband are members of the Schubert Vaudeville unit, "The Wizard of New York", and their romance had its beginning when the original company played the Winter Oars club during the spring and summer of 1921.



RUBBER BEGS—If there is anything better than Herman, of the Woodville dancing team of Herman and Herman and Shirley, cannot do with his legs he has yet to find it out. Here he is shown rubbering up on the roof of a New York playhouse. —Photo by Fotogramma, New York.



ENTERTAIN KIDDIES—Among those who contributed to the success of the New York City Market's Christmas party to twelve hundred or more kiddies were the five Brown Brothers, whose photo appears above. —Central News Photo.



UNIQUE SPECTATOR—Louis Allman, left, and Elba Sparrs, have "Wolf" as their guest at the Hippodrome vaudeville. "Wolf" is the world's most educated dog, and he thoroughly enjoyed the show, especially the animal acts. He did not applaud by barking but too loudly. He shows his great interest in the performance in this unusual photo. —Photo by Fotogramma, New York.



GREEN ROOM—One of the distinctive features of the new E. F. Keith \$2,000,000 Palace Theater is this handsomely appointed rest room for the artists. This is but one of many innovations that go towards making this house the finest vaudeville theater in the world.

LAST HALF REVIEWS

Fox's City, New York

(Reviewed Thursday Afternoon, December 28)

A bill of good acts, as a whole not up to the standard set the last half of the week previous, but the running of the bill and handling of the stage—ATTRACTIVE. This seems to be the only word for it! Not only were there wags, but the handling of the scenery like a boss, curtains not mangled, and light cues missed, frequent calls for "light" being heard several times in the auditorium.

The orchestra played most of the show fairly well, but a few more they made of the music for "Dance D'Art" which, altho difficult, should have been played better even if necessary for the orchestra to spend the interesting time between rehearsal and the first performance, in practicing it.

The Jeanette, clown and girl, with dogs and acrobatic feats proved a good novelty opening, after which Dore Hilton, attractively gowned, sang a number of songs. "Keep on Smiling" was followed by "Home of Heroes", which was well put over. Followed another number and "Ominous Miss", also part of "Treviata", which put Miss Hilton over well. She exhibits splendid control, good breathing and certainly knows how to sell her offering to good advantage. She wisely declined an encore—perhaps because the orchestra did not seem any to wobble.

Followed a wait and a long one, the audience becoming restless and the orchestra at first, seemingly both to contribute anything to the way of music to help all the gas, altho it did play lurch. There was no encore for this.

Lindsay and Mason were dashed on the sign cards but they obviously were not ready and Chery Hayman finally came out. He was at a double disadvantage owing to the wait and due to the same card, for it was some time before the audience realized that it was a single and more than probably wondered when the other half of the team would get in an appearance. Hayman stuck bravely to it, however, and, despite the fact that quite a few of his legs are rather old, told their well in an offhand manner with considerable personality and got by nicely. He is neat and congenial after the manner of intimate sociologists.

Dancers D'Art is a pretentious offering that is clever and classy. It deserved much more approbation than it received, but it does not belong at the City Theater. To endeavor to put over high-brow act to slapstick minds is just as difficult as trying to fool certain trends of low comedy and mass burlesque, as entertainment, to persons of intelligence and discrimination, and possibly more so. The act will be reviewed in detail in another column.

Lindsay and Mason, a neat-appearing chap with a wealth of personality and considerable versatility, together with a clever Miss, do a diversified turn that went over well. With a

little smoothing in places and a change or two, the act would be worthy of the better houses. The man stage, dances, clown and knows how to put over comedy. The girl looks well and does some excellent dancing, including exceptional kicks and good splits, but her singing is poor and she should eliminate it as far as possible, if not altogether. She seems to flip or have an impediment of some sort, for neither can see understand the words nor get the impact. The vocalization also lacks force and is seemingly done as an excuse to get into the dance, which is not necessary. The act took quite a number of bows and departed them.

Another wait until the previous act did quite a long time, in one.

The Astine-Fredrick Revue of six young girls and six fellows, proved a very good show. A number of musical selections, songs and dances were put over well, the principals displaying in addition to ability, several changes of costume. Over big to several capitals and strong appeals. Will be reviewed in detail in another column.

The American Comedy Four, a quartet of the old-time variety, and a good one, proved a riot. The close-harmony singing was exceptional and a delight, the "barber-shop" being true. The lead, Natchez, straight and sane all have good voices individually and collectively, and put over the offering in fine style. There are several points that should be changed however, for the comedy of today is not quite as rough as it was twelve years ago. The lady's garter for suspenders, and bare back of the leg are not class and could be neatly eliminated, not being worth the few laughs justified by the sub-rotality of those who giggle at anything.

The straight man committed a great breach of etiquette for one of his undoubted experiences in the improvisation of stopping a record in the middle of a song to remind the orchestra and change the drummer because he missed a few taps on the wood-block on a piece of dance business of the leg and the backface. Whether annoyed or not, he should not have shown his displeasure to this extent. A very good tenor, called by one of his co-fellows "Minnie", failed the ancient "Answer to a Maiden's Prayer" and there were one or two other old babies which could be replaced to advantage. On the whole, however, it is the best quartet heard by the writer in years.

Bell and Gray in a neat wire-walker act proved a good novelty closing turn. Miss Gray is petite and cute as she trips lightly the

music of the dance whether it be on the stage or on the wire. Her partner is agile, nimble, and the two display some excellent technique in an offering that is not systems, nevertheless rates its way into the realm and appreciation of the audience.—MARK HENRY.

Loew's City, New York

(Reviewed Thursday Night, December 27)

A mild and slowly rising temperature ran thru the first half bill at this theater. It looked for a while as if the New Tree Harrington would delay things, and there was a similar indication following Mrs. Strickland's waltz, but the audience's eagerness gets its enthusiasm up to the boiling-point for some reason—perhaps because of the cold blizzard outside.

Opening the show was quite a responsibility for Marlin's Dogs. As the arena of this act, they seemed over-enthusiastic and excited, and consequently afforded a number of mishaps, which fortunately afforded a good bit of amusement and put the audience in good humor.

Lee Morse, the girl with a quartet voice, tried her best in all four altitudes and was fairly fortunate. But she lacked the right kind of fire to warm up a cold audience. Perhaps if she had played up the pedaling and "sway" maxima" stuff, which are her strongest lines, the audience might have been led to give in.

Donald Roberts and Hazel Wynne's Morse covered ground before a ship at sea. The audience shared generously in their fun, but the time ran a trifle too long, and a little speeding up or a bit of advertising would make the offering more effective.

Miss Trug Harrington, with Owen Green and the indispensable wooden razor of elephant tusk, gave some decided color to the program. Both Ham and his "balancing gull" possess unusual entertainment ability, and they received hearty approval. The singing, especially that of Miss Green, was particularly pleasing, and a little more of it would be very welcome.

Strickland's boys fully justified their billing as vaudevillians. They served a little dramatic musical program, including everything from soap to "not responsible for his deeds", in the same different way that has made them popular in many metropolitan cities and resorts. If they hadn't used their voices to sing a song by Strickland, entitled "A Woman Ain't Never Staid With One Man All the Time", which was practically nothing more than a repetition of this time, and Strickland may know what it was, but it will plain that the audience didn't—with a very weak and unoriginal ending, they might have stopped the show.—DON O. OILLETTE.

of cloth of silver and a towering headdress, both of which he removed and proceeded to do a number of classic Greek poses, some symbolic contortions and a dance, which, together with the light effects and embellishment of the flags—symbols, was very artistic.

In one, the two girls did a dance based upon the fundamentals of the Egyptian hieroglyphs.

The young fellow, almost completely nude, relied on the stage from a long scarf, a slender girl almost nude. She wore a light-colored, short pair of white trunks of like material, shiny translucent jersey and diaphanous breast covering—also a wig of the fluffy Circeanian variety.

A dance followed in which there were a number of excellent running catlike, body whirrs and concluded with a leg-kick, head-down spin. The man, of excellent physique, handling the girl as if she were a toy, showed that the dance had been well rehearsed and carefully calculated.

The girls in changes of costume of the short, black-lagged variety, and in tinted rubbery shoes with Buffy wigs dyed to match the shade of dresses worn, danced and formed an effective background for the fellow, who appeared in blouse and tights, the anterior aspect of which had been eliminated in one formation at several successive stages. Some good whiffs and other features of the act of Strickland were accomplished in a spotlight which, in addition to the danger, disclosed a glittering fall of white confetti which resembled a snow effect.

The offering in pretentiousness, methodical and unobtrusively was put together for the big time where it will more than probably land in the near future. It is a distinct novelty in the way of a dance production that is different from the rest and should prove a commercial success for this reason if no other.

ARLISS-FREDERICK REVUE

Reviewed Thursday afternoon, December 28, at Fox's City Theater, New York. Style—Revue. Setting—Special in three. Time—Twenty-two minutes.

Hangings of gray, to three, upon which vari-colored lights were thrown, served as a background for six fellows of a lean build and three girls in corsets of silver and lace, sequestered in three places. Popular acts are played, members of the band doubling on several instruments. One of the girls sings a number with the house orchestra playing the accompaniment and Ray Walker, who had previously played saxophone, assisting on the piano.

Three girls enter "Tomorrow" and patter the second chorus, putting it over to a nice head, altho the house orchestra was too loud on the latter.

Another Miss in a short dress of black, edged and lined with orange, and wearing a trim white hat, right, black tights and slippers, did "The Downtown Flapper" Ball", concluding with burlesques which drew delicate applause.

Two other girls, one dressed in white with blue bag pants and wearing a cap of blue, the other in a short dress of tan and blue, sang "Somebody Mine", which has quite a few laughs in the lyric that the girls did not wait for. This was followed by a tough dance to the music of "When Francis Dances With Me". Over to a band.

In one, the boys, in black patent leather costumes, played on saxophones several numbers of the popular variety, concluding with "All Over Nothing at All", which did not seem consistently agreeable of the playing, for they produced good vocal effects. The orchestra could be used effectively here to play musical piano as a background.

Three girls, in black patent leather costumes of the bell skirt variety, trimmed with silver and lace, and hats of black patent leather ornamented with white ostrich plumes, joined the fellows and sang "Ooh, How I'd Love To Be in Carolina".

The three other girls in the act joined the others in similar costumes and did an "essence" to the melody of "Swanee River". To the music of "Till We Meet Again", from Florida, the company did an ensemble, taking a number of bows and picking up the former Carolina number for a well deserved encore. Several bows to definite plauditory acclaim rewarded their efforts.

Act in a good bush, down class, refinement and presentation. It is well staged, the light effects have been well thought out and the entire twenty-two minutes would not well be a production. Whether the company of twelve people can succeed in getting enough salary for the act to warrant remaining in vaudeville or not is a matter of contemplation between them and the bookers.

SEGAL AND CARROLL

Reviewed Monday afternoon, December 25, at Palace Theater, New York. Style—Singing. Setting—Special in one. Time—Twenty-six minutes.

Before a purple velvet drop in use, that was not marked at the top, the five ladies showing plainly through the set, Harry Carroll, the composer, approached the piano and opened with "Oo, Boy, What a Girl", from his former revue. Virginia Segal, sweet on the last syllable with the Italian sound of "A" if you (Continued on page 20)

NEW TURNS and RETURNS

DODD AND NELSON

Reviewed Wednesday afternoon, December 27, at Loew's American Theater, New York. Style—Singing. Setting—Special in one. Time—Fourteen minutes.

Two girls and a piano. Miss Nelson plays and sings an introductory verse introducing "Miss Dorothy Dodd". Miss Dodd is a blend of some properties who appear in a costume of blue panne velvet and brilliant. Opens with "Way Down Yonder in New Orleans", Miss Nelson joining in second chorus. "Kiki Koo" was done double. "Miss Dorothy Dodd" being a near imitation of a steel guitar. Miss Nelson played a melody on the piano, including "Kisses on the Lips", "Key It With Me" and other popular numbers, with good effect. "True Blue Sam" followed, also "Waback Blues" and "Oh, Lonesome Blues". "Miss Dorothy Dodd" tried some near-comedy, mugged and did the extraordinarily aesthetic business of wiping the sweat from her brow (Class—hardly). Several "whew"s as if the staging of a few numbers was a tremendous feat.

Miss Nelson tried to sing "Kisses of Fantasy" and proved of the number in very poor photograph owing to Miss Nelson's partners. She can play jazz on the piano—she should sing as little as possible, especially ballads. More than comedy of the act big time variety from "Miss Dorothy Dodd" and the effect was concluded by a rendition of "Tomorrow".

Needs better numbers. Different position, improvement in the dressing, elimination of all coarseness and more femininity.

LINDSAY AND MASON

Reviewed Thursday afternoon, December 28, at Fox's City Theater, New York. Style—Novelty, singing, dancing. Setting—One. Time—Fourteen minutes.

Girl in dress of pink and man in flannels and blue coat, straw hat, sing "I'm Gonna Do It If I Like It and I Like It", followed by a dance. It was noticeable that the girl pointed her toes in the kicks. The opening was weak.

The man, arranging a number of cigar boxes atop a table, did a play on words about what one leader of cigars. The talk was apropos and good. Next he hand-singed on the cigar boxes which was well done and drew a laugh. As the fellow said in his talk to "put it down to Black and White"—here it is!

Girl in costume of lavender and white sang "Where the Bamboo Babies Grow" with poor enunciation and less effect, but her dancing was very good and the lyrics exceptional.

Fellow and girl, in eccentric costumes do a dance and at the conclusion man does a walk of stage on his hands, the girl holding ribbon reins and using a whip as if driving.

Man re-enters, sings piano and does sport out of black and red preceding a poem of explanation about the daps, which is to follow. The names of various dancing stars were mentioned, the fellow saying that they did not imitate, but would do a few steps of their own. Man did a few steps and a full part, that was neat, following which the girl rejoined him in a very pretty creation of blue and gold brocade. For the conclusion of the offering both danced, the girl doing excellent high kicks, splits and rolling splits, holding the attention well and sending them off to definite returns. Took several bows.

The man has a most likable personality and a pleasing way of addressing the audience. He works in a sort of off-hand manner that is professionally artistic. The girl looks well and dances better than the average. Her high kicks are quite wonderful. Has the makings of a big time turn with a few changes.

DANCERS D'ART

Reviewed Thursday afternoon, December 28, at Fox's City Theater, New York. Style—Dancing. Setting—Special in three. Time—Fifteen minutes.

Purple background, subdued lights and a double bench in white faced the eye. Two girls of delicate, unornamented proportions, their lower limbs encased in lace points of metallic ribbons—made from the variegated of the berries, which were covered with flowered shikiki did the opening dance, throwing petals from flat arms.

A young fellow of Paul Swan-like appearance and physique entered wearing a cloak

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VAUDEVILLE NOTES

Albert Caveller, who recently underwent a serious operation, is reported to be doing nicely.

Charles Hibbard, trump soloist, is breaking in a new set in the smaller houses around New York.

The Santiago Trio, Spanish dancers, opened a tour of the Pantages Circuit at Mississippi Sunday, December 24.

William H. O'Day, who was formerly with Benning & Bailey, is now managing Proctor's Theater, Elizabeth, N. J.

Jim Dixon, formerly of Dixie and Long, well-known character singer, spent the holidays on his farm in Baboosh, Mass.

Manager James Glancy, of Telford, Capital, Hartford, Conn., presented fifteen acts in the midnight show New Year's Eve.

Glady Moore is appearing around New York in a new single in which she has an opportunity of demonstrating her operatic vocal training.

Frank and Ethel Carman, hoop rollers, played in their home town, Glass Falls, N. Y., the first half of Christmas week. They were at the Republic Theater.

Elsie Walker Leckhart, formerly with Sammy Lee in vaudeville, is ill at her home, 30 Riverside Avenue, Newark, N. J., and would be pleased to hear from her friends.

Leland's Servant, an orchestra which recently closed an engagement at the New Edwards Hotel, Albany, N. Y., opened a Keith tour at the Mialto, Amsterdam, two weeks ago.

Julius Skoppe writes from the West Coast that he is rehearsing a new double act, with Bill Kelly as his partner. Kelly, so Skoppe says, is a Chicago comedian par excellence. Skoppe works in black.

During Christmas week the Bijou Theater, Savannah, Ga., celebrated its twelfth anniversary at the home of vaudeville in that city.

During most of the twelve years Keith syndicate has been presented.

The Ararat Brothers, original "Blowmen," have staged a real hit in London, according to advices received during the past week. Originally booked for a week at the Coliseum, their engagement was extended to a five-week run.

Fred Hatley, songstress, is producing a new vaudeville act in which she will be supported by an orchestra. Special scenic and electrical equipment will be used, a development of the idea first used by Vincent Lopez.

The Rajah Theater, Reading, Pa., made a bid for the holiday trade in conjunction with the regular five acts of vaudeville by presenting "Yuletide Yuletide," a local talent act, in which about forty girls, pupils of Grace Faust, appeared.

Dr. W. B. Thompson (Thompson, the Egyptian), in a letter to the editor of this department, desires that he use a plant in connection with his act, as was recently stated in a review of the same, signed by The Billboard's San Francisco correspondent.

Edgar Allen Woolf was the author of those afterpieces which was started at Keith's New York Palace Theater New Year's night. Among those that took part were: Irene Franklin, Vivienne Bevil, Harry Cornell, Vera Gordon, Gus Fowler, The Morocco, The Carleton, Sam Lewis and Sam Dody.

Mrs. Alice Hurley, formerly known in the profession as an Irish biddy comedienne, and Marcel White, operatic singer, gave a banquet at the former's home in Park Avenue, Chicago, to a number of their fellow professionals. Among those present were Larry Palmer, Harry Cohen, Charles Alton, Sr., and Mrs. Ed Wilson and others.

A Christmas banquet of the Molly Pitcher Tea Room, Kalamazoo, Mich., sponsored by J. C. Wodolasky, managing director of the

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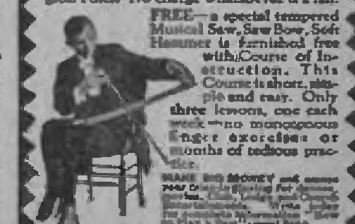
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\$36,319 MECHANIC'S LIEN AGAINST ALBANY THEATER

Albany, N. Y., Dec. 30.—A mechanic's lien for \$36,319.30 has been filed in the Albany County clerk's office by M. Shapiro and Son, of New York, against the new theater building owned by the Lodge Street Real Estate Company...

The Shapiro Company is the contractor remodeling the old Sacred Franciscan Church into the newest theater in Albany, which was expected to be completed December 1, from which time the lease of the operating company is dated and to which it was planned to show Shapiro vaudeville.

Work was suspended last week after delays in the delivery of steel for the balcony and roof prevented its completion within the contract time.

Max Spiegel has recently been forced into bankruptcy, but it is the belief of the Albany directors of the company that the financial difficulty will be met and the theater opened as planned. Frank F. Dolan and A. M. Sperry, of Albany, directors of the company, are in New York conferring with other promoters of the enterprise.

The Shapiro company was to pay 40 per cent of the cost of remodeling the structure and furnishing. The sum of \$17,000 has been paid the contractor.

MAGICIANS' SOCIETY AMENDS ITS MEMBERSHIP RULES

New York, Dec. 29.—The Society of American Magicians, of which Harry Houdini is president, has amended its membership rules to read as follows:

Applicants may not be eligible for membership in the Parent Assembly if residing in a city where a Branch Assembly has been established. They must apply to such local assembly for admission or procure the written consent of such assembly to permit the acceptance of their proposition by the Parent Assembly.

ANOTHER KEITH THEATER

New York, Dec. 30.—The Keith Theater in White Plains, a suburb of this city, opened this week under the Keith Circuit banner with a split-week policy inspired by Johnny Collins. The house seats 2,000 persons.

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READING THEATER BOUGHT. DAILY TO TRY AGAIN. New York, Dec. 30.—"If at first you don't succeed, try, try again!"

TO GIVE SONG RECITAL. ARTHUR KLEIN, LEGIT. PRODUCER. New York, Dec. 30.—Arthur Klein, booking chief for the Suburb Advanced Vaudeville Circuit, will try his hand at producing a legitimate play by Augustus McHugh.

BANJO ALEX. AND HIS CANTATA ARTISTS. This orchestra, organized and under the management of E. P. Alexander, has been touring Wisconsin with marked success.



This orchestra, organized and under the management of E. P. Alexander, has been touring Wisconsin with marked success. The personnel includes: G. Thompson, drum; W. Newton, trombone; G. Hartweg, piano; E. Boyter, sax.; and E. P. Alexander, banjo.

TO TEST BLUE LAW. Cleveland, O., Dec. 29.—At his own request Frank Kinney, one of the local moving picture theater managers recently arrested for violation of the Sunday closing law, was granted a reprieve to the grand jury yesterday. Kinney, who is manager of the Loric Theater, 12823 Detroit ave., Lakewood, asked Justice E. R. Hawkins to assign his case to a jury.

HIPP. CONTRACTS EXTENDED. New York, Dec. 29.—Charles Dillingham and E. H. Bernside have extended the contract of Henning Orlando, who is appearing with his troupe of horses at the Hippodrome. The new contract calls for the exclusive right to Orlando's services in this country and that of his assistants. The latter include Othello Orlando, Carl Probstell and Alfred Probstell. Orlando is the proprietor of a Spanish circus.

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

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SONG NOTES

Jerome Kern has written a song for Billie Burke which she is singing in "Rose Briar".
F. W. Vanderbilt, of the Vanderbilt Music Company, is recovering from a serious illness. He was able to resume work last week.
Paul Whiteman has written a waltz called "Wonderful One". Its collaborators are the number waltz Percy Grofe and Marshall Kilian.
"Magpie, Darlin'", an Irish waltz song, has been published by Frederick H. Green, Mountain, Ia. It was written by Green and Fred Keata.

Max Kortlander has written a fox-trot, called "Some Winter's Night", which will be published by the Triangle Music Publishing Company.

Gene W. Harris has written a song for a moving picture. The film is "Back Home and Here" and will be featured with the film of that name.

The composers of musical comedies may have to split their royalties with the managers of the show. At least that is the proposal made by Arthur Hammerstein and others. Hereafter all money from this source has gone to the publishers and the writers, but the producers claim they are entitled to all performing rights and want their share. The point may be confusing in the courts, as both sides are sticking to their positions.

NICE CATALOG TO WITMARK

The catalog of song publications issued by the E. D. Nice Company has been acquired by M. Witmark & Sons, who will henceforth control the sale of the various numbers bearing the E. D. Nice imprint. Lee David, who has been closely and actively associated with the Nice firm, is already under contract with the Witmarks, and has been for some months. He is a versatile writer whose services are a distinct acquisition. One of the prominent dance and orchestra successes of the year, "Where the Volga Flows", was acquired by M. Witmark & Sons from the Nice catalog some time ago and its transference proved the forerunner of the deal that has just been closed. Among other numbers that now come under Witmark control are: "Romance", waltz, vocal and instrumental; "Paper Doll", "Teats of Amie", "Sweet Lavender", "Woodpecker", "Piccolo", "With My Life", "Comedia", "I Might Have Had You", "Geeze Love", "Do a Little This, Do a Little That", a new song, "To Our Partner on a Sunday Night", by Lee David and Benson Lay, from a high standpoint, looks quicker than anything these clever writers have turned out.

SIDNEY TAYLOR'S NEW ACT

Sidney Taylor and Company are rehearsing a new farcical sketch, entitled "Now You Tell One", which ME Taylor intends opening in New York late in January. When Mr. Taylor visited the Cincinnati office of The Billboard December 28 it was learned that he is the author of this sketch, and that he stopped off in the Queen City to secure scenery for his new vehicle, supporting him in the cast will be Wilmata Harrington, Marjorie A. Sterling and Fred Kanning.

PUBLISHERS GET DIVIDENDS

New York, Dec. 28.—The American Society of Composers, Authors and Publishers has distributed the quarterly dividend for this period of money collected for performing rights of songs written and published by its members. The latest dividend brings the amount distributed for the year up to \$150,000. The quarterly amount distributed this time was \$12,500, and of this the Class A publishers received \$925.23 each; Class B, \$487.79; Class C, \$243.89; Class D, \$222.24, and Class E, \$80.97.

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DANCER IS DISCHARGED
BROWDAY CORP. SCHEDULES
New York, Dec. 28.—Charged with being a fugitive from justice from Philadelphia, Harry White, a dancer, was discharged by Magistrate Levine, in West Side Court this week, upon the receipt of advices from the Quebec City police that the case which involved the alleged theft of \$1,500 in jewelry had been dropped by the complainant.

DANCER IS DISCHARGED
BROWDAY CORP. SCHEDULES
New York, Dec. 29.—The schedules in the bankruptcy proceedings of the Broadway Music Corporation were filed this week. They show that the liabilities are \$151,200 and the assets \$30,072. The principal creditors are J. J. Har-old Gram, \$5,078; Robert Teller Ross and Dorsey, \$17,963; Gledis and Gunn, \$10,200; Artistic, Inc., \$11,571; Shirley Mitchell, \$15,704; and Lew Follack, \$7,500.

CHRISTMAS ENJOYED

By Artists Playing Lyric, Richmond, Va.—Poor Children Remembered

Richmond, Va., Dec. 28.—Christmas was made memorable in the theatrical colony here by several interesting events, Keith's Lyric Theater being the pivotal point around which all revolved.

In the early morning hours the Keith Santa Claus was sent into the homes of several hundreds of poor kiddies of Richmond and gifts of toys were left at each of the homes. These gifts came from the "Mountain of Toys" which was built-in the lobby of the theater by more than 300 children, each bringing a toy for the mountain and each toy being accepted by Manager Charles W. Box as a token of admiration at a special matinee given last Friday.

At six o'clock in the evening Manager Box presided at a Christmas dinner given at the Clover Inn for the artists playing on the Lyric bill, the members of the orchestra and attaches of the house. There was a jolly company of about sixty at the festive board.

The artists among the guests at the dinner were Alvin Kelly and her company of Alabama Boys, The Vanderbilts, Al Wright and the Douglas Sisters, Phyllis Dora, George Rogers, Elsie Douglas and E. D. Primer, of the "All at Sea" sketch company, and Frank Farson, J. V. Hanson, orchestra leader, with all of the members of his orchestra; Stage Manager Bill Bond and his "back-stage" crew and all of the ushers and other employees of the theater participated in the festivity.

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MUSIC TEACHERS HEAR ABOUT SONG SWINDLE

New York, Dec. 19.—The activities of various agencies to expose the song-writing fraud, especially in the phase of fake "publishing", are resulting in widespread and continuing publicity, which is stimulated by the campaign of the Better Business Bureau of the Music Industries' Chamber of Commerce on behalf of the Music Publishers' Association of the United States.

Among the outstanding figures in the exposure of the swindle of amateur song writers are William Arma Fisher, of the Oliver Ditson Co., Boston, who has an article in the forthcoming January issue of The Trade on "The Greatest Fraud in Musical History" and who presided at a meeting of the Music Teachers' National Association on "Song Swindle and Their Victims" here at the Hotel Pennsylvania Wednesday afternoon beneath E. Clark, of the music division of Gossamer, Barker, E. G. Mills, of the Music Publishers' Protective Association, and Clay Smith, musician and composer—the latter three described as "Three Destructive Warriors—song and persistent". President George Fisher, of the Music Publishers' Association has been active also with his special committee to guide the Better Business Bureau campaign, whose members are: Joe M. Franklin, chairman, C. E. Ditson & Company, Harold Plummer, Guss A. Keller, Lorenz & Company, and H. T. Paul. Another factor in exposing the fraud is Theodore Morse, whose article on "The Song Builders by One of Them", in a recent issue of The Saturday Evening Post, threw a bombshell in the ranks of the fabricators.

The article in the January issue, entitled "Greatest Musical Fraud in History", is prefaced by the following:
 "Millions Swindled Out of the American Public by Fake Publishers. An Exposure of a Vast, Wide Range of Crime; Enormous Income Secured by Song-Poem Thieves—How the Game is Won."

"William Arma Fisher, the well-known American composer, for many years editor-in-chief for Oliver Ditson Company, became so thoroughly disgusted with the outrageous manner in which thousands of poor people are being swindled by song sharks that he determined to make a thorough investigation and expose of their methods. He realized that the widest publicity was the best means of fighting this swindle."

"Accordingly, he wrote a ridiculous poem that any editor of standing would reject" at once. This he sent out to a number of song sharks, all of whom assured him that he had discovered a gold mine and with their assistance could be making money very shortly. Just how they work the swindle is shown in his article, the best expose of this business musical hoax game we have ever seen."

On Wednesday afternoon, before the Music Teachers' National Association conference at the Hotel Pennsylvania, William Arma Fisher, the well-known composer and editor, of Boston, exposed the song-writing swindle under the title "Song Sharks and Their Victims". Having received hundreds of plaint letters from victims, he became a victim himself for the sake of learning their game. Glipping over forty advertisements from popular magazines, he dashed off a wretched dingo and sent it to the advertisers. When the flood of answers with contracts for signature, booklets of testimonials and circulars warning him against the fraud of the other fellows, to let the song sharks expose their own swindle.

Mr. Fisher, who made an extensive study of the records of the Copyright Office at Washington, presented some astounding figures. The entries for the first six months of 1922 were \$2,160. Of these 22.8-10 per cent were made by music publishers of all classes, popular, educational and religious. The entries of foreign publishers of all classes were over 10 per cent, while the entries of the fake music makers and sporadic stuff formed 67.7-65 per cent. The copyright entries numbering 9,017. At this rate the entries of the year will total over 14,000, and as these songs written to order, ground out by the song sharks, cost an average of 40¢ each in the victims, the swindle would on a minimum estimate aggregate \$610,000.

While these swindlers carefully work within the limits of the law, the postal authorities are taking both of the matter and recently closed one of the Chicago concerns reported to have cleaned up over half a million dollars in the last three years. So great is the evil that the Music Publishers' Association of the United States, the Music Publishers' Protective Association and the Music Industries' Chamber of Commerce have taken steps to stop this swindle and recently issued thru the Better Business Bureau of the Music Industries' Chamber of Commerce a warning to song writers, in the hope that by publicity the swindle might be stopped.

As the latter bureau writes copyright, Mr. Fisher had some of the plaint letters that have been received. The Register of Copyrights at Washington was himself established when an analysis of his own published records was shown him.

Mr. Fisher stated that the widely published fact that George M. Cohen was paid \$25,000 for "Oreg. Theme" has already cost the publishers of this country a million dollars.

Look thru the Letter List in this issue. There may be a letter addressed for you.

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THE DRAMATIC STAGE

FARCE · COMEDY · TRAGEDY

A DEPARTMENT OF NEWS AND OPINIONS

COMMUNICATIONS TO THE BILLBOARD, 1463 BROADWAY, NEW YORK, N. Y.

HOLIDAY BUSINESS FAIR

But Three of Nine Shows Opening Last Week Look Like Hits

NEW YORK, Jan. 1.—Last week's business started off slowly in the legitimate theaters, with the Christmas Day evening performances poorly attended, but from Tuesday on takings improved considerably. While the successful shows and the eight new plays that opened last week played to almost capacity houses from Tuesday on, the attractions which had hard sledding before the holiday week, altho their receipts increased somewhat during the week, were still selling at half price over Joe Leblang's cut-rate counters.

The holiday crowds, with the exception of those who refuse to buy theater tickets from anyone else but Leblang, were eager to see the plays that were accredited hits and patronized the remaining shows as a last resort. The cut-rate agencies offered tickets for thirteen shows all thru the week and had little difficulty in selling most of their supply. For the holiday week Leblang's agency was open from nine o'clock in the morning until nine o'clock at night. Tickets for such shows as "The World We Live In" and "Up She Goes", favorably reviewed, but not hits, were on sale at the bargain-price agency.

Of the nine new plays that opened for the holiday business no more than three look like hits. They are: "The Lady Christlinda", with Fay Bainter, which William Harris presented at the Broadhurst Theater; "Glory", James Montgomery's musical comedy, at the Vaudeville; and "Why Not?", the third production of the Equity Players at the Equity-Forty-eighth Street Theater. "Romeo and Juliet", with Ethel Barrymore, which opened on Wednesday night at the Longacre Theater, altho treated gently by the daily paper critics, was not by any means hailed as a particularly great production of Shakespeare. While it will, of course, draw the Barrymore fans for the length of its run, the play, as an attraction, does not take rank with John Barrymore's "Hamlet", which is playing to around \$50,000 weekly at the Sam H. Harris Theater.

"The Glorious Year", which Henry W. Barstow presented at the Katcherbocker Theater, with Peggy Wood featured, may develop into a hit, in the opinion of theatrical managers. Its opening criticisms being both favorable and otherwise. The Theater Guild's production of "The Things That Men Do", at the Garrick; Florence Kieffeld's presentation of "These Things" with Billie Burke, at the Empire; "Serris", with Margaret Lawrence, produced by Sam H. Harris at the Fulton Theater, and "The Solitaire Experiment", with Leo Mitchell, at the Forty-ninth Street Theater, judged by the newspaper critics, seem to be weak plays.

Last Week's Takings

Estimated receipts of the "continues" shows last week were: "Abe's Irish Home", at the Hippodrome, \$10,000; "Better Times", at the Hippodrome, \$10,000; "Wings of Time", at the Century, \$22,000; "Innocent and Judy", at the Globe, \$23,000; "Claude-Bouffant", Century Roof, \$20,000; "Fashion for Men", at the National, \$10,000; "Derfuss' "Follies", at the New Amsterdam, \$20,000; "Quebec Village Follies", at the Shubert, \$25,000; "Gringo", at the Comedy, \$5,000; "It Is the Law", \$21,000; "Foghorn Kreibitz", at the Apollo, \$20,000 (special matinee); "Kial", at the Belasco, \$10,000; "The Lady in Striped", at the Ambassador, \$15,000; "The Last Warning", at the Kluge, \$14,000; "Liberation", at the Hippo, \$5,000; "Little Nellie Healy", at the Liberty, \$20,000 (extra matinee); "Tina", at the Forty-ninth Street, \$15,000; "Loyalties", at the Galaxy, \$20,000 (extra matinee); "The" of the

closed on Saturday, "Fashion for Men" opening up for the National, "Will Shakespeare" opens at the National Theater tonight (Monday).

ACTOR YELLOW PRESS VICTIM, SAYS WM. BRADY

New York, Dec. 30.—William A. Brady told members of the Educational Alliance this week that sensationalism in the yellow press was responsible for the degradation of the actors and actresses in the eyes of the American public.

"The practice of certain American journals in flouting the standards of the lesser members of the theatrical profession across their front pages in sensational headlines," Mr. Brady said, "gives the American public a low estimate of the entire profession. In Europe actors and actresses are held in high regard."

LEON CUNNINGHAM



The young author of "Hospitality", presented by the Equity Players, Inc.

"The Immediate Appeal" Forms Basis of Genuine American Play Avers Leon Cunningham, Author of "Hospitality"

WE MADE the acquaintance of Leon Cunningham thru a little girl actress, Emily Boyle. Emily accompanied us to the business offices of the Equity Players. We asked her to wait in the reception room "like a good little girl." But what good little girl did quietly in a reception room? Not Emily, anyway. She slipped down the hall and peered in. Leon Cunningham, who was standing quietly in a corner, caught her "peeking" and smiled a surprised eyebrow. Thereupon Emily smiled on him demurely and swung her little awareness with a "talk-to-me" air. The result was a lively fifteen minutes of conversation, at the termination of which the little syndagogue introduced Mr. Cunningham as "a man who wrote a play."

"Hospitality" was then being read and considered by Emily Players. After seeing "Hospitality" and receiving a note from Emily inquiring about Mr. Cunningham, we started a campaign for an interview with the young playwright that proved most strenuous. Our subject was hard to find (ideally, we believe) and had to be located in an interview. With a merry twinkle in his eye, Mr. Cunningham told us the story of his youth as follows:

"At the age of 11 I was an old-timer, so far as going to the theater was concerned. We had just block to see in Baginaw, and the idea of seeing every show that came to town fascinated me. My mother was much more anxious for me to stay home and get my natural rest of nights, but most after my frenzied arguments and descriptions of the potential qualities of each new play, added to the fact that I had devised three distinct means of penetrating the theater gratis, most often demanded her, and at the age of 11 I was indeed seeing most every show that came to town. Good shows, too, they were. I remember seeing Mrs. Fisher's "Revelation Nellie" at that time.

"It strikes me now the three distinct ways of penetrating the theater were rather ingenious. For instance, by some way or other I made the acquaintance of the old gentleman who played the piano in the orchestra. As I recall it he had a great love for salted peanuts, and somehow or other also took a fancy to me. Anyhow, when I could catch him at the stage door and he could ferry me by a rather unorthodox carpenter I used to enter with the orchestra and sit in the orchestra pit, if there weren't any seats vacant in the front row. When this method failed I sometimes was successful in entering thru the billposting room at the front of the theater, assuming I could establish enough persuasive communication with the young fellow in charge of that sanctuary. As a last resort I used to present the ticket-taker himself with a bouquet—that is to say, the father of a chum owned a flower shop, and I used to encourage him to steal flowers as I might present them to the doorman. That was the height of my villainy. But I never failed to get in if the doorman got a peep, I wonder now what he did with the roses. He must have been a sentimental fellow with a sweet-tooth. As I remember him, he was unmistakably cockeyed, particularly so when I had no rose and so couldn't get in, or when he found me inside, notwithstanding.

"All these nights when every means of entrance failed. These were the bitterest years that flesh was heir to! When I had to crawl, knock to bed, crushed and defeated, and, much to my mother's satisfaction, seem to get 'my natural rest', but really stay awake and plan fool-proof methods of getting into that wretched theater. It was slightly before long trousers, as I recall it, I became an usher. Not one of your commercial ushers, you understand, but one of that distinguished class of usher who sits atop of the theater's balcony, one-night stands, who usher for the love of art."

Mr. Cunningham began his stage career in a box, at the age of 12, in a melodrama entitled "The Broker's Oath", written by himself. He also played the role of the black-mustached villain who persecuted the lawbreaker, the lawyer, from bad to worse. Frustrated in his design to carry the broker's daughter, the villain broke into the broker's home on Christmas night and, after a highly dramatic scene, the play ended with the line, "Who would ever think that he was a beaker's cousin?", uttered in tragic accents by the leading man. Mr. Cunningham says he never recalls the play without thinking of Deloy Ashford.

Kith Barrymore was the inspiration of Cunningham's second effort. He saw her in "Her Sister" and hastened home to work on a manuscript headed "Her Sister". A play

(Continued on page 104)

"POLLY PREFERRED" OPENS

"Polly Preferred", the new comedy of Guy Bolton produced by Winchell Smith, was given its first showing at Parkes' Theater, Haverhill, Conn., the night of December 22. It is due to open its New York season at the Little Theater on January 9.

The old theater was overcrowded, due to a benefit for the Virginia T. Smith Memorial Fund. She is the mother of Winchell Smith, who founded the Connecticut Citizens Aid Society thirty years ago.

UNDERSTUDIED MANY ROLES

Chicago, Dec. 25.—During the past three years Charlotte Lewis has understudied twenty-one roles and has acted thirteen of them. Miss Lewis is the wife of John J. Garvey, Chicago representative of the Shuberts. She has played in the three most successful Chicago in Chicago in recent years—"The Wolf", "The Night-cap" and "The Cat and the Canary", the latter now at the Princess.

RICHARD BENNETT LECTURES

Chicago, Dec. 25.—Richard Bennett, one of the high lights in "He Who Gets Slapped", showing here at the Playhouse, lectured Sunday on the play in Douglas Park Auditorium, under the auspices of the Workers' Citizens League.

'ROUND THE RIALTO

YOUR friend Pepper, having recovered from his Christmas, is again chained to his trusty Underwood, and bids you greetings...

It means that Ames is betting on a \$20,000 gross for the play. Paul Ditzell told Tom a good wheeler about an actor who was killed in an accident...

plays. His first production will be 'The Blackmailers', which Wilmer and Vincent will present out of town on January 8...

Haroldalter, John Adair, Jay Clyde Young, Harry and Frank Harvey, F. Gately Hill staged the piece. Max R. Winzer will start rehearsals for an English version of 'Kopce vs Kichotote'...

LONG RUN DRAMATIC PLAY RECORDS IN NEW YORK

Table with columns for play title, author, and performance statistics. Includes plays like 'The World We Live In', 'The Merchant of Venice', and 'The Merry Wives of Windsor'.

IN CHICAGO

Table with columns for play title, author, and performance statistics. Includes plays like 'The World We Live In', 'The Merchant of Venice', and 'The Merry Wives of Windsor'.

DRAMATIC NOTES

These Lewtas will be seen in the Shubert titled 'Mrs. Pop'. Miss Child is under the production of 'Jill's Attraction'...

Leo Carrillo, as Mike Angelo, will make his appearance in the play that came at the Moroco Theatre, New York, on January 8. Edward Locke is the author of this comedy...

STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CORRESPONDENT OFFICES)

HAZELE BURGESS

To Offer Stock in Brooklyn Company To Open With Original Production of "East Is West"—Stanley Whiting Retained as Business Manager

Announcement comes from Brooklyn that the Criterion Theater, on Fulton street, near Grand avenue, has not only been remodelled and redecorated but has changed its name to the Burgess in honor of the widely known stock star, Hazele Burgess. Miss Burgess plans to open her new theater at the head of her own company, The Burgess Players, on January 8. The opening bill will be "East Is West," and Wm. Harris, Jr., has loaned the original production for the occasion. The supporting cast will be chosen as largely as possible from players who were associated with Miss Burgess during her recently completed engagement of sixty-four weeks in the South. The direction will be in the capable hands of Jack Hayden, who therefore a "top" leading man will be added. Chas. W. Hitchell and Isabel Inghy will come North to join the company. This will be the first New York engagement of these two exceptionally clever players in many years. An addition will be Lorraine Bernard as second woman, a position she is now filling at the Hudson, Union Hill, N. J. Practically a full acting company will be carried and as little jobbing will be done as possible for Miss Burgess' opinion that new facts are only occasionally desirable in a successful stock organization. Miss Burgess has placed the feet of the house in the hands of Stanley Whiting, who has been her manager for the past three seasons. Mr. Whiting is expected to duplicate some of his work in Nashville, Augusta and Jacksonville in her behalf.

"Only the best will be produced," said Mr. Whiting. "Our second bill will be 'The Man Who Came Back,' followed by 'Getting Out of the Game.' By that time the stock version of 'The Hollingers,' which Mr. Hayden is making, will be ready and we shall be the first to do it, as well as several plays now running on Broadway."

The Billboard wishes Miss Burgess all success.

CHRISTMAS PLAY 'IN ALBANY

Albany, N. Y., Dec. 27.—The Little Town of Bethlehem, a Christmas play written by the late Katrina Trench Peabody, of Saratoga Springs, was presented Sunday afternoon in Barnabas Electrothe Hall by the Albany Players. The leading woman's role of Fancine, a noble Roman maiden, was played by Mary Ma Harri Cordell, her attendant, was Helen Leonard; Mrs. Yago Sibley Stowell played the part of the innkeeper's wife, and Frances Stephen a maiden. The leading man's role, Carston, a Greek poet, was played by Thomas C. Stowell; Pompeian, a Roman, by Raymond Beckler; Glauco, a friend of Carston, Philip S. Van Orden; Edward C. O'Brien, a Jew; Harold Stigg and Robert Diabey, Roman soldiers; Helen Casey, Dorothy Robinson, Galsworte Wilmshurst, Gladys, Emily, Olive Stone and Marion Eliza, Jewish women and shepherds.

Christmas carols were sung by the audience between the acts, led by George D. Elwell, with Lydia E. Stevens at the piano.

CLARA JOEL DEBUTS WITH TOLEDO STOCK

Toledo, O., Dec. 27.—At the Toledo Theater Clara Joel's new leading woman, is making her debut in the great local performance of "The Broken Wings" and scoring an enormous success so far. She proved herself a dramatic actress and is bound to be a great favorite if she remains any length of time. The leading male role is capably handled by Howard Miller, who started in this season playing Othello. He, too, registered. Donald Hensley proved himself an excellent character actor as the suspicious Othello, a part that is her line. Charles Reed scored as the boy Basilio and Nell Pratt proved big versatility as the exasperating Captain Innocentia. The difficult scene where the airplane crashes thru the wall of the house was well taken care of by Nick Yelton and his efficient stage crew.—W. H. C.

BERKELL'S KIN HAS PART IN "DADDIES"

Davenport, Ia., Dec. 27.—For the fifty-sixth week of stock at the Grand Theater, the Grand Players, are presenting John L. Hobbs' four-act comedy, "Daddies." The kiddies in the cast are particularly interesting, especially Rose O. Phillips, granddaughter of Manager Charles Berkell, of the Grand. This is Miss Phillips' second appearance on the stage. Eddie Walter, Ross Lewis, Al Wilson, Joe Reed, Larry Sullivan, Billy Springer, Isabelle Arnold, Bert Smith, Irene Hubbard and Virginia Zollman, the latter's new member of the company, are all very good in their roles. Mr. Berkell and Mr. Smith have arranged beautiful settings for this production.

WADDELL'S PLAYERS OPEN SEASON IN ROCKFORD, ILL.

Rockford, Ill., Dec. 27.—Clara M. Waddell's Stock Company got an excellent start Christmas matinee and judging from the opening performance it looks like Rockford theater will not delight in the plays presented by this capable company for an indefinite time. The opening offering was "Adam and Eve," which was greeted by capacity houses Monday matinee and night. Dolle Day is the new leading lady, taking the place of Ella Malmrose. Others in the company besides Mr. Waddell and Miss Day are John C. Daly, Gavin Harris, Desiring Bennett, Ethel Lorraine, Eugene McDonald, J. Richard Colette, Margaret McDonald and E. M. Johnson. The company is playing at

KAY HAMMOND



Leading lady with Alfred Cross' Players, Broadway Strand Theater, San Diego, Calif.

GORDINIER PLAYERS FROLIC

The Gordinier Players and all the employees of the Princeton Theater, 74 Dodge, Ia., their wives and sweethearts were the guests of George Gillman, manager of the theater, after the evening performance of "Toss of the Storm Country" on December 25 at a banquet on the stage of the theater. A four-course dinner was served, the Princess Orchestra furnishing the music between courses. S. O. Gordinier spoke and made a presentation speech in which he presented Mr. Gillman with a leather traveling bag as a Christmas gift. Following the dinner and after-dinner speeches dancing was enjoyed on the stage. Events that featured the program ranged from the days of 1820 to 1922. The party was also a farewell party for Monte Nesvitt, who will leave the company January 1. Thirty-five persons attended.

STOCK PLAYING TO CAPACITY IN WACO

Waco, Tex., Dec. 27.—The Orpheum Theater is doing capacity business with its stock. After many years of its stock house in Waco, the Manhattan Players after a few weeks' run at the Orpheum Theater have proved themselves a winner. Their high-class plays have won the hearts of the showgoers of Waco.

ORPHEUM PLAYERS OPEN SEASON IN READING, PA.

Reading, Pa., Dec. 27.—The Orpheum Players, under the direction of Geo. Arlino, opened a stock engagement at the Orpheum Theater Christmas Day with "East Is West." The company includes Irene Sommers, leading woman; Wm. Naughton, leading man; Lyle Clemens, second man; Virginia Hammond, ingenue; Jack Bewick, director; Treasurer Fisher, second woman; Albert Berg, scenic; Goddard Cleveland, characters; and Cash Woodell, stage manager. Wm. Teanyon, late of the Harris Street and for two years with "East Is West," directed the side play here for the opening attraction. "Rudgie" is undoubted for New Year's week. Among the list of plays announced for early production are "Getting Out of the Game," "Turn of the Night," "Smiling Through," "Identical Families" and "Up in Mabel's Room."

ELKS AND STOCK PLAYERS GIVE TREAT TO KIDDIES

Windsor, Mass., Dec. 27.—The Union Square Players and the management of the Union Square Theater had a prominent part in the entertainment which the Pittsfield Elks gave to 1,150 joyous children who packed the house Sunday afternoon. Ruth Kaville, a member of the company, played Christmas evening; Eric Ormeade, another member of the company, impersonated Santa Claus, and the players decorated a beautiful tree with gifts for the kiddies. Mr. Ormeade is a member of the Scrabble, Pa., Lodge of Elks. John F. Cooney was the one of the theater, while his son, Jack M. Cooney, and Manager Loren H. Hayswood, of the Union Square Players, did their share toward putting the entertainment over. The Fox Film Company donated seven reels of films for the show.

CARROLL PLAYERS OPEN

Edna Preston Returns to Halifax a More Finished Artist—Leading Lady Welcomed Back

Halifax, N. S., Dec. 26.—The F. James Carroll Players opened at the Mainville last night to a capacity house. Before the performance the players were introduced and each received a warm welcome, while Edna Preston's appearance was the signal for a real home-coming demonstration. When Miss Preston left Halifax two years ago she did not expect to return, and she asked Edna to remember her as "Tollyanna," her greatest success, and so on her return she appeared before the velvet diapery as "Tollyanna" and received every proof that she had been remembered, and felt well at that. Later in the evening she was the recipient of a host of flowers and Christmas gifts.

The vehicle chosen to open the season was "Nice People's" and the entire performance went over with a bang. The entire company is particularly well balanced. The costumes and scenery were of a high standard.

Thomas Hutchinson, the leading man, shared honors with Miss Preston, and his boyish manner and easy assurance, coupled with a clear insight of the character he was portraying, made a most favorable impression and he registered a solid hit.

Miss Preston's play is much the same as before, only more so, and her mannerisms delighted, as in days of yore. Between the two, and with the excellent support, the company averaged an A-1.

The cast includes Edwig Kasper, Grace Jones, Ernest Jordan-Willett, Nat Duran, Wm. J. Tarnaschek, Anna Aday, Lloyd Sallies and Edna Vickers.

PICKERT STOCK COMPANY

Move From Pensacola, Fla., to Wilmington, N. C.—Frederick Tonkin Joins To Direct

Wilmington, N. C., Dec. 23.—The Pickert Stock Company (Clara J. Dodson, manager), which closed a three months' engagement at the Garden Theater, Pensacola, Fla., opened at the Academy Theater here Christmas Day, presenting "Orphan's Clothes" as the opening play for the first half of the week and Geo. M. Cohen's "The Meanest Man in the World" for the past half. Nothing but the very latest plays are promised local theatergoers with full scenic and electrical effects. Lillian Pickert, leading lady, is popular here and a good season is anticipated by all. The company made a host of friends in Pensacola and Miss Pickert and Ralph W. Chambers, leading people here received many letters requesting the return at an early date of the entire company. A very sad incident occurred the day after the company left Pensacola. Louis Griffin, one of the owners of the Garden, died after an illness of eight days. The news of his death was a great shock to the members of the Pickert company, as Louis was a great favorite with all. Frederick Tonkin, formerly with the Peacock Stock Company in Chattanooga, Tenn., joined the company here to direct. Caroline Cunningham is another new member.

NANA BRYANT'S NOW HEADS WILKES CAST IN FRISCO

San Francisco, Dec. 25.—Nana Bryant, new leading woman at Wilkes' Alcazar, made her San Francisco debut in "Declasse," Ethel Barrymore's great success, December 24.

Great things are expected of Miss Bryant, who comes to San Francisco with the enviable reputation of being one of the best leading women on the American stage today. It is believed that her acquisition will have the effect of making the Alcazar company one of the strongest that the playgoers ever has boasted of.

At the Sunday matinee and likewise at the evening performance Miss Bryant was applauded a veritable ovation by audiences which packed the house to capacity.

Local press reviewers were extravagant in their praise of Miss Bryant's ability as an actress and all things point to her Alcazar engagement being a lengthy and satisfactory one.

STOCK CHATTER

The American Play Company, Inc., of New York is now touring "The Dream Maker" for each production in all territory.

The Famous Falson Players presented "A Madia Name," the first show in stock, at the Fulton Theatre, Oakland, Calif., the week beginning December 17.

The Ethel Towner Stock Co. in Waukegan, Wis., will give the premiere of "The Angel of Poverty Row," the latest play by Tved and Virginia Maxwell. The play has the strongest light comedy role the Marxells have as yet written.

Jack Harvey and wife Irene Harvey, were recently week-end guests of O. K. Howland and his parents. He and Mrs. A. J. Howland of San Antonio, Tex. O. K. Howland has left the profession and is now studying to be an expert accountant, with headquarters in San Antonio.

Arthur Byron and Gertrude Tolds, former members of the Burdett-Bradford Players in stock at Hartford, Conn., were welcomed during a recent visit there. Mr. Byron played the part of Christopher in "The Lady Chatterbox" and Miss Tolds starring in "Polly Perchard."

Summit Vega, popular heavy man at "Widow" Alessari, in San Francisco again; after a hurried trip to St. Louis, where he was called owing to the death of his mother. Vega returned in time to assume an important part in "Delicacies," which opened at the popular O'Farrell street playhouse December 24.

Edith Mitchell, who was director of the Malcolm Paswell Players when they opened at Hennepin Bazaar Hall, Adams, N. Y., in the spring of 1921, has a role in "The Kismet," the new Leo Dietrichstein starring vehicle which got under way at the Thirty-ninth Street Theatre, New York, last week. Mr. Mitchell has been connected with several Broadway productions, among them "A Slice in Time," starring Irons Frankel. He was credited as director of the Paswell Players by Cyril Raymond, who is now holding a similar position with the Woodward Players in Detroit.

"Daddy Long Legs" was the Christmas week offering of the Leon E. Brown Playgroup at the Union Theatre, Woodcocket, N. J. According to The Woodcocket Call, Miss Deely gave a charming portrayal of the central character, Jody, investing it with an appealing wholesomeness, and the Daddy Long Legs of Hooper L. Ashley was presented with a thoughtful understanding and appreciation of the requirements of the role. Deserving of special mention also were the characterizations of Ralph Darrow, as Mrs. Elbert; Margaret Pitt, as Miss Pritchard; Karl Mayne, as Cyrus Wyford; Violet Mahan, as Sally McDuff; Elizabeth Wells, as Julia Pendleton, and Robert Fay, as Jimmie McBride.

On Saturday evening at 8 o'clock, December 15, the marriage of Miss Luntz, of Philadelphia, Pa., daughter of the Marguerite Bryant Players, in Washington, Pa., and Marion Kilgus, Crawford, Washington society girl, was solemnized in the presence of the immediate families and close friends. Mr. Luntz had Charles Kramer, manager of the same company, as best man, and D. Owen Moore and Charles L. Crawford, Jr., of Washington, were witnesses. The bride was attended by Margaret L. Hines as maid of honor, Lois M. McClinton as bridesmaid, both of Washington, and M. Betty Spawton of Boston, another bridesmaid. Mrs. Hirschman of Washington played the wedding music. A reception and dinner accompanied the ceremony, which was performed by the Rev. William F. Simmons, D. D., pastor of the First Presbyterian Church of Washington.

The Princess Players' presentation of "The Girl of the Golden West" was so well enjoyed by Des Moines, Ia., theatergoers that the management of the Princess Theatre held the David Belasco romantic melodrama over for a second week as the Christmas week offering. The following criticism is taken from a local paper: "Jean Oliver is 'the girl,' a personality which she presents in a convincing and realistic fashion. James Haines is Dick Johnson, the girl's lover, and Howard Sego as Jack Vance, the sheriff who plays a part in the love of 'the girl,' appears in some masterful work. Helen Travers and William Hill as the newlywed Indian couple, and Arthur Beckman provide ample fun, and respectively bring down the house. Dick Elliott makes a most pleasing personality of the bartender."

A Christmas dinner was given employees of the Orpheum Theatre, Waco, Tex., at the Delta Cafe, Christmas night, after the stock performance by Mr. Thomson, owner and manager of the theatre. Speeches were made by all present and a good time was enjoyed by all. R. C. Clark acted as toastmaster and Russell F. Anselmi, of the Universal Theatre Commission Company of Chicago, was guest of honor. Those present were as follows: E. J. Hulse, Mr. and Mrs. A. J. Gember, Mr. and Mrs. Willie Thompson, Mr. and Mrs. Q. Q.

THE PRINCESS PLAYERS WITH MARJORIE GARRETT AND ROBERT BURTON Under management of A. J. KLEIST, JR. NOW IN OUR 22D WEEK At the HOWLAND THEATRE, PONTIAC, MICH. SEASON CLOSES JULY 1ST—One bill a week Want to hear from A-1 Stock People

Thomson, W. B. Hayses, W. A. Carpenter, Frank Hartes, Henry Healy, Gregg Trott, Joe Seales, Abe Adams and Russell F. Anselmi.

According to The Post-Record (R. I.) Evening Times, "Jim's Girl" was one of the best plays seen this season at the Play, as presented by the Carter-Davis Players. The local critic said in part: "Miss Dana has the part of the French girl and she plays it in her usual accomplished manner. Her French accent is delightful. Mr. Lefebvre as Jim Bradford, as usual makes the most of the many tense situations. Henry Carlson as the smooth, calculating, self-glorying Englishman 'Bitch' makes the most of a rather unlovely part. Joseph Viles as Eddy Fry is as clever as ever in his comedy work and his acting is a treat. John Finnegan makes an ideal grand army man, and Percy Bellinger as Windy Miller makes an effective foil for him. Betty Verick as Betty Rump is seen at her best. Jack Matthews gives a clever impersonation of Napoleon, the United States marshal. Marlon Taggart is a motherly Mrs. Bedford. Her interpretation of this part could hardly be improved upon. Peggy Martin as Marie Villages is most natural and she sings well. Robert Stone as Spark Smith has not much to do, but what he has he does well. George Sheer, as Mike, the servant of the guard, does what is required of him most effectively."

The popularity of the Carter-Davis Players was manifested by the number of Christmas packages that were handed over the footlights to the members of the company Christmas night. The applause that accompanied the distribution gave evidence of the favor with which the players are regarded.

PLAYERS HAVE MISFORTUNE

Milwaukee, Wis., Dec. 22.—Extra activities due to the holiday season caused the writer to leave reporting the stock doings here for some weeks. However, things at the Garrick are running along at a merry clip, and this week the players are playing to large crowds in "Getting Gertrude's Quarters." The writer can see no reason for such good being shown to the public, and it appears a pity that decent actors and actresses have to speak the filth that some authors put in their mouths. However, the thing has been pointed splendidly and the players work like Trojans. Howard Hall, as the butler, carries off the honors and is very funny. Hall is an excellent comedian and does his best work when he has a chance to be funny. Edward O'Malley plays Billy for all that is in him, and Myrtle Ross, as his partner in a sin, spends most of the evening dressed in a horse blanket. Gals Spodergard looks charming as Gertrude, and does George Edwards as Barber. A newcomer, Madeline Adams, does very well as Nanette, altho we didn't understand a word she said. Jay Collins, Bert Brown and David Leighton have little to do, but rush readily from one door to another. This they do well.

The settings show a lot of hard work on the part of someone and the effect is deserving of something better.

Last week a revival of "East Lynne" was tried, but the material of this old play is too stilted for modern audiences. Miss Rose did the burlesque Lady Isabel very well.

The week previous, "Dear Me" was produced splendidly, and Miss Rose, Mr. Hall and Mr. Collins did some remarkably good work.

Two of the most popular members of the company have been playing for several weeks, Oscar O'Brien and Kathie Evans. Inquiry at the theatre reveals the fact that Miss Evans is at St. Mary's Hospital, recovering from an operation, and Mr. O'Brien has been called to Canada by the death of his mother.—H. R.

JEAN MERODE "LOANED" TO GLASER FOR PANTOMIME RUN

Toronto, Can., Dec. 27.—Large and appreciative audiences are witnessing the performance of "The Girl of the Golden West," as presented by the Vaughan Glaser Players at the Uptown Theatre. Mr. Glaser selected the famous pantomime as the first of what he hopes to be a succession of similar Christmas productions. The musical scenes with its twenty-four numbers and specialties is by Roy Webb, who personally conducted the instrumental orchestra. Jean Merode, who is under contract to Charles Williamson and has been "loaned" to Mr. Glaser for the two weeks' run of the pantomime, is playing the title role. Mr. Glaser is cast as Baron Hoddin. Forty local children appear on the stage.

COSMOPOLITAN PLAYERS Make Debut in Seattle, Wash.—Leading Lady Plays in Home City for First Time

Seattle, Wash., Dec. 22.—The Cosmopolitan Players, Seattle's co-operative stock company, opened Christmas night at the Orpheum Theatre in "Miss Lark Shaw." The cast is a notable one, among them Juliana Wayne, an leading lady, well known in London, Australia and the larger American cities; Travel Wallace, former Panhandle leader and producer of amateur shows, more recently out with the Nebraska Golden Red Jamb; Raymond Northcutt, last with the Val Howland Circuit Stock Company; Reynolds Dransfield, Mr. Drumm, Valentine Steiner, Margaret Gill, Elsiebe Douglas and others. This is the first time that Miss Wayne has appeared in her home city. She is the daughter of the late Judge N. Schneider and the sister of Walter H. Schneider, former of Seattle and home.

The Cosmopolitan Players, incorporated recently with well-known club and business men and women on its board of directors, is a non-profit organization formed to foster dramatic art in Seattle.

ACTRESS REBUKES NOISE COMING FROM GALLERY

Wilmington, Del., Dec. 27.—After a week's vacation the Wilmington Players opened on Christmas day with "The Broken Wine." Kiboshes might have been provided, even the management did not foresee the dust bath which comes with the fall of the plane to those in the first few rows. Miss Lee Smith plays the part of Mrs. Valera; Kerman O'Grady plays the leading male part, that of Philip Martin. Miss Smith could not play Paris copying any language from her lines Valera was the same phlegm Seattle that Miss Toy did in "East is West" and it detracts from the realism. Benjamin Hatfield plays the part of Gen. Pedro Aguilar with ease and distinction. A newcomer in the cast is Helen Robinson, who has been cast as Cecilia. Miss Robinson apparently belongs to the cast which contains the East-riding-room type of fiction as ultra smart. Many of her lines were changed in this mode of speech. Wilmington will probably become accustomed to it, but for the moment it is nothing pleasing nor interesting. Considerable gratification is felt by some of the patrons of the house because of Miss Smith's very effective call-down of the noisy gallery on Monday night. This state of affairs has grown acute and many of the regular patrons here felt that the climax was not far off, but none of them expected that the rebuke would be left to Miss Smith, particularly as in this instance she was playing a scene with her own husband, who was locally the one to perform such an unpleasant job.

"DADDIES" FIRST TIME SEEN IN NEW ORLEANS

New Orleans, Dec. 27.—The first New Orleans presentation of "Daddies," by the Sangre Players at the St. Charles Theatre, brought many out during the holiday week, who were more than pleased by the production. Five New Orleans kiddies are to the program and make the attraction doubly interesting due to their clever acting. As usual, Lena Powers made a hit with her part, which she played well, and received as a reward repeated curtain calls. Foster Williams, the handsome young leading man, shared the honors with Miss Powers, and is a favorite with the audience from the rise till the fall of the curtain. Alice Buchanan played her part well, and it is a difficult matter to say which of the two women, Miss Powers or Miss Buchanan, received the most applause. Others on the bill who are entitled to favorable mention are Lola May, Lee Steiner, James Deaton, William McBride, Guy Hiner and Orrie Holland. Robert (Red) Jones, who directed the production, has showed that he has the proper conception of the author's idea as to situations and all the little details that go to make a production in all that the word implies. The matinee are beginning to pick up, and Saturday night the house was more than comfortably filled. Business this week is on a par with the other because both in the downtown section and the outlying movie palace. For New Year's week "Fier Mag" promises to be a record-breaker for the house. New acts are being built by Spectacular Director Guirrauer, which are said will be the most massive and finest seen in this city for many a season.

BELLE BENNETT

Has Big Chance in "Half a Chance", a New Play—Long Waits Between Acts Becoming Intolerable, Says Critic

Atlanta, Ga., Dec. 22.—An heroic effort was made by Belle Bennett a week ago last Monday night when the first performance of the new play, "Half a Chance," by Maecle Upshott, was offered by the Fourth Players. During the day the management expected to have a dark house as Miss Bennett had not recovered from the shock she experienced during the rehearsals the previous week when the news came that her sweetheart had died under an operation, when she had planned a joyous Christmas with him in Atlanta. After only four rehearsals and under this extreme mental torture Miss Bennett managed to walk her way through a very heavy and sad story as the star of "Half a Chance," and did remarkably well under the circumstances.

The play itself is very entertaining and tells a sweet story on the order of "The Girl of the Year" and has in its theme a fundamental and its ultimate effect on the lives of men and women. A good many amateur blunders are apparent in the construction but must be expected in a playwright's first attempt. Altho there are many clever situations the play lacks force in its present state. Mrs. Upshott has selected most of her characters to her advantage for the central figures. The little Irish girl, Mary O'Grady. As the performance was very shaky on Monday night, this representative thought best to witness another one during the last of this week before giving a final criticism, and was much pleased with the improvement as well as some of the printing it had received.

Miss Bennett threw herself completely into the role of Mary O'Grady, who is first seen as a little juvenile girl about eighteen with red curls and a wistful smile. Her employer rescues her on a bet regarding the entertainment question and gives her every chance to make a lady of herself. In the second act when she is home from school her benefactor's brother steals some money and Mary takes the blame to save the brother and the man she loves from suffering. Then she leaves with a second benefactor who kindly takes her to London and trains her for the stage. The third act, her training room in a London theatre, reminds one of Mrs. Leslie Carter's "Easiest" in all the demonstrations of temperment. On Monday an insert was added to give variety and enable Miss Bennett to display her ability as a contortionist and dancer. This was headed by a bench drop and some curtains erected in the wall of the dressing-room section. The stage hands were clumsy had slow in this change and the whole effect was far from realistic, but Miss Bennett's skill lifted it above the ordinary, altho she is evidently out of practice. This scene was such a flop that Manager Walter N. Baldwin abandoned the idea after the first performance. This act introduced a complication of lovers, both her benefactors having fallen in love with her while helping her. She becomes engaged to one while loving another, but is released from her betrothal in the last act so the curtain may go down on a perfect love scene, the tag being one of the most effective bits of the play.

John Litt, who played the benefactor and surprised lover of Mary and older brother of the embryo thief, gave an excellent performance. His characterization was honest, sustained and varied. He read distinctly and acted naturally. Lyon Wickland, a newcomer, had the third principal role, that of the second benefactor and lover of Mary. He was decidedly nervous on Monday night, but during the last of the week, after Miss Bennett had mastered her lines and threw his case to him in better shape, he appeared to good advantage and proved to be a winner. Alice Baker, as the housekeeper, was excellent and she always is in an unsympathetic role, and Franklin Maudsley was good as the wandering brother, Kathryn Olney, Mary Terry, Kathryn Reed, Stuart Beebe, Robert W. Sailer and Walter Marshall were grouped in a short scene in the second act in a scene of the young brother, Rankin Mansfield, Mary Terry playing his father. Kathryn Olney gives a comedy semi-tragic characterization, and she plays it with the book pedal down, and in the last two acts doubles as the English maid, Elizabeth. Gus A. Yette could scarcely be imagined upon as the typical English theatrical manager.

The acts were in good taste, each act requiring a different interior. The waits between the acts are becoming intolerable, especially as House Manager Herman does not furnish Mr. Baldwin with music of any kind. For the past few weeks most of the waits have been from fifteen to twenty-five minutes and most of the curtain have been forced up by conspicuous demonstrations from the audience.

EDMONTON (ALTA.) STOCKS

Edmonton, Alta., Dec. 20.—While all the members of the Metropolitan Players contribute to the entertainment of their patrons, and most of them to their amusement. Cliff Baggart, manager and director, is the big mone

(Continued on page 28)

HOUSE REPERTOIRE TENT

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

(COMMUNICATIONS TO OUR CINCINNATI OFFICE)

BEVERIDGE PLAYERS

Close Stock Run Suddenly

Illness of Leading Lady Causes Halt—Beveridge To Launch Tent Show in May

The Beveridge Players, who have been occupying the Empire Theater in Quincy, Ill., came to a sudden close last week.

Jessilyn Deibel, leading woman, was taken suddenly ill with a severe attack of pertussis and is now convalescing at the Hotel Hamilton in Chicago. In addition to Miss Deibel's illness, the company was forced to lose several important nights, including its Sundays, to make room for road attractions, and the business was hurt considerably.

Earle Ross, one of the genial owners of the organization and a well-known leading man himself, made the trip to Chicago in his new car with four members of the company, and the trip was one of the most delightful ever experienced by a Theatrical. Mr. Ross defrayed all expenses personally, including the hotels, stopping over one night in Springfield and another at Peoria, in the most expensive hotel.

Mr. Ross has been engaged to play lead and direct at the Imperial Theater in Chicago. Glen Beveridge will go out with his "Big Tent Show" again in May. Johnstone's office informs that all the members of the Home-Beveridge Players have been engaged by different producing managers. Wallace Backett, the company business manager, will resume his duties immediately as the general press representative of the Theatre-Delight Fireworks Co., of Chicago, with which firm he has been identified the past four summer seasons.

FEAGIN COMPANY PLEASURES

In last week's offering of "Lynd's Christmas Party" by the Feagin Stock Company in Chatham, there were characters in which every member of the company had a chance to do useful work in rounding out a really excellent performance. Honors of the evening probably go to Bob Feagin, as the shimmering country boob, who was responsible for many laughs. Joe Williams carried much of the brunt of the play and made an excellent mountaineer—a part far different from the one in which he has previously been seen. Elizabeth Lewis was his wife, and can always be depended upon for doing some splendid character acting. Grace Feagin, Leo and Pearl Master and J. Lawrence Nolan were very good in their parts and brought the general performance up to a high standard. The story tells of a miserly old village cooper and a young city chap who enter the race for the love of the mountain flower, with the latter winning out. Altogether it is one of the best offerings of the season by the Feagin Stock Company.

BEEBE COMPANY REOPENS IN WISCONSIN JAN. 15

The Beebe Stock Company, after a brief holiday layoff, will reopen at Myers Opera House, Janesville, Wis., January 15. Except for the addition of a new man for small parts and properties to replace Walter Stanley, there will be no changes made in the personnel. Mr. Stanley will henceforth do light comedy parts. Mr. Beebe is still directing the company and Harry Watson is managing. The Beebes, Emily and Al, are no longer connected with the company. They are now conducting a studio of piano and singing at Peoria and Monroe streets, Chicago, and contemplate publishing their own compositions and others. One of their latest song successes is "In My Dear Old Home, Illinois". The Beebe Company traveled thru Texas in September, October and November. Eddie Hall says he expected any day to see the company close, as business was not very good, even with the band and orchestra. Louisiana was profitable, Mr. Hall says. Barney Shaw is advance agent.

MILT TOLBERT SHOW CELEBRATES CHRISTMAS

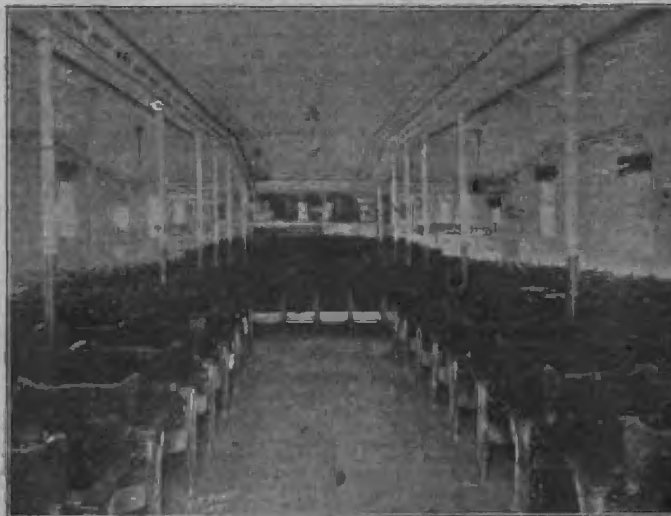
The members of the Mil Toltbert Show (No. 1) held their annual Christmas celebration at the home of M. D. Hale, the owner and popular manager, at Dothan, Ala., December 24. To say that the members enjoyed themselves would be putting it mildly. Mr. Hale's home, situated on the outskirts of Dothan, and which he recently purchased, was beautifully decorated for the occasion. There was the good old-fashioned Christmas tree, with its tinsel and lighted candles, and loaded down with presents for everyone. Then there was the dinner prepared by Mrs. Hale and Mrs. Lillian Weate. After dinner the presents were distributed, then everyone repaired to the yard to watch the fireworks, which, under the direction of Sam. V. Huxler, proved a startling success. After the fireworks everyone voted it one of the most enjoyable Christmases they had ever spent, and resolved to return to Dothan, Ala., where the company played to one of the largest weekly businesses in the history of the show. Those present were Mr. and Mrs. H. D. Hale,

Herbert Hale, Buddy Hale, Welford Hale, Lurline Hale, Mrs. Lillian Weate, Mr. and Mrs. Thomas Williams, Mr. and Mrs. Sam V. Huxler, Mr. and Mrs. C. O. Cole, Mr. and Mrs. Walter Marrell, Mr. and Mrs. Ernest Vavas, Mr. and Mrs. Billy Wagner, Mr. and Mrs. Shelby Terrell, Billy Ferguson, J. B. Applegate, Curtis Jones, Frank Cook, Estel Hixson, Billy McLean, Leah Nelson, and last, but not least, Baby Mary Hale, who sat on the floor surrounded by all her presents and cooed her delight. The Toltbert show, which has been out since last February, will remain out all winter.—H. T. V.

MONTGOMERY MAY ORGANIZE FOR CIRCLE STOCK IN N. O.

New Orleans, Dec. 28.—Lewis Montgomery and wife (Ethel) (Montague), who just closed the O'Brien Shows, have returned to this city to enjoy a brief vacation. It is altogether possible that Mr. Montgomery will organize a circle stock company and play New Orleans this season. Miss Montague was star of an organization which gave universal satisfaction here last year and was well received.

"THE GOLDENROD"



The accompanying picture shows an interior view of Capt. Ralph Emerson's seating theater, "The Goldenrod".

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WANTED DRAMATIC ACTORS WITH SPECIALTIES FOR THE COOME PLAYERS
Comedian (Finney) or Rehearsal on each evening. Worked up. No auditions and no contract. Only sober reliable and experienced people who can and will learn lines and specialties part answers. Guaranteed steady employment until November 1st. Best references. No phone calls. I come via. Address: **HARRY COOKE, Box 172, Camden, Alabama.**

AT LIBERTY, D. E. FENCE AND WIFE—MUSICIANS
Bass Saxophone, Orchestra, strong Baritone, Band. Wife, Melody "C" Saxophone, Orchestra; Soprano Saxophone, Band. Do few neat Specialties if needed. Troop or theatre. Require two weeks' notice.
D. E. FENCE, Strand Theatre, Port Arthur, Texas.

WANTED FOR CASH—COMPLETE DRAMATIC OUTFIT, 50 OR 60
New York, state fully paid for here and condition. Retailing Exp. Price with. Managers for R. & O. **AUEY ABRAM, Dallas, Michas.**

REP. TATTLES

The Beach-Jones Stock Company has been doing a wonderful business all season in Wisconsin, we are informed.

Tim Lester, comedian; Everett Evans, leading man; Bertha Hughes, leading woman, and Josephine Mayo, general business, have signed with the W. I. Swain Show for two years.

The Monte Henderson Players are prospering in the Northwest region of Canada and lately report business as having been at top-notch until the severe cold wave struck, and their attendance dropped 75 per cent. Some drop, but strictly in line with the thermometer, which went down to the 40-degree-below mark.

The Gray Kn. Local Comedians closed in Little Rock, Ark., December 16, and will reopen next summer. Harry R. Lloyd, a member of the company, who is under a doctor's care at the Lincoln Hotel, Little Rock, expects to return to Cincinnati as soon as his condition will warrant it.

George Laval, musician, last five years with James Adams' Floating Theater, was felled dead in his room at Rolland, Va., Christmas night. He had been in poor health for the past eighteen months, but was feeling fairly well at the close of the past season and went to Rolland for the winter. His only surviving relative is a sister, Mrs. Patricia O'Connell, of Lowell, Mass., who was notified and went to Rolland for her brother's remains. He was a member of R. P. O. No. 26, 833, Elizabeth City, N.C.

Morris Dubinsky has leased to date four of Ted and Virginia Marcell's plays. Mr. Dubinsky had a special drop, played for the "warmed" gear in "Hobbes Happiness". The Mac Stock Company, formerly the Mac-Tuff Stock Company, has leased, Harry E. Mac Curcell, "Oakhurst" and "A Heart in the Woods" for its season opening in May. William F. Lewis, manager of the company bearing his name, has leased "Hobbes Happiness", now "The Secret of Sutter Street", for Nebraska for the coming season.

THOMPSON GIVES CHRISTMAS PARTY

The Len Thompson Comedians were entertained at the home of Len Thompson in Omaha, Neb., at a Christmas celebration after the Christmas Eve performance at the Alhambra Theater. The big feature was the exchange of presents between the members of the company. There was plenty to eat and refreshments of all kinds were served. A big Christmas tree, which was nicely decorated by Grace M. Russell, was a special feature of the evening. These presents were: Billy and Pearl Topp, Flo Russell, Len Thompson, Mr. and Mrs. Fred Wagner, Harry Warren and Grace M. Russell. The Thompson company plays the Alhambra Theater, Council Bluffs, Ia., every Friday, Saturday and Sunday, and at the Alhambra in Omaha the first four days of each week. The company is booked there until the opening under canvas early in the spring. The plays used by this company are furnished by the Chicago Manuscript Company and Geo. J. Crowley, of Inwood, Mo. Mr. Thompson directs his own bills.

HOWLAND JOINS BROTHER'S MUSICAL COMEDY COMPANY

Val Howland, who recently closed his circuit stock company in Northwest Washington after a successful season, has joined his brother, Ted Howland, in the latter's musical comedy troupe at the Olympic Theatre, Seattle, Wash. This gives the company three character comedians: Phil Berg in Jewish; Ted Howland, Irish, and Val Howland, Swedish. Elsie Broche is prima donna, while Alma Green is the heavyweight comedienne. Jack O'Rourke, formerly with Alvy Schwartz at the Lyric, Seattle, is leading man. The Olympic Theater, originally the Troch and later the Star and Oak, is famous as having been the home of Monte Carter, who now holds forth in Salt Lake City.

SANTA CLAUS AT GOWLANDS

At the home of Henry E. Gowland, 2800 Danville street, New Orleans, La., there was a real Christmas scene on Christmas Day. The house was decorated with red, white and green, and Harry Gowland, Jr., invited a company of kiddies living in the neighborhood to attend his second Christmas party. Shows of glove ring out as they entered the room where stood a big Christmas tree loaded down with ornaments. The part of Santa Claus was taken by Father Happy, comedian with the J. O. O'Brien Stock Company, who made the kiddies pleased with joy during the distribution of presents. These present besides the youngsters were Lillian Touzet (Mrs. Happy Gowland), Walter Clayton, Mr. and Mrs. Lewis Montgomery, Johnnie Montgomery, Mr. and Mrs. Reggie Booth and Little Reggie, Jr. The Gowlands are home for the winter.

IMPASS by George M. P. Bain. A student play from the Florida Players...

- SOUNDING-DRUMS by Edward Hale Bierstadt. A travesty in one act, set in the murder's room of a prison. (2 m., 1 w.)
- LYSIANIA by Robert Brooke. A comedy drama from the Chicago Little Theatre. (2 m., 1 w.)
- MEMBERS by Edna Staudenmann. A play in one act from the Indiana Little Theatre Society, Indianapolis. (2 m., 1 w.)
- SWEET AND TWENTY by Fred Dell. Author of 'Moon Call'. A comedy in one act from the Proctor-Lewis Playhouse, New York. (2 m., 1 w.)
- THE SHEPHERD IN THE DISTANCE by Harold Hobson. A pantomime in seven scenes from the Washington Square Players, New York. (10 chas.)
- THE STICK-UP by Percy Loving. A dramatic comedy in one act from the Proctor-Lewis Playhouse. (1 m.)
- SCRAMBLED EGGS by Lawson Minkell and Francis E. Bellamy. An amusing satire on Mrs. Love and Human Nature...

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- TWO SLATTERS AND A KING by Edna Staudenmann. A satirical farce in three acts presented at Vassar College. (10 chas.)
- THE EMPEROR JONES by E. Elmer Towne. A play in eight scenes from the Proctor-Lewis Playhouse, New York. (1 w., 2 m.)
- HEARTS TO MEND by R. A. Ornstedt. A farce in one act from the Proctor-Lewis Playhouse, New York. (2 m., 1 w.)
- THE EMERALD EYES by Charles M. Wood. A comedy in one act from the Proctor-Lewis Playhouse, New York. (2 m., 1 w.)

- THE SHOST STORY by Booth Tarkenton. A comedy in one act and four parts of 20 great acts. (2 m., 1 w.)
- SHAM by Frank G. Thompson. A comedy drama in one act from the Art & Craft Theatre, Detroit. (2 m., 1 w.)
- SIX WIFE WAGES WHILE THE LENTILS COIL by Robert Brooke. A comedy in one act from the Proctor-Lewis Playhouse. (11 chas.)
- MIR DAVID WEARS A CROWN by Robert Brooke. A comedy in one act from the Proctor-Lewis Playhouse. (11 chas.)
- THE SOCIETY MOTORS by Duff S. West. A comedy in one act. (2 m., 1 w.)

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EDMONTON (ALTA.) STOCKS

In the latter respect, His village constable in 'Our New Minister' was one of the funniest things we have seen in a long while...

Ferna Felton gave her miserably funny characterization of Mrs Hopkins for the second time this season and got as many laughs as ever. Her comedy dances and songs left her audience craving for more...

"LAWFUL LARCENY"

Offered by Forsyth Players—Belle Bennett Plays Original Role

Atlanta, Ga., Dec. 21.—The offering for Christmas week selected by Managing Director Walter S. Baldwin proved to be the best production in many weeks and one that could not be improved upon by any road show that has ever been seen in Atlanta...

There are three star parts in this fascinating drama, the wife, the adventuress and the adventuress. Gus Ahl Hedwe was seen in the same role of the adventuress, Guy Tarrow, as played by Lowell Sherman in the New York production...

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WANTED—GOOD AND SKETCH TEAM

Both must be good sketch, and both be party of singles. One must play good piano. Kicker, arrebebe and songsters keep on. No puns or children. No picture. Play your own stuff, but don't write, write and tell all you can and will do. Don't ask for any thing; we will pay you for what you will do for us and you will get it. If you can't do it you can't stay. The right people will be ready to work for you. We will pay you for what you can do. Write to the right people. Write to the right people. Write to the right people. Write to the right people. Write to the right people.

FUN AND HORSEPLAY ON NEW YEAR'S PROGRAM

Minneapolis, Minn., Dec. 27.—On New Year's Eve at the Hubert Theater the Balbridge Players plan a big vaudeville program. Special attractions of a Miami Glee nature will be introduced. The players and audience will do and say pretty much as they please, according to an announcement. The management will give away free a Ford for the best story told about the Ford car by a patron in the audience. Prizes will be awarded for vaudeville groups, and the audience and stock players will receive in numerous other festive entertainments.

One of the headline features of the bill will be a sociological travesty presented by the inimitable comedian, Johnny Dillon, entitled "Polly in a Circus". The popular leading man, Ben Taggart, and John Todd will hold down the coveted "next to nothing" spot of the vaudeville bill with a talking and singing duet; and the starring dramatic actor, Arthur DeBarre and Frank's Francis, will offer "A Suspense Party", clearly demonstrating that legitimate actors are sometimes entitled to headlining honors.

Maria O'Leary, Doris Underwood and Ruth Lee will offer "Harmony of Hope". The theme of the offering is being kept a secret and their rehearsals are being held behind locked doors. They refuse to divulge whether it is of a domestic or musical nature.

Pete Raymond, who holds the story-telling championship bill of the North-west, will announce his best case and Scotty Taylor will give imitations of Sir Harry Lauder.

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

STOCK PLAYER MAKES MANY ORPHANS HAPPY

Pateros, N. J., Dec. 27.—Orphan children of local institutions were made happy last Saturday afternoon thru the courtesy of Charlotte Wynburn and her associate players and the Lyceum Theatre Company in conjunction with The Free-Guardian. The children witnessed the matinee performance of "Daisy Mae" and cries of delight broke out when the curtain arose after the final act of the play, showing a large Christmas tree and Santa Claus standing alongside of it. After a little talk by St. Nick, played by Harrison Hoy, a member of the Lyceum company, Miss Wynburn took charge of the program arranged for the kiddies and had them march across the stage in full view of the audience, which comfortably filled the theater, and receive their gifts. Children from the Interwar Orphan Asylum were unable to attend, due to the prevalence of whooping cough, but the Lyceum made arrangements so that the little inmates also received their quota of presents. After the children had received their gifts Charlotte Wynburn, Hans Franklin, Ada Depina and Edna Marshall, the women in the stock company's cast, each received a five-point box of candy from Mrs. Michael Frank, formerly of this city, but now of Clifton, Williams J. Riley, manager of the company, and Donald Goggin, manager of the theater, worked unceasingly to make the affair a success for the children. The orphans were brought to the theater and returned to their respective homes by a committee of the Pateros Council, N. J. H. Butler, the grand knight. The committee also acted as an escort for the kiddies.

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AMERICAN CONCERT FIELD

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

"THE MESSIAH"

Oratorio Society's Ninety-Seventh Performance a Gala Occasion—Albert Stoessel, Young American Conductor, Soloists and Chorus Holiday Delights

New York, Dec. 22.—The holiday season and spirit were much in evidence last night at Carnegie Hall, where the Oratorio Society had assembled about 250 of its active members, the New York Symphony Orchestra, a splendid quartet of soloists, all led by Albert Stoessel.

This splendid array in a grandly selected program setting was most enthusiastically greeted by a combined secular, music-loving and typically American audience which completely filled the large hall.

Dr. Leopold Damrosch on December 25, 1914, conducted the Oratorio Society thru its first performance of "The Messiah", and while last night's rendition was its ninety-seventh it is not unkind or unfair to credit conductors, as to performers, to say that never was greater general pleasure afforded than at the one here recorded for the peculiarly interesting Handel masterpiece.

Special credit is due Albert Stoessel, the young St. Louis conductor, who has infused such confidence, new life and effort into the chorus. He was formerly a violinist in the Boston and St. Louis orchestras, in the Willy Ross Quartet, but it must have been his experience as a director of the A. M. F. High School at Chaumont, France, which shows thru his able work, and the co-operation received from the chorus and soloists last night, and even from the violin orchestra, was a revelation, and his future success either in New York or anywhere is assured. He has poise, strength, moderation, the necessary ability and the happy faculty of carrying those he is directing with him to those he is striving to please. Chorus, orchestra, and soloists—all were with him last night and will be whenever he conducts the pastoral he has made for himself.

Continuing in reference to the splendid work of the chorus, must be mentioned the thrilling and glorious "Hallelujah" which was so impressively given before the standing audience. At a slight gesture from Mr. Stoessel the willing boards arose in devotion to this ever beautiful chorus and everyone must have felt the uplifting influence and be better for his or her small participation. Many in the audience smiled in the familiar strains. In the "Gloria to God", "His Yoke is Easy" and in the "Amen" (the most fitting climax) the chorus particularly shone.

As a whole it is admirably balanced. While the two are outnumbered about two to one, they more than hold their own. If there is any adverse criticism to be offered it might be the suggestion that there be added a few more high voices of sustaining quality. Otherwise the chorus is most admirable and its further efforts under Mr. Stoessel will be listened to keenly.

The quartet of soloists were Olive Marshall, soprano; Mary Adams, contralto; Judson Howe, tenor; Frederick Fetter, bass, with Philip James at the organ. Commencing with the opening "Comfort Ye" recitative and the following air, "Every Valley Shall be Filled", the tenor, Mr. Howe sang impressively and with feeling, while Mr. Fetter, who was more dramatic and somewhat explosive. While the soloists were familiar with all demands of him, his voice is more of a baritone than bass, so his lowest notes seem to lack the carrying quality necessary to reach all parts of the hall.

Miss Marshall, the soprano, was heard last year and her offerings were as expected. The hot tempo her voice is sweetly pure and true, her enunciation excellent, and she enters into the spirit and atmosphere of the music with rare intelligence. Her rendition of "I Know That My Redeemer Liveth" was especially worthy of the part attention given her. To Miss Adams, of course, were assigned the familiar "He Shall Feed His Flock" and "He Was Despised", and her deep, rich contralto met all the requirements of these famous solos.

The third performance "carried on" until eleven o'clock, and without the lack of hurry upon the part of the audience, but rather a

slow going such as follows a truly exceptional service of enlightening performance where each had participated to the fullest extent.

Verily, last night at Carnegie Hall was memorable.

In these days of diversified interests and occupations, where people perform life in all

directions,



ROBERT RINGLING

Robert Ringling, baritone, son of Charles Ringling, of circus fame, is now busy with his first concert tour. Mr. Ringling's voice is of an excellent quality, and the press both in Chicago and New York accord him much praise.

wonderful sections of this great city and in far outlying districts and suburbs, it is hard to assemble a chorus of 250 willing to devote substantial time for a performance such as that accorded "The Messiah" last night. It is hoped that the membership active in and those supporting the Oratorio Society, with their delectable Mr. Stoessel, will continue the good work and take heart and encouragement from the genuine appreciation of those fortunately present last evening.

SONG RECITAL

To Be Given by Harriet Case in Chicago

Harriet Case, soprano, with John Deane at the piano, is to give a song recital at the Metropolitan Theatre, Chicago. Miss Case will be heard in an interesting program on the afternoon of Sunday, January 14.

LEOPOLD STOKOWSKI SAJLS FOR EUROPE

New York, Dec. 20.—On next Tuesday evening, January 2, for the concert by the Philadelphia Orchestra, Leopold Stokowski will be replaced by Georges Enesco as director. This will mark the fifth in the New York series in Carnegie Hall, and on that day Mr. Stokowski sails for Europe to head the Philadelphia Orchestra in Paris on the 13th and 14th of the month, and the orchestra of the Accademia di Santa Cecilia in Rome on January 21. It is expected the noted director will return to this country the end of January.

Mr. Enesco will make his American debut at this concert, and two of his own compositions will be featured on the program; the Roumaine Rhapsody No. 2 in D Major and the Symphony in E Flat. The latter half of the program will be given over to the Tchaikovsky "Patriotic" overture.

EDELSTEIN QUARTET

Acclaimed by Frank Sheridan, Pianist, in Allerton House Concerts

New York, Dec. 22.—Alternating in two of the Allerton houses, at Madison avenue and 32d street and the one on 45th street, four Sunday afternoon concerts were given thru the center by the Edelstein Quartet, assisted by Frank Sheridan, pianist.

In the best and club sections of this city three Allerton houses are uniquely noted as exclusively barbers, but for three occasions many ladies were likewise in attendance, some, no doubt, in possible curiosity as well as for enjoyment. Both houses have spacious breezings on first floor, with high vaulted ceilings, large open fireplaces, most comfortable seating capacity and under special decoration and with things inconspicuous for these intimate chamber concerts. Many of the more thoughtful persons of guests in these houses, with invited friends and other music lovers, availed themselves during the past month of the opportunity to hear one or all three concerts.

Walter Edelstein, Philip Stern, first and second violin, Leo Alberti, viola, and Miriam Prins, cello, who form the quartet, all young, studious and ambitious, are dedicating their talents and programs to the best, relying upon the works of Schubert, Beethoven, Mozart, Brahms, Saint-Saens and the like. Each, in addition and upon occasion and by way of variety, plays a solo. Frank Sheridan is a most capable accompanist and is likewise a featured attraction in quiet numbers and also as piano soloist.

DAVID MANNES,

Orchestra Leader, Honored

David Mannes, violinist, orchestra leader and active in the performance of the cause of good music, was given as Christmas gift a \$1,000 endowment of an orchestra chair in his name in the Town Hall. Of the several hundred chairs in the orchestra of the Town Hall, over two hundred have been endowed. The proceeds of the endowments, known as the Town Music Fund, are used in making possible a larger number of public meetings to be held there. The gift to Mr. Mannes was participated in by Mrs. J. Gambie Rogers, the pupils of the David Mannes Music School, the teachers in the school and a few other friends.

METROPOLITAN OPERA

Revising "William Tell" This Week

The feature on the program at the Metropolitan Opera House, New York, this week, is the production of "William Tell", which has not been sung there for some twenty-eight years. This revival is announced for Friday evening, January 5, with Fosselle, Sandelius, Martinielli, Danieles and others in the cast and Pappe conducting. The double bill of "Cavalleria Rusticana" and "Pagliacci" will be heard Wednesday evening, and for the balance of the week the following operas are announced: "Carmen", Thursday afternoon; "La Boheme" for that evening; "Tosca" and "Yvonne", Saturday afternoon, and for the final performance of the week "Romeo and Juliet".

\$35,000 ORGAN

Presented to New York Town Hall

Announcement has been made thru Henry W. Taft, chairman of the Board of Trustees of the Town Hall, New York, that a pipe organ has been given to the hall by James Speer as a memorial to his wife. The cost of the instrument is to be \$35,000 and work on the installation is to be started at once, and it is planned that the dedication will take place about July 4 in order that summer concerts can be given in the hall.

META SCHUMANN

Accompanist for Elend Gerhardt

Meta Schumann will be the accompanist for Elend Gerhardt at a song recital to be given at the Metropolitan Theatre, Chicago, on the afternoon of Sunday, January 7. Miss Schumann will also be the accompanist for Elend Gerhardt at a song recital at Forest Hill, in the north.

OPPORTUNITY OFFERED TO ASPIRING SINGERS

Chicago, Dec. 20.—An opportunity is being offered singers who wish to appear in opera by the Opera in Our Language Foundation and the David Duffman Memorial Fund. Mrs. Agnes Fred is national chairman of the organization. A group of artists is now giving performances at the Playhouse on the first and third Thursdays in each month at 2:30 in the afternoon.

Mrs. Fred has pointed out that the Civic Music Association offered a similar opportunity to the instrumentalists of the community with the result that a most remarkable orchestra was built up and developed and a new crop of artists became in demand in and out of Chicago, she believes the same results can be obtained in opera if the artists collaborate. Temporary offices of the opera organization are at 157 East Ontario street.

MUSICAL EVENTS IN NEW YORK CITY JAN. 23 TO JAN. 17, 1923

- AZOLIAN HALL
Jan. 24 (Eve.) Concert, London String Quartet.
3. (Mon.) Recital, under direction of Frank LaForge and Ernesto Pasquini.
4. (Eve.) Piano recital, Myra Hess.
5. (Sat.) Piano recital, Harold Bauer.
7. (Sat.) N. Y. Symphony Orchestra, Albert Coates, guest conductor.
8. (Eve.) Concert, Beethoven Association.
9. (Sat.) Piano recital, Norma Denny.
10. (Sat.) Violin recital, Moses Chamer.
11. (Sat.) Piano recital, Ernesto Bernasconi.
12. (Sun.) Concert, A surprise to Acadian Co. and The Evening Mail.
13. (Eve.) Piano recital, Marguerite Merville Lignabue.
14. (Sat.) Piano recital, Louis Friedman.
15. (Sat.) New York Symphony Orchestra, Albert Coates, guest conductor.
16. (Sat.) Violin recital, Carmine Fabris.
17. (Sat.) Piano recital, Alicia Muzina.
18. (Sat.) Cello recital, Felix Salmond.
19. (Eve.) Concert, Pannofsky Quartet.
20. (Sat.) Song recital, Iona Harbour.
CALLENGE HALL
Jan. 24. (Eve.) Song recital, Paul Dudley.
4. (Eve.) Boston Symphony Orchestra.
5. (Eve.) Song recital, Maria Wagan.
6. (Sat.) Boston Symphony Orchestra.
7. (Eve.) Piano recital, Isidor Helffer.
8. (Eve.) Violin recital, Jean Menon.
9. (Eve.) Song recital, Freda Hempel.
10. (Sat.) New York Symphony Orchestra.
11. (Sat.) Philharmonic Society.
12. (Sat.) Philharmonic Society.
13. (Eve.) New York Symphony Orchestra.
14. (Sat.) Piano recital, Josef Hofmann.
15. (Sat.) Recital, Isadora Duncan.
16. (Sat.) Philharmonic Society.
TOWN HALL
Jan. 24. (Sat.) City Symphony Orchestra, Dirk Koch, conductor.
4. (Eve.) American Music Guild.
5. (Eve.) Piano recital, William Van Dusen.
6. (Eve.) Piano recital, Nadia Reisenberg.
7. (Eve.) Piano recital, Anton Dilotti.
8. (Eve.) Song recital, Amelia Berkeley.
9. (Eve.) Song recital, Wilhelm Bachara.
10. (Eve.) Song recital, Jean Williams.
11. (Sat.) Violin recital, Jean Menon.
12. (Sat.) Orchestra, Society of Friends of Music.
13. (Eve.) Benefit Concert, Gabrielovitch, Herzog and others.
14. (Sat.) Piano recital, Raymond Hayes.
15. (Eve.) Song recital, Miss Clara Clemens.
16. (Sat.) Song recital, Estelle Latour.
17. (Sat.) City Symphony Orchestra, Dirk Koch, conductor.
18. (Eve.) Song recital, Miss Milana Kaufman.
METROPOLITAN OPERA HOUSE
Metropolitan Opera Company in repertoire.

Note: Dates will give but one concert in San Francisco this season. This will be under the local management of Selby C. Oppenheimer and is announced for the afternoon of January 14.

PATRICK CONWAY AND HIS BAND

New Booking Season of 1923

Finest Concert Band and Best Soloists in America. 219 West 46th Street - New York City

CONCERT AND OPERA NOTES

The date for the second and last New York recital of this season by Minna Leventhal, pianist, is announced for Carnegie Hall Friday evening, January 20.
A popular program will be given by Mirna Corbardi for her second song recital, January 16 in Carnegie Hall, New York City.
On the evening of January 14 a joint recital will be given in the New York Town Hall by Ossip Gabrilowitch, distinguished pianist; Anna Matichuk, contralto; and Josef Borissoff, violinist.
The proceeds of this concert are to be divided between the Davos Sanatorium in Switzerland and the fund for the relief of men of letters and scientists of Russia.
The Symphony Orchestra, of Cleveland, O., will give a New York concert in Carnegie Hall Tuesday evening, January 23. The orchestra will play Rachmaninoff's Second Symphony.
Gur Water and Leo Patrasco, pianist, will be heard in their only two piano recitals in New York this season, January 25 in Acadian Hall.
Under the auspices of the Brooklyn Institute of Arts and Sciences, Rafael Wernersbach will give a song recital in the Academy of Music on the evening of January 8.
During the early part of the current month May Peterson, soprano of the Metropolitan forces, leaves for her third concert tour of the Pacific Coast.
Music lovers all over the country will be glad to learn that Miss Schuman-Jainik, who has been so seriously ill with bronchial pneumonia, is now well on the road to recovery and it is announced her various engagements for the current month will be resumed.
The well-known baritone, Arthur Middleton, will be heard this month in California, Oregon, Washington, Montana, Wyoming, Colorado and Texas, containing his tour without interruption thru February.
Marguerite Nemara, of the Chicago Opera Company, sails this week for Europe, going to England to appear as soloist on tour with the London Symphony Orchestra, under Sir (Continued on page 30)

COMMUNITY MUSIC ACTIVITIES

A new chorus has been added in California chorus thru the organization in Anaheim of the Community Choral Society. Louis Duss is the conductor of the new group. At its first rehearsal an address was made by Alexander Stewart, Pacific Coast music organizer for Community Service, and a brief talk was also given by Miss Geneva Jobstine Bishop, artistic singer.
At the recent homecoming celebration in Charlottesville, Va., there was featured as a part of the program, "The Light of Albemarle", two original songs by Arthur Pickenacher, of the University of Virginia faculty. Mr. Pickenacher directed the Albemarle Choral Club in the chorus numbers and he has a special concert which was announced by members of an army band from Washington. The program was produced by Mrs. Ann Wilson, of Community Service.
A Community Choral Club of 100 voices has been organized in Walling, Ind., by the local Community Service. It is conducted by Kenneth L. Eastman, director of the Illinois Symphony Orchestra in Chicago and of the Westborough Radio Station. The expenses, including the conductor's fee, are made up from the surplus receipts from the community dances directed by the Walling Community Service, at which a small admission charge is made.
Then the Community Service, of Grand, Calif., a team of \$1,000 has been secured to enable its music department to purchase instruments for the local Latin-American band. The security for the loan consists of the good faith and credit of the men who make up the band

WANTED - POSITION IN CONCERT HOTEL ORCHESTRA
City Lady Pianist. Best of references. Have experience and ability. Only high-class engagements considered. Address SUNSHINE, care Billboard, Cincinnati, Ohio.

and of the entire Latin-American population. Paul Lehmann, music chairman, headed the special committee which aided Community Service in securing the instruments.
A community orchestra is now active in Hopton, Wash., thru the enterprise of the local Community Service organization. The conductor is E. M. Kjeer.

MOTION PICTURE MUSIC NOTES

Several of the best-known operatic arias, arranged in an "Operatic Potpourri", occupy a prominent place in the musical program of the New York Capitol this week. The number opens with the prelude from "Lohengrin", and other numbers are from "Tannhauser", "Martha", "Trovatore", and "La Gioconda", with Erik Bye, Evelyn Horhart, Robert Davis and S. Jaeger as the soloists, and in the dance numbers are appearing Miss Gambrell, Alexander Ouzinsky, Doris Miles, Thelma Zanon and the Capitol Ballet Corps. In the prelude to the feature Betty Arive is the soloist.
"Chopiniana", a gathering of four Chopin masterpieces, are being interpreted at the Elvrol, New York, this week, by the Serove Demers. Mr. Rosenfeld is directing a classical jazz number and Teichowsky's "Capriccio Italien" is the other orchestra selection, with Frederick Blahodsky and Emanuel Herz conducting.
With a slight revision of one or two of the number portions the program at the Strand Theater, New York City, this week, will be practically the same as that of last week. The Strand Male Quartet, Estelle Carey, soprano, and the orchestra are some of the attractive features.
At the Rialto Theater in New York City this week Lillian Powell is dancing Fritz Kreisler's "Lohengrin", and Susan Ede Glourd, mezzo-soprano sings "Love Sends a Little Gift of Roses".
Three hundred school children were the guests of Managing Director Edwin McEwen, of the Garden Theater, Manhattan, Friday of last week. Mr. Ewen is presenting at his house Helen VanDusen and Martin Stokes for a delightful entertainment in an entirely new and original singing and musical offering.

The second public demonstration of the Society of Theater Organists, which was postponed from December 15 on account of the death of John Wasmacher, is announced for Friday afternoon, January 12, in the Wasmacher Auditorium, New York City. A splendid program will be given, and by this means the society is endeavoring to inform the public of its aims and ideals by presenting an idealized combination of the best pictures with the highest type of organ accompaniment.

ADDITIONAL CONCERT NEWS ON PAGE 105

Directory of Music Teachers
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IVA KRUPP BRADLEY, Teacher of Edmund Whelan's Six Years.
GENOVA, Five Years with the late Mme. Mathilde Marchesi of Paris.
GALLOWAY, J. ARMOUR, TEACHER OF SINGING.
Catlin, Florence Wells, Soprano.
WALTER S. YOUNG, Teacher of Singing.
TRACY, CHARLES LEE, PIANO INSTRUCTION.
PATTERSON, A. RUSS.
THE L. CAMILIERI STUDIO, Individual Private Lessons.
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WOOD, ZILPHA BARNES, Voice, Opera Singing.
VAN YORP, THE VOICE TEACHER.
W. WARREN SHAW, TEACHER OF ENLIGHTENED THEORY.
FRANK A. PORTER, VOCAL STUDIO.
PURDON ROBINSON, VOICE AND ART OF SINGING.
Le Fee Farduly, Miss J. Marie-Costello.
MME. KOSINSKA, Vocal Instruction.
BACKUS-BEHR, ELLA, VOICE INSTRUCTOR AND SOLOIST.
TRAILSEE TOPP, Teacher of Famous Singers.

Artists' Directory
FLORENCE OTIS, COLORATURA SOPRANO.
HARRIET CASE, SOPRANO.
JEAN A. STOCKWELL, VIOLIN SOLOIST.
JOHN WARREN ERB, CONDUCTOR, SOLO, ACCOMPANIST.
LEILA TOPPING, CONCERT, PIANIST, TEACHER.
MASSON GRETA, Soprano.
META SCHUMANN, ARTISTS' ACCOMPANIST AND COACH.

MUSICAL COMEDY

REVUE · COMIC OPERA · SPECTACLE · PAGEANTRY
Conducted by GORDON WHYTE.

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

REDUCED PRICES WIN

"The Clinging Vine" Playing to Capacity Business Matinee and Night

New York, Dec. 29.—The reduced box-office prices which Henry W. Savage put into effect for the engagement of "The Clinging Vine" at the Knickerbocker Theater here, have apparently met with strong favor from the theatergoers. The show has played to capacity both for matinee and night performances since it opened.

Last Wednesday the attendance was so big at the matinee that Savage sent Raymond Crane, who is appearing in the show, out before the curtain after the second act to announce to the audience that an extra matinee would be given today. This was caused by the large attendance at the Wednesday afternoon show. At this performance many were turned away at the box-office.

The 11 seats for the Wednesday afternoon show has attracted the women in crowds. While Wednesday matinees always get a large proportion of women, it is believed that the sale of 11 for the downstairs, 11 for the balcony and 10 cents for the gallery has made a great appeal to the feminine pocketbook.

"LITTLE KANGAROO" REOPENS

New York, Dec. 29.—"The Little Kangaroo" will have another try for popularity at the Majestic Theater, Broadway, N. Y., next Monday night. Since James T. Powers left the show some weeks ago, it has been reworked, revised and somewhat rewritten by Clifford Gray.

NEW WINTER GARDEN SHOW

New York, Dec. 29.—The new show which will occupy the Winter Garden has already gone into rehearsal and the Shuberts announce that they have engaged Peggy Joyce as the star. Other engagements include Jimmy Hickey, Benny Leonard and a Spanish dancer named Vidal. She was recently seen in "The Fun of the Party", a review produced by Charles B. Cochran at the Pavillion, London.

LEDERER SHOW SOON

New York, Dec. 29.—George W. Lederer, who is making his return to the musical show field with a piece called "Bells, Peaches", will probably bring this show to Broadway early this month. Among those in the cast are Ada Mae Weeks, Sheila Mayhew, Madeline Cameron and Florence Crosby.

ENGAGEMENT EXTENDED

Chicago, Dec. 28.—"Shuffle Along" is doing so nicely in the Olympic that its engagement has been extended until February 1. When it came here November 12 the colored company was to have moved out in two weeks.

THEATRICAL
DENIS HOTEL, DETROIT, MICH.
Special Rates in the Profession.
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Musical Comedy Notes

Esther Howard will be seen in the cast of "The Wildflower".

"Better Times" at the Hippodrome has passed its 100th performance.

Victor Heary and Pauline Henderson have been added to the touring company of "Blow 'em Away".

Ann Proby, said to be the smallest actress in musical comedy, is now rehearsing with a new production.

"Lola in Love" is said to have made quite a hit at its out-of-town showing. It was very well received in Lancaster, Pa.

Irene Franklin may go to London in the spring. She has accepted an offer to appear there in a review at the Hippodrome.

Robert Larnaut, manager of "The Follies Bergenses", Paris, is in New York. He proposes an interchange of acts with Earlfield.

Nancy Carroll and Harold Atteridge are at work converting "The Broken Wing" into a musical show. Afterward will produce it.

Grace Connell has returned to this country from Australia, where she played in "Irene". Miss Connell is now appearing in "The Red Poppet".

"Good Morning, Dearie" is said to be doing only fairly on the road and there is some likelihood of its closing in a few weeks. It does not seem possible that so good a show

as this, with such a cast, should fail, but you never can tell.

Zelda Sears and Harold Levy have nearly completed the new musical show they are writing for Mittel, and it will see early spring production.

"The Clingham Girl" is the latest musical show to talk about a London engagement. Lawrence Stewart is to sail next month to arrange the contracts.

"The Beggar's Opera" has passed its 1,000th performance in London. This record makes one wish that this piece be given another and fairer trial in New York.

"The Greenwich Village Follies" which New York to get some of the New Year's money thru a concert on New Year's Eve, played by members of the company.

Belle Nelson, now with "Up the Down", was formerly a grand opera singer. She appeared with Madame Marchal and for a season sang at the Opera Comique, Paris.

Jerome Kern, Nathan Franko and Gustave Kofer will each take the baton in the orchestra pit of the Casino, New York, at the fortieth anniversary celebration to be staged there January 2.

The orchestration of "The Clinging Vine" is rather a novel one but not altogether effective. An inordinate lot of scoring is done for the (Continued on page 34)

NEW PLAYS

"GLORY"

"GLORY"—A musical comedy in two acts by James Montgomery, with music and lyrics by Maurice de Waele, James Brewster, Harry Tierney, Joseph McCarthy and Al W. Brown, staged by Bert French. Produced by the Vanderbilt Producing Company at the Vanderbilt Theater, New York, December 23, 1922.

THE CAST

- William Herrmann
- Frank Parker
- Archie Talbot
- Leah King
- Barney Blumberg
- George Eaton
- Alonso
- Alonso Moore
- John Moore
- John and William
- Myrtle Brown
- Kathleen King
- Annada Deater
- Walter Segan
- Jack Clifford
- Robert Higgins
- Raymond Hackett
- John Cherry
- Robert O'Connell
- Ted McManara
- Peter Lang
- Paul Harold
- Edwin Groody
- Malcol Perry
- Pio Irwin
- Bernice McCabe

It looks as though a successor to "Irene" had arrived at the Vanderbilt Theater. Certainly, the book is better than "Irene" and it is only the music which falls behind it in quality. The company, too, is first-rate and gets every ounce of value out of the piece.

The book is so good that it could stand by itself. It needs no music to make it go. Indeed, sometimes the tunes hold up the action. The dialog is very funny and every speech of humor is spot-only clean. Besides, there is a situation or two of genuine dramatic value. If the composers had written music of somewhat nearly the value of the libretto, "Glory" would last until the millennium. As it is, Tierney and McCarthy have repeated themselves to a considerable extent. The same musical ideas that served them so well in "Irene" are made to do service again and in the show is worn from these, they lack the brightness and sparkle that is necessary to complete success. Doubtless some of the numbers will be whitened and danced to, but they will add nothing to the writers' status as writers.

The one thing about the cast, the thing which sticks out above all others, is the scene of characterization which all seem to have.

There are half a dozen portrayals of character that are top-notch. Among these are a delightful role of a man played by Jack Clifford. This part calls for first making an impression of stony hardness and then meeting the sympathy of the audience, not to much by what the character says and does, as by how he does it. This end and all its transitions are capably done by Mr. Clifford. He is deft and sure and is complete master at all times of the elements of the actor's art. Robert Higgins got much of the role of a comedy character. He played deftly and humorously and some of the laughs got by him. He was a pronounced hit. Another fine performance was given by Robert O'Connell, as a sea man, and Pio Irwin, as a village gossip, was capital.

Paulie Harold has the name part and she made a glacial hit in it. This young lady has all the vocal equipment necessary for musical comedy and has besides a nice knowledge of acting. She is splendidly fast and carries off everything she does in splendid fashion. Walter Regan, as the hero of the piece, sang nicely and was at all times mostly. Ted McManara was completely itself and in a dancing number showed marked versatility. Raymond Hackett, John Cherry, Peter Lang, Edwin Groody, Malcol Perry and Bernice McCabe were all excellent. In fact, it is hard to see how any of the parts could have been in better hands than they are.

The chorus work in "Glory", the singing is well placed and there are laughs galore in the piece. There will be mighty few people who are not justly pleased with "Glory", for it, with the exception of the score, is high-grade all the way thru.—GORDON WHITE.

EXCERPTS FROM THE NEW YORK DAILIES
"Taken all in all, it has fair to be as popular as its predecessor, 'Irene'."
TRIBUNE: "To be rated as one musical comedy essential above the average."
GLOBE: "Is a hit."
POST: "Deserves a long and prosperous career."

"THE CLINGING VINE"

"THE CLINGING VINE"—A musical comedy in three acts, with book and lyrics by Zelda Sears, music by Harold Levy, staged by Ira Harbo and Julian Alfred. Presented by Henry W. Savage at the Knickerbocker Theater, New York, December 23, 1922.

THE CAST

- Irma Dimes
- William Herrmann
- Barney Blumberg
- John Cherry
- Robert O'Connell
- Raymond Hackett
- Roy Harris
- William Regan
- Peter Lang
- John Moore
- John and William
- Myrtle Brown
- Malcol Perry
- Pio Irwin
- James C. Marlowe
- Raymond Crane

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, December 30.

IN NEW YORK

Better Times	Hippodrome	Nov. 21	201
Hudson Time	Nov. 22	198	
Kathleen	Nov. 23	188	
Charles Boyce (2d edition)	Nov. 24	185	
Clinging Vine	Nov. 25	185	
Greenwich Village Follies	Nov. 26	185	
Glory	Nov. 27	185	
Our Nell	Nov. 28	185	
Edy in Ermine	Nov. 29	185	
Little Nellie Kelly	Nov. 30	185	
Liberty	Nov. 31	185	
Wings	Dec. 1	185	
Music Box Revue	Dec. 2	185	
Our Nell	Dec. 3	185	
Holly, Holly, Merry	Dec. 4	185	
Ep the Queen	Dec. 5	185	
Earfield Follies	Dec. 6	185	

IN CHICAGO

Shuffle Along	Al Johnson	Apello	Nov. 23	187
Greenwich Village Follies	Great Northern	Nov. 24	185	
Music Box Revue	Chicago	Nov. 25	185	
One Exciting Night	Film	Nov. 26	185	
Shuffle Along	Miller and Lytle	Olympic	Nov. 27	185

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BILLY MAINE MUSICAL COMEDY COMPANY

Quality people. Repertoire of 20 titles. Unsurpassed equipment. Diner, refreshment, lounge, cocktail. 202 E. L. DAVIS, 36 West Broadway St., Chicago, Illinois.

(Continued on page 34)

THE GUS SUN BOOKING EXCHANGE CO., NEW REGENT THEATRE BLDG., SPRINGFIELD, OHIO

Musical Comedy Shows and Musical Shows... Musical Comedy Shows and Musical Shows... Musical Comedy Shows and Musical Shows...

TABLOIDS

(Communications to our Special Column)

THE MANAGER of the "Helen Swetts" Company is asked to communicate with H. B. Gorman, Customs Clerk, Green street, Buffalo, N. Y.

MIRA MINKEL, of the team of Minkel and Hoy, was taken to the City Hospital, St. Louis, Mo., Christmas Day, to undergo a serious operation.

GURDIE VERNON, scout, is in her tenth week at the Federalian, Chicago, Miss Vernon is a pretty worker and has made a host of friends during her engagement in the Windy City.

KODIE COLLINS' MUSICAL REVUE played the Grand Theatre, Auburn, N. Y., last week. The Collins show is playing a number of one-week stands in Central New York. Mr. Collins reports business to be good in that section. He has a 10-piece show.

JAMES P. LEE, formerly in tabloid, is having the time of his young life on Broadway after twenty years absence, meeting old friends. As a member of Dan Coleman's "American Girls" he will appear around New York for six weeks.

THE MONTE CARLO FEER closed a four weeks' engagement at the Palace Theatre, Oklahoma City, Ok., December 17, and will open at the Jefferson Theatre, Dallas, Tex., January 7, for the Frankel Rep. The quartet consists of Ernest Holder, first tenor; Hob Capers, second tenor; Robert Spencer, baritone; and Walter McLean, basso.

CHARLES WORRELL'S newly organized company opened in Waycross, Ga., with Bob Pagan, tuba and black-face comic, and the well-known specialty team, Lemark and Lehr, harmony singers. The roster follows: The Worrells, dancers; Francis Benmark, straight man; Connie Lehr, piano duos, and chorus. Missie Worrell is putting up the numbers.

THE LA MONTE, Harry and Dolly, and Henry "Giggle" Eranson, who formerly worked together in tabloid, were conspicuous in the cast of "Giggle", Columbia Wheel attraction, at the Olympic Theatre, Cincinnati, last week. Baby Leona LaMont was not overlooked by Santa Claus in the distribution of Christmas gifts.

THE GRAVES BROTHERS ATTRACTION, INC., announces that it has leased the Casino Theatre at Meyers Lake Park, Canton, O., and beginning in May, will present the combined "Gypsy Jinks" Company and the one headed by Harry Burns in musical comedy stock with a change of bills each Sunday. The Graves concern profited greatly at the recent playhouse last summer.

THE KODIE COLLINS MUSICAL COMPANY established branches at Auburn Prison, Auburn, N. Y., on New Year's Day. The company is playing a two weeks' engagement at the Grand Theatre there. Then the efforts of Richard P. Staley, manager, Mr. Collins was requested to take over the entire company of eighteen people for the benefit of the 1,400 men in the institution.

JACK C. BELL, after a three months' vacation, has joined the Palace Theatre Stock Company, Oklahoma City, Ok., under the direction of his good friend, Ed Harrington. Bell left the Gate Gate Company after a two years' engagement and while home was injured when his car overturned. He was confined to the hospital for three weeks. He will play juvenile parts and do violin specialties with Harrington's show.

ARTHUR JACKSON and wife (Elin White) closed last week with A. M. Pinkston's "Lone Star Beauty" Company in New Kensington, W. Va., and the former will hereforth produce bills for Sam Low in Little Rock, Ark. They took the jump to Cincinnati and were escorted thru the Billboard Building to see "Billie" in the making. Chick Griffin, blackface comedian, is now producing the "Lone Star Beauty" Company's bills.

BON D. DAVIS' "Dancing Dollies" played a return engagement at the Lyric Theatre, Austin, Ala., Christmas week, and business is reported to have been very good. The Lyric is managed by Geo. Montgomery. Members of the company include: Thad Williams, principal comedian and producer; Pearl Davis, prima donna; Roselle and Haynes, musical act; Ed Daring Company, Jack and Nora; Jimmie Kelly, straight man; Oliveville Sisters, Frits Kelly, Margaret Morgan, Nora Compton, Ethel Baker and May Yocag.

TOM MURRAY, juvenile and stage manager of the "Flapper Revue" at the Casino Theatre, Ottawa, Can., is credited with having written the music for that show. Murray was a former member of the piano act of Seymour, Berry and Seymour, and says he was recruited by Joe Schenck of the team of Van and Schenck. Mr. Murray left his position as professional manager of the C. B. A. Music Company to go with the "Flapper Revue" to

fringe his two new songs, entitled "Belles of Broadway" and "Cassio's Battery", which are published by the Amosia Music Company.

JIM COLLIER'S "Flapper Revue" opened at the Casino Theatre, Ottawa, Can., for an engagement of three weeks, after a run of similar duration at the King Edward Theatre, Montreal. Mr. Collier says he had often for time in Quebec and other Canadian territory, but prefers to return to the United States after the present engagement. Mr. Collier advises theatrical folk to stop at the "Queen's Hotel" when playing Montreal, as it is one of the few houses where the rack and die are treated like human beings. Mr. Collier says this is not intended as an advertisement for Mr. Dodge, but an honest-to-goodness boost for a regular American trying to make the theatrical folk feel like one of the family.

CHIC DELMAR writes The Billboard as follows: "Christmas was enjoyed immensely by the members of the 'Bratford Revue'. We did not have a tree owing to theater conditions, but everyone had a surprise for others in the way of presents. In Hatt (Miss Delmar) and the chorus presented me with a beautiful diamond ring, my lodge being No. 104, Woodville, S. C. It was the most wonderful present I have ever received from the members of any company I have worked or been connected with. Mrs. Delmar received an 'arm full' of presents from the members of the show. Conditions look very favorable for the balance of the season around Detroit and I contemplate organizing a No. 2 show about February 15."

ED. DEVELDE, formerly in tabloid, has developed into such a first-class straight man that franchise holders on the Columbia Burlesque Wheel are said to be bidding for his services. Develde is making 'em sit up and take notice as a member of "Heads Up" on the Mutual Wheel. This is his second season in burlesque and that speaks rather well for his ability. A Springfield, Mass., show re-

porter in a recent interview spoke daily of Mr. Develde. "Develde would not be out of place in any production. As many in the audience may not have recalled it, Develde was the wheel around which much of the comedy turned; without his able assistance the affairs of the screen would have been flat. Instead, they were excellent."

MEMBERS of E. M. Gardner's "Echoes of Broadway" Company are unanimous in saying that the engagement at the Family Theatre, Rochester, N. Y., the week of December 11, was one of the most pleasant they have had this season. "The Family is now in the hands of Eddie Woods, who goes everything in his power to make the engagement as pleasant as possible for the performers," declares Mr. Barrett, "and knows how to run his house. The stage is in the hands of an old, experienced stage crew who know their business. The members of the 'Echoes of Broadway' Company cannot speak too highly of the engagement at the Family." The roster includes: E. M. Gardner, (Gen. Ed.) Musician, Billy Higgins, Joe C. Barrett, Bert (French) Devenor, Tommy Barras, Valerie Russell, Eva Madson, principals; Ella Gardner, Edna Filippo, Elvada La Dale, Frances Blanchard, Catherine Barrett, Margaret Cameron, Mary Wilson and Bobbie Russell, chorus.

SHOWING APPRECIATION of the efforts of members of his company, was characteristic of his Yuletide sentiment. Jack Shearer gave a big Christmas party at a hotel in Raleigh, N. C., where his "Follies Revue" played Christmas week at the Mack Theatre, and around a big Christmas tree he made all happy and joyful. Besides the present each received from Mr. Shearer, very handsome gifts were distributed by Wm. G. McIntire, manager of the Mack. Mr. Shearer was the recipient of a diamond stickpin from the members of his company. Orbs of delight broke forth from the audience as the curtain arose at the Mack, showing a big Christmas tree, glowing with vari-colored electric lights and sparkling with ornaments. A large number of presents, donated by the local merchants, were given to patients holding lucky numbers. To say that the occasion gladdened the hearts of those present would be getting it badly, according to Mr. Shearer. The "Follies Revue" is playing the Springfield Circuit with a long route ahead.

BACK FROM A HIGHLY SUCCESSFUL TOUR of Florida, Art Candler's "Broadway Follies" was on the boards at the Florida

Theatre, Atlanta, Ga., for an even more notable engagement than when this clever aggregation of artists appeared there two years ago. George Campbell, manager of the Florida, heartily endorses the Candler outfit as one of the best drawing cards in the Southern United States. Art has mobilized a wonderful show and is especially on the alert to keep his performance up to the minute. The Florida trip was more in the nature of a vacation for the entire company, as Art brought his mother along and all hands enjoyed the stay in Palm Beach, Miami and other famous winter resorts. The "Broadway Follies" personnel includes Art Candler, producer and principal comedian; Joe Mullin, wizard of the second-rate; Howard and Wade, fast dancing duo; Billy Weston, character; William Mack, subterfuge, and a lively quartet of good-looking stoppers as a chorus. So favorable a showing was made in Atlanta that the pleasure was engaged for an "Owl" performance at WGB, the famous radio-phonograph broadcasting station of The Atlanta Journal, known through the Western hemisphere as the "Voice of the South."

A COMPANY of TAB PLAYERS, styled "The Players' "International Follies", consisting of fifteen good women and children, stranded Christmas week in Halifax, N. S., after experiencing two weeks of exceedingly poor business in Halifax and ten weeks of poor business on the road thru the maritime provinces. The "Powder Puff Revue", another tab organization playing an identical engagement at Art's Theatre, a small town in Halifax, agreed to devote one day, consisting of one afternoon and two night performances, to the cause of charity. L. R. Archer, owner of the theatre, colorfully with the plan of George Brennan, manager of the "Powder Puff Revue". Mr. Archer agreed to allow the houses to be used free. This meant that the gross receipts of the three performances, minus the amusement tax, were to go to the stranded trouper. At the performances the "Powder Puff Revue" merged with the "International Follies", there being an augmented chorus and cast. Enough was realized on the three performances to permit the "International Follies" to pay their transportation to Kentville and St. John, where they are booked for engagements. L. R. Archer says the company has never stranded or even well treated at his theatre. There is a surplus of tab companies in the maritime provinces at present. Never before has there been such a deluge of tab organizations into the provinces by the Atlantic. The "International Follies" is the first to strand, although poor business has been reported in some instances. On the whole, however, tab organizations have found the maritime provinces excellent stamping ground despite the poor quality of some of the outfits. In the case of the "International Follies", members of the company were virtually destitute. Some of them had not eaten for two days, and others were facing eviction because of non-payment in advance of room rent. There were several children of the trouper in the party and they felt the privation doubly during the Yuletide.

ADVANCE and NOVAK'S "Tom Tom Girls", which has been playing a few dates (Continued on page 32)

WANTED

Specialty Teams and Chorus Girls

MARSHALL WALKER, Cary Theatre, Houston, Texas.

WANTED-For Permanent Stock Musical Comedy

People in all lines. Chorus Girls, salary Twenty-seven Fifty per week. People who have plenty of specialties given preference. Address L. P. WALL, Manager, Styles and Smiles Co., Iris Theatre, Casper, Wyo.

CROSS EYES STRAIGHTENED

by simple method. Over 1,000 cures on record. Write for Book and Pictures of this wonderful cure. "IT IS FREE"

FRANKLIN O. CARTER, M. D.

EYE, EAR, NOSE AND THROAT

120 S. State Street, CHICAGO, ILL. References from people in your profession. 25 years on State Street.

WANT PRODUCING COMEDIAN AND INGENUE FOR ECHOES OF BROADWAY

Twenty-people show. Now playing Sun Times. Wire quick, stating all. Offer Musical Comedy Party, write, Rhode Island, Musical Act, Dancing Troupe, Chorus Girls, WILL PUT Other Wardrobe, men of any kind. Daily, Daily, 24 Hr. Show.

E. M. GARDNER, Baseball Theatre, Syracuse, N. Y., week Jan. 1.

AT LIBERTY-MACK AND EARL

MR. MADE-All around 280 lbs. Small Parts, Single and Double Dancing, Specialties. Last 21st week. Party wardrobe, 25 lbs. All specialties, Singing and Dancing. Good in Parts. Age 23; height 5 ft. 3 1/2 in. weight 154 lbs. Party wardrobe specialties. Best and appearance of and OK. We don't discriminate. Type Lyric Theatre, Assiniboia, Alberta.

Jazz Band Follies Wants Specialty Team

that double Chorus. Also one A-1 Chorus Girls to join at once. Salary, 155. Keweenaw, W. Va., Jan. 1, 2. J. Westmoreland, Md., 4, 5, 6. Wire, don't write.

WANTED QUICK-Youthful Soubrette and Prima Donna

with good singing voices. Must have ability and modern wardrobe. Join at once. Wire ARTHUR BAUK, Arcade Theatre, Coalinga, Pa., week Jan. 1.

WANTED Musical Comedy Tab. People in all lines. Comedians that can produce work year round.

BREWSTER AMUSEMENT CO., 230 Tremont Street, BOSTON, MASS.

WANTED SECOND COMEDIAN, WIFE FOR CHORUS

Both must do specialties and have numbers. For well-known Musical Revue. Low and Klutz Opera, wire. CAN PLACE two more Chorus Girls. Best with 22nd Street. MANAGER MUSICAL REVUE, Grand Theatre, Auburn, New York.

Read This List - OF - Theatrical Supplies TIGHTS Cotton, best grade, all colors... SPECIALS THIS WEEK (No orders accepted after January 11 at these prices) OPERA LENGTH STOCKINGS From 51c, best grade, pink, white, black, \$4.00 or black, regular price \$5.00. Merveille, pink, white or black, \$1.25. Regular price \$1.50.

OPPORTUNITY With all, contracts in leading Southern city of 35,000 population, now showing pictures and vaudeville. Month of coasting business. Immediate action. Write HOOK LEE, care Billboard, Cincinnati, Ohio.

AT LIBERTY 4-1 Amusement, Read News, Theatre, Entertainment, Address 11, N. Plaquemine, care The Billboard, New York City.

WHEEL
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TIONS

BURLESQUE

STOCK
COM-
PANIES

Conducted by ALFRED NELSON

Jack Reid Returning to Burlesque Field

Will Produce Entirely New "Record-Breakers" Show for Columbia Circuit

New York, Dec. 29.—Walter K. Hill, press representative of the Columbia Amusement Company, made the official announcement today that Jack Reid, known to everyone in burlesque as the "Information Kid" in his "Record-Breakers", a former American Circuit show, had completed arrangements with the Columbia Amusement Company whereby he would close his present production and presentation of "Carnival of Fun", a Shubert unit show, at the end of its Boston engagement at the Majestic Theater Saturday, December 30, and directed for the purpose of organizing, producing and presenting an entirely new "Record-Breakers" show for the Columbia Circuit, to open at the Yorkville Theater, a new spot in the Columbia Wheel.

The Yorkville Theater has been a well-paying dramatic stock-house for several seasons past, governing the Biscay Players. The house is controlled by Hurlig & Seaman, producing manager of several shows on the Columbia Circuit. "The Record-Breakers" will have its opening the week of January 15, and other Columbia shows will follow suit in their regular order into Terrible, thence into the Casino Theater, Philadelphia.

CHRISTMAS CELEBRATIONS

New York, Dec. 29.—Tom Henry, an official censor for the Columbia Amusement Company, likewise manager-in-chief of the Gayety Theater, Boston, Mass., is in his praise of the holiday spirit that impelled James M. Curley, Mayor of Boston, to call up every theater in that city for the names of theatrical performers and attaches of the theater and then call each of them a Christmas card picturing the "Gates Ajar", with the word "Welcome" over the City Seal, and beneath it 1922-23. On both sides of the gates is a Christmas wreath of green, and beneath that, viz.:

"To the stranger within our gates
This festive holiday season
The City of Boston extends
Hospitality welcome and the
best wishes of its citizens for a
Happy Christmas and a
Prosperous New Year.
—JAMES M. CURLEY, Mayor."

Another communication that Mr. Henry also commends highly is one to the Columbia Amusement Company to the effect that M. M. Gustad, manager of the Lyceum Theater, Newark, N. J., a one-night stand on the Columbia Circuit, had given up elaborate dinner on Christmas Eve to the members of Cuz & Davenport's "Mimic World" Company at the Ithaca Hotel.

CHANGES ON CIRCUITS

New York, Dec. 29.—With the arrival of the holidays neither the Columbia nor the Mutual has shown any disposition to make any radical changes on its circuit; however, the Columbia found it advisable, due to local conditions, to cancel the Park Theater, Indianapolis, as a booking date for the Columbia Circuit attraction, and that house will come to play between with the close of the engagement of the Al Hodge show there tomorrow night. All the executives of the Columbia Circuit are at their desks preparing for the changes that will take place during the latter part of January.

There has been little doing at the Mutual offices this week, except a decision that all Mutual shows must carry company managers

independent of their stage managers. In several shows now on the Mutual Circuit, where the principal players are financially interested in the companies, it has been the custom to have them manage the company, otherwise the front of the house, but it has been found to be impractical, and hereafter each and every show will have a manager on the front.

Reports from Abel Yobel indicate that the Park Theater in Bridgeport will be one of the best paying houses on the circuit, for Tom Sullivan's "Moto-Carto Girls", which opened the house this week, did over \$2,500 on the first three days. Reports from Jake Liberman, manager of the Duquesne Theater, Pittsburgh, Pa., indicate that it was a good move on the part of the M. B. A. in booking the house, as business so far this week, has been very good.

Owing to Mr. Yobel taking over the Park in Bridgeport and the prospect of securing a house at Fall River it has been decided to pass up Holyoke as a three-day stand after the current week, which will finish Howard & Stewart's "Pepper Pot" show to lay off the week of January 1, but subsequent shows will be taken care of by a readjustment of the routing.

Lois Hefelheimer, casting director for the Mutual Circuit shows, reports changes in cast, with Billy (Goggin) Spencer and Alma Armstrong will replace Tom Wigan and Leon Fink, and Jackie Addison will replace Frank Wayne in James Madison's "Baby Blues".

Dr. Tomlin, an executive of the M. B. A. and manager of the Lyric Theater, Newark, N. J., playing Mutual Circuit shows, is completing arrangements for two eight-week tours of Europe and will depart from here about January 23.

JAMES OUT OF STOCK

Baltimore, Md., Dec. 29.—James Jones and Lester Pad, who have been conducting burlesque stock here at the Gayety Theater, have dissolved partnership and Lester Pad will continue at the Gayety show. James will take over the State rights to a featured film.

EDMONDSON'S ENTERPRISE

New York, Dec. 29.—Many managers and agents have commented on the fact that no matter what comes up now, Joe Edmondson continues forever as an executive of some kind on the staff of James E. Cooper, who has had many shows and now has three on the Columbia Circuit, with Edmondson as company manager of "Volly Town", playing this week at the Grand Theater, Worcester, Mass., where Edmondson is getting much space in the newspapers for the show. Novel stunts he suggested include public demonstration of the mind-reading powers of Prof. Newman, who finds hidden articles not only in the theater during the performance, but in local buildings and homes with which he is unfamiliar. The mentalist did this to the entire satisfaction of an investigating committee which hid a specially marked auto tire in a local store among a hundred other auto accessories. By simply feeling the pulse of the committee Prof. Newman led them to the spot and found the tire.

Another of Edmondson's stunts was to secure the services of a film company taking pictures adjacent to Worcester and induce it to shoot one of its scenes at "Daylight and Darkness" on the steps of the Grand during an intermission of "Volly Town" to show the audience how tricky are films.

On Christmas Eve Edmondson, by direction of James E. Cooper, gave the company a dinner at the Marlborough Hotel. Several members of a Shubert unit and attaches of the Grand Theater were present.

It is the experience and the ability to pull over just such enterprises as the foregoing that makes Joe Edmondson a valued asset to the James E. Cooper executives and gives Joe a salary for fifty-two weeks every year.

Charles Crofts, journalist and agent, has been engaged to do the advance agenting of "Reckless" on the Columbia Circuit, and his work in Newark will have a tendency to give that show a big week.

BURLESQUE REVIEWS

"THE BOWERY BURLESQUERS"

"THE BOWERY BURLESQUERS"—A Columbia Circuit attraction, featuring Billy Foster, Frank Hapgood and Mildred Cecil. Book by Lacey Harkitt, interpolated scenes by Foster and Hapgood, special music by Hughes Shubert, Hodge and Westcott, numbers by Bennie Bernard. Book staged by Mary Jeanon under the personal supervision of Joe Hurlig. Presented by Joe Hurlig at the Casino Theater, Brooklyn, N. Y., week of December 25.

REVIEW

"THE BOWERY"—Bert Bremer, George Rose, Marie Sutton, Miss Fay, Miss Florence, Estelle (Arab) Nick, Mildred Cecil, Liberty Hall, Frank Hapgood, Billy Foster.

Scene 1 was a classless interior for Marty Seaman, a decidedly clever straight, accompanied by Bert Bremer and George Hodge, two clean-cut juveniles, to prop up the show, with a reminiscence of pie eyes with aviation.

Fay and Florence, two bobbed brunettes of the burlesque type, are a singing and acrobatic dancing duet and they offer a cute little singing and dancing interlude in one way or another, especially the acrobatic, and we learn next that she consents to be featured in the near future.

Estelle (Arab) Nick, a black-haired ringer and capable dancing school, leaves nothing to be desired, unless it is more frequent appearances through the show, for she is admirable in her every line and act.

Mildred Cecil, a stately blond prima donna of the intellectually refined type, is not only a big asset to this particular show, but to burlesque in general, for it is articles of her type

(Continued on page 35)

"THE LONDON GAYETY GIRLS"

"THE LONDON GAYETY GIRLS"—A Mutual Circuit attraction, with Bennie Small and Eddie Welch, who are also responsible for the book, while May Allen is the producer of dance and numbers. Presented by Cliff Williams, Inc., at the Star Theater, Brooklyn, N. Y., week of December 23.

REVIEW

"THE GAYETY"—Bennie Small, Ed Welch, Harry Francis, Jack Wolf, Billy Webb, Clara Gray, Alice Young, Jim Mifford.

Scene 1 was a simple laugh act for an ensemble of typical burlesque characters, who ran the gamut of youth and old age, showing forms that were sad and legs that were not symmetrical, both in bare legs and tight, but what they lacked in personal attractiveness was made up for in experience and speed.

Clara Gray, a dirt-eyed blond ingenue, not only sang well, but danced gracefully, and she was followed by Billy Webb, the pleasantly slumpy-boned brunet prima, who is gifted with an exceptionally sweet voice, in song and distinct delivery of lines in scenes, in which she demonstrates noticeable talent and ability, and she in turn by Jim Mifford, who has all the characteristics of, and at times could be taken for, Kitty Warren.

Bennie Small, a short-statured Dutch comic, is there with the goods, such as he has to work with, and delivers them for real laughs at every opportunity.

Eddie Welch is doing comedy opposite Small in a semi-tramp makeup and mannerism. The latter is all to the good, but the former is all out, for while Eddie is an admirable straight character, he is entirely lacking in all the essentials required to make a burlesque comic. They first pulled a dialer on "eyes" that didn't mean a thing, but was redeemed somewhat by

(Continued on page 35)

SEASON'S GREETINGS

After typing three sheets of acknowledgment of Christmas card greetings from numerous readers of Burlesque, press and advance agents, likewise of our hotel columns, we decided it impossible to continue, as space would not be available in current issues to do justice to them individually, therefore we have taken up special space on this page to acknowledge them collectively.

The acquaintances that we have made and the friendships that we have formed among our readers in the past five years of our service on The Billboard encourage us to continue in the hope that we may be worthy of more acquaintances and the friendships that we hold so dear.

Wishing you and all alike a happy and prosperous 1923 and continued prosperity.

Fraternally yours,
NELSON.

SEEN AND HEARD

By NELSON

WILL H. Ward, formerly of the Dave Martin show and later in vaudeville, has been engaged by Mollie Williams to make several changes in scenes in her show and play a principal part, commencing with the Mutual's Bronx week.

It is said, but has not yet been confirmed officially, that Bill Trappart will replace Eddie Lester as manager of Hurlig & Seaman's "Bowery Burlesquers" on the Columbia Circuit.

Walter Meyers, well known and popular among burlesquers as an advance agent and company manager, has retired from all road-show activities and returned to his old love, the show business, by assisting himself with Frank Edridge, of Brooklyn. Walter was the right-hand man of Edridge for many years ago.

Jake Peter, manager of the "Bandy Kid", a Mutual Circuit show, is mourning the loss by death of his brother, who passed away December 22 while Jake's show was playing Brooklyn.

Miss Hedges, who does an extraordinary mind-reading act, is the proud possessor of a letter from R. A. Pedrick, secretary to Governor Alfred Smith, of New York, acknowledging the Governor's appreciation of a message made by Miss Hedges prior to his election, which was predicted in detail by Miss Hedges, and an editor of burlesque has induced Miss Hedges by several big wonderful power at one of the Burlesque Club's Bohemian Nights in the near future.

Annalie Hefelheimer has been engaged to join the Gossell "Whitey Jazz Band act with James Cooper's "Buddy Herbe" show, and, as that attraction is among the record-keepers of the Columbia Circuit, Annalie is sitting pretty.

The Amateur Contest at the Casino Theater, Brooklyn, N. Y., on Tuesday night, following the performance of "The Bowery Burlesquers", was an eye-opener to us, and would have proved likewise to many producing managers had they been there. Chief among the amateurs was a clean-cut juvenile singer with a whistling voice of exceptional sweetness. We learned that his name was Schultz; furthermore, that he was one of the candy buffers of the Casino, and we predict that one day he will be enabled by some producing manager of burlesque for a feature role.

A RESOURCEFUL MANAGER

New York, Dec. 29.—When the lighting plant of the Two-Light Company, of Columbia, Okla., went out of commission on a recent night, thereby leaving the Lyceum Theater in total darkness, it looked for a time as if there would be no show, but that was didn't appeal to Manager Eisenick who gave Mutual Circuit Burlesque, and he drove his automobile on the side of the stage and the show went on by the aid of the machine's headlights. The orchestra played by the light of candles, which app were used to comply with the law for lighting the stage.

Resourcefulness on the part of a house manager in the face of obstacles is an asset that is indispensable to the stage.

WELDON WILLIAMS & LICK
TWO COLOR
TICKETS
FORT SMITH, ARK.

NEW THEATERS

The new picture and vaudeville theater in the City Hall, Hiran, Tex., was opened last month.

A new picture theater was recently opened at Three Nobs in the building which Ernest Peters vacated.

The New Kingston Theater, Stratton, Ill., was opened December 25th. The house is operated by Charles H. Kellie, of Chicago.

Plans for a new opera house, on the site of the old Hubler, Westbury, Pa., have been approved and work is to be started in a short time.

Charles St. Dennis recently opened a picture theater, the St. Dennis, in Port Oxford, Ore. Mr. St. Dennis also owns a theater at Lakeview, Ore.

James Johnson, proprietor of the American Theater, Columbus, Ga., will construct a new theater on North Highlands, that city, at a cost of \$25,000.

The large commercial building, which David and Samuel Hawthorne are erecting in Malden, Mass., at a cost of \$50,000 will contain a 500-seat picture theater.

Robb's (N. C.) new picture theater, the Capital, was opened December 10. The building is owned by W. J. Scarborough. Francis White is manager of the house.

Location of a new \$50,000 theater, to be equipped for pictures and legitimate attractions, is planned for Milford, Pa., the coming year. It was announced last week.

D. T. Kennedy is erecting a new theater, the Capitol, on Wall street, New York, which was scheduled to be opened last week. Claude Kelley, who formerly owned the Victory Theater, New York, is manager of the Capitol.

M. L. Coffey, owner of the Flynn Theater, Frankfurt, Ind., which burned recently, has rejected bids submitted for reconstructing the building. It is probable that plans will be revised and new bids asked for later in the winter.

Max Knider is reconstructing the large building on West Main street, Freehold, N. J., into a theater. The structure has been leased by the Empire Amusement Company for a ten-year term and will be operated by that firm under the name of Tenby's's Theatre.

What is said will be one of the finest neighborhood theaters in America is to be erected in the Richmond district of San Francisco by Abe E. and Joseph L. Levin. The theater will be located at Geary street and Eighteenth street. It will seat 2,000 and will cost about \$300,000.

Ground was broken recently for the new theater in Memphis, Tenn., by the Memphis Amusement Company, W. L. Miller, president; H. P. Egan, vice-president; C. L. Hall, secretary and treasurer; Edwin Higgins, Fred Walters, H. H. Chapman and A. W. Lee, Jr. The theater, according to present plans, will seat 700.

Negotiations are under way, at Ogdensburg, N. Y., for the establishment of another theater there which will present movies and vaudeville. The promoters are endeavoring to secure a suitable site and have already made an offer for one site opposite the post office. No definite announcement has been made by the promoters, but it is understood that it would be used as a hall in a chain of theaters through North and New York.

It is reported that a \$500,000 theater is to be built at Third street and Ardmore avenue, Wichita, Kan. Included among those interested in the project are Thomas Spertman, George J. Cleveland, representing the Venice Investment Company; the West Coast Theater, Inc., of Los Angeles; Thornton Kinsey, president and general manager of the Abbot Kinney Company; George J. Cleveland, M. and A. L. Shaw, Adolph Kemish and Sol Lesser.

SHOW PRINTING CURTISS. Please, Addressed 1000 N. ... You can afford to try. ... CURTISS. Small showmen, friends, CONTINENTAL, Ohio.

WANTED MALE ORCHESTRA PIANIST. Solo, duo, trios, quartets and picture bands. Must be capable of playing and reading with facility on the grand piano, and all standard chamber and solo music. ... WANTED MALE ORCHESTRA PIANIST.

THE BOOK SPOTLIGHT By Gordon Whyte. Illustration of a book on a stand.

(Communications to Our New York Office) A PIANIST WRITES OF HIS ART

How To Play the Piano, by Mark Hambourg, is an uncommonly good book on the subject. It is seldom that the virtuoso writes of his art, and it is less often that he writes of it simply and clearly. Mark Hambourg has succeeded in doing both things well.

What impresses me, mostly with the book is the utter common sense of it all. There are no fantastic rules, no panaceas offered that will make a platform artist of the ordinary piano-thumper, and no set regulations. In fact, if there is anything more than another which Mark Hambourg makes plain it is that each pianist must largely be a law unto himself. He counsels short hours of practice, with the work done carefully and with concentration, rather than long periods done inattentively. He stresses the vast importance of health in the pianist and its influence on his playing. He counsels the development of the left hand and the importance of the bass part in all piano music, and he has some very sensible things to say about pianoforte technique in general. For example:

"Technique in pianoforte playing, as in all other arts, signifies far more than agility and rapidity of finger action. Rather does its perfect attainment comprise within itself every means of expression that is possible for the artist pianist to command. Thus technique represents to him all its varying branches: endurance, tone or color production, touch, intensity of feeling, phrasing, elegance of execution, symmetry of detail. And the man who has only studied and can merely produce agility has but acquired one-fifth part of piano technique; therefore, how can he be the highest kind of artist, if, indeed, a real artist at all!"

It would be well for the pianist who can rattle the Czeray "School of Velocity" off and who believes by so doing that he has reached the apogee of the pianistic art to ponder this deeply. It is downright common sense, and then a bit more.

Mighty few pianists will fail to get a pointer or two from Mark Hambourg's book; and to some it will be a revelation. In addition to the text there are some excellent scales, arpeggios and other exercises practiced by the author, and a splendid interpretative analysis of the Beethoven Sonata in C-sharp minor, commonly dubbed "The Moonlight Sonata"; it is hard to see how, short of personal instruction, Mark Hambourg could make his method plainer than he has in How To Play the Piano. It is well worthy of earnest study by all those who play the piano and have aspirations in the direction of the concert platform.

AMERICAN FOLK-PLAYS

A most interesting volume of authentic American plays has just been issued under the title of Carolina Folk-Plays. These plays were written by students at the State University of North Carolina and produced by the Carolina Playmakers at Chapel Hill. All the plays deal with the folk and customs of North Carolina, a part of the country rich in folk-lore and historical incidents.

All of these plays are well written. Most of them are vivid, all are colorful, and, apparently, authentic of their time and place. They are splendid examples of what people, seeking dramatic expression of their feelings, can do in a section of the country which is far removed from theatrical tradition and the lights of Broadway. These little dramas are sincere, even if they are a bit rough in spots, but most of us are more than willing to trade a little roughness for some sincerity.

The plays in Carolina Folk-Plays are five in number, and include: When Witches Ride, by Elizabeth A. Lay; Dod Gast Ye Both, by Hubert Heffner; Peggy, by Harold Williamson; Off Nag's Head, by Douglas MacMillan, and The Last of the Lowrys, by Paul Green. In addition there is an article by Frederick H. Koch on Folk-Play Making by way of introduction and an appendix on The Language of the Plays, by Tom Peete Cross.

A BOOK OF COMEDIES

Lawrence Langner has put five of his one-act plays together in a volume called Five One-Act Comedies. All of these comedies have seen production by the Washington Square or the Provincetown Players, in New York City.

The book contains Matinée, Another Way Out, The Family Exit, Pie and Liqueur. Each one of these comedies is deftly written, is very modern in style and is eminently playable. At least two of them are very well known among the Little Theaters of the country, and all of them should be in demand. Comedies are always needed on a bill of one-act plays, and one could hardly govern in selecting any of these five by Lawrence Langner for that purpose.

SOME FAIRY PLAYS

A slim volume containing some well-made little plays from the most popular fairy stories is Cinderella and Five Other Fairy Plays, by Lindsey Barbee. The stories used are: Cinderella, Jack and the Beanstalk, Bluebeard, The Sleeping Beauty, Snow White and the Seven Dwarfs and Little Red Riding Hood.

The plays are written simply, full stage directions are given and some good pen drawings will give plenty of hints about appropriate costuming. Altogether it is a most satisfactory book of children's plays and should meet with the approval of all those who desire material for juvenile entertainment.

IN THE MAGAZINES

The English Review for December contains a review of the production of "The Cenil" recently made in London. Horace Shipp writes of it in an article called Shelley and Chevalier. Other theatrical articles are: Joseph Conrad's First Play, by Herman Gold, and a technical exposition of "Expressionism" by George Kaiser.

Vanity Fair for January has much in it to interest theatrical people. There is a page of theatrical gossip by Kenneth MacGowan, a discussion of some current Broadway successes by Alexander Woolcott, an excellent criticism of Duse by M. Granville Barker, a study of Franz Molnar by Joseph Szabenyi and a short play by Franz Molnar himself. Besides these articles there are many theatrical pictures.

HOW TO PLAY THE PIANO, by Mark Hambourg. Published by George H. Doran Company, 244 Madison Avenue, New York City, \$2. CAROLINA FOLK-PLAYS, edited by Frederick H. Koch. Published by Henry Holt & Company, 10 West Forty-fourth street, New York City, \$1.75. FIVE ONE-ACT COMEDIES, by Lawrence

MY GARDEN OF ALLAH

I STOOD, ONE NIGHT, at a portal, where lights were mellow and dim, Where a voice as soft as an angel's had entered in. But I strolled along unmotivated to a cabin far up on a hill. The dark and cold and shadowy, human a heaven to me still.

Long into the night I pondered, on life, as I gazed o'er the rim, Where down in the depths were the lost coast—"Too late to enter in!" "TOO LATE!" "Too late!" "Too late!" "What an SCAND!" Who started that sad refrain? WHO MOVED THE LAST OF KINDRED? WHY CAN ALL BEGINS AGAIN?

In my dream, that once I faded to the GARDEN OF ALLAH I came, Where the faithful were offering incense still blessing his HOLY NAME. Faith would I enter the garden and drink of the holy well. Faith would I sit by ALLAH and my story of EARTH LIFE TELL.

As I left the gates were opened, a messenger came without, Asking: Have you brought SORROW, PAIN, FORTUNES, CARE AND DOUBT? "Stop," I spoke a voice slow by me, "YOUR THOUGHTS WE EVERY READ. Would you dwell in the GARDEN OF ALLAH, BROADEN YOUR HEART-MADE CREED."

"Tell me, what bring you—to, add to that joy in YIKER?" Then I knew I could not enter, for my BURDEN WAS ONE OF CARE, Care, sorrow, of woe, woe, woe, great tall bills, are unknown in THE GARDEN OF ALLAH, they're boiled outside of the gate.

Had THE MESSENGER, with smile to encounter, "NO BARK, You've a lesson to learn. Go back where you're NEEDED, no back where HEART'S STILL, YIKER!" Go back with a message from ALLAH, Joy will be yours down there. When Men plant LOVE AND FRIENDSHIP and WOOD OUT GREED AND CARE."

So back to the EARTH I SPIRALED, over an a Ship of the Air, And landed 'mid sickness and necessary woe, woe, woe, despair.

When my own were forgotten, I was learning my lesson fast. As I jessened the care of others my own BECAME THINGS OF THE PAST. Again I longed for the GARDEN and the eyes of the Midnight Star. ALLAH will not neglect me, my lesson is surely well done.

Once more I stood at the entrance, in sight of the crowd within, But no messenger came to meet me, tho I thought I was free from sin. Long I waited outside of the portal 'til a MESSENGER, PURE AND FAIR, Whispered, "WOULD YOU ENTER THE GARDEN OF ALLAH? GO MAKE ONE YOURSELF—DOWN THERE."

"Go back there where hearts are slow, go back where faces are sad, THERE PLANT YOUR GARDEN OF ALLAH, THEIR STAY TILL HEARTS ARE MADE GLAD.

DON'T SOAR 'MID STARS AND PLANES SEEKING A LIFE WITHOUT PAIN, BUT PLANT WHERE YOU ARE SOME TENDRILS OF LOVE—KNOW THAT ALLAH AND YOU ENTER THE SAME."

Copyright 1922 by FREDERICK H. LAWSON, Author "American Map To Success".

The above is Mr. Lawson's latest poem, which he has dedicated to the old-time Woodville troupe of America, one of the world's first "troupe" troupes, as Mr. Lawson says, "who have helped to make the world brighter and happier by their good cheer." Mr. Lawson reached his sixty-fourth milestone December 2, 1922. He has been out of the show business for some years. He resides at Mission 618 Gardens, San Diego, CALIF.

Leader. Published by Stewart-Kidd Company, Cincinnati, O. \$2. CINDERELLA AND FIVE OTHER FAIRY PLAYS, by Lindsey Barbee. Published by T. S. Denison & Company, 154 West Randolph street, Chicago, Ill. \$1.25.

EVERYONE'S VARIETY. The title of "Australia's Variety and The Show World" has been changed to the country's New variety and new blood incorporated and a new and little paper adopted. It will continue to cover Motion Pictures, Vaudeville, Dramas, Comedies, Fairy and Chaucerian tales in a truly new way. The advertising rates remain unchanged. All communications should be addressed to HARVEY S. GEMMAN, Editor, 121 East 107th St., New York, N.Y.

OFF THE RECORD

By PATTERSON JAMES

NOT that it makes any difference, but just to show the many writers of letters sent me about my comment upon the play, "Hamlet", at the Booth Theater that they are not alone in their approval and because it is typical of the lot, I am publishing this communication from Brooklyn. I have never made it a practice to print commendatory communications sent to me, not from any depraved sense of modesty, but because the attacks seemed so much more entertaining. Praise has always opened something to keep silent about, but only a curmudgeon keeps a good laugh to himself. Refusal to croak "the pregnant hinges of the knee" to the Barrymore idol is such low majesty these days that it may cheer the instructors to know that someone agrees with them—even tho it be anonymously.

December 14, 1922.

Mr. Patterson James,
Care The Billboard,
1820 Broadway, New York City.
Dear Sir—Your criticism of Mr. Hopkins' production of "Hamlet" in The Billboard dated December 2 persuades me to write you because not only do I think it is the best criticism that has been offered in the public press so far, but I think it is one of the best written criticisms that I have read in many, many years.

All you say is perfectly true, and all you say is what so many other people say who dare not print it or speak it aloud, but you say it better than any of them. Your criticism should be published in each of the daily papers because of the fact that some young people who have never seen the tragedy of "Hamlet" may be taken to this wretched version and think it is Shakespeare's "Hamlet". First impressions mean so much to a young boy or girl.

I am not writing this with your prejudice, and I have nothing but the best of feelings for Barrymore.

Mr. Hopkins' management is going to spoil one of our best actors because the offense he makes Barrymore commit in "Hamlet" he has made him commit to every other production he has put him in, and one wonders what Barrymore will do when he has to play in a play with actors of equal talent to himself.

I wonder if my correspondent is following the rounds of the fight in the newspapers between the two distinguished critics who are waging a war of words over Shakespeare's original scene and property plots? Not a word has either of them said about the acting, altho one of them has been reduced to tears because the other plays "too rough". "Hamlet", to the management, is a matter which comes under the jurisdiction of the Building Trades Council as having to do with nothing else but boards, glue, canvas, nails and paint.

WISH the people who are hunting the scalps of the critics would read the following:

December 18, 1922.

My Dear Patterson—Having read your criticism of the "World We Live In" and in the past always collaborating with your criticisms more or less (usually none) of the various shows (I say "shows" advisedly, as I have seen very few productions of late), I was interested by my acquaintance to take her to see the current offering at the Lyceum Theater. Having suffered thru the same, I don't mind saying that in the future I will take all your criticisms with a grain of salt—several grains.

When we walked in the theater and saw "that something" hanging over the proscenium, I suppose I should have been warned, but, being a guinea soul, went blissfully on to my seats. After

an interminable time the drapes parted, disclosing a platform, center stage, with a pile of material heaped on it. All that I thought that the property man had inadvertently piled a crowd upon them and forgot to remove same. However, it was forced in on my code recognizes that for some unknown reason it was supposed to remain there. For what purpose I know not, for I remembered neither a rock, a tree nor a bank—just a ground cloth. The vagrant spirit of Hamlet, and, naturally, the first impulse was to look for Ophelia. Nothing even slightly resembling Ophelia was in evidence, and I came to the conclusion (to trace into the venacular) that he or I was crooked, for all I could see was a ground cloth.

The lights then went down, and when they came up again we thought the property man had again erred, for there scattered about the stage were bits and pieces. Just rubbish, and an amount of imagination could make them anything else. The eye, drawn that hung around Ophelia's forehead days looked just like curtains and did not even arouse the thought, "Each fillet, and, according to the way of such people certain." Had they accomplished this I would have given them the credit of possessing some scenic sense. However, the so-called scenery utilized might be anything a dispossessed mind would wish it to be. One of the things I cannot understand after reading your scholarly criticism of John Hopkins Barrymore's "Hamlet" is how you can find anything to praise in the "World We Live In". It is because you are familiar with the beauties of Shakespeare, and the Czech-Slovakian, possessing no beauty, you thought it should be treated with pity and therefore gave it a boost? You see, I am writing as many excuses for you as possible, for, my dear Patterson, as I said above, I think the world for that portion that approves of such plays as "World We Live In" or I have gone nutty, and how a nation that has as its head a man who was not capable of making \$12 in New York can force such art and literature on America and have Amer-

ica accept same—well, the remark about somebody being crooked stands.

A word about the actors: Robert Edwards was the only one that I could understand. Oh, the pity that an actor of his ability should be so wasted. I heard murmurs of laughter down front, and it is possible they could understand the poetic language used by the cast. Personally, it looked to me as tho Brady had taken over the chief force of the Barberis. The coiffures of the Beatie seeds did not appeal in its filth. The scene of the Ants, had it been properly staged by costed several men of high acquaintance, I can see its possibilities, but as it now stands it amounts to nothing but a cheap burlesque.

I cannot imagine how a showman like Savage, after having seen Brady's "World We Live In" (if he has seen it), does not rush down to the stage-box and dig out what remains of the production of "Woodland". Even if it didn't match awfully it would have been a thing of beauty compared to the strictly art of the season. It dwells on the same subject more or less, but with its look and music it was a thing of beauty and should make another fortune for Savage. I make this deduction from the fact that if the "World We Live In" can make money "Woodland" would make a fortune if produced again.

After reading it over I see that I am still laboring under the influence of last night and have wandered aimlessly around and perhaps from the point. However, there is one criticism: The aforementioned amateurish nature of my opinion as to the merits of the production and acceptance in all these remarks.

Sincerely yours,
W. S. DARRILL.

Mr. Darrill is not a reviewer by trade. He is a painter and the representative of the United Scenic Artists, Local Union 523. If he ever gets tired of the brush he can take up the sledge. I still think "The World We Live In" a fine play in spite of the amendments of U. S. A., Local Union 229.

NEW PLAYS

THE PROVINCETOWN THEATER,
NEW YORK
THE PLAYERS COMPANY, INC.
Presents
RUDOLPH SCHILDKRAUT

—In— "THE GOD OF VENGEANCE"

By Sholom Ash
Staged Under the personal direction of
Mr. Schildkraut
Ritche, daughter of Shepeshich.....
Sarah, her mother.....Virginia Mae Vaden
Yehel Shepeshich.....Esther Stockton
Yehel Shepeshich.....Rodolph Schildkraut
A Poor Woman.....Martha Stewart
Shkoyne.....Lee Soria
Hilbert.....Sam Bernard
Bob All, a matchmaker.....Sam Jaffe
Bob Aaron, a plus acide.....Merris Casaroff
Mank.....Dorothea Nolan
Rabe.....Alma Wess
Hilbert.....William Tull
Bob Traker.....James Miching
Eleanor Kove
Hess Goodman
Foot Men and Women
of the Neighborhood.....Euth Makov
Roland Twombly
Samuel Seiden

There are two things to be said about "The God of Vengeance". It contains one of the most superb pieces of acting by Rudolph Schildkraut I have ever seen and it is the most incredibly foul and loathsome play imaginable. The use of real genius like Schildkraut in a thing like this is sheer sacrilege. When open scenes of Lohengrin are permitted by the police it

is time for me to shut up. And it is all done in the name of ART!—PATTERSON JAMES.

LYCEUM THEATER, NEW YORK
Beginning Thursday Evening, December 21, 1922
DAVID BELASCO Presents
MR. WARFIELD
AS SHYLOCK

—In— WM. SHAKESPEARE'S "THE MERCHANT OF VENICE"

Duke of Venice.....A. E. Assou
Prince of Morocco.....Herbert Grimwood
Antonio, the Merchant.....Ivan McClure
Bassanio, his kinsman and friend.....Philip Merivale
Gratiano.....W. I. Percival
Lorenzo.....Horace Graham
Salerio.....Herbert Rossen
Solanio.....Reginald Cooke
Shylock, the Jew.....David Warfield
Tubal.....Albert Brooks
Friends of Shylock.....Morris Strassberg
Countrymen.....Morris Strassberg
Lancelotto Gobbo, servant to Shylock.....
Pericual Vician
Old Gobbo, father to Lancelotto, Fuller Hellish
Balthazar, steward to Portia.....Charles Hartney
Stephano, a servant to Portia.....
Edwina H. Werre
Leonardo, a servant to Bassanio.....
Edward Grandall
A Doctor, at Belmont.....Wanda de Waife
Clerk of the Court.....Nick Long
A Douce Messenger.....Mary Brown
A rich Italian.....Mary Brown
Nerissa, her waiting gentlewoman.....Mary Ellis
Jessica, daughter to Shylock.....Julia Adler

Magnificence of Venice, Officers of the Court of Justice, Gentlemen and Gentlewomen, Citizens of Venice, Jews, Servants and others.

It is not the fault of DAVID BELASCO that "The Merchant of Venice" is not a magnificent achievement. Everywhere in the production, from beginning to end, there are signs of spendthrift lavishness and what seldom follows free spending when the last bill has come in, beauty of accomplishment. In view of one thing he has done I wouldn't care if MR. BELASCO had dragged the bones of Shakespeare from the tomb and rattled them like drumsticks to beat patronage to the door of the Lyceum Theater. I can forgive him the burst of egotism which prompted the turning of Shylock's house inside out so that Mr. Warfield could act upstairs, downstairs and in the lady's chamber when he discovers Jessica's flight and the rape of his daughter. It is the fashion now among producers to patronize the Bard, to show the shade of WILLIAM how much better they can do his plays by ignoring his stage directions. It is pleasant to record, however, that compared with the foolish assumption of superiority of Arthur over William exhibited in the Hopkins "Clown Night", MR. BELASCO'S humility in the treatment of the comedy is as reverential as a Moslem taking off his shoes at the door of a mosque. DAVID does not at any time slap William on the back, punch him in the nose or befoul his work with impertinent adulations. From the technical side "The Merchant of Venice" is honest, effectively, and at times beautifully done.

The allocation in the sequence of the play whereby Shakespeare's deliberate plan of sustaining the interest by alternating scenes in Venice with episodes in the house of Portia at Belmont has been disregarded so that the entire second act takes place in Venice and the third in Belmont. The reason is probably due to the size and solidity of the scenery which has already infuriated the Brethren of the Red Bandanna who seek to reduce everything in the way of stage settings to the elegance and proportions of that hip-pocket essential of longshoreman's attire. There have been some other liberties taken with the script by taking lines out of one place and putting them into another. But what is that so long as the national gospel of saving time is observed. The total elimination of some of Shylock's words and some of Antonio's bearing on Shylock is, however, altogether indefensible.

In spite of these things, which are as minute as a Gou's bite, but just as irritating, MR. BELASCO has my permission to take all the bows his neck and his ecclesiastical collar and "rabbi" will permit, because HE MAKES A STREET SCENE LIVE. I rubbed my eyes in amazement when I saw people passing to and fro on "A Street in Venice", entering the synagogue, going about their business, talking (silently, to be sure), walking, running, hurrying. There was chanting from the synagogue, a stirring sound it was, too, full of the melancholy sonority of the moon that sang it; it made a real background and it actually "set" the stage for the presence of Shylock. The carnival scene was full of action, of noise, of enthusiasm. It might have been Second Avenue or Rivington Street, cleaned up and deodorized for an election night celebration. MR. BELASCO'S therefore goes A STREET, not Woodlawn Cemetery at 2 o'clock on a rainy night. That one touch changes the whole atmosphere of the evening by lifting the play out of the pages of a book and sending its characters, loving and hating and laughing and scheming and crying, among two-legged men and women who were alive and ignorant, as in life, of the plot that was being executed in their very midst.

There was hot beauty in the scene in the garden to the house of Portia. True, the moonlight did sleep sweetly on the "bank" of a solid concrete founda-

tion for an hourglass, but the "door of heaven" seemed "thick inland with patches of bright gold" and the "blessed candles of the night" shone warmly down on Lorenzo and his ducated maid.

The courtroom setting did not realize its full potentialities. The position of the judge's dais permitted only a profile presentation of what, to me, with, without exception, the most distinctive and impressive personality of the entire cast, A. E. Anson, as the Duke of Venice. There was consequent unwieldy groupings of the principal actors, Mr. Warfield alone having full free play for his business of transforming the courtroom into the Jews' Walling Place. But the picture had not a little vivacious, color and contrast.

What the production lacked in scenic flexibility it more than made up for in sincerity, dignity and a decent respect for tradition. The only things MR. BELASCO overlooked in the way of atmosphere were "candle and gossamer." He might have borrowed the rank from the Hippodrome, half a block away. One thing is certain, if "The Merchant of Venice" is ever given with real water it will be MR. BELASCO who will turn the spigot. He is the only manager I ever heard of in New York who would not ask what the meter charges would amount to before he decided to produce the play.

And what of Shylock, that "tragic symbol of the degradation and vengefulness of an oppressed race," whose hardness and cruelty Shakespeare has made the result of his passionate nature and his galling position in the life of his day?

David Warfield is basically a low comedian. He has neither the physical equipment, nor the voice, nor the tumultuous fire of the tragedian. The deficiencies of his natural gifts are not made up for by painfully acquired scholarship. He has a true talent for humor and an unerring eye for natural laughs—when he wishes to open it. He cannot be blamed for his lack of birthday endowments. But even with his scant talents for the particular role of Shylock he could have made it a memorable performance because he knows the tools of his trade, and what he needed in matter he might have made up in manner. The whole impersonation is stamped with moral cowardice. For this MR. BELASCO, the director, and Mr. Warfield, the actor, must answer. Unconscious confession is made of it in an interview which appeared in The Times the morning after the New York opening, in which "Mr. Warfield defends his interpretation."

Both Mr. Warfield and THE MASTER are Hebrews. Neither, so far as I know, is a Jew. Shakespeare's "Shylock" is a Jew. "The Merchant of Venice" has been attacked by anti-defamation societies because it is supposed to be anti-Semitic propaganda. Strange to say, the attack on the play comes from those who are racially Hebrews and religiously nothing. But Mr. Warfield and MR. BELASCO, being Hebrews, would have been attacked as anti-Semites merely for producing the play. It takes no strain on the imagination to visualize the storm which would be raised if Mr. Warfield played Shylock as Shakespeare wrote him. The storm would hit the box-office first, although in all justice to MR. BELASCO, I don't think that would have much influence. But both would be pilloried as traitors to Jewry. That the treason would be attained and the most merciless hiss and cry raised by those who never entered a synagogue and who not only seem to live according to the laws of Judaism, but who sneer at those who practice the faith, has nothing to do with the fact. If they were true to Shakespeare the two Davids would be put to bed with Henry Ford. So, instead of playing the com-

edy as it was written, MR. BELASCO and Mr. Warfield have closed the stop on Shylock's malignity and opened it up wide on the sympathy.

Seated near me the night I saw the play was a woman who sobbed out at the finish of the courtroom scene: "He's a real Christian martyr, that's what he is. He's lost everything." Martyred by the Christians is the keynote of Mr. Warfield's impersonation. With the soft pedal up on Shylock's ferocious hatred for "Christians" in general and Antonio in particular, and the loud pedal jammed down on the abuses he suffers, it is not strange that Mr. Warfield's Jew lacks the artistic balance necessary for a great impersonation.

But why should there be any defense needed in the case? Neither MR. BELASCO nor Mr. Warfield wrote the play. William Shakespeare did the dirty work. If dirty work there be, and he must assume the responsibility. Unmitigated passion, fierce hate and unqualified lust for vengeance are Shylock's characteristics. He has "an ancient grudge" against Antonio; he hates him "for he is a Christian." Antonio "lends out money gratis and brings down the rate of usance here with us in Venice; he hates our sacred nation." He spits upon Shylock's Jewish gaberdine, he rates him about "his usances and his moneys," he calls him "minbeliever, cut-throat dog, and (the BELASCO version eliminates the speech), as he confesses to Salerio: "I oft delivered from his forfeitures many that have at times made moan to me; therefore he hates me." And all this Shylock feels before the Christian Lorenzo runs off with his Jessica and his ducats. The grudge is present the minute Shylock opens his mouth. The attempt to say it only breaks into ferocity when Shylock has been despoiled in sheer stupidity—or worse.

The only justification Mr. Warfield—or any other actor—needs for Shylock's point of view and its reasonableness is contained in the magnificent speech which throbs with nobility, good sense and proper resentment: "I am a Jew! Hath not a Jew eyes?" etc. The naive defensive complex enters into the acting of the scene with Tubal wherein he gets confirmation of Antonio's misfortune and Jessica's carnival of spending. There is no lightning descent from the ecstasy of jubilation over his enemy's misfortune and the prospective forfeiture of the bond to the exquisite agony of hearing that his hard-earned ducats are being flung to the winds. Here Mr. Warfield is as tardy in making contrasts as he is in the praising of Portia in the trial scene. His highest moments are the collapse at the door of his house and at the foot of the Duke's throne in the courtroom.

MR. BELASCO nodded perceptibly in the casting of the other roles. Ian MacLaren is an inept Antonio, Walter Percival anything but the roaring, rowdy Gratiano, and Philip Merivale is a colorless Bassanio. Mary Servoss made a studied Portia, but she, like Mr. Warfield, lacks proper understanding of the character. Miss Servoss is very girly-girly and a far cry from the capable mistress of Belmont, the adroit court pleader, and the Austrian-humored woman who creates the great comedy scene with which the play ends. Mary Ellis was an arch Nerissa. Julia Adler looked Jessica. Percival Vivian made considerable fuss over Young Gobbo, but Fuller Mollish was excellent as Old Gobbo. As I mentioned before, A. E. Anson's Duke of Venice stood like a man among midgets, both in presence, authority, reading and distinction.

Why has it never occurred to Christians to protest against the type of Gentile Shakespeare exhibits in the play? Certainly a worse lot than Antonio's gangsters would be hard to find. An-

tonic, the "lawning publican" who bores Shylock for mercy in a scene which is never played; Bassanio, the fortune hunter; Gratiano, the loud-mouthed libertine; Lorenzo, the thief; Salerio and Solanio, the brutal hangers-on, and the rest of the pack. Sorry exceptions they are of the efficacy of Christian teaching. Yet Christians do not clamor because they are labeled Christian gentlefolk. Perhaps it is because they are willing to admit that Shakespeare was right when he painted the "pictures of some of his own religionists. That Mr. Warfield and MR. BELASCO appear unwilling to concede that Shylock could be a villain and a Jew at one and the same time is pathetic, unscholarly and directly responsible for the near-dramatic failure which this "Merchant of Venice" has made.

If David Warfield had done as well by Shylock and THE MASTER as they have done by him the police reserves would now be going duty night and day in Forty-fifth street, east of Broadway. The presentation falls far short of truth and courage. Trying to please everyone has its inevitable result. But even as it stands "The Merchant of Venice" is far better than his cousin "Hamlet" down the street. Mr. Belmont is still one up on Mr. Hopkins. Meanwhile Shakespeare should worry. He's having a wonderful season! PATTERSON-JAMES.

GREENWICH VILLAGE THEATRE, NEW YORK Beginning Monday Night, December 30, 1923

HENRY BARON Presents ESTELLE WINWOOD

—In— "THE RED POPPY"

By Andre Picard and Francis Carco —With— MR. BELA LUGOSI

Of the National Theater, Budapest Staged by Iden Payne

- Grace Sergius Saratoff.....Arthur Merivale De Grey.....Leola Gordon Irma.....J. J. Greer Claire.....Estelle Winwood Lina.....Betty Ross Clarke Mimi.....Grace Gordon Pierre.....Byron Dunsell Duff.....Gerald Hauer Francine.....Joan Travis Footman.....Paul Brodwick Fiquette.....Francis Bridgick Nadine.....George A. Lawrence Madame Beule.....Clara T. Bruce Rabe Rose.....William Paul Lee Blanche.....Blanche Boland Madame Sorel.....Lorna Elliott Suel.....John W. Brewer Soled.....Herbert Ashton Ximile.....Arthur John Pauline.....Grace Council Beot.....Barstie Kappes Irma.....Te. Aia Dede.....Norie Hobbs Fernando.....Mr. Bela Lugosi Bob.....Robert Kalrat Rabe.....Edna Mende Blanche.....Estelle Bradley Toto.....Elizabeth North Victor.....Marco Mesa A Lady.....Grace Gordon Another Lady.....Reby Gordon A Gentleman.....Ray McKay A Tough.....Paul Brodwick Another Tough.....Hubbard Kirkpatrick Spectator of VIII.....J. J. Greer An Accordion Player.....Eugene Boris Gardener, Apaches, Gipsies, etc.

Not long ago in Paris there was a riot at the Theatre Antoine when a play was produced which had for theme the delightful theories that loony snarrows could be restored to sanity by having "Way Down Upon the Swanee River" played to them on the violin and that if canaries' tonals were grafted onto the larynx of Deauville clams those bivalves could give concerts to the patrons of the Casino at low tide. For advancing such theories interesting ideas the customers almost reduced the theater to ruins, clamoring for the head of the playwright sous cloche.

If that is the way a sensible play like "Locus Solus" gets received in Tol-

erant Paris, what a godsend it is that "The Red Poppy" was not tried out on the French people! This drama is announced as the work of Andre Picard and Francis Carco, and is assertively a play of Paris After Dark. I have a smoldering idea both gentlemen are natives of 149th street and Third avenue because of the fact that M. Picard is the author to whom "Kiki" is credited. Like the "success" at the Belmont, "The Red Poppy" is a brasserie drama, the finish of the first act being a strip change by Estelle Winwood (late of "The Rubicon") from the riches of Princess Saratoff to the rags of Claire, the Lily in the Mud of "The Red Poppy". Thus does one touch of liberie make "Kiki" and "Claire" kin. Claire was born and raised an apache in surroundings where men are wild and women wilder, and she had twice married gentlemen of high estate and buckets of "jockey" she never was satisfied. Every now and then she had to take off her diamond tiara and pad-dle around in the sawdust of "The Red Poppy", a cafe dancant in the ghums. There one night, while the Prince, her husband, accompanied by his cut-on-the-bins Van Dyke whiskers, was absent with diplomatic "papers" on the Russian border, Claire, the Lily in the Mud, met Fernando, the Spanish Onion. Claire was tired of emeralds and rubies, of feather beds and perfumed handkerchiefs, and of princes who kissed her fingertips. She wanted to have her neck chawed, to be dragged around by her hair among the gaudy-pidors of "The Red Poppy" and to have her ribs kicked in by a real, red-blooded guy. That was the life for Claire! Hoop la! She picked out the counter for quick service when she shopped at Fernando's all right! He was certainly the best-of-em-up apache kid. What an evening that was, with a punch in the nose, a smash on the jaw and a bite of the jugular every now and then from Fernie to Claire. Is it any wonder Claire gave him her phone number? He called the very next night thinking she was just a poor working girl, only to find her embedded in the Saratoff—pardon me!—Saratoff jools. It was a fierce wallop because Fernie loved his pearls. But he kayed Lily in the Mud more so he spared her. Claire didn't fancy that at all. She wanted her Spanish Onion. Ooooooooooooo! how she wanted him. Her ribs were still sore from his loving foot. Her hojot ached from his tender hands and her ear was a mangled cauliflower from his gentle caress, but that made no difference. Claire would go with him to be HIS WOMAN. Then another gentleman (who was the Prince's secretary and loved Claire's jools and herself, shot Fernando as he was making his getaway on the cue: "My God! My husband!" The fatal shot ended the play immediately. I couldn't see why Claire didn't yield to the secretary. Heaven knows he was a roudneck if ever there was one. Of course, he hadn't the kick in him that Fernando had.

Devoid of drama of any sort, pitifully played by all concerned and cluttered up with fake "atmosphere" the play is an unspeakable atrocity. Imagine Miss Winwood trying to play a passionate lady of the Paris underworld! Her idea of a man-eating woman is apparently an anemic wiggle and toughness that was as vicious as a buttercake.

The program states that Fernando was played by (Mr.) Bela Lugosi, late of the National Theater, Budapest. I think he is a member of Hebrew Actors' Union, Number One. His English is badly broken, but he spoke as intelligibly as Windsor P. Duggett's best in comparison to the mumbling, word-swallowing and general inarticulateness of the other members of the company, including especially Miss Winwood. The wildest moment of the orgy in "The Red Poppy" was when someone waved an empty bottle in a lady-like fight. They do it better at the (Continued on page 47)

ACTORS' EQUITY ASSOCIATION

JOHN EMERSON, President. ETHEL BARRYMORE, Vice-President. FRANK BACON, 2nd Vice-President
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Frank Bacon's Portrait

We are indebted to Charles Kinsler in many ways, but, in presenting Equity with his painting of Frank Bacon, no place is still together in his debt.

During the strike Mr. Kinsler was an active and efficient organizer, working day and night for the cause. Several years ago he left the city to take up portrait painting and has since acquired an enviable reputation in this art. Immediately after the death of our vice-president, Frank Bacon, Mr. Kinsler called on us and said that it would be a labor of love to paint his portrait, and present it to the Equity Association. This offer, he officially presented it to the council on December 20.

It is a beautiful picture. Mr. Kinsler has caught that lovely expression of Mr. Bacon's which we all remember so well. His work will have a position in the assembly room at headquarters, and it is expected that our members who loved the subject of that picture so well will, at their first opportunity, come to see it. The inscription on the picture reads as follows:

"In Memoriam, Frank Bacon, Vice-President Actors' Equity Association, Whose Exit Was Called by the Supreme Director November 29, 1922."

The council is deeply grateful to Mr. Kinsler and as a proof tribute of its gratitude it has made him an honorary life member of the association.

Seven-Day Shifts

The question of Sunday shows in New York City is becoming a serious one.

At its meeting two years ago the members went on record as definitely opposing Sunday performances for pay, and this rule has been strictly observed. Now we find another attempt of so-called drive rehearsals or "rehearsals generaux" as they are mistakenly called, and it would seem to the council that something has to be done about it. In a few weeks' time, it is expected, a special meeting of our members will be held in order to discuss the question and to have our policy definitely settled.

Apart from our natural objection to working in this way on Sunday, the Actors' Equity Association is receiving vigorous protests from the Lead's Day Alliance Society and others, which contend that we are allowing our members to break the law. We have always been willing to admit the hardship in the various legitimate manager who is compelled to close his theater on Sunday while the vaudeville and motion picture houses remain open; but because this latter class of theaters evades the spirit of the law it is no reason why we should abandon our one day of rest in seven. There may be a few actors who would like the additional salary which they think an additional performance would bring to them; but they are few. The majority do not want to work seven days, whether paid for it or not. Reasons for the first Sunday or two it would seem as if there was a financial advantage to them in playing on Sunday nights, but this would disappear in a little while.

The following is the letter we wrote to The Chicago Tribune on this subject:

"We would make it our present duty to bring to the attention of our members your splendid editorial in today's issue, 'Six Days Shall Thou Labor'.

"The position you take that actors, like other citizens, should have one day in seven in which to rest and has always been a fundamental policy of the Actors' Equity Association. Extra pay for Sunday work does not ab-

tract us. We prefer the rest, since we realize that the quality of our performance must suffer from the monotony of a seven-day grind. Our late vice-president, Frank Bacon, as you truly intimates, might have been alive today if the custom of the theater had permitted him a weekly respite.

"Your editorial encourages us greatly and will help to get the public back of our campaign to give the actor one day off in seven."

American Defense Against Moscow Art

We cannot believe that the American Defense Society is correct in its belief that the Moscow Art Theater Company comes to America for political reasons. We have the assurance of Morris Gest, as well as a printed statement from Otto Ill. Kaba, that this is not so, pointing out the fact that the French Government, which is strongly antagonistic to the Bolshevik regime, passed a special law to permit these players to come into France.

The Moscow Art Theater is probably the most famous theater company in the world and there are doubtless many things which we American actors can learn from it. It would be a great disappointment if anything should rob us of the opportunity.

Students of Equity

We were pleased to accept an invitation from the students of the College of the City of New York, who are interested in dramatic art, to address them on the subject of the Actors' Equity Association and the Actors' Theater on December 27, at the college. We received a cordial reception and will always recall with great pleasure the affair. We were particularly impressed with the intelligence of the questions which were asked us. These showed how keenly interested many of these students are in the theater today.

An Actor at the Actors' Theater

The following has been received from Dwight Criswell:

"This evening I had the pleasure of being at the performance of 'Hospitality', and since it may give some pleasure to those connected with the players, and in particular the company, to know how very well worthwhile their work is, in the opinion of one even so humble as myself, I wish you would convey to them that it has made one of their own feel very proud of them indeed.

"The performance to me was a delight in every particular. I do not know when I have seen one so well rounded out in each character.

"And what is best of all, and I know other actors must and do feel the same way, a feeling of almost personal kinship came over me, as I sat thru the play, towards those on the stage. In other words an affection towards the company as fellow actors and Equity men."

here, such as I have felt at no other time—and I was very happy."

L. A. Preview No. 3

We are glad to learn that the 22 Society organized by the Los Angeles branch of the Actors' Equity Association, which was given at the Hollywood Woman's Club Auditorium on December 7, was a great success. The evening has passed a hearty vote of thanks to all who were connected with it, particularly Wardwood Howell, who not only wrote an original musical comedy revue entitled "Movie Land" for the performance but was also the director general and publicity man. These Preludes are splendid examples of the varied talents of our members, and we dare say that many of them will be surprised to see the versatility displayed in them. Picking out a few names from the program we had, in addition to the "Movie Land" revue, Leo White played in his own play, "The Root Worm". Ray Bennett gave an original monologue, George Larkin and Otto Kaba, selected by Miss Ethel Mann, danced. Herbert Hamilton was accompanied by his own imitative orchestra. The Paramount Quartet appeared in "The Artists' Model", and Albert Starr and his orchestra played.

How To Go on the Stage

We are often visited by young men and women with letters of introduction who wish to go on the stage, and we have often wondered what is the best kind of advice to give them. Just to say, "Don't do it," is of no effect. Their minds are made up and they intend to go thro' with it.

Generally, the first question is "How can I get an engagement?" We wish we knew. We should be delighted to pass the answer on to all our members. We are afraid that our readers cannot entertain a very high opinion of us because our reply is always, "Hunt the agencies and the managers' names and the opportunity will arise. . . . Don't aim too high at first, accept anything to get experience!" When our two daughters decided to follow the footsteps of their father and mother, we could tell them nothing else. Influence now and then may secure an interview, but it did not get an actor or actress beyond the first two or three rehearsals unless he or she manages to display some talent.

New York Theater Statistics

According to our Statistical Department the number of companies playing on December 10 and engaged in New York City, but not necessarily working there, was 227. The number closed from September 1 to December 15 was 41. The number of companies closed, which reopened between the said dates, was 7.

Editor Thanks Actors

The Wisconsin News in its issue of December 17 extends its thanks to each and all who

took part in its Yuletide benefit. Part of its editorial on the subject reads as follows:

"It is fitting, at this time, to recall once more the unflinching charity and good will of our actor folk."

"What HAZEL DAWN, BOBBY TATSON, JOHN DAVIDSON and their able associates did on Thursday night at the Hotel Wisconsin—working for hours after their own day's labor and with no thought of reward—that was an exceptional experience."

"There has never been a time in the history of our theater that the acting profession has not always been AMONG THE FIRST to volunteer for any worthy cause in want of help. And in that service it has known no class or creed or race, only our common humanity and its need."

"Time and again, in war as in peace, have we had proof that no effort, no sacrifice, is too great for the actor when his heart is touched by the appeal of his fellowman."

"They are the abstracts and brief chronicles of the time," said Shakespeare. He might well have added, 'and the epitome of its heart.'"

Epics of Press-Agency

In a previous issue we have touched upon the boundless imaginations of the modern press agent. We published Midge Kennedy's infamous denial of the statement related in practically every New Year paper that she was trying to found a new organization of Equity members and those of the contrary political faith; and now Jan Mason has informed us that there is no truth in the report that she had taken office for the purpose of organizing members of the various stock companies throughout the country. In the first place she said: "I can't organize myself let alone anybody else." There isn't a grain of truth in the accusation.

A British Recruit

Harry Vernon, now playing in "Old Bill M. P.", is in private life Lord Lovdon. He visited us the other day and told us that he was a member of the Actors' Equity Association in London and was made a Knight of Labor in 1914. He also stated that he had toured part of this country with Maurice Barrymore in the "Long Ago's". Mr. Vernon also went on to say that he was a strong supporter of Equity and the principle of "Equity Shop", and that in a few weeks' time he expected to put in his application for regular membership.

Mr. Hackett Remembers

On Christmas Day we received a cablegram from James K. Hackett, sent from Paris, with the words "Affectionate Greetings." Mr. Hackett never forgives the Actors' Equity Association, and always commemorates with us an important event.—FRANK GILLMORE, Executive Secretary.

Secretary's report for council meeting week ending December 23, 1922:

New Candidates

Regular Members—Edwin Dupont, Joseph M. Fredericks, J. Harry Jenkins, Gray Kelly, Mary Nancy Richards.
Members Without Vote (Junior Members)—Beatrice Bradley, Guya Davis, Frank E. Horn, Violet Howards.

Chicago Office

Members Without Vote (Junior Members)—Ellen Mack, Florence Matthews, Helen Will.

Kansas City Office

Regular Member—Kitt G. Soapp.

Los Angeles Office

Regular Members—Violet Maye, Wm. C. Oakley, Agnes Sanford, Herbert Smith Sears.

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

NINE new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Ann Smith, Charles Murray Blackwood, Larric Lawrence, Salome Clark, Royal Todd and Margaret Dorso Callahan.

Members of the Chorus Equity who were with "The Three Musketeers" Company are asked to send their present addresses to the Chorus Equity office immediately.

Members of the "Music of 1922" Company, which closed in Chicago last week, will please send in claims to this office immediately.

The Chorus Equity has made arrangements with William McPherson whereby Mr. McPherson will give dancing lessons to Chorus Equity members for a dollar an hour if the headquarters of the association. This price is for members of Equity only. Mr. McPherson teaches chorus steps, waltz step, tuck and wing

dancing, softshoe dancing, eccentric cartwheels, high kicking and spins. Members who wish to make appointments can do so by telephoning to Mrs. Lawrence, of the Entertainment Department. Mr. McPherson's hours are from one to five. We hope that many of our members will take advantage of this splendid opportunity.

Members are urged to make sure that we hold correct addresses. Just in case you have not notified us of your last move send a card giving us your latest address.

Members holding cards good only to November 1, 1922, owe \$3 dues and a delinquency fine of 25 cents a month beginning December 1, December, 1922, closed the most successful year the Chorus Equity has had. We wish for the organization and all its members a Happy and Prosperous New Year.—DOROTHY BRYANT, Executive Secretary.

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THE SPOKEN WORD

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Melodrama

WHAT do a mystery play and a melodrama do for the actor? In a mystery play the mystery is the protagonist. The actor does it, merely acted upon. The best thing they do is to hold their breath, stage whisper and grip up chairs. In coming down stairs, of course, they run down and then roll on the soap. The actors are dressed together like a chorus. They think alike, whisper alike and move together, for the only villain in the piece is the dark stairway and the slamming door. The mystery play keeps the actor in a state of suspended animation. He cannot flash with an energy that he cannot face. He can be successful, but he cannot be heroic and he cannot be genuine. The actor's job is to make the mystery thrilling. He is simply chosen to the dumb show.

In melodrama the situation is different. The whole play is acted on the stage before the audience. Protagonist and antagonist meet face to face. They clash bodily. They beat of their masks. They roll up their sleeves and shake their fists and in successive scenes we see the good man wasted until the happy ending when the bad man is punished to a jail. All this is used to mark. It is human lives in its crudity. It is drama. Instead of equipping the actor with a set of gasps and a fright wig it furnishes him with a vehicle for the seven actings of his voice. If he has them, and for a full test of his human emotions under circumstances that require their full strength.

These contrasts are shown in "Listening In" and "It is the Law". "Listening In" is full of saw-tooth dialog written in repetition:

"I heard a knock at the door.
"The door.
"The door.
"Which door?
"The other door.
"The locked door?
"But, the door has a knob.
"A knob!
"A door knob!
"My God!!!"

This sort of dialog is often noticeable in "Listening In". It means nothing to the actor except acting the scenery. They go thru the vocal motions much as a trained parrot scratches his numbers in arithmetic. The audience finds mystery in the addition, but it doesn't mean much to the parrot. Minna Gemmill as Janet Van Hoon used "door" for "die"—"whatever else you do"—and no lines of the play have any of the smoothness that made "The Day" distinguished. No scene in the play has an especially human appeal or shading. It is written by a mystery play receipt without gracefulness or breadth of treatment. Clarence Maxwell has a striking appearance and does almost and convincing acting as the dark horse in the piece. Dodson Mitchell brings breadth of feeling and the weight of his personality to the part of the father, but this part is not above importance in the play. Frank Andrews brings a kindly imagination to the part of Dr. Buckman. The women are not important. Miss Gemmill doesn't stand or walk especially well and she would lose her voice if she had very much to do. Frances Glendinning is the chief ornament of the piece considering that he is on the stage the greater part of the time. Mr. Glendinning plays tricks from time to time, but any actor would in "Listening In".

In voice Mr. Glendinning has become a tin can. His hard palate and nose are used with tin and there he sends his voice to make it ring like rain on a tin pan. All his tones sound of the horn. He has a long upper lip like an orange peel that helps shut the throat into tin compartments. The mechanism is complete. Every noticeable quality of sound that one would try to eliminate from a first-class radio set Mr. Glendinning cultivates as if it were the voice of a juvenile actor. He uses the cheap horn of the tin-canest speaker. It is his instrument.

One might guess from listening to Mr. Glendinning that he is entirely untrained. He has a cobb and a jerk, a note and a jerk, a note and a jerk. The note is a thought word. Mr. Glendinning finds one every once in a while. That is the part of his speech that you hear. The rest is a phrase, a group of words. That is the part of his speech that you don't hear. A phrase with Mr. Glendinning has no meaning, no sense, no vocal sound. The vocal is as small as a grain of dust. Mr. Glendinning shouts it along the tin pan making it with staccato choppy consonants. It is a warning to make you aware, if it is not

intended to make you think. These spurts of speech are followed by pauses. If you are sufficiently interested in the play you may catch your eyes during the pauses to see if you can recall what the actor let about. If you are not interested in the play you simply cherish the thought word. You get "door", "yacht", "father", and, of course, that across the purpose of a mystery play. Mr. Glendinning is losing all sense of voice. He is becoming worse than had Vanderbilt. There would be several parts for him except the two acts in "The World We Live In".

The characters in "Listening In" represent no particular class of society. They are just mystery play gaspers and crooners. They are made in the "gasp" room.

In "It is the Law" the curtain rises with voices off stage. This always sounds social and promising. The characters in the play represent a well-bred social order, and the parts are played by actors who give a well-rounded impression of superior personality. "It is the Law" is interesting in voice and speech. It is a good voice play. There is a goodly collection of characters. There is plenty of dialog, and there is dialog with speeches to set your teeth in. There are love, friendship, crime and the law to deal with. There are conflict and contrast and head-on collision from start to finish. Every scene of the play starts with the actor. One must begin with Arthur Hohl, who carries a friable responsibility in the part of Woodruff. In the first place there is the Woodruff of act one. There is the somewhat awkward young man who must convey a dozen interests and blood throes into one. He must be gentleman enough to be an intimate friend of the family he visits. He must be awkward and peculiar enough to be a little repellent. He must be clever enough to win our sympathy. He must be fond enough to make us afraid. Even in this normal environment of act one he must prepare us for the end and his atrocious death of act two. This is no small task and it would seem to be enough for one evening. It is not enough for the struggling melodrama of "It is the Law". In act four Mr. Hohl must come in a character disguise which is acted and lived and not worn like a beard with an elastic over the head. This assumed character in the last act must be convincing to the audience if the play is not to strain credulity into absurdity. It is a high requirement to Mr. Hohl's ability



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as an actor that he manages these various phases of character with great precision to suit the individual scene, and he does this with a consistency that makes the character exceedingly plausible. The play is frankly extravagant in plot, but Mr. Hohl commends it together by the excellence of his characterization. In act one Mr. Hohl is an awkward, diffident, but strangely sympathetic editor. In act two he gives true color, range of voice and a well designed control over his frockish insanity. His impersonation of Keller Evans is convincing. From this he blossoms out in act four as a veritable grand dodo of the Al-will order. This is much more than quick-change artistry, for each angle of this curious character has to be sustained scene after scene and the relation of one to the other has to be clearly defined. Altho the play is somewhat harrowing in theme, Mr. Hohl keeps the friendliness of the audience at all times. It is quite an amusing piece of work and it reveals sharp actors extremely well.

Ralph Kellard in the part of Justin has an interesting role. He is a quiet actor and his part permits no such transformations as those required in the part of Woodruff. His work in the prison scene may have seemed a trifle conventional, but Justin is the underdog in the piece. His scenes are not built up. It would be a fair to force for any actor to do better than to play with quiet sincerity in these situations. There is a good deal of character in Mr. Kellard's voice. It commands respect from the start. The tone is vibrant, warm and musical. One feels a high tidiness in the tone and a good deal of force. The function

may be more tense than they need to be, but they are strong enough to stand the fatigue and they give a peculiar character and tone color to the voice. It is also noticeable that Mr. Kellard is a good reader. He has a free and expressive change of pitch. He can say a word of love or friendship in exceedingly quiet tones that have unusual clearness, softness and sincerity. It is not easy to be the tender, playing opposite such a dominating character as Woodruff. Mr. Kellard does this with a dignity that is characteristic of his work and at all times he holds attention.

Anna Tall has a peculiarity of voice that is hard to analyze. In the part of Ruth she does not sing true with the ring of authority that characterizes the man in the piece. When Miss Tall's voice disappears as I call it baby, her muscular co-ordinations are too loose and her breath has too much abandon. The whole problem of voice is to avoid needless "interference". At the same time voice requires muscular tension and resistance. It must have the force of reserve and a strong tendency. To have abandon of breath on a wabby voice is to sound light weight and sentimental. When Miss Tall has a first-rate emotional scene as she did on several occasions in "Main Street" she comes out very well. The scenes emerged all the way thru. By the expansion of breath and emotion she gets the unusual texture of coarser pitch. She sings with force and she rings true. When Miss Tall is not emotionalized for a big scene she is baby. She puts her gusts of breath on baby talk and she sings wabbly. She wants out (but of soft texture, and it is weak in vocal tenacity, in directness of appeal and decision of character.

William Ingevald has the voice, manner and tone of a gentleman. He has faith that is devoid of artificiality. A. H. Van Buren is happily cast. His features have the mobility of the old school. You feel that there is a good actor on the stage just to look at him and he plays up to these expectations. His voice has fundamental resonance of good quality. It has good individuality. Ross Warrick's Lillian is well suited to her part. Walter Walker and Frank Westgren make definite characters in a limited space of time. The play is well cast.

"The Last Warning" is not all mystery. It has a constant clash of characters between the theater manager and his actors, and it has a play within a play to give it breadth. The play has the feel and vigor of youth. It cuts circles like a pair of gloves. It shows a man that never blinks with inhibition. Whatever you think or have the courage to write appears to have been the guiding message of the authors. William Courtleigh gives a vigorous, free-to-life presentation of the manager. His voice is rugged and he acts and speaks with strength and precision without overdoing his work. Clarence Derwent has the faculty of presenting a somewhat willowy and high-faloot type of man without being too effeminate and artificial. Mr. Derwent is especially nice of pronunciation, and his speech is cultured and clean cut.

Charles Trumbidge has a clear voice and a smooth tempo in reading. He is an actor who thinks. That means that his reading is marked with pause, with thinking aloud, with a deepening of his impression and with a completed definite thought in the utterance when it comes. One lays special stress on this point in comparing Mr. Trumbidge with Ernest Glendinning. It is a point, too, that has to be thought about at a time when there is constant complaint in the theater that the words cannot be heard and understood by the audience. Mr. Trumbidge's natural turn of mind is that of a formalist. You are convinced that he comes from an orderly dressing room. You can see his make-up sticks in orderly relation. An orderly actor is not necessarily a mechanical actor. Free intuition is

(Continued on page 41)

CRITICISM

IT has taken a long time to have a personal conviction on the actors' attitude toward criticism. It has taken two years. There is no longer any doubt in the mind of The Spoken Word. The actor appreciates criticism. He offers the actor overlooks a good deal that is careless and superficial in his reviews if there is hidden away a comment that points to something fundamental in the actor's work. Even the actor who is torn to pieces often comes back with a word of thanks. This is a happy discovery, because it shows that the actor and audience can be students together.

What comes to our attention at this time is the fact that the road actor takes a small-town newspaper seriously and profits by the judgment of the dramatic editorial. The company is playing in Smalltown, Col. The critic says: "Mr. Way was distinctly pleasing. His low voice, his charming manner and his critical nature attempt to interpret his part made him a favorite. It is difficult to understand, however, why, when the card is under his direction, he should allow other members to clash with his own rendition." Miss Brock is described as falling in her part because of her "high-pitched screeching" in the part opposite Mr. Way. "The high-pitched screeching" of her voice failed utterly to convey to her hearers any conception of the off-falsetto wife, and it obliterated the distinctness of her voice that not one complete sentence could be understood. Time after time this spotted a climax which Mr. Way had carefully anticipated. The writer was able to distinguish but one complete sentence spoken by Miss Brock, and that contained all bad words."

This is obviously honest criticism. All members of the company, with the exception of Mr. Way, were severely scored for rapid enunciation and indistinctness. This lot of the Colorado paper will do the road company good, and it has already taken its effect. The Colorado critic is not necessarily dealing with "bad actors". He is simply dealing with the faults of actors that are just as common to New York City as they are in the most out-of-the-way town on the road. While I am thru, "Listening In" I was thoroughly reminded of the resemblance of this play and the company to the trouper who used to come to Spindletown in "Round the World in Eighty Days", with a postage-paid tobacco train that wobbled all over the stage. The unfortunate thing is that there might accidentally be an actor in the Spindletown company more pleasing and intelligent in voice than Mr. Glendinning, the with no magic name to set off his merits.

A fly-by-night road company has to be more adaptable in a way than a Broadway company. The road company goes from a lecture room to an armory or to a college gymnasium. It must gauge its voice differently from day to day. There is another difference. A Colorado audience is probably not accustomed to the rate of speech and the mixing of words that is familiar in the East. The air of Colorado is exhilarating. Life is rich in vitality. The West is wholesome. Its speech has counterpoint and cadence. It is really an artificial stage that leaves out of account these larger qualities in diction.

The worst fault in rapid speech is haste as a habit. This is the danger in repetition of a part night after night, town after town, when one's head is dizzy with trucking and a hurried speech. A screeching tone is not voice or resonance. It is merely noise. In all speech, rapid or slow, the words in the thicket must be statically enunciated and the thought words must reach all ears on a wave length adapted to the auditorium. The rest of the trick is pleasing. The phrase must be rhythmic, and this can be achieved with clearness only by means of good vowels and an intelligent syllabication. Even rapid speech is not pleasing, as Mr. Glendinning appears to think and as road actors in Colorado learn to their sorrow.



Feminine Frits

By *Elita Miller Lenz*

THE SHOPPER

SIDE GLANCES

Address all inquiries and orders to Elita Miller Lenz, care of The Billboard, 1823 Broadway, New York. Please make your remittance in the form of money orders, made payable to The Billboard Publishing Co. While the services of The Shopper are free to our readers, it is requested that stamps accompany all letters to which replies are desired. Please do not enclose checks unless you enclose 10 cents to cover cost of exchange.

The wardrobe trunk, "Red Dreamer's" illustrated, is the one about which we laid you in last week's issue of The Billboard. The price, including shoe box, laundry bag, locking spring and make-up box, is \$10. The four-pocket electric iron and ironing board, the price is \$12.50. This is one of the famous Red Dreamer trunks and ironing boards available. There is room for an electric grill, percolator and toaster in the space below the iron section. There are a lot of folk who are enjoying all the comforts of home in a hotel room with this type of trunk, equipped with "light house-keeping" appliances. There is also a "Red Dreamer's" for the men, concerning which we shall be glad to forward particulars.

An automatic waist-line reducer, designed by Dr. Thomas Lawton, is made entirely of soft, glove-like rubber and is as flexible as a pocket handkerchief. It fits snugly to the figure with the least bulk, and weighs but a few ounces. It has a broad, washable webbing back and is adjusted to the body by handy telescopic lacing which sustains the pliable rubber "iron" zones firmly against the body. These zones are provided with plenty of ventilating openings, perspiration can never gather beneath the surface. This automatic belt is ideal for dancers, as it may be worn without a corset. By scientific pressure the belt restores the waning figure gradually. It will instantaneously impart a new carriage.

The price of the Dr. Lawton belt is \$15, and you have the privilege of returning it within forty-eight hours if it doesn't please you. Please make checks payable to Dr. Lawton and address your order to The Shopper in the usual way. Be sure to state your waist-line measurement in inches. If a tape measure is not handy, use a string and enclose it with your order.

One of our readers purchased a Nestlé's perfume having outfit for home use, but finds that she has not the time or patience to use it. She writes that she will dispose of it for \$10. It cost her \$10 and is almost new. Are you interested? Please do not consider it if your hair has been dyed or bleached.

The Shopper noticed a very charming Bertha collar of cream net and lace, combined with hand-made silk, for \$4.50. There is something so fetchingly beautiful and demure about a Bertha collar that every legions should possess one or several.

Carroll novelties and minstrelsy goods, trapezoid, scales, gold and silver leaves, masks, paper hats, jockey boots, skulls, skeleton, sleigh bells, paper mache dumb-bells. Tostan knives, character: hair sand, wife and false beards are listed in a series of pamphlets which are yours for the asking.

We are in receipt of a letter from a confounding dame stating that they would like to make it known that organizations giving charitable performances, the net proceeds to be devoted to alleviate the sufferings or hardships of less fortunate brethren, may secure from them, free of charge, such costumes as are necessary for producing sets of plays. This offer, however, is made to organizations in New York and vicinity. Name of applicant.

Don't forget that the famous McCollum hose, pure silk from top to toe, are being offered to the theatrical profession at \$1.75. All-died opera hose are offered at \$4.65. It is said that 50 per cent of the production are wing

Dear Fritter:
Thank you, one and all, for the kind Christmas greetings sent me. After reading them over, and over I shall peak them carefully away in a sack, to be preserved as a fragrant memory of my first year as "The Billboard Shopper".

Someone sent me a beautiful gold fountain pen, without a card. As the silver is unknown I cannot acknowledge the gift, but perhaps she will see this line and learn that it has already become my "silent partner".

Sincerely yours,
ELITA MILLER LENZ

The Rift in the Lute

Scarcely has concluded the following dramatic episode to our column: "A man and his wife lived happily together for twenty years and never had a cross word. Then one untoward year they went buying Christmas presents together." The rest is left to our imagination.

Turkish Musical Comedy

Producer will present the 200 wives of the former Sultan of Turkey in musical comedy.

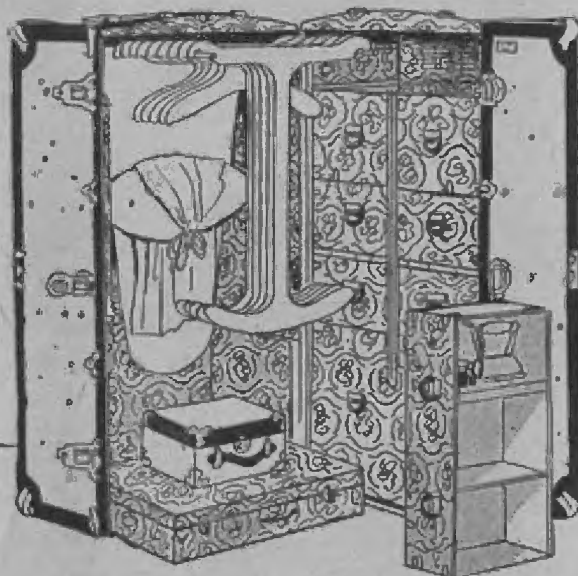
shows. He should call his show the "Turkish Atrocities". — PENNSYLVANIA DRAGGERS.

Burnt Bread Inspires

Dame Fashion to create a new shade for spring wear. It is called burnt bread and is similar to beige, "bread," woolly topcoats are also being made in this shade. A brown-witted young gentleman says he is going to suggest a new shade to the fashion creators—"Brown-bread", which sometimes comes within the same classification as burnt bread.

Our Equal Rights

Mabel Walker Willebrandt, Assistant United States Attorney-General, recently told an audience of women that it is not the law which gives freedom. "To place a law in the statute books does not in itself make women and men equal. The important thing is for women to act as tho they already possessed legal freedom. Then only will they gain it and any legal disabilities which seem to interfere will be removed naturally." In other words, we get out of life just what we demand of it.



WARDROBE TRUNK—For description see The Shopper's column.

THE VANITY BOX

(a) Koronova in Chamois, a cream face powder that comes in a handy, fat box, in cash form. To use, one simply presses up on the bottom of the box to raise the cake, which is applied lightly on the face and neck, covering the entire surface. The result is a perfect makeup, evenly distributed, that is not affected by wind, water or perspiration. It is also used on the hands to keep them from chapping. "La Chamois" comes in a fat box that is handy to carry, and another advantage is that there is no powder to spill when applying. Comes in three shades—white for evening and in flesh or bronze for daytime occasions. A fat-mouth supply for \$1.

(b) Many actresses use Water Kneeling White, in sundays, white or flesh, as a "secretive makeup", while many dancers are applying it to the entire body. It comes in a tube and is very handy to use, as it expressed out just the necessary amount at a time. The greatest advantage of this preparation is that it does not run off. It is very fragrant and the tube is of gorgeous slip. Fifty cents.

(c) To pore tight and close all the work of a good pack, cleansing the pores of impurities and leaving a pleasing, beautiful after-glow in the cheeks. This preparation is being offered by Marguerite Sullivan, proprietress of "Demise House", for \$1.95 a jar, for a smart white only. It originally costs \$3.50.

Miss Sullivan is also offering a special Duponno treatment of complexion cream, finishing cream, complexion powder and a daily soap for \$1.75. The regular price is \$3. This offer is made for the purpose of introducing Duponno beautifiers to the profession.

(d) Have you ever tried the Arden Heena shampoo on your tresses? It costs 50 cents a package and comes in special packets for particular shades of hair. There is an Arden camomile shampoo for the blond, and a certain shampoo for "ROCK" shade of hair that will bring out its hidden glints. When ordering state shade of your hair.

(e) "Perf" is a smart new rouge, in a fresh orange tint that is very youthful, gay and pleasant. Has arrived. "Perf" is a cream rouge that is easier to apply and blend than the

Old-Time Court Influences Seen in the New Imports

While most of us have been busy with Christmas shopping American buyers have been much engaged in the selection of model gowns in foreign ports, with the result that retail buyers will be regaled with many wonderful sights this week and during the weeks to come; imported models that will set their imagination to work, transmuting the inspiration of the beautiful fashions expressed by such charming creation. Some of the models are Egyptian in theme, showing crude color designs on gold cloth that is cut on the long, wingy square and angular Egyptian lines exemplified in the costumes of Egyptian dancers, while others are of mid-Victorian origin, with full skirts, puffed out on the hips with long, light-fitting bodices. The Paris mode, too, returns to court period styles, expressed in elaborately sleeved and an observance of the neckline.

Over in Paris they are selling separate sleeves to the shops, for the street gown, of course. They say they are arranged in lines or pairs, slightly fitted at the under part, some extending over the hand in bell or bowing effect, also short sleeves are also shown.

Evening gowns, in Paris and New York, have no kind of sleeves, although the square neck with shoulder straps is seen in the style showings.

The full-grown woman will be glad to know that the straight-line silhouette with panel treatment and low waistline, with shoulder straps and square décolleté, will be in fashion.

Trocks for daytime wear, too, will follow the straight, rather severe line, but plenty of embroidery is the rule. Vivid colors in large bold designs extend from the neckline to below the waist and are repeated in the hem of the skirt. Most of these frocks feature lavishly down the back and are corded with narrow belt of the same fabric as the dress, tied at the side or in the back. The straps or central colors are used for these frocks.

Marking back to the evening or stage mode beaded tunics will continue popular, but instead of being mounted on set of delicate materials, will be worked on a foundation of metal cloth or lace. Separate ornaments of colorful velvet, elaborated with pearl and steel beads set on a half belt of chambray are noted.

Style Tid-Bits

The new separate skirts have no belts or overalls.

If you are the type who may allow her pretty cap, now is the time to avail yourself of the new hairdress, which reveals ear and forehead, is elaborately wired and dressed high.

We dropped in several smart restaurateurs around lunch time to see what the ladies of leaders were wearing. They showed a surprising preference for the semi-draped fashion in vivid colors. Embroid with sweep gold or silver tassels, despite the fact that the show are showing many picturesque leather jackets.

Hand-made Novose are again coming to the fore. Some are of woolly with linen collar and vest, outlined with multi-colored ribbon-stitch embroidery; others show Persian embroidery on Georgette and lace, while Russian garms in pastel tints are on display. Jacquards and arabesque are still in the front row of the fashion parade.

All-over embroidered Georgette with a narrow stand-up fold of metal cloth finishing a circular necking is one of our memories of a blouse display.

Satin silk blouses in dark tones, elaborated with silk or metal motifs, with long sleeves will be a welcome addition to the spring suit ensemble.

Flourish shows a hip blouse, developed from pleated white crepe de chine, with a double-plumed jabot, Russian peasant sleeves, with pleated sections from elbow to wrist, make it very unique.

Multi-colored kid shoes peak beneath the skirts of the ultra smart women who loved the arena.

Chiffon velvet offers a change from silk for the bridal gown.

Metal lace dresses over a colored foundation are favored by stage celebrities. For instance, gold over green, or silver over blue.

Day by day, in every way, carriers are growing larger and larger. Some women, not finding carriers large enough, are wearing discs of stones over their ears, very Egyptian in effect. The discs are held in place by a hair band.

We learn that at the annual Bal de La Courtoise in Paris recently, midwives and

(Continued on page 41)

Macquines made merry in crepes, satins, beaded chiffons and metal cloths, which rather came up the fabric story for the next season's evening mode.

Ready with the silky suit or business for you wears a colorful bandana as a muffler.

Quiffed hair is hatted about the wrist of hairpins with or from color contrast to the dance frock.

We reprint the following from a London paper, so that those who "knew it all the while" may chuckle to themselves and those who didn't know it may say, "Well, well, I've been too busy to think about it!"

"In bright sunshine nobody likes to wear dark dresses, but the Riviera sunshine has a close companion in a sharp cold wind, which necessitates wool and fur, as well as silk and crepe. In Paris very light clothes look out of place in rain and fog, but bright colors of color are welcome. It is pleasant to see a dark coat thrown open to show a very bright waistcoat, blouse or upper part.

"It is always wise to agree to one's surroundings. Nevertheless, high-heeled shoes in the country and bougie in the city are mistakes which recur. There should be a distinction between informals for town and tweeds for the moors, and it is wrong to leave come by clothes behind for slimy frocks that are out of place for shopping or sightseeing in town as tweeds, weather mixture stockings and a splash hat.

"The best-dressed women are wearing very good long coats, fur-trimmed near the feet, hooded a little at the waist behind, with high soft fur collar and deep cuffs. The coat may be of a soft woolen cloth, velvet, or quilted satin, brown, black, moiré or green, and under it will be a soft frock with long sleeves. The length and width of the skirts, both of coat and dress, have made the outline much more dignified. Intuitively milliners are making hats to suit this new style, and only shoes remain unchanged; just a heel, a toe-cap and a strap in the place of a toe."

THE SHOPPER

(Continued from page 40)

On McCollins hose. They come in leather, medium and heavy weight, and in all shades.

If you are thinking of purchasing a chin strap, you will be interested to learn that you can purchase one of the Green X. Davis straps, in cotton, for \$2. This is the only chin strap with a headpiece.

If you are in need of knitted apparel, The Shopper will be glad to have a catalog of the Green Palm Knitting Mills sent you. Or, if you like, a novelty jewelry or shoe catalog.

THE VANITY BOX

(Continued from page 40)

dry rouge. It is waterproof and lasts all day or all evening thru. Wash you remove it with cold cream or soap and water. It is 75 cents a jar.

There is a splendid tar shampoo on the market that is recommended for oily hair. It is not necessary to immerse the vertices of the tar shampoo, as you probably learned them

from your mother when she used to shampoo your hair—sometimes forcibly. This preparation is 50 cents a bottle and should be welcomed by the medical.

"Fetalar", the antiseptic foot powder, has become popular with dancers, because it relieves tired, painful feet, softens calluses and relieves perspiration. Sample, 10 cents.

TABLOIDS

(Continued from page 23)

in and around Chicago, opened on the Hyatt Time December 24 at Kookok, Ill. The show was produced by Mr. LeVance and is sold to be well equipped with beautiful new wardrobe, special scenery and lighting effects, and playing to big business everywhere. The roster is as follows: Cal LeVance, general manager and principal comedian; Ted Norak, general business and business manager; Eva Norak, prima donna; Dorothy Hagar, ingenue; Al DeGloria, second comedy; Howard Seybert, straight; Helene Seybert, support; Billy Tansy, juvenile; A. M. Zion, musical direc-

tor. The metropolis after a lengthy stay in Florida. His arrival was most unexpected, due to his purchasing an airplane from a disengaged aviator in the South and fortuitously being immediately disposed of the machine on landing here. Of course, no one saw the machine; but Ford tells it himself, so it must be true.

Much comment is being made nowadays on existing conditions in the theatrical field, but what measure has been taken to eliminate the undesirable? None! Then why continue to comment, for if finance is to overcome the moral side, which seems to be the case, all commenting to the world won't change conditions—until the public at large finally gets so disgusted it will refuse to patronize and the wise ones who have discarded decency for finance will have a sad awakening—and, because it will be too late. Is it not true that an investigation committee, after going carefully over the ground in the motion picture world, submitted to the big game a report that was taboed, for had that report been made public and the undesirable let out the big game would have lost thousands of dollars?

SPANGLED ALLUREMENT



New portrait of Heather Thatcher as she appears in "The Cabaret Girl", at the Winter Garden Theater, London. A mass of glittering colors is Miss Thatcher in this wonderful creation which she wears in what is undoubtedly the most successful play of the London season. All will agree that for beauty and grace one would have to walk far to find a rival to Miss Thatcher.

DICTIONARY OF SLICKS MASTER-STROKE BRUSHES. Our New Catalog is FREE FOR YOUR COPY. DICK BLICK, Mgr. GALESHURD, ILL.

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toy; Catherine Fredericks, Mine DeCeren, Margie Newton, Irene Graeflin, Paula Hancock, Marie Miller, Katha Chaves, Grace White, Marie Wilson and Ray Hamilton, chorus. VISIONS FROM VIX. I compliment "Billboard" on its wonderful Yuletide edition and wish The Billboard staff and the show world at large, the Greeting of the Season. Bert Dinger, the confidential manager of the Grand Theater, who has been undergoing treatment at St. Mary's Hospital, is once more on the job, and to say the least his presence is more than welcome. The Grand Theater in Fairview recently reopened under new ownership and management. No expense has been spared to make this playhouse a credit to that section of Detroit, and it is to be hoped that the patrons will give it better patronage than in the past. Festive dinners and raffles are the policy. Fred Malor and family are back in the

is it not true that a big time horse manure was reported by a company manager to his agent for indecent treatment, but the theater involved was bringing in the money to the agent, so that little (?) affair was taboed. As long as the show world is to be unscrupulous talent and decency must take a back seat. Grace Bodie, a well-known character, especially on the New Circuit, has returned to her home in Livingston, Ky. Another tale has invaded the local field, Arthur Heuber's "American Follies", featuring Neil Richards. After witnessing a performance of "Folly of the Follies" I would suggest that Heuber feature the chorus, which looks good in flashy wardrobe and works splendidly, whereas outside of the number the photography was excellent. At that the show doubtlessly will get consecutive work because the average audience in the local fair shows will forgive any shortcomings if the chorus is up to snuff.

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ALVIENE THEATRE SCHOOL OF THEATRE. DRAMA OPERA SPEECH ARTS. STAGE DANCING. PHOTOPLAY VAUDEVILLE SINGING. EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

LITTLE THEATERS

The Drama League, of Washington, Ill., opened its new season with a "boozing" drama. Three hundred members were present.

The first play to be produced this year in the "H. Webster" course conducted by Professor Baker at Harvard will be a drama of two acts, entitled "The Flag" by Henry Pink Curtis.

It is announced that the first performance of the Dramatic Guild, organized by the Reception Training Guild, will be held January 5 and 6 at the Grand School Theater, 7 East 15th street, New York City. The first play to be given is "The Boyell" by Leon Hartigan. "The Gilded Age" by George F. Johnson, "The Murder for Murder" by Arthur Hopkins.

The St. Joseph Dramatic Society, of New York City, said to have "the distinction of being the first group to present plays with amateur players in New York, produced "Two to the Night" at St. Joseph's auditorium, Washington Heights, East 17th street, on the evenings of December 27, 28 and 29.

Opp of the feature of Education Week in Owatonna, Minn., was the presentation of three one-act plays by the students of the High School Drama Class in the school auditorium. The plays presented were "The Queen of Hearts," "Flourish and Company" and "The Movie Trap".

The Studio Players, of Minneapolis, Minn., presented A. A. Milne's "Truth About Hilda", at the Studio Theater, on the evening of December 14. The role of the eight-year-old poet, "Hilda", was played by Elvira T. Reilly, who has won considerable local fame as a character actor.

Thurs. Ok., now has a little theater group. It made its bow to citizens of Tulsa on December 10 with a program of three one-act plays presented in the auditorium of the high school. These little theater players will present another group of one-act plays during January, and in spring plans will be contemplated for a permanent organization.

Nathan Del-Deo has become a member of the committee of professionals who are acting as an advisory capacity to the Washington Square College Players, of New York University. Mr. Del-Deo has directed many of the acts for the Metropolitan Opera House, as well as for numerous other producers. He will direct the students in scenic and costume designing.

The McPhail Players, of Minneapolis, Minn., presented "The Heat Thing" at Studio Social Hall on Saturday evening, December 9. It is said that club women of Minneapolis greeted with interest in the play, in which the curtain came their employers instead of the employers the servants. Three other one-act plays comprised the bill, the most notable of which was "The Fitter of the Oldfield", a study in psychology, by Dr. Frederick Peterson, noted American authority on mental disturbances.

Iowa University's theater, of Iowa City, Ia., will have the distinction of being the first university theater in the United States to take a Shakespearean play on tour when it goes to the road with "The Merchant of Venice" January 20. The Iowa University group will present the play in Decatur and Cedar Rapids. "Back to Shakespeare" has been the slogan of the Iowa players, who will use the original Shakespearean text in their production. Only 500 speeches and scenes are necessary to produce the play within a reasonable length of time will be used.

The Chicago Civic Theater Association held a meeting during the second week in December to elect officers and formulate a plan of action. It is announced that the purpose of the organization is similar to that of the Chicago Opera Association, with the following aim: "Establish and maintain a theater where plays of the highest standard shall be produced by players of recognized ability and reputation. Establish and maintain a conservatory where branches of the art and drama shall be taught. Establish and maintain a library of the drama which shall be known as the 'Actors' Library'."

The Little Theater de Vieux Carré, New Orleans, La., has moved from its original address in the dilapidated old Postoffice Building to its new playhouse in the heart of Vieux Carré. In three years this organization has grown from a struggling group in a financial straits, having a yearly income of \$20,000.

"What makes the new Little Theater so fine a club house is that it is wholly non-commercial," states The New Orleans (La.) Tribune. The seating capacity is only 100, about what the famous Lyceum of New York was when the greatest lights of American stardom appeared there.

Little Theater groups in New York City and nearby places will be interested in the following letter, addressed to the office by the Hays-Schmoeber Company, contained at 67-69 West 54th street, New York City:

"We would like in some way to make it known to organizations in this charitable pur-

pose that the Hays-Schmoeber Company, Inc., with all things to be done free of charge—free our rental equipment—such as dresses and costumes as might be needed to put on sets of plays where the proceeds or art profits go to alleviating the suffering or hardships of our less fortunate brethren.

"May we ask you to pass this word to any such organization as may come under your notice?"

The Greenwich Fairfield Players, a community theater, organized to provide a means of expression for latent histrionic talent, presented four one-act plays at the Hays-Schmoeber Auditorium, Greenwich, Conn., on December 18. The plays given were "A Matter of Dreams", a fantasy in one act, by Gilbert Dumas; "The Wives' Club", a farce, translated from the French of Gaston des Brédas; "Two Crows and a Lady", a drama, by Eugene Pilon; and "Sweeping the News", a comedy, by Lady Gregory. The Fairfield Players now have a

membership of fifty local residents, one of whom, Mrs. George E. Vincent, was the 455th person elected by the players for the best one-act play. The title of the prize-winning play was "Honesty Is the Best Policy".

Alvin K. Hauer, professional high theater director, was a recent caller at The Billboard office in New York. Mr. Hauer, between matches of extemporaneous wit, informed us that he has done three "trip-tease" comedies this season, is putting on an all-professional show on January 9 and between times is directing rehearsals for a production to be given by "Our American Club", which used to be the Irving Club. Mr. Hauer is author of "Back Home Again", a musical comedy which he produced and staged for the Bethany League on Friday evening, December 15, at Hunt's Point Palace, 925 E. Boulevard, the Bronx. The story of the play centered around two young Broadway producers who, tired of the white necktie, decide to return home, where

AS WHO LIKES IT?

By DEEM TAYLOR

THIS department is gradually becoming a whole-hearted convert to the cause of opera in English. A recent production of "Thais" at the Metropolitan very nearly completed the process. Here was a unit consisting of one Austrian, one Italian and six Americans solemnly singing an opera in a tongue that was foreign to every one of them, to an audience nine-tenths of whose members probably understood not one word of what was going on. Despite the Metropolitan's plan that opera should be sung "in the language in which it was written" (a plan that the Metropolitan disregards whenever it is convenient to do so—witness "Boris" for instance), there was a touch of baroque about the whole business that made it hard for us to take the performance with entire seriousness.

Why on earth should Clarence Whitehill, performing before an American audience in a theoretically American opera house, have to sing French or Orville Harrold? One waited nervously for Harrold to crack under the strain. We expected him any minute to step forward and say: "Look here, Clarence, you know perfectly well that neither of us is a Frenchman, and that it's all nonsense to pretend that we are. Besides, we're supposed to be early Christians speaking corrupt Greek. Let's drop all this and sing English."

We admit that when a large proportion of the cast of, say, an Italian opera in Italian there is some logic in singing it in that language. At least there is some hope of hearing intelligible Italian, but we see very little sense in Americans and Austrians singing synthetic French to an audience of Americans. If the choice is to lie between unintelligible French and unintelligible English, we would rather take a chance on unintelligible English.

The stock argument against opera in English, aside from the adolescent one that "it destroys the illusion," is that there are no good singable translations in English. That is largely true, and it is true because good, singable English translations of opera take literary skill, musicianship and time—in other words, brains. And brains cost money. And opera impresarios won't spend the money. One can hardly blame them for that, of course. They would spend the money if there were any concerted public demand for good English translations of opera. There is none, and there never will be, for the simple reason that the public has no imagination. The public never "demands" anything. It takes what is offered, and it is thankful. Once in a while some genius sees something that the public would like if it knew of its existence, gives it to the public—and makes his fortune. Then we say there was a "public demand" for that thing.

There wasn't. There was no public demand for Ballo's "Chauve Souris" in this country, for the public had never heard of the "Chauve Souris" before it appeared. There was no public demand for Ford cows until Ford invented them, and there was no public demand for The Saturday Evening Post until George Horace Lorimer made one. There is no public demand for opera in English for the simple reason that the public has never heard opera in real English.

We believe that the American public would want opera in English if it could get it. Not that the average American thinks he "wants" it. The average American likes to go to the theater, likes to see a show. More elaborately, he has an instinctive feeling for the drama. But it has never occurred to him that opera is a form of the drama, that "L'Amore Dei Tre Re" is as good a show as "L'Honni" or "The Thinker" grand opera as a sort of glorified song recital, where stout people in queer costumes yell high notes in a foreign language. Of course he doesn't run about for joy to the nearest opera house. Why should he? The operas of the stock Italian repertoire, which are spreading for the country in general, what he gets to hear, are slightly below the average motion picture in dramatic worth. If you gave him "Il Trovatore" in English, acted as it usually is, with the scenery it generally has, he would laugh himself ill. The average opera of the middle nineteenth century is a sort of glorified song recital, and Americans, unfortunately or not, do not care for song recitals in such large doses.

But give him real opera in English. Give him a real story, first of all. "L'Amore," "Coff Faa Tutu," "Steffried," "Molsterlager," "Boris," "Carmen," "L'Hour Espagnole." Give it to him in real English, sung by people who take the English language seriously and WHO CAN ACT. And stop lecturing him about the music. Let him ignore the music if he likes; if it's real music it will get to him, no matter what he may think he thinks of it. In brief, take the principles of the music drama that Richard Wagner formulated over half a century ago and apply them in the United States. That alone would make the venture memorable, for they have never been applied anywhere else.—NEW YORK WORLD.

at a home party given by the mother of one of the producers a wealth of material is discovered. With the talent uncovered in their backyard occasions they return to Broadway with the biggest hit of the year. Mr. Hauer directed both the actors and the orchestra.

The annual "Aggie Review" of the Boston Dramatic Association, of Massachusetts Agricultural Society, was staged in the Bowler Auditorium, Amherst, Mass., recently. The review consisted of three one-act plays and a musical item. The first act was a burlesque, entitled "J. Cowan", written by Stephen F. Hays, '22, and presented by fellow freshmen. In the cast were Mr. Harry, Herbert A. Lindberg, Ralph W. Hest, James A. Hudson and Theodore Grant. The second sketch was written by Stewart Walker and presented by Cecil B. Johnson, H. Marie Weatherax and James O. McBoone. During the intermission George Emery, '24, attired in clown's makeup, entertained. A special musical number accompanied the third act. William O. Frey and Francis Kennedy offered a program of popular and classical numbers, and a somewhat quainter-jaded thing up. The last sketch, "A Matter of Dreams", written by Gilbert Dumas, was presented by Frances B. Morton, Carroll A. Towne and Robert P. Marlow.

There is a new organization in the little theater field to be known as Associated Producers of Amateur Theatricals, with headquarters at Potomac, O. The officers are: Washington Adams, president; Olive Keating, first vice president; John B. Rogers, second vice president; Louis Turner, treasurer; Paul Landwehr, director; and Anna Hocking Smith, director. In a letter sent out by the president of the new association, whose members will call themselves "Data", it is stated that the Associated Producers of Amateur Theatricals was organized to provide means of co-operation among professional producers and to advance the standards of the amateur theatrical. "All you a 'dat'" requires the letter, adding "That is a question people interested in amateur plays will be asking each other in a short time. Without prosing, however, two male publishers, two female studios, two costume and other interests were represented at our first convention. We hope to have every reliable firm with us soon. The benefit did not end with the convention, as we are now exchanging dates and bookings for each other. Our people want to know about you, so get your name in the Year Book to be published soon."

The association will have a column in The Billboard and letters will be issued, giving information of great importance. Complaints will be investigated for members and all concerned are urged to help make the association a success.

The first of a series of six productions given by the Bam's Head Players in their new playhouse, which was formerly the residence of the late Alexander Graham Bell, 1427 1/2, K Street, Washington, D. C., on the evening of December 27. James Reynolds, designer of the playhouse, supervised the settings and costumes. Robert Bell is director, Lester Elster assistant art director, Robert Bell and Walter Beck production directors, Helen E. Hauer secretary, Ross Davis Scouter business and publicity manager. The founders of the Bam's Head Players include many of the foremost residents of Washington and elsewhere, as follows:

- Mr. Winthrop Andrews, Madama Auk, Mrs. Alice Barker, Mrs. E. Montgomery Babby, Mrs. Alexander Graham Bell, Charles J. Bell, Mrs. Charles J. Bell, Robert Bell, A. B. Berry, Mrs. A. B. Berry, Mabel Broadman, Mrs. J. C. Bond, W. H. Church, Mrs. W. H. Church, Catherine Cooley, Wm. S. Cooley, Bancroft Davis, Mrs. M. F. Dahlin, Mrs. E. A. Dougherty, the Messers-Jarman, Capt. Rayna Ellis, Mrs. Harlow Ellis, Mrs. H. W. Frabaker, Mrs. Henry M. Fitz, Mrs. Elvira Forrest, Mrs. James Carroll Fraser, Capt. John H. Gibson, U. S. N.; Charles Glover, Mr. W. H. Godard, Raymond Green, R. R. Green, Mrs. R. P. Green, Orlan Greenberg, Mary Guyon, Helen Ray Hauer, Mrs. F. A. P. Hancock, E. H. Harriman, Mrs. E. H. Harriman, W. B. Hilde, C. B. Hight, Mrs. George D. Hoge, Mrs. Beale H. Howard, Walter B. Howe, Admiral J. L. Japhet, Mrs. Hester Johnson, Dr. Logan B. Johnson, Helen B. Jones, George H. Judd, Miss Victor Kaufmann, Mrs. Frederic A. Keop, Dr. E. L. Kerr, Mrs. H. B. Kerr, August King-Smith, Mrs. Frankie K. Lane, Major Henry Leonard, Mrs. Henry Leonard, O. T. Lathrop, Mrs. O. T. Lathrop, Lynch Luyker, Mrs. Ormsby McClellan, Mrs. J. B. McKim, Edward J. McLean, Mrs. Edward B. McLean, Mrs. Imbe T. Mann, Mrs. James Marshall, Dr. E. B. Meier, Mrs. W. P. Meredith, Mrs. Roger Meyer, Mrs. Gabrielle S. Morgan, Mrs. P. S. Reid, Mrs. William B. Noble, G. F. Norwood, James Parsons, Mrs. James Parsons, S. O. Peelle, Han William Palfrey, Orin Peaslee, Mary Roberts Elbert, J. A. Ripley, Mrs. J. A. Ripley, Mrs. Thomas R. O. Reed, James Reynolds, Mrs. A. J. Schoenkopf, Dr. H. Schreiber, Miss Davis Schreiber, Mrs. E. New Slater, Chester A. Snow, Jr., C. A. Spaulding, Mrs. T. B. Spaulding, Douglas Scarborough, Mrs. A. P. Thom, Catherine Thom, Major George Oakley Totten, Mrs. George Oakley Totten, Justice Van Dusen, Mrs. John Van Dusen, Harry Waldman, Mrs. Harry Waldman.

Mrs. Helen Warren, Chas. Warren, Mrs. Chas. Warren, Mrs. Wm. Wheatley, Mrs. Chas. B. Wood, O. H. Woodhill, Mark Reid Yates and Mrs. Mark Reid Yates.

The Triangle Club of Princeton University in its latest musical comedy, "The Mau Poot Earth", scored at the Alhambra, New Orleans, Monday night, December 24, to a house of society folk. The scenes are laid in Paris and afforded opportunity for fanciful scenes, costumes and scenery. The sets were of the new expression school and were the first of the kind seen in that city. The words of the songs were witty and the music of a high order, played by an orchestra such as has not been surpassed in recent years in a theatrical performance outside of grand opera. Those who received special mention in the press reports of the performance are F. M. Chapman, E. N. Pimm, W. H. Smith, J. B. Darby, E. A. Bartlett, T. Spencer and L. E. Ladin, Jr. The club is composed of undergraduates from Princeton University who are touring the country, making special stops in the large cities.

The Grange Players presented their one-act play Thursday night, December 28, in Unity Hall, Chicago. In the cast of "The Master of Dreams" was Marie Kaupfuss, Fred Jackson and Joe Driscoll. "The Will" had in its roster William W. Lloyd, Kathryn McAllira, Philip Bentler, George Naho, James Hoffman and Joe Driscoll. In "The Christmas Eve" appeared Ruth McMillen, Chitra Banner, Jane Wolcott, Trugga Tate, Fred Jackson, Philip Bentler and James Hoffman. The plays are under the direction of Sigrid Greene, president of the club.

NEW PLAYS

(Continued from page 37)

American League Park in St. Louis, Mo.

One D. D. reporting the play says the five scenes alluded to above "is a marvel of genre painting, vibrant with the passions of violent men and primitive women." Truth to tell, there is not a smart dance place on Broadway which could not give it black eyes and bloody noses when it comes to real thuggery. The apaches of "The Red Poppy" are not even Healy and Bigelow Kickapoo. "The Pirates' Den" in Greenwich Village must have been raided to get the extra people. One of the principals, trying to get off stage, made four wrong turns before he got to the exit. That is the kind of actors they are. (Mr.) Bela Lugosi has one fine quality—vigor. When he started to mop up with Miss Winwood or dismember the Prince's secretary he went all the way. There is nothing fancy about (Mr.) Bela Lugosi, of the National Theater, Budapest. He is a "battleground" actor. To quote one well-known leading lady who smoked her cigar in the lobby of the theater between acts: "He's so masculine!" To offer such a play to supposedly intelligent people is an insult. Just as if that mattered!!!!—PATTERSON JAMES.

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AUSTRALIA

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

Sydney, Nov. 2.—Hugh T. Ward returned from his seven months' tour abroad this week. He is accompanied by A. Ben Filled, Hamilton Webber, Harry Hall and a couple of dancers from the Westgate "Follies". Ward will leave for Melbourne tomorrow, along with Sir Benjamin and John Poling. They will be present at the closing of Ada Hoover's farewell season in "Spangles".

Whipped Lo Franco, who toured America with Jack O'Donnell some two years ago, is now around the country towns of West Australia with her own show. Bessie Pollitt, the English dramatic actress, has commenced her Perth season with "My Lady's Dress". Her company includes Frank Harvey, Claude Fleming, John Farnold, Arthur Greenaway, Raymond Lawrence, Arthur Burn, Edwin Lester, Marie Noy, Bessie Lewis, Margot Lester, Gerald Kay Tooper, Marice Dudley, Frank Hetherley, Oliver Peacock, Ernest White, Gordon Mervale, Katie Towers, Owen Simpson and Lorraine Hammond. Several of these people will be well remembered as having played America at one time or another.

Mina Gordon, English whist at the piano, speaks of going out to the East shortly, thence to America.

The Rev. Frank Gorman, American non-denominational, who has been in this country for quite a long time now, is appearing in a special production of Jot's "Over the Hill" to Perth.

Nearly all the prominent carnival workers are in New Zealand just now. Police records have been refused all undesirable of the type of money getters.

Tom Fox had had luck in losing his midnight cockey last week, the animal dying on the train trip from Hastings to Wellington (N. Z.). Fox had quite recently paid \$250 for the animal and was planning to take it to America. It was the smallest known cockey in the world.

Baker's Circus has been getting big money in New Zealand. Last week their circus was invited to the second when a miniature cyclone came along.

Andy's Dog and Animal Circus is an added attraction with the O'Donnell and Hay production company, now playing Victoria.

Apdala's Animal Circus, after several seasons with the "With Bros." Show, has been signed up by Harry G. Musgrove, and will open at the Tivoli, Sydney, on the 15th.

Knocky's Circus is playing around the New Zealand suburbs, the show pulling in big sums. Colman's Circus is at Shepparton, Victoria, where returns are very satisfactory.

Linda, the Fat Girl, is among the big money getters of the New Zealand carnival grounds;

Melaine Foster, the Tattooed Lady, is also getting her share.

With Bros.' big show is on its usual Melbourne location for the Sunday carnival. There are no new attractions to speak of.

The Angel Bros., continental athletes, now playing South Africa, are to come over here for the Fallers this year.

Harry G. Musgrove, head of the Tivoli Circuit, had his desk covered in travel literature when I called on him last evening. He now definitely announces his departure from this country about the 25th. He will first of all visit America in search of good acts for the circuit.

Nella Webb, the Australian dancer, will be the headliner at the Fuller Theater from next Saturday. It is seven years since this performer's last professional appearance in this country.

Fred Barnes, the English light-comedy vocalist, who realized that his work was unobtainable to Australian audiences after a two weeks' trial, left on his return for London by the "Diogenes".

Deck Burton, well known in American vaudeville, is now working his single act on the Clay Circuit.

Jimmy Bala, one of the singing comedians of two decades ago, is effecting a comeback with a number of his old favorites, which are new to present-day audiences.

Leonard Nelson has signed on with Harry G. Musgrove and will open on the circuit in a fortnight's time. For many years he was a successful "stock" artist with the Fallers.

Abdra Skatula, the Polish leader of the recently reorganized State Orchestra, is to receive recognition, in cash form, by those members who appreciated his efforts to keep this musical organization on the feet.

Rene Maxwell, former platform artist, who did an extended engagement in musical comedy, has decided to return to concert work.

The American concert stars, Paul Althouse and Arthur Middleton, are now en route to Vancouver. Frederic Shipman refused to allow his charges to sing in Wellington (N. Z.), owing to the action of the Town Hall authorities holding a matinee of the Christus Choir chorists on the day that the American singers were to rehearse for the night show. Miss Shipman has taken this alternative if it would mean that a big audience would send a dusty hail and a piano out of gear (possibly) to welcome them. The action of the entrepreneur was endorsed by nearly all of those who had booked seats.

Vogue and Via DeLace, and with Harrington Reynolds, are setting with much success in their theater venture in Brisbane, where they have turned a wife dependent into a big

financial proposition. Just how long their matrimony lasts is a moot question.

Freddy Brown, one of those prominent in the cast of "The Sentimental Bloke" in Melbourne King's Theater, was taken away to a hospital a few days ago, where he was immediately operated upon for appendicitis.

Abbott (the Merry Wizard), Tom Xeno and the Big Don, Hal, the Jostling Juggler, and Miss Sydney (assistant to the illuminator) will play a three-week season in Perth at the end of the month, after which they will tour India, China, the Philippines and elsewhere. All performers have played these countries before.

Woe George Wood failed his season under the Musgrove management, at the Melbourne Tivoli last Friday. He left for England the following day. The little fellow has been a wonderful money spinner for Mr. Musgrove.

Harry G. Musgrove announces the opening of Will Collins & Co., English comedy act, for the Tivoli, Melbourne, next Saturday.

Lady Forbes-Robertson (Octroide Elliott), an English dramatic star now playing South Africa, will tour Australia, with her own company, about the opening of the new year. "Woman to Woman" will be the initial offering.

Vertancho and Corbele, billed as "The fun that made the Prince of Wales laugh," will arrive here for the J. G. Williamson pantomime, "The Forty Thieves". Sir George Talbot booked this act at the Folies Bergere, Paris.

Captain Adams is still breaking records with the Odessa's Scala net.

The Haron Newman Girls, an English acrobatic novelty that played the Fuller Time, will dissolve partnership this week, one of the young ladies deciding to marry and settle down here. Her partner will return to England.

Allan White's Shakespearean Players are doing well in New Zealand.

Daley Jerome, the English-American vaudeville star of a decade ago, is playing the Fuller Time in New Zealand.

Mick Leacock, manager of Johnson's Book Store, Castlereagh street (in the theatre road), retires from that position this week, the business being taken over by a Melbourne firm. Mick is very popular with all visiting artists.

Australian Films, Ltd., and Fox are outlining their release policy for 1923, following Paramount's announcement of last week. Many of the big successes of the year are included. Raymond Longford is headed the end of his latest Australian screen production. Lagron Harris also announces the completion of his third consecutive success, which has been titled "Giant's Gully".

Yvonne Paris, star in Lawson Harris' Greta productions, will take copies over to America this month. The excellent photography and wonderful scenery introduced into these subjects should interest movie folk in and around Los Angeles.

From the beginning of the year Paramount's first release shows will be the Haymarket Theater. First National will then go into the Lyons, which is at present featuring the Famous Lashy productions.

A new picture house will be opened at Adelaide this month. This suburb, about ten miles out, really deserves this distinction.

Walter J. Hutchinson, William Fox's home-office representative, left for America, via Japan, last week. He spent about a year in this country.

Sybil Selwyn, Australian beauty actress, will be staged in a forthcoming Australian film production now being taken up by Kenneth Branston, the English legitimate actor.

Laley Festival, one of this country's best-known camera men, is making a tour of the North Rivers, where he will make a series of scenic and industrial films which are secured of a good market.

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A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE"

Twelve Nights a Week

London, Dec. 18.—Only one real night to the West this week, but next week we have four big productions and twice as many holiday favorites on for capital. Most London critics are spending this week-travelling in the country, I gather.

No Chorus

When "The Counts From Nowhere" turns up at the Prince of Wales Theater, Birmingham, or Christmas, she will not have a chorus in attendance. After she appears in a musical show, the poor work of the big choruses which we have in most musical shows nowadays is responsible for my poor hope that other producers will watch this "Countess." "Quality rather than quantity" is a good motto for choruses, as for other things.

Welcome, Marie Tempest

No artists will be more cordially welcomed back to London than Marie Tempest. When, in February, she gives as "Good Friends, Annabelle," at the Duke of York's. She promises early reviews of several of her old successes and hopes to do "Ten for Three" and a choice of Shakespearean comedy. It is over eight years since Marie Tempest first England for a six months' stay in America, and since she went she has played in all sorts of corners of the world. Her return sets us a song for the talents and grace we remember.

"Q" Goes Wrong

Speaking to the Village Drama Society at Tottenham recently, Mr. Arthur Quiller-Couch, novelist and professor of literature, showed once again how beautifully wrong the literary man can go when he talks about the theatre as an expert and not as a layman. He said that there were many plays, even by Shakespeare, which were better acted by amateurs than by professionals (most "better acted" by some amateurs than by some professionals," he is careful). "Miranda" and "Pericles," he told the assembly, were better acted by amateurs because the latter would be more natural. I should like to put Hawtrey on to "Q" one night when he has just finished one of his superbly natural impersonations. But will anyone without personal experience ever realize the tension, the finished art, the emotional control that go to the making of this easy naturalness?

Libretto Prize

The directors of the British National Opera Company offer a prize of £50 for a libretto by a Britisher and with British sentiment. Arnold Bennett, Nigel Playfair and Percy Pitt, novelist, producer and conductor, respectively, will judge the works, which must be sent to by March 31 next.

A Publicity Play

"Advertising April, or The Girl Who Hired the Beaching Seaman," by Herbert Parfren and Hester Hornsby, had a superb reception at the Birmingham Repertory Theater last Saturday. It draws farcical-comedy from the frills and tumbrels of a "star," April Malone, who was the chief publicity stunt of her present husband.

Parfren is a dramatic critic and knows the language of the news campaigner to a degree. It is curious to note that another of our younger critics, Ivo Brown, of The Manchester Guardian, also used the wording of a "star" as a theme—but for an amusing novel of stage life.

Shakespeare Memorial Theater

The committee decided recently, after further discussion by a majority of three, not to allocate money for the production of Shakespearean dramas. They have, as I have previously stated, made a grant to the Old Vic., but the £70,000 might just be idle until—well, apparently until the eggs come home.

William Archer opposed the motion to subsidize a company, stating that they needed "a public building" to demonstrate their gratitude to the hard. He argued that they should not spend this money given by Carl Henry and so possibly find a future National Theater owing the allegiance to another name.

This sentimentality seems to me strangely misplaced. At no time has the English theater been more in need of financial help than now. The theatre and drama that formed the theatrical fare of the war years is proving its robustness, and on all sides a desire for better work is evident. But everyone is hard pressed for cash. It needs but little to turn the scale in favor of sound plays, and a few thousands here and there in the right hands would be particularly valuable to the future of our drama.

Buildings vs. Plays

This "noble building" idea is typical of the mental reaction of so many of our pundits. I never see that dimensive architectural attention that does duty at the home of Shakespeare at Stratford-on-Avon without marvelling at the impudence and the colossal disregard of expenditure, of theatrical mechanics, and of the comfort of the actors behind and the audience in front of the footlights, which was to its making.

That theater is miserably inadequate in every respect. Its stage is cramped, it has no side-space, a rudimentary lighting apparatus, no adjacent receptacle in case of fire in a Shakespearean theater. Its dressing rooms are a harem, and its seating accommodation neither meets the requirements of the ordinary citizen and tourist population, nor is a great part of it reasonably comfortable. The line of sight from many seats prevents a proper view of the stage. In short, it is an abomination.

Yet land and cash were not lacking—only intelligence. If the trustees had had a despatcher experimental house put up on Avonside they would have placed the visiting impresarios and patrons under a debt of gratitude. Instead we have this ridiculously pompous and unadaptable "noble building," and if anyone ever proposes to build a sensible ferro-concrete playhouse in the poet's birthplace the pundits will wax indignant at the "sacrilege," one supposes. After all, "The play's the thing," and if

would hazard that Shakespeare (and Carl Meyer, too, for that matter) wouldn't give a shiner's cone for "noble buildings" if it came to a choice between a Taj Mahal or a good performance of those thirty-seven plays that we hardly ever see.

Brevities

Early next year Frank Curson and Isabel Jay, his wife, will return to the stage after a long absence. The piece which they will present is called "The Inevitable."

Henry O'Neill, of "Faddy the Next Best Thing" fame, will star with G. Aubrey Smith in a new play by H. A. Fawcett and Harold Simpson. This will follow "The Dover Road" at the Haymarket. Several of the latter play's appointments will appear in the new show.

Julia Neilson is considering favorably from the operation which she underwent recently. She stayed in hospital when very ill from appendicitis and is, I hear, very thoroughly thankful of the enforced absence from the stage she loves.

Murray Harrington goes into management shortly with a varied repertory of costume plays, including "The Three Musketeers" and "Charles V." He has an extended tour of good dates at which his recent appearances will assure him the right kind of welcome when he returns under his own banner.

Phyllis Dare takes up her part in "The Lady of the Rose" at Daly's once more on Boxing Day.

The death tolls due on the Actors' Association card for this year are modestly heavy, totaling twenty-three to date.

Sir Frederick Bridge lectured on Shakespearean Music to the British Empire Shakespeare Society, illustrating his lecture with early settings of the songs and protesting against the mangling of music and words. This

composer has undertaken considerable research in Tudor music. The Antiphona also were particularly interesting.

Maxine, the brilliant exponent of modern Russian choreography, is putting Geoffrey Toole thru his paces for "Arlecchino." That subtle and spiritual young actress, Moyra McGill, is playing opposite Toole in this fantasy of 18th century Venice.

Robert Atkins has prepared the version of Dickens' "The Cricket on the Hearth" which is played together with Father Andrew's "The Hope of the World" at the Old Vic. this week.

Temple Thornton has a tragedy on the subject of Judas Iscariot for early production. Another play on the same character and two dealing with Shakespeare are shortly to be produced. Arthur Bourchier has a play with Job as the chief role. So the Bible is evidently regarded as good reading by our dramatists.

C. B. Cochran hopes to produce "Parsons Again" on or about January 15 at the Apollo. A new one-act piece, "The Man in the Bowler Hat," by A. A. Milne, author of "The Dower Road," "Mr. Pim Passes By," etc., will form part of the entertainment after the annual dinner of the Green Room Club at the Hotel Victoria on Sunday night next.

The management of Deoria Dabon, of Falls City, for the past two years, has been purchased by Frank Crowley, his former owner.

The Arts Theater, in the center of the business district of Erie, Pa., and an adjoining office building, were destroyed by fire December 23. Property loss was estimated at \$200,000.

W.H. Starley, of Spangle, Wash., has leased the equipment of the Paramount Theater, Lewiston, Id., and the theater itself, closed since last summer, and is operating it with a picture policy.

The Tokay Theater, Lodi, Calif., which has not been used as a theater for some time, has been renovated and was scheduled to be opened January 17. The Tokay is a link in the T. & D. T. chain.

The Theater Amusement Company, which operates the Boulevard, a picture house, at Canal and Vice streets, Cincinnati, formerly known as the Standard, has been placed in the hands of a receiver.

The Lyric Theater, 215 High avenue, Oklahoma, Ok., which has been dark for several months, has been leased by Clarence Brock, of Ft. Dodge, who will convert it into a mercantile building.

The Everett Amusement Co. of Everett, Wash., is planning to spend about \$100,000 in improvements on the Everett Theater, that city. The present seating capacity of 600 will be practically doubled.

The Grand Theater, Fernwood, Wash., a picture house owned by C. E. Bartlett, was destroyed in a recent fire that not only gutted the theater, but several other buildings. Loss was estimated at \$40,000.

The Lyric Theater, New Ulm, Minn., owned and operated by Theodore B. Melzer, was reopened Christmas Day after having been dark for several months, during which time heavy improvements were made.

The name of the Grand Theater, Madras, Wis., has been changed to the New Madison. It was purchased early last month by F. W. Pfeiffer, who made numerous costly improvements to the building.

Otto Paulitz, of Glencoe, Minn., purchased the chain of picture theaters owned and operated by Jay E. Gould. They include one theater each in Arlington, Glencoe, Norwood and Buffalo Lake, Minn. Mr. Gould is planning to form and operate a new circuit of theaters.

Abraham Goodrich is expected to have purchased the controlling interest in the Strand Amusement Co., which operates the Strand Theater, Portland, Me. It is understood Mr. Goodrich took over the control of the Strand Christmas Day.

W. E. Wilkerson, of the Tennessee Enterprises, Inc., recently announced plans to remodel the old Alcazar Theater building, Chattanooga, and make it a modern arcade building, with shops on the first floor and offices on the upper floors. Estimated cost of the work is \$25,000.

The Lyric, Chattanooga, one of the oldest theaters in Eastern Tennessee, is being raised to make way for the erection of an eight-story office building by the Tennessee Power Company. Erected more than 50 years ago, the Lyric, during its last years, was managed headquarters for motion picture shows and stock.

"THE BILL INSPECTOR OF THE SAVOY"



The real John Silver, aged 60, at the Savoy Theater, London, is the Bill Inspector, and lost his leg in 1918. The picture shows John Silver in his office, at the Savoy Theater, among his old theater bills, which date back to 1881.

—Photo from Our World Picture Service, New York.

THEATRICAL BRIEFS

John O'Brian recently purchased the old-glass Opera House at Alliance, Neb.

The Bijou Theater, Troy, N. Y., has been sold at foreclosure proceedings. It is a small picture house.

C. W. Mancy has leased the Royal Theater, Summerville, Ga., and is now converting it into a picture policy.

The Netherlands Theater, Rio Vista, Calif., has been purchased by Paul Weiss from Henry DeWitt for \$8,000.

James W. McDaniel, Jr., of Campbell, Neb., has sold the Lyric Theater, that city, to O. E. Gestling, of Lincoln.

Dr. K. B. Ayresworth recently bought the Victory Theater Building, Waco, Tex., from W. S. Suter, of Dallas, for \$50,000.

Wald Healy, of Carrollton, O., has opened a sports theater in that place, directly across from the Carrollton Opera House.

The Star Theater, Main Street, Alexandria, Va.; the Grand Union Hotel and a number of shops were destroyed in a recent \$30,000 fire.

Officials of the Tri-State Amusement Co., which operates the Majestic Theater, Little Rock, Ark., recently announced the transfer of Alvin Wilcox, manager, to the Dallas (Tex.)

office of the company. He is to be succeeded by A. E. Wallington, formerly of New Orleans.

Stephen F. Orville purchased the Strand Theater, Lincoln, avenue East End, Philadelphia, from Ed Schaefer for \$40,000. The Strand is a picture house.

The Grand Photo Theater, West Liberty, Ia., which has been dark the last year, has been purchased by Glenn Miller, of Muscatine, and will be reopened soon.

The Beach Theater, Hyde Park, New York City, was sold to a syndicate two weeks ago which plans to erect a banking house on the theater site.

The Jewel Theater, Musk, Tex., has been leased by Ernest Weldon to Eugene Kennedy. Mr. Kennedy formerly managed the Palace Theater, Tyler, Tex.

Henry J. Webb of Milwaukee Wis., recently purchased the Liberty Theater, 27th and Villet streets, that city, from Joseph J. Schwartz for a consideration of \$50,000.

The Star Theater Building, Fountain, Ore., at Park and Washington streets, has been abandoned and will be wrecked. A commercial building will be constructed on the site.

The Empire Theater, Lincoln, Neb., under

THAT THE PROFESSION MAY KNOW
OPEN LETTERS
FOR OFTIMES VIEWS ARE LIVEST NEWS

Philadelphia, Pa., Dec. 25, 1922.
Editor The Billboard—In the Open Letter
Department of your issue of December 23 I
read how Max Cohen, of the Star Theater,
Cleveland, O., complained about being "wound"
by an entertainer.

Some performers while going thru Cleveland
have called at the Star Theater in regard to
an engagement. The lady in the box-office,
who seems to have charge of Mr. Cohen's
business, directs the performers who are looking
for work to a next apartment matter. She
promises them work for the next week.
The performers wait and, when calling again,
she frowns at them and says: "I don't know
you. I never heard of you." A very pleas-
ant (?) way after the performer pays ex-
posed to stay in Cleveland for work which
Mr. Cohen, of the woman does not give them.
(Blinded) MURRAY AND FIBLUS.
In touch on the Ben Time.

Newport, Ark., Dec. 22, 1922.
Editor The Billboard—In your issue of De-
cember 9 I read an article concerning the ag-
gravation here and speedy return to England of
Lena Holcombe. She claims to have been in-
sulted and ridiculed by immigration officials.
As an English lady and a member of the profes-
sion I feel that Miss Holcombe, in saying
America was no place for a British subject,
has been very unfair. We of the profession
in England are used to being entertained and
used by the very best people. We are looked
up to a little more on the other side of the
water than here. I came to America in 1903,
when I was 15 years of age. Even at that
time I was ridiculed, but I was broadminded
enough to realize I was a stranger in a strange
country and the manners had customs were
different. I will admit the American men lack
the civility and respect to the women that
we find at home, but because one man forgets
the respect due to a woman it is not to say
all men are alike. I married an Englishman
in this country, and we are both of the same
opinion. We lost all we held dear during the
war—our homes, who fought for home and
country. My husband tried to rally, but could
not. Still we both wish to say, contrary to
Miss Holcombe, that the United States is a good
place to live in. I feel that I am still a
British subject, and shall always be true and
loyal to my flag and country, but believe in
being fair to everyone. There are towns we
have played where we had difficulty getting
hotels. Let us hear from a few more of the
English regarding the United States. I feel
the most of them will agree with me.
(Blinded) NELLIE SHUTTLEWORTH.

New York City, Dec. 24, 1922.
Editor The Billboard—You may be interested
to know of a letter from an amateur song
writer which is evidently copied forth by my
letter in The Billboard, issue of December
6, entitled "The Poor Amateur Song
Writer." My correspondent seems to believe
that the reputable publishers are "banded" against
the amateur song writers and for the reason
that they fear their superior song-writing skill.
Of course, we know that the foremost pub-
lishers are merely trying to protect the good
name of their industry from the ill repute
that might accrue to it as a result of the
others' evil practices.
The letter follows:
410 Pacific Ave., Atlantic City, N. J.,
Dec. 18, 1922.

Wesley K. Clark,
319 4th Ave.,
New York City.
Dear Sir—Your efforts, combined with the
New York music publishers, to kill off amateur
song writers, after your appeal for good songs,
is rather amusing.
If the amateurs are killed off and the New
York association has its way most of our
songs will be "In-Ja-Boo", "Doot Doot Doot",
or others equally foolish. Professional
song writers must die some time and amateurs
take their place.
Irving Berlin has been successful financially,
but what song has he written that is inspiring,
or the public cares to remember, is "Chicago,
the Swinging Town", a good idea for a song?
The publishers claim their licenses are dead.
It has been killed by Irving Berlin and his
band.
New York publishers are glad to take
amateur songs after they are advertised and
a demand created for them.
If you would kill off those who give the amateur
a chance, perhaps a periodical that will give
them constructive hints of lyrics, mood or bad
lyrics, or have critics not connected with the New
York association, might help comments on
songs and music published. Plays are occa-
sionally critiqued for being silly or bad. They
do not our songs?

The public is anxious to buy or hear good
music, but loathes to buy so-called hits
that are only suitable for comedians who are
paid for singing them on the stage.

I am an amateur song writer, with two fair-
ly good songs, useful melodies to which were
written by a successful musician. I was in-
formed by a New York publisher that the
songs would have to be passed, and daily ap-
peal songs are needed at present.
Honest criticism is helpful and appreciated.
It is wrong to condemn all amateurs for mis-
takes. Professionals only succeed with one
song in many.
Start a war on the publishers who murder
our old songs like "When You and I Were
Young, Maggie", or "Waiting for the Blue
Dance Waltz". Then you will be on the right track
and receive the thanks of all lovers of music.
Once again in The Billboard. Give us some
good ideas. They will be appreciated and do
good.
(Blinded) AL STEWART.

Mr. Editor—In the same mail I received a
word of appreciation from another amateur
song writer for my "frank frankness" in
criticizing one of her songs. She asked that
she would like to see many on it. Would that
all of the so-called amateurs would come to
that conclusion regarding their products.
(Blinded) KENNETH K. CLARK,
Secretary, Committee on People's Songs.

550 Consolidated Bldg., Indianapolis, Ind.,
Dec. 14, 1922.

Will H. Hays,
Pres. Motion Picture Producers and Dist. Co.
Dear Mr. Hays:
When the Motion Picture Producers and Dis-
tributors formed a new company with yourself
as president the theater owners rather be-
lieved that your purposes were mainly to bring
more wholesome pictures on the market, and
in this work you have well succeeded. We
also hoped that your organization would work
for the greater good of all branches of the
industry as you promised to co-operate with the-
ater owners in every way possible.

We anticipated that more equitable trade
relations would result between your clients
and the theater owner and that an era of
economy would result so that prices for pic-
tures would recede as to conform more near-
ly to our box-office receipts, but our experience
has been rather the opposite.

Since the formation of your company picture
prices have increased at a gradual and alarming
rate, while the value of the picture product
has not increased and our box-office receipts
have decreased. Furthermore, some of your
companies have lately instituted other hard-
ships, such as "Block Sales", which compel us
to buy and look blocks of pictures at advanced
prices, which are unreasoned and unfinanced,
and the quality of which is unknown. Instead
of selecting only those pictures that we wish
to buy, we are also denied the right to cancel
on negatively to our financial excesses and the
satisfaction of our patrons, by the selection
of suitable pictures for each particular locality.

But above all, thru the report system, the
film companies are giving each other informa-
tion on their sales to us that enables producers
and distributors to extract every dollar possible
from the theater owner. This report system
is functioning thru the "weekly meetings" of
local salesmen and exchange managers, both in
local districts and the sales heads in New
York. This report system on sales is so ac-
curate and highly organized that your companies
know almost to a cent how much can be charged
to the theater owner for pictures and they

unwillingly take it all, if the film companies
owed our theaters they could not make greater
profits. The film companies are receiving
every dollar and more over our regular expenses
for service. Is this fair?

The theater owner is operating either at a
loss or barely paying expenses. All this
I have verified in my own case and from other
theater owners and from information secured
from the Federal Trade Commission, which is
investigating this industry. We find that these
conditions prevail everywhere in America. The
public also is vitally interested in this question
because of the high admitted prices which
we are obliged to charge.

The producers are organized and the theater
owners are disorganized and you are in a very
strategic position as a holder of pictures against
theater owners as buyers of pictures. A care-
ful analysis of the situation brings us to the
conclusion that whether unintentionally or
deliberately your organization is dominating
prices and trade conditions and really function-
ing as a highly organized picture monopoly.
As such we must object to your organization
and must make every effort to protect ourselves.
I am bringing this to your notice because I
am absolutely sure that you, if you were
aware of this condition, would use every means
to correct it.

I originated the "Big Man Idea" when I
proposed Mr. Taft to direct the theater owners,
some three years ago, and I believe the idea
is good if properly directed. However, it seems
to make a difference what branch has the
Big Man, and we have no Big Man in champion
our side of the case. I believe that you have
desired to work a hardship on the theater owner
thru the fact that we are unorganized and
your clients are highly organized. I shall be
very glad to hear your side of the question,
and as the question is one affecting all the-
ater owners you can readily reply openly.
(Blinded) P. J. BERNHARDT.

P. S.—From very accurate information on
hand we know that the general cost of pro-
duction has decreased. Inasmuch as the cost of
the service has increased we naturally believe
the film producers are making tremendous profits.
If we are wrong in this statement then it
is high time for producers to institute a system
of economy and get away from the extrava-
gant production costs.

The fact that producers are able to continue
to buy theaters and wage a double monopoly is
also significant that they are getting the re-
wards that should be more fairly divided.

MUSICAL MUSINGS

By the MUSE.
(Communications to Chairman's Office)

Edith C. Strayer, who says she played with
bands on stock shows and carnivals, has turned
printer for the winter at his father's shop in
Sheets, Ind.

Leon Henny pianist, and Earl Couch, on
the Dubinsky Show for the past three years,
are now with Jennings' Jazzers at Randolph's
in Mexico City, Mexico.

Roeland, the beautiful dancer, at Capitol
Park, Hartford, Conn., opened Christmas Eve
with Marjorie McKay's Greenwich Village
Band, under the direction of Henry Nussbaum.

The orchestra at the Strand Theatre, Fort
Dodge, Ia., is made up of Isaac Quirk, violin;
O. C. Sims, piano; Elmer Brittain, clarinet;
John P. Magee, cornet, and Philip Pofora,
drums.

An indoor fair for the benefit of the Mil-
lery Band of Omaha City, Wis., will be staged

January 25-28. The band in the pride of South-
ern Wisconsin and will perform the
celebration with twice daily concerts.

Carl E. Schneck, said to be one of the
fastest drum players, is reported as new mem-
ber of Grace Love's Nice Aces, a combination
of three male and six feminine instrumentalists
and vocalists. After a couple of weeks in
Kansas City, Mo., the Aces will head back.

Victor Sefta, cornetist, and his brother Wil-
liam, trap drummer, recently spent a few weeks
with their parents in Decatur, Ia., before
departing for London, Eng., where they are
to appear at a leading cafe with an orchestra.
The Sefta boys formerly played with the Har-
mony Hoards and Footwarmers than their home
State.

W. H. McNichols, trombonist, formerly with
Sonia's Great Ladies Band, bandmaster on the
U. S. S. Princess Patricia and later with Mark's
King's Band, is now practicing oboe in Omaha, Neb. Fred Phelps, cornetist, of King's
Band, is practicing the same line in Liverpool,
Ia. Both are playing side jobs in local the-
aters.

Will O. Bee reports that his Southland Hag-
gades are meeting with favor thru Kentucky,
in which State they will continue until ending
up on a summer engagement at a Southern
resort. See in trumpet director; Chet Kreis,
piano; Johnnie Hoover, trombone; Pat O'Reilly,
sax.; William Mason, banjo, and Frank Ogden,
drums.

Word is received that "Pat" Finnigan, for-
merly with Kate Hinkle's Mountain Sym-
phony, has organized a new orchestra at Red
Wing, Minn., known as Pat's Own-Kat-ers.
Finnigan plays piano and trombone; Bob Flan-
ging, cornet and banjo; "Eddie" Lincoln, drums;
Lou Greenlee, clarinet and sax.; "Hib"
Schacht, violin and banjo.

The Sync Melody Serenaders, said to be in
favor for Cape Cod in and around Todd's O.,
comprise Dave Cook, piano-director; Erv Hahn,
piano and violin; Frank Marling, banjo; John
Langston, drums; Morris Williams, cornet;
Edward Mueller, sax. and clarinet. After next
week, Cook announces, the combination will
start on a two months' tour.

Countess Helen has just been given the
title. But Louis H. Chaffin, a dancing instructor, is
among the first to go after scientific sym-
phony with more than words. He recently
started the formation of a society to discuss
suggestive song and dance music, with the co-
operation of prominent orchestra leaders in
New York hotels and restaurants.

The Indians, a seven-piece aggregation,
claimed to be scoring successfully on a tour of
Kentucky, Tennessee, Indiana and Illinois, has
Wm. Deledeball as manager and pianist; Fred
Van Miller, sax., violin, clarinet and director;
George Scarpus, clarinet, sax. and banjo;
Johnnie Mills, cornet; Horace Fredericks, trom-
bone and sax.; Terro J. Masley, drums, xylo-
phone and cymbal; and A. H. Lantz, advance
agent.

George W. Gardner, Bob Speers, Karl Shafer,
Ed Bays and "Dad" Gluck are happy for
being privileged to put their feet under the
table of Chas. E. and Mrs. Jackson for Christ-
mas dinner in San Antonio, Tex. "The mis-
sion was a tasty table," informs Gardner. He ex-
plains further: "After the festivities 'Dad'
Gluck was elected to 'K. E.' honors, and, for
a man of his years, he sure shakes a dishing
in fifty style."

Christmas Day was an exceptionally happy
one for Hilda Allen, of the New Aster The-
ater Orchestra, Minneapolis, Minn. It was then
that he recovered a Hamlett Croonson violin
that had been purchased by an ancestor in Italy
on Christmas Eve, 1822. On December 23,
1897, it was given to Allen. The instrument
was stolen from the New Aster last April. A
Minneapolis resident recently purchased the
prized fiddle and learned of the true ownership
on Christmas, when return was promptly made
to Allen.

The personnel of the Capitol Orchestra of
the Queen Theater, Abilene, Tex., for Chas.
Abel, director; Miss R. Walker, piano; A.
Hayes, clarinet; Ed Moran, guitar and plectrum;
Frank Flack, cornet; Roy Stone, trombone;
Elph Granier, drums, and "Slim" Moore, bass.
All of the players are trappers and the com-
bination is played as a fast one. "It is not
unlikely that they will be hitting the trail
again when the coldest days. The Queen
presents pictures and vaudeville. John Victor
is house manager and concert director.

L. Jenkins, of the Mill Tolbert Show, makes
reply to the query in these columns two weeks
ago about the Mitchell Family with the fol-
lowings: "Bob Mitchell, violinist, died October
(Continued on page 46)

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FROM LONDON TOWN

The Vaudeville Field
Billboard Office, 18 Charing Cross Road, W. C. 2
By "WESTGENT"

British Vaudeville in 1922

London, Dec. 14.—The year started off with the "understanding" between Miss Empires, Charles Gulliver and the "Syndicate" Tour. This has led in most cases to mutual arrangements not to pay acts above a price mutually agreed upon, and a manipulation of the preference clause for the scheduling of acts upon each other. Still refused to have anything to do with such an arrangement, preferring to conduct his own business, as he always does, upon his own lines. This plan has always enabled Still to pay dividends at least for many years lately. The V. A. F. called a meeting of all sections of the industry to jointly protest against the continued imposition of the entertainment tax. The result was at least instructive to vaudeville artists and maybe some others. The managers could not agree upon any one thing. Still met the powers that be with a suggestion for a flat rate. The West End managers wanted another rate, and yet another section wanted entire abolition. The Chancellor of the Exchequer saw his chance and beat them all to it. Gulliver, anticipating the slump, offered the V. A. F. the operating rights of his worst paying houses to be run as variety houses, providing the V. A. F. supplied a show of a minimum value of \$275; then would supply theater, band, staff and printing, the cost of all of which he assessed at \$100, and then all receipts at the doors to be shared fifty-fifty. The V. A. F. turned it down. When four of these deals were afterwards operated for eight weeks by a syndicate of four with a capital of \$30,000, and despite the fact they got on the best of shows as far as theatrical things went, each partner lost over \$1,000. What the V. A. F. losses with all vaudeville would have been with Gulliver consenting to himself the full operation of the touring clause against the "stars" is easy to imagine.

Gulliver had some anxious moments following his breakdown of negotiations with the Musicians' Union over further wage reductions, and made request for peaceful intervention of the V. A. F. and N. A. T. E. to avoid a strike. Eventually a Conciliation Board was set up between the M. U. and E. P. A., consisting of the V. A. F., N. A. T. E. and M. U. on the one hand, and the R. P. A., E. M. A. and the P. E. M. P. A. with an independent chairman, which eventually obtained a settlement. "Jimmy" (J. W.) Tate, president of the V. A. F., died February 9. At the annual dinner of the Actors' Benevo-

lent Fund on February 23, with Lady Wyndham in the chair, over \$25,000 was donated. Miss Empires' balance sheet showed they had paid over \$5,000,000 in entertainment tax since its enforcement. Money was evidently tight or some such thing, as at the annual dinner of the V. A. F. at the Hotel Cecil, on March 5, with the Duke of Atholl in the chair, the donations only amounted to about \$4,000, of which \$3,100 was contributed by non-performers, and of this amount \$2,500 came from Miss Empires. R. H. Gilmore became the first president of the V. A. F. at the annual meeting March 15. He has been a very active and enthusiastic worker ever since, though the lack of interest by performers in their very own charity must have at times given him pause for thought, and, perhaps, heart-aches, too. The Vaudeville Club in Charing Cross Road closed down March 25—41 but ousted its former clerk.

The musicians struck in Gulliver's halls April 3, because he had reduced salaries of the musical directors, and the curious sight was witnessed of some of these men staying in, while their orchestras were on strike for them. Lord Asquith was called in as arbitrator on the 17th, and he decided that musical directors were part of the executive management, and as such were under their direct control and not under the control of the union as regards wage negotiations. This has since been adopted by nearly every other management in the country.

The V. A. F. Bill for the registration of all theatrical employers who are not already licensed was introduced into the House of Commons April 10 and blocked by Sir Walter De Freese, M. P. The bill was again endorsed at the Trade Union Congress in September and will duly go forward when Parliament reopens in the new year.

Still opened the 25th of a three-day season April 10 and since then the experiment has been liberally justified. The last show at 8:45 is an established success, the show at 8:10 getting better and better, but the matinee are rather on the weak side. The V. A. F. officials drew up at the suggestion of the L. V. T. A. a form of contract suitable for the Musgrove interests in Australia. The I. M. T. A., who operate the South African theaters and vaudeville houses, also use a contract for that territory as drawn up by the V. A. F. On June 9 the managers had the wind up badly and asked the V. A. F. to a conference on the suggestion of cutting salaries, in some cases over 45%. The V. A. F. deputation of

1923

WHAT ABOUT IT?

THE BILLBOARD will be a more helpful, a more informing, a more interesting magazine during the coming year than ever before. The years of experience which it has to its credit stand as a mighty asset in serving better a greater number of people.

Remember, The Billboard is the one paper that covers all branches of the show business. For one price you get all the news that is worth while.

START YOUR SUBSCRIPTION TODAY
One Year, \$3.00; Three Months, \$1.00.

THE BILLBOARD PUBLISHING COMPANY,
Cincinnati, Ohio.

Please enter my subscription for The Billboard for.....

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twelve carried some of the biggest money-pottery in vaudeville, and after holding to the managerial suggestions and then after many discussions the whole thing was quarantined by a ballot, or at least a plebiscite of the V. A. F. members. Nothing more was heard of this from the managerial end.

The report of the Select Committee re Performers' Animals was issued in July, and as six were for restrictions and five against, the whole thing was a washout as far as the opponents of performing animals were concerned. Monte Daply and Capt. Joseph Woodward prepared the case for the animal side and Daply nearly got imprisoned in the Clock Tower of the House of Parliament in so doing. James O'Grady, M. P., was the chief M. P. for the animal side, with strong support from Sir Walter de Freese, M. P., and Charles Hanson and James A. Seddon, who were unsuccessful at the recent general election.

Monte Daply made a sensation at the Trade Union Congress with an exposure of alleged wrongs among traffic managers overseas, and Joseph R. Williams, General Secretary of the Musicians' Union, was elected chairman of the Trade Union Congress for the year 1922-1923.

The A. A. and the Association of Touring Managers got at daggers drawn owing to the A. T. M. tearing up their A. A. Standard Contract and a rupture or lockout was averted by the Joint Committee, which brought them to Spitzer to discuss points at variance.

Mario Lloyd, England's premier comedienne, died practically on the stage October 7, as she did her last song at the Empire, Edmonton, in a dying condition before being rushed to her home at Golder's Green. At her funeral there was two miles of pipes and over 50,000 people in the cemetery.

Wai Pink, the man who proposed the first resolution incorporating the V. A. F., died of pneumonia October 21, at Sheffield, whether he had gone to produce "Smoke Rings" for DeCourville.

DeCourville's public examination in bankruptcy showed liabilities of over \$500,000 and assets a few hundred dollars.

Vaude Actors Will Have Their Own "God's Acre"

To avoid the "Cotter's Fields" is the ambition of shall we say "Hope", of everyone, more or less. The V. A. F. has a firm rule that it decently retire—not slough away—any down and out performer. Three years ago on the suggestion of Monte Daply the V. A. F. bought four acres for such as required burial in London, at Streatham Park Cemetery. It has been one of Daply's hopes that something better could be brought about and now Daply and Marlow, the V. A. F. secretary, have gotten the V. A. F. committee to buy a large plot of land surrounding these four, sufficient to hold twenty-seven graves. These, as is the English custom in graves like this, will hold six bodies, so with an average death of about ten a year it is hoped that many years will pass before the complement is completed. The purchase price is well over the \$1,000 and the plot will have a nice green lawn and a light chain-pool rail surrounding the whole with an artistic gateway for entrance and the object will be indicated upon a suitable plate. The deed of purchase includes the upkeep and tending of the graves by the cemetery authorities. Thus will the poor and destitute of "our own class" be buried "among their own class." More than that one cannot do. It will be the only thing of its kind among entertainers of any section in this country—may-

be among any class, as exclusive from peddlers in almshouses, etc. Of course, at the pretty rural cemetery at Twickenham there is another plot devoted entirely to our "groats" at Brixton. Yes, most ball peen do sometimes have "pipe dreams" and sometimes they come true—as in this case.

MUSICAL MUSINGS

(Continued from page 45)

B. 1912. Mrs. Mitchell, pianist, has retired and is living in Tifton, Ga. Emerson Mitchell, leader of the municipal band there, Lillian Mitchell, clarinet, now Mrs. R. L. Marr, and is located in Tifton. Mr. Marr is a musician and local manager of the American Express Company. Marie Mitchell, trombone player, is the wife of L. Jenkins, with whom she is traveling on the Mt. Robert Show in Georgia. Correspondence from old friends of the Mitchell family will be appreciated if addressed to Box 221, Tifton, Ga.

O. A. Peterson mused: "Twelve years ago John McCormack, the now-celebrated tenor, was a modest young man and an excellent singer, but unknown to fame. He came with the band at Dellwood Park, near Joliet, Ill., one Monday afternoon and night in the summer of 1910. We all agreed that he was the best singer we had that summer, since others were more widely heard and better known than McCormack. He was slender and somewhat boyish in appearance. His young wife was with him. Two songs he rendered that day were 'Old Gray Socks' and 'Baby Afternoon', which were new that year. I distinctly remember how easily he sang. There was no apparent effort and his rendition was perfect. That McCormack was a schooled singer is a fact that he has emphasized with fame."

Changing to another subject, Mr. Peterson stated: "I was greatly pleased to see one of the representative band leaders call for cornet players who used cornets—not trumpets. I refer to G. A. Phillips in his ad in 'Jollyboy' some weeks ago.

"Can any bandmaster or musician truthfully say that he prefers the tone of the trumpet? They usually want real cornets on front chairs.

"No great soloist or concert player of note uses a trumpet.

"All itinerant musicians who use their ear and brain must concede that the cornet tone is more musical and more pleasing than the trumpet tone.

"What pleasing quality can anyone find in the shrill, splashing trumpet tone? The cornet is like a rather Oregano victim in comparison with the cheap, tin tone of the modern trumpet. I invite defenders of the trumpet to come forward with any argument in its favor.

"Those who prefer the trumpet are governed largely by sentiment, a notion, a fad. It is the greater ability, the proper effort in what they decide themselves, late thinking, without giving any musical reasons for it. The trumpet is an obnoxious in the minds of those leaders who look upon it as a more classical instrument, more artistic and more romantic, suggesting Rossini pagentry and ancient grandeur. Let listen to the tone of it!

FAMOUS GERMAN DIRECTOR ARRIVES IN NEW YORK



Ernst Lubitsch, famed motion picture director of Germany, who produced "Facade", "Changeling" and other successful films, is shown above with his wife. He is en route to California, where he will direct for an American company. —International Newsreel Photo.

MINSTRELSY

(Communications to our Chicago Office)

Art Crawford, the minstrel man, regards his career with big comedy musical act in vaudeville.

The Leahy Bros. opened on the United Time at the Harvard, Pittsburgh, Pa., the week of December 25.

Going to a big minstrel at Hartford, Conn., Zell O'Brien's minstrels had a parade on the sidewalk. The boys made a fine appearance and played to capacity houses for three shows. Nell O'Brien was entertained by the local knights of Columbus during the company's visit.

The Shady Grove (colored) Minstrels are reported successful in Missouri and headed East. Doc Witt Dixon, who owned of the show, advises that the show will play Missouri next summer under canvas. The personnel numbers thirty people, including a ten-piece band, and the company travels in its own Pullman car.

The annual performance of the police minstrel, New Orleans, will be held this year at the old Dauphin Theater week of January 28, the proceeds to go to the widows and orphans fund of the Police Department. More than sixty members of the police force will participate. The performance last year netted over \$4,000, which was turned over to the Louisiana Commission for the Blind.

Christmas week at the Lyceum Theater, Canton, O., saw Lew Dockertown headlined. It was his first Canton appearance in almost ten years and a batch of his old friends were on hand to greet him. The veteran minstrel, despite his advanced age, is offering a pleasing minstrel act, well staged and something different from the ordinary minstrel routine offered so often in vaudeville in this age.

Al "Blaine" Woodward spent the holidays at his home in Owensboro, Ky. He will resume playing vaudeville shortly. "Blaine" is desirous of knowing whether if "Sara" sang "All Through the Night" until "Five O'Clock in the Morning," "Time After Time" in "My Sweet Indiana Home" would "Lavin" Sam, the Sheik of Alabama" be a "Dancing Fool" if "He Could Sing Like Sister Kate" in "The Little Red Schoolhouse."

The Red Men's Minstrels, a group of "house boys" from Clearfield, Pa., recently started its show in Philadelphia, a neighboring town, before an audience which declared it was one of the finest performances in that line that they have been favored with for a long time. According to Manager Rowland of the local theater, "Pud" Grace, a colored comedian, scored the biggest hit of the evening. The production is under the direction of the Tanager Brothers' Producing Company of Clearfield.

Fred Smith has gathered together a company he should well feel proud of, for they are just about as good a bunch of entertainers as are found anywhere "outside" the country and far superior to any competitive attraction now playing the suburban houses in and around Cincinnati. Mr. Smith chose his vocalists wisely as was attested by the hearty echoes each artist received the night we saw the Pansy Minstrels. The company includes Fred Smith, interlocutor and comical; Ollie Grimm, bass and solo; Chas. McClure, piano; Chas. Gilbert, banjo and tenor; John Crispman, violin and baritone; Cliff Meyers, second tenor and saxophone; and Billy Lewis, and. The singers were all in good voice and the selections artistically rendered. The whereas by the end men were, with one or two exceptions, new to the audience and were headed out in a laugh provoking manner. The Pansy Minstrels have been working the neighborhood houses in Cincinnati for five consecutive weeks with only one change having been made in the personnel.

Of Nell O'Brien's Minstrels, which played two performances at the Hudson Theater, Schenectady, N. Y., recently, The Gazette of that city said: "With a great deal of style and a little dancing and much story telling Nell O'Brien and his minstrel show paid his eleventh annual visit to the city. Minstrels always consist of singing, dancing and story telling, but O'Brien's new show has such pretty outfits of Southern plantation life and painted burlesque songs that the audience left convinced that the days of old-time minstrel had been brought back by Schenectady. The whole effect of the production was changed in every detail from the style that has been customary to the world of minstrel production. The general minstrel act was well worked out, and the elaborate scenic

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display of the American soldiers' part in the World War was something unexpected, but much appreciated by the audience. The hit of the show was the staging of "Lead Me Forgive," with Charles White and the entire company singing a tribute to the participation by the American soldiers in the year, graphic sketches of which were flashed in vivid natural colors on the back curtain of the stage. The plantation scene outside the cabin door was especially pretty with the brilliant color effects which brought out the orchard which surrounded the cabin. The only thing that could be regretted was that the director saved the voice of Gene Pearson, the young soprano of the company. The voice, which was heard but once in solo, "In the Gloom," was as clear as a bell and had a decided good tone, which carried the chorus well in the balance. The scenes in the sketch of "A Certain Party," of the burlesque fishing outfit, was typical of the late, Southern, superstitious Samba. The other scenes of the sketch outside the Southern summer resort was an elaborate one.

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICE)

A Matter of Personal Opinion

San Francisco, Calif., Dec. 30, 1922.

My Dear Nelson—Access to some of the things you have been saying about matters in press agency and our good friend Donaldson's article in the Christmas Billboard, what do you think of the attached clipping, also from the Christmas Billboard? "If being a hotel clerk qualifies one for the position of press agent, find help the showmen in the next few months."

With many thanks for the columns of readable and interesting "bits" during the past twelve months and best wishes for the marriage of all Merry Christmases and a Prosperous New Year, believe me, sincerely,

(Signed)

COMMENT

We welcome communications from readers of the column relative to the items that appear therein from week to week, as they often give us food for thought, and anything that will make a man think is productive of results even if it does it in not beneficial to the man himself or his fellow man.

In this particular instance the foregoing communication has caused us to think a bit, for after reading the clipping from the Christmas Billboard we ascertained that the hotel clerk referred to had put in an entire summer season as press agent for a twenty-car central show that has always been a winner among outdoor shows, for the reason that the company for the show were a couple of the most progressive showmen in the business.

As a rule successful central showmen do not employ press agents of unknown capabilities, and the fact that they did employ the so-called hotel clerk and retain him for the entire season is proof conclusive that he was a man of ability.

The fact that he later became a clerk in one of the largest water hotels of the South is proof convincing that he was energetic in taking a position instead of becoming an idler.

As an agent and manager for many years on tour it has been impressed upon us frequently that in the larger hotels of the country the clerks are men of exceptional intelligence and refinement of manners, supplemented by a knowledge of human nature that can only be gained in the handling of guests in hotels. When a man can combine the actual experience and ability of a recognized press agent with a year's tour and the clerkship of a prominent hotel and place it at the service of a showman, the latter is to be congratulated with having God's help in reality.

Would that there were more hotel-clerking press agents for the betterment of show business in general!—NELSON.

Fat Bacon, of Dallas, Tex., writes that "Night Life in Hollywood" is being billed like a circus thru Texas, Oklahoma, Kansas and Arkansas by J. W. Daba, formerly of the "Blazing Brood" advance car No. 1.

Frank French, late general agent of the Campbell Bros., shows, and more recently press agent of the Harry Minstrel, did a real "blatant" act for numerous kids on Broadway on Christmas Day and then entertained for the one-nighters thru Pennsylvania for a week, to be followed by week stands in several of the larger cities.

Max Michaels, business manager of Izzy Weingarten's "Follow Me" Colored Company, on meeting his old friend, Harry Laska, advertising agent of the Milder Theater, Alhambra, Pa., happened into the very evident happiness of Laska, who confided to Max that he was about to enter into a matrimonial alliance with Ruth Edbert, the captivating little lady who holds forth in the box-office.

In a recent issue we commented on Col. Ed R. Salter, the self-styled "Johnny Jones' Hired Boy," being in New York City to bid good-bye to the sidewalk on their return to France via the S. S. Paris. At that time we did not know that the publicity seeking and getting "Hired Boy" of the Jones show had almost crossed an international warfare. According to our informant, the "Paris" was over-crowded with passengers and their friends all awaiting the appearance of Colonel Salter. The "French Tiger" to refuse an immense hotel suite placed aboard ship by his admirers. It was just at this point that Salter, leading the Johnny Jones Minstrel, caught sight of the show and the camera men in waiting, and it was only a matter of quick thought and action for him to inform the midwife that the hotel triplet was for them from the Johnny J. Jones show, line them up amidst the flowers, then step behind the camera men and exclaim "shoot!" and from force of habit they did so.

What happened after that our informant says he does not, but he does say that his story is true and not a gross publicity stunt by this column for Salter, so we are going to let it go at that.

Penclings from Charlie Park

Frank Lee has made his exit from Broadway for Montreal, where he will break in the press the coming of "The end of the Storm Country" for the United Artists Production people.

George Logan is handling the press publicity for Lena La Mar, the misadventurer, and the strange part of it is that the lady Lena.

(Continued on page 62)

THE SPOKEN WORD

(Continued from page 38)

Got a thin procession seeing ahead. Spasmodic bursts in mere impulse and in neither orderly nor intuitive. It's just jerky. In "The Night Call" Mr. Trowbridge's orderly mind and deliberate manner were the very things that fitted the part he had to play. They gave him the poise and the reserve power he needed. "The Last Warning" is a more emotional play and Mr. Trowbridge is placed in more nerve-racking situations than he was in the mystery play of last season. He appears to realize this and he continually responds to quick responses. Even as at the present stage of his development, Mr. Trowbridge is clearly and his emotions so little for him without his mind standing guard. This isn't so bad an example of the directing factor in the theater. After all, an audience goes to the theater to think. It asks to think openly and smoothly. It must think rhythmically. What it wishes to see is to see its brain and be stretched and stretched. Mr. Trowbridge thinks smoothly. As he grows mellow in his act he will trust to a quicker intuition and he will have a greater contact between mind and body. Even as he is there is something fundamentally dependent in this actor's process of work. Actors arrive at their maturity according to their nature. The thinking actor has to learn to trust involuntary intuition, and the intuitive actor has to learn to think. Mr. Trowbridge's voice is clear. It is somewhat youthful in its innocence of pain. It is a voice that suggests the sheltered life. One can sense immediately that Glen Hunter has known the sufferings of this world more than Mr. Trowbridge has. One suspects from Glen Hunter's voice that he has a life in the part, that he has shivered with the cold and that he has been faint from hunger. One knows that he did this with a spirit that rises above the accident of misfortune. That is what we are getting to "Merton of the Movies". Mr. Trowbridge may come this sleep in the park just to see how it seems. It will bring some new notes into his great voice. He will give us not only a sense of manly beauty, but a sense of a cooing spirit and a gentle smile.

Ann Mason has a "type" voice of dramatic value, and it is well suited to "The Last Warning". She has a tone in the position of a cough, which gives a added quality of voice done with struggle. She has command of this voice, and it coversable her. The only trouble with a type voice is that it lacks the variety that one might wish for. The type quality is always in evidence. It is there in season and out of season. The audience knows too well what is coming. Whether the voice is used with dramatic force or with the lightness of conversation, it has a sameness of treatment that is a little of its suspense and climax. Miss Mason is a whole-hearted actress. She varies her reading in many ways, in form, tempo and quality. She knows what a play is about. She has some limitation in a voice of color.

Marion Lord deserves special credit for keeping an abiding character so entirely within bounds. The burlesque Evadne in written in artificial style. Miss Lord makes her amusing, and the creditable part is that she makes her humanly amusing. The part could easily be spoiled by blatant acting. Miss Mason carries her reading with delicate understanding. Victor R. Beecroft and Bert B. Chezman have convincing individuality in their work. They read their character lines with natural distinctness.

Between the mystery play of suspenseful dialogue, such as "Listening In", and the melodramatic play of broader treatment, such as "It Is the Law" and "The Last Warning", there is a great difference as to what the play contributes to the actor. The narrow mystery play makes the actor just a speaking property man. The broader melodrama gives the actor an opportunity on a broad canvas in brackets of some magnitude and with colors of elemental life. To blend these broad differences into a unity requires technique and shading. There is a reasonably close resemblance between melodrama and Shakespeare because of this breadth of treatment. In melodrama one is more likely to hear Shakespearean voices and hear a little splendor of manner than in the plays of every-day life. It is only natural that melodrama and Shakespeare should come back together. This spirit of the romantic is an excellent thing for the actor. It will shake him out of his crossed trousers. It will give him a deep breath, a high chest and a speech to set his teeth in.

All this time I have overlooked Alexander Dwyer, who plays Hamlet in "It Is the Law". This man, who was the physical, without-dilemma put in "Mopch House", is now the best, dirty, cockney crook in the melodrama. Mr. Dwyer is obviously an actor, not a type. His "Hamlet" is admirably drawn and well managed in clearness of dialect.

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MAGIC AND MAGICIANS

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

Hudson Cole is now presenting his act of small magic and funny sayings at the...
Theater and around New York City.

Manager... of the Albee Theater, Providence, R. I., is said to be one of the most...
emphatic magical fans on the Keith Circuit.

...the magician, now in Texas, states that he has...
traveled to sixteen States during the past...
eighty-seven weeks and will take a short...
vacation.

The National Conjurers' Association will stage a...
New Year's party at the Albee Cafe, Seventy-ninth...
street and Second avenue, New York, on Friday...
night of this week.

Frank Kaseb has closed his magic show and with his...
wife is wintering in Cedar Falls, Wis. He says that...
he and his co-actors, Kaseb, the magician, will...
each have a tent show out next summer.

G. W. Johnston, in ahead of Myrtle Spencer, informs...
that he is lining up some real dates in Indiana...
and adjoining territory, where opposition...
among crystal-gazing attractions is said to be...
keen.

Leslie P. Groat and Stewart Judah, of the Queen...
City Magicians, have signed the non-pro-quest...
their joint program of prestidigitations is being...
offered frequently of late at clubs and...
entertainments in Cincinnati.

George LaFollette, also known as Bush King...
Top, who is presenting his man of many faces...
specialty and a Chinese magic and illusion act...
with the Shubert staff, "Main Street Follies",...
advises that the title, "Burning a Lady Alive", is...
his material and is fully protected.

M. L. (Doc) Fisher communicates that he recently...
closed a fifty-four weeks' tour of Maryland, West...
Virginia and Virginia as magician and lecturer...
under the management of W. H. Walby and, after...
spending the holidays at his home in Cross, N. C.,...
will enter vaudeville.

Grover G. Gower, "supreme master of magic", writes...
that changes have been made to strengthen his...
production which is booked for the balance of...
the season. The show splits time this week...
between Uniontown, Pa., and Cumberland, Md.,...
and will be presented in Richmond, Va., next...
week.

Houdini is reported to be preparing an autobiography...
of the late Dean Harry Keller, the material being...
based on information contained in more than a...
thousand personal letters to Houdini from Keller...
The two were great friends and Houdini was...
regarded by Keller as the one man most...
advanced in knowledge of magic and magicians, or...
as an authority on the subject.

John R. Werner announces that his four-people...
company recently arrived in Detroit after...
completing a successful summer and fall tour of...
Northwestern Canada with a "traveling three...
women" act. With him are Chas. Arent, Frank...
Moore and George Johnson. While framing a...
large magical show, says Werner, he is...
presenting a hypnotism and hotel...
trick act as a window exhibit in large...
stores of the Michigan metropolis.

Last week's bill at the Palace Theater, New York...
City, was closed by the strongest presented...
in months, and it was the lot of the...
Fulgurite to bring the program to a close, not...
an easy feat to say the least, for any act...
especially after the show had been...
stopped by such well-known acts as Irene...
Franklin, the Caminos and the...
Brothers. Sgt. Fowler succeeded in...
holding the audience to the end, so...
wonderful is his as a manipulator of...
watches and clocks.

The Sphinx for December is exceptionally...
rich and closes above the established...
mark of interest set by Dr. A. M. Wilson, editor...
of the publication. In it fitting tribute is...
paid to the memory of the late Harry Keller...
by Harry E. Krans. Alexander Herrman also...
is well remembered in an article by Robert...
Bosworth, now famous as a motion picture...
actor. He was an assistant to the Great...
Herrman during the early 30's on a tour of...
the West and then Mexico. Bosworth contributes...
a good measure of his professional...
teachings and inspirations received at the...
hands of the master magician.

According to G. F. Werner, press agent for the...
Passage Theater in Portland, Ore., many...
people there are still talking about the...
wonder of the performance presented by...
the Great Blackstone. "He played to capacity...
during his recent week's engagement at the...
local Passage Theater," states Werner, "and...
many admirers will welcome a return visit...
to Discretion, Mr. Blackstone's...
Portland Telegram, asked the house manager...
why he did not hold Blackstone over for a...
second week. Writers on the...
dallas have derived many lines of...
praise on the work of this exceptional...
wizard and certainly vied for the most...
unique story on him. Blackstone's act is...
one of the greatest to come to Portland...
and his name and act will...
long be remembered."

...the magician, now in Texas, states that he has...
traveled to sixteen States during the past...
eighty-seven weeks and will take a short...
vacation.

One Fowler narrates that he was very much...
interested in the article, "Why Magicians...
Kings Appeal", by Mark Henry, which...
appeared in the Special Christmas Number...
of The Billboard. "I certainly think the...
trouble lies with the booking managers,"...
states Fowler. "If they did not book the...
copy act there would not be any copy act...
and so the vaudeville bookers would only...
concentrate on the originators. Thus the...
brain thieves would have got out, which...
is the only right way to look at it."

"A Token of Esteem to Howard Thurston, World's...
Master Magician, by Members of His...
1922-23 Company," reads the inscription on...
a beautiful sterling silver loving cup...
presented to him as a Christmas gift...
during a performance last week at the...
Orpheum Theater, York, Pa. Earl E. Davis...
manager-treasurer of the company, made...
the presentation speech, in which Thurston...
made an impressive response. The gift...
was a complete surprise to Thurston...
and, after receiving it, he presented...
each member of his show to the audience...
in his characteristic manner.

This season so far has proved one of...
honor for the Thurston show, according to...
Manager Davis. He states: "The present...
attraction is by far the largest that...
Thurston has ever taken on tour. Thirty...
people are carried

and two seventy-foot...
across the vast amount of scenery and...
effects, which includes brand new...
apparatus for fifty-four illusions. It...
is believed that this is the largest...
show any magician ever handled. Thurston...
business was registered during the...
week's engagement in Toronto, Ont., and...
absolute secrecy was the rule in both...
Buffalo and Rochester, where Thurston...
established new records for his show. Patrons...
also have been very good at other...
stands, causing house managers to...
realize that the Thurston Show is one...
of the few exceptions in theatrical...
this season by getting business when...
most shows are away of on receipts."

During his stay at the Shubert-Garrick...
Theater in Washington, December 18-22, Howard...
Thurston handed officials and residents...
of the Capital City a large bill...
which is the evidence of the...
night performance that week was...
Congressman Andrew J. Volstead, who...
knows as author of the prohibition...
law that bears his name. He occupied...
an enthusiastic seat in a front row...
of the orchestra and, in the course...
of Thurston's...
various...
tricks, animals, etc., in the possession...
of spectators, he drew a...
plum bottle of clear brown...
liquid from the coat of some...
other than Congressman Volstead.

With an apparently successful...
shaking of the head, Thurston...
gave the bottle to George, his...
colored assistant, saying: "Keep...
this as a souvenir." After the...
show, the Congressman stopped...
in the lobby and greeted...
Manager Davis. "When do I get...
the bottle?" he...
laughed.

Houdini, in a recent issue of The...
New York Globe, says: "Carl...
Hertz is very much alive and...
playing the...
music halls in London."

"I personally saw him...
two years ago and received a...
letter from him about three...
months ago...
telling me that he was still in...
business and...
doing...
well."

Regarding the...
story about...
everybody being...
hypnotized and...
nothing being...
on the...
negative...
plate when...
the man is...
climbing...
the rope...
has been...
used by...
all of the...
old-time...
magicians. The...
story...
originated...
with...
Chamber...
who, regarding...
magic, was...
the...
official...
Bureau...
Magicians. Dean...
Keller...
used that...
hypnotic...
story and...
the bank...
negative...
for many...
years, and...
as a...
matter...
of fact, you...
can...
rely...
on...
seeing...
it...
many...
years...
to...
come...
as...
that...
is...
a...
"stock...
story."

BERLIN ACTORS DO PICKET DUTY



Berlin is getting accustomed to all kinds of strikes, and the latest one to hit the German capital was that of the actors. The accompanying photo shows pickets in front of one of the Berlin theaters. Among the strikers are some of the most distinguished actors in the country. —International Newsreel Photo.

BERLIN NEWS LETTER

By O. M. SEIBT

Berlin, Dec. 5.—The actors' strike came to an end today by compromise, the gain for the actors being a mere trifle, viz., about 10,000 marks. They will now receive 25,000 marks for last month (instead of 45,000 marks) and 50,000 marks for December (instead of 80,000 marks). The Gross Schauspielhaus has meanwhile reverted to him, but surely will play legitimate sooner or later again. Orgie...
of the...
Hingling...
Herrman...
and...
Daly...
shows, is...
in...
a...
tour...
of...
the...
West...
and...
then...
Mexico.

...the...
Hingling...
Herrman...
and...
Daly...
shows, is...
in...
a...
tour...
of...
the...
West...
and...
then...
Mexico.



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OH, BOYS, LOOK HERE, I HAVE A BARGAIN

...the...
Hingling...
Herrman...
and...
Daly...
shows, is...
in...
a...
tour...
of...
the...
West...
and...
then...
Mexico.

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Schwartz, Robert Hurt, etc. The...
5,000 marks, a price unheard of in Germany. The...
large number of Americans present thought it...
wonderfully cheap (about 75 cents) and...
at the...
Palm...
the...
affair...
would...
be...
at...
least...
\$100.

DEACONS ENTERTAIN GRAND-MASTER

On December 20, at midnight, the Deacons, a comparatively new organization composed of actors, musicians and others engaged in amusement activities, held what they are pleased to term their first "Amusee Croquer" in the reception rooms of the Drawing Room Club in New York, the occasion taking the nature of a Bohemian supper served at 10:30 night, in honor of David B. Parker, grandmaster of Prince Hall Masons in the State of New York, the first grandmaster to approve of the founding of the Deacons' Club. With him in receiving honors were Leigh Whipper, who selected the name for the organization; Wm. (Bill) Austin of St. Louis, traveling with the Harvey Minstrels, who goes into the history of the club as its original member, and J. A. Jackson (The Fear) who is responsible for the promotion of the organization.

All of the foregoing are directors. Other directors present were John Tucker and Tott Whitney. Others prominent in colored Masonry were Wm. Kilpatrick, traveling representative of the Caravan, an official Memphis publication, and its publisher, J. E. B. Watkins, 322 E. 12th, and Fred Huddell, president of Hubert College, Chicago, a past grandmaster of Shriners.

Deacons present were Edward Frye, of Moss and Frye; Sidney Easton, of the "Monte Carlo Girls"; James Shippy, president of the D. B. C.; Walter M. Hunter, Leon Williams, John Quander, of the Black Swan records; D. L. Haynes, Amen Davis, Spencer Williams, Alfred Wells, of Wells and Wells; Whitney Vasey, of the Harvey Minstrels; Thomas Cross, of Cross and Jackson; Willie C. Brown, Charles Quander, the playwright; J. W. Cooper, A. G. Brooks and Johnnie Woods, all three ventriloquists; Arthur Scott; Frank J. Washington, Major Jones and Bernard Butler, theatrical editor, and the following guests: Mr. and Mrs. William Edwards, Mr. and Mrs. A. J. McFarland, Mrs. A. Wells, Noah Robinson, Henry Napora, James Crosby, Marie Lema, Hazel Casaco, Lotie Tharston, Mildred Robinson and about a dozen others whose names escaped the page.

Nicba, of the Grand Studios, with two assistants, pictured the event in spite of the late hour.

Sam Tolson, custodian of the D. B. C., and Mrs. Brown, culinary director of that institution, prepared the supper and handled the service in a manner that showed an intimate acquaintance with the gastroscopic capabillities of the showfolks.

Grandmaster Parker made a speech filled with instruction and encouragement for better relations between the traveling show people and the world at large. Wm. Austin spoke for the minstrel gilders and musicians, and Al Wells disclosed the serious side of the artists, while the secretary's report showed that the only four months old, the body included members from sixteen different Masonic jurisdictions, and representing twenty-three branches of the amusement world, totaling 126 members.

The affair was the first of what is intended to be a series of these affairs in the different centers of Negro theatrical activities.

Spencer Williams, composer, and the ventriloquists provided some very amusing impromptu entertainment during the dinner.

Pace, Thomas and Tico made a great impression at the Broadway Theater, Indianapolis, the week of December 12. The hits of the city are trying to imitate Thomas' dance. Some compliment.

THE CUBAN EDARDS



Compliments extraordinary. Edard soon more colorations suspended from a high wire by one leg than most and articles do on the floor.

J.A. JACKSON'S PAGE

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

COMMUNICATIONS TO OUR NEW YORK OFFICES:

"UNCLE DUD" WRITES

S. H. Dudley, a mass writing bird, has sent the Page his semi-annual letter. He admits that the theatrical season just passed has been quite dull for everybody, yet he feels that he has received his share of such business as there happens to be. Trust him to get his share. He further opines that the coming year will be a big improvement in every way, according to indications as he interprets them.

With the aid of Lloyd Wyckes, whom he installed as assistant manager in his office some four months since, he promises to keep in better advised as to things on the eastern end of the T. O. D. A. business. That makes a good New Year's resolution for the old veteran.

As an evidence of good faith in that direction he tells us that James McGarry's "Ragtime Steppers" are hitting them at every stop in the Dudley houses about the capital. Mrs. DeBerry and Little Miss Yuen, the Savannah girl, share the honors with Jules.

That Sandy Luma Company and that of Tim Moore have been so good as drawing cards on the Dudley Time that he is having a hard time to get house managers to turn them loose to see another. Sandy will begin the New Year in the Howard Theater, Washington.

Bowman's "Cotton Blossoms" and the teams of Sparrow and Sparrow and the Two Remolones also come in for some favorable comment from "Uncle Dud".

SHOWFOLKS IN CATAPSTROPHE

H. A. Mitchell, the hustling theatrical business agent, was one of the sufferers in the big fire that swept Newberg, N. C., last month. In a pitifully interesting letter he described the great losses sustained by the race in a conflagration that peacefully swept the entire Negro section of the city.

As is usual the showfolks suffered both immediate and indirect damage. Mitchell was ill at the home of Mrs. Signe Green, the mother of Brownie Green, a member of the Dad James Company. He was conversing after three weeks in the hospital. The home and its furniture contents, save for the clothes on the backs of the people were lost.

Doc Nelson, an actress from Baltimore, lost her all in like manner when another house burned a few minutes later.

The Globe Theater, the only colored house in the town, was completely wiped out. This means one less engagement for many weeks for colored acts and films, besides the immediate loss of the above named and other losses to local colored land and orchestra.

Mr. Mitchell has been given a "real theater" job by J. L. Lane at the Columbia Theater in Columbia, N. C. He is ready to report as to the state of the others named. He feels certain that all are in as bad circumstances as he does himself.

LINCOLN GETS ITS STRIDE

The Lincoln Theater, the big \$300,000 property of the Vandall interests in Washington that once threatened to become a white elephant, seems to have at last been put on the road to success.

After several changes of management J. William Clifford, former head of the Monumental Pictures Corporation, was placed in charge and the policy changed from a variety one to a straight picture business. The Lincoln Colonnade, an adjunct to the house, has been made the center of social activities that seem to have received the approval of the socialists of the city and it has been a big factor in increasing the patronage of the theater itself.

As practice of heavy publicity and the active cooperation of the management with Mrs. Mary Church Terrell, chairman of the better pictures committee, has contributed much toward attracting a good clientele.

Best pictures, best music, best courtesy and best service to the community are the declared business policy the house advertises.

"GO GET IT" GETS THRU

A letter from Gray and Lister contains the information that they are back in roadshow. They wrote on December 20 from the Globe Theater, Cleveland. Further information contained in the letter is to the effect that the "Go Get It" Company has closed and that the management owes this act \$700.

It is said that Al Burke, manager of the show, is in New York trying to arrange further financing of the attraction. In the meantime the performers have been obliged to shift for themselves. No direct information has come from the principals of the show. Circulation of dates, however, verify to some extent the circumstances mentioned.

DEACON JOHNSON'S BIG IDEA

Deacon Johnson, the very active purveyor of club date and dance music, was interviewed in the new offices of the "Deacon Johnson Players" at 222 West 135th Street, New York, with the result that his very progressive ideas for the advancement of entertainment business must be regarded with respect. He is rapidly bringing into practice some very definite plans for handling the business of catering to the entertainment wants of the public.

The "Deacon" has a completely equipped office, with telephone connections, a bookkeeping system, a method of circulating his clientele, and in support of the business developed by these things he has three orchestras. The leaders each with a group of musicians and singers, all of whom must be up to a certain rather high standard of efficiency he has established for the trade name of the business.

It is the purpose to have when the plan is completely unfolded a "big" dozen each band, each with not less than thirty artists at his command, and each with an established interest in the good will of the business.

However, rather than jeopardize the good will already established the "Deacon" actually declines engagement offers when the men have all been assigned for a given date. He says that he declines the immediate profit that might be made by sending out musicians or entertainers picked at random, because he wants the profit that lies in the future for a dependable source of supply for such talent. No certainly seems to be building for the future and paying well.

VARNELL'S REVIEW

(Star Theater, Shreveport, La., Opening Show, December 15.)

The Newber & Cohen show was the week's bill here. The orchestra was up to the usual high standard, and the company put on an hour-and-a-half-minute performance that gave it an 85 per cent score, and could be improved with a better arrangement of the finale.

Margaret Cohen is the leading lady, with Harry Brock as principal comedian, and Slimmy Peoples second comic. Tim Peoples, Annie Jenkins, Louise and Micky Ferguson and Don Dewley comprise the cast.

The opening chorus got over fair. Brock and Peoples did the Bob Cole comedy bit, ending in a dog chase that got applause. Miss Cohen and the chorus did the same with a song number. Patterson and Barber were next and they started things with their songs, dances and rich comedy. They retired to a heavy band.

Slimmy Peoples did a comedy in his song and dance number while carrying a chair by his teeth. He took an encore and three bows. Miss Cohen, Dewley, Brock and Jenkins then pulled some comedy drama, during which the Bergans put over a seat dance. In this same scene Miss Peoples introduced her acrobatic work. The whole show is presented in one act on a full stage.

The Hardack Jackson Company, offered by the circuit for Christmas week, was defied by the management and a company filed the date by Jemmy from Dallas. Information concerning this and a review of the company coming later. Ordered to be held, due to a trip to Houston, Galveston and San Antonio. Be back on the job in Shreveport by December 25. Wishing readers a happy New Year.—Webby Yarroll.

PROUD OF CLEAN BILL

"Must say my bill this week, while not especially strong, is composed of entirely clean acts." So starts a letter from Manager Lew Henry, of the Lincoln Theater in Cincinnati.

"Johnson and Lee, a very nice team; Crawford and Kelly, hard workers who saved some material with a bigger punch, because both are very good singers and dancers; Billy Harris, an excellent dancer, who lacks some personality in selling his stuff, that is in convincing the public that you are enjoying your work; were the acts that composed the bill."

Low then begins to philosophize with the result that the letter contains some real searching advice to acts who like to make "wise cracks" to the audience and to fight with the house orchestra, blaming them for the failure of an act's hitting.

He further informs us that he is organizing to decorate the lobby of the new Woodmont Theater with 10,000 panels of the famous stars of the race who have passed on, thus preserving to posterity the traditions of our profession.

The Lyric Theater, New Orleans, is installing a \$20,000 pipe organ.

"BROADWAY STRUTTERS"

Macame Rainey writes to inform that her company of fourteen "Broadway Strutters" closed the season under manager December 22 and will go into theaters under the booking direction of R. L. Cummings. The show was to have opened the theater season on December 4, but a combination of the summer season obliged it to set back the date for a month.

During the first week of the month the company played at Brownsville, Tex., to a surprisingly large business despite the fact that the town has a comparatively small Negro population. While there they crossed the river to Matamoros, on the Mexican side of the border, where they were guests of a Mr. and Mrs. Brown, who entertained in their honor. T. G. Snapp, pianist with the company, wandered across the border so frequently that work as to make the others of the company believe they might have a family here.

Mr. Wortham, owner of the show with which the company has been traveling, most emphatically decided that the Madam Rainey company would be with his attractions next year.

The following people comprise the company: Miss Rainey, owner and leading lady; James Leon, Edward Lee, W. M. Johnson, T. M. Thomas, T. C. Snapp and the Misses Rowland Wilson, Renish Garrett, Thelma Davis, Ida B. Foster, Willie Garland, Emma Holmes and Mrs. T. M. Thomas.

At Fortuna, Tex., W. M. Johnson and Ida B. Foster were married on the stage, and the company made them guests at a midnight supper.

CHATEAU THIERRY HAS GOOD LIST

The Chateau Thierry Music Company, in the Gayety Theater Building, New York, is offering the public a nice catalog of numbers, most of which have been placed in musical comedy productions.

The following have been placed in L. W. Weingarden's "Follow Me" production: "I'd Like Someone to Follow Me", "Wild About Babies", "Strut! Strut! Strut!", "Wooling Time", "Stamperland" and "Nadia".

"Woodoo" and "Come on and Follow Me", the latter being the big number of the show, have been in the production since its opening. The "Woodoo" number is Billy Higgins' great laugh-producer.

D. Lawrence Wilson, T. A. Hammed, W. G. Hageman and Al G. Pizarro comprise the firm. All are young men and all are showfolks.

EFFORT TO GET CLASS ENTERTAINMENT

On December 14 the Gilpin Dramatic Club, of Louisville, Ky., presented "The Icebreaker" at the auditorium of the Paxilla Wheatley branch of the Y. W. C. A. Fourteen local performers participated.

On December 20 "The Dream of Queen Esther" is billed for presentation by the dramatic club of the Jackson Street M. E. Church.

These, taken with the advertising copy of the Lincoln Theater of that city in which it is stated that no amount of suggestive material is permitted in that house, and the recent request of The Louisville Leader to The Billboard for the permanent address of some of the better platform artists, is an indication that the Kentucky city is determined to have first-class entertainment.

E. D. Lee has resigned the Lincoln Theater in Beaufort, Tex.

MARGARET JACKSON



Member of the team of Cross and Jackson, featured with the Harvey Minstrels, Miss Jackson has a rich voice that fully justified her billing as "A Modern Black Patti". She more properly belongs on the concert platform, singing to musically educated audiences.

HARVEY'S MINSTRELS AFTERMATH NOTES

The Harvey Minstrels, after playing New York during the holidays to the delight of the performers as well as the patrons of the house, have again gone on tour, and resumed living in the company cars which they were obliged to abandon during the big city engagement. The show has a week of engagements in Pennsylvania, going into Philadelphia to the Standard January 8, with the Douglas Theater, Baltimore, to follow.

Margaret Jackson received a new gown while in New York, and when she appeared just back of the drop before which Johnny Woods was working the points of the company complimenting the gown almost raised Johnny's hat. He and Little Henry were so popular, however, that nothing less than a stick of dynamite could disturb his audience.

Whitney Viny is to be complimented in maintaining the standard of the show, despite changes in cast and other handicaps that have occurred.

James Crosby, the oldtimer, says that the Deacons, the G. V. B. A. and the Drinking Room Club have just about revolutionized the stage of the colored performers. He says it will mean what it ought to be in New York just to see the hoped for things come to pass.

Manager Jay Smith and Agnes Prescott were frequent callers on the Page while the show was in New York.

Happy Kimball was booked to join for the first one-night stand.

In the review of the show we inadvertently credited Prof. Payne with directing both band and orchestra. The orchestra is in charge of Prof. Lawrence Parker.

On Christmas the show was the guest of the D. M. C. at a turkey dinner served at midnight.

At all meetings the management co-operated with the theater owners in entertaining the bodies of Harlem during holiday week.

ABOUT THE "BANDANA GIRLS"

Rufus DeLesse, owner of the "Bandana Girls", has sent us a Christmas present of the most acceptable sort. He has provided the nice food that means the whole profession with a most comprehensive description of the theater, hotels, etc., in six cities in Texas, Oklahoma and Mississippi. He has given stage dimensions, hotel rates and in fact all the information that one might desire relative to the places named.

In addition to providing the cast of his company, which by the way has been equipping itself gradually, according to newspaper reports from the territory thru which it has played.

The cast is: Hatlie Young, Florence Wilson, Rosa Lee Mitchell, Robert Epps, Rastus Johnson, Alma Peoples, Cordelia Mack, Virginia Handy, Richard Perry, Mabel E. DeLesse and George A. Mack, business manager. Mr. DeLesse and his show extend the compliments of the season to the profession. They have as a vehicle "Synopsized Joe from Idaho".

JOE-JONES WRITES

Joe Jones, business manager of the Hardtack Jackson Company, contributor to The Chicago Defender and good "Deacon", writes from Memphis on a special edition of the company letterhead designed for the Christmas season he tells Doc's Queen has relayed an offer to Joe to come to New York, but that he is too successful to chance any change at this time.

He mentions also that Miss Rowlow and her co-workers have left the show after a very brief stay. Marie Riddinger, one of the charms girls of the show, is spending the holidays with her people in Winston-Salem, N. C., while the remainder of the show with new additions will close the old year at the Lincoln Theater in Louisville, Ky.

HOLTKAMP IN OKLAHOMA

The L. B. Holtkamp Smart Set Minstrels, with forty people in the band, orchestra and on the stage, are in Oklahoma. Billy Rhodes, Sam Rhodes, Willie Ward and Wm. Hill are on the code, with W. H. Gordon holding down the center. G. W. Edwards is the featured baritone.

Exhibitors, Take Notice!

Best Productions can be secured at any of the following addresses: REOL PRODUCTIONS CORPORATION, 136 W. 45th Street, New York City; 411 Madison Street, Atlanta, Ga.; 616 Elm City, Dallas, Tex.; 1717 Commerce, Dallas, Tex.

Lieut. J. Williams Clifford ANNOUNCES

that the original picture of the Howard-Zimmerberg film of the 1918-19 season, the related address LINCOLN THEATRE, Washington, D. C.

WANTED, COLORED MEDICINE PERFORMERS who know the business in all lines, men and women. They will all succeed. Sam Russell writes. CLARE O'NEILL, Stuttgart, Arkansas.

HERE AND THERE AMONG THE FOLKS

Mrs. Odell Rasmussen made out the cry of distress. Just after she and her husband had spent their all in fixing up the little home at Salisbury, N. C., and were preparing to join Latham's Minstrels, Odell fell from a temporary building with very serious results. His wife appeals to the artists, Elks, Masons and Knights of Pythias on behalf of a husband who has always been a cheerful responder to the distress of others. Address them at 300 North Lee Street, Salisbury, N. C.

Little Jack, the drummer and chime soloist, is now located at the Douglas Theater in Baltimore.

Eddie Lemon has been booked into the Globe Theater, Cleveland, week of December 23 to do his single turn.

The Independent Quartet of Atlanta is broadcasting the Negro spirituals from the W. J. R. station in that city.

Since the close of the outdoor season Ed Paris has had his regularly minstrel playing theaters on the Eastern Time.

Maude Health and band, Joote Hope and The McCarrers will be featured on the Lafayette Theater, New York, program week of January 8.

Prof. El Gar, the Chicago orchestra director, is in New York. Bob Sistar, of the G. V. B. A., and Wm. Vedary are showing him the metropolis.

Gene Bell and Harry Gray have the colored show with the Glee Trio Big Shows. They joined the attraction with twelve people at Hopewell, La.

Quartet Leader Cooper, after nearly two years with the original "Shuffle Along", left the company in Chicago to join Wm. Vedary's new party in New York.

Loets Amshy did not stay in retirement long. He has joined the "Fellow Me" Company as personal representative of J. M. Weingarden. Its headquarters at Allouca, Pa.

After being closed only three weeks the Trolley "Smart Set" opened the winter season playing theaters at Ashland, W. Va. H. K. Feltz is again ahead of the show.

Travis Smith, the gold cup "big" singer, was the featured artist at the Grand Theater, Chicago, week of December 18. He is reported to have passed a good drawing card.

Wooden and Wooden closed their Eastern engagements at the Regent Theater in Baltimore and jumped to Cleveland to open on the Northern tier of T. O. B. A. theaters at the Globe on Christmas Day.

Osney Cooney (Ed Madg) is doing his new single turn, called "Jinks and Mike in Joe". The set went over big at the Globe Theater, Cleveland, and at the Washington in Indianapolis Christmas week.

Prof. Elmer and Compton Smith, the pianist, closed with the "Vocal Boaters" Shows December 6. He has a five-piece orchestra in the Dream Theater, Columbus, Ga. Compton says he is still the "Klitten on the Iveses".

Hattie King Davis, featured singer with the Southern Synopsists in Europe, left the band in London and is again in New York. It is said that she will resume vaudeville as a partner of Lew Foyles, the comedian.

The Allouca (Pa.) Tribune deigned as much space to "Fellow Me" in its issue of December 23, when that company played the Minkler Theater as was accorded six other theaters together in the same column.

The Capital City Music Publishing Company, of Washington, D. C., the first colored concern of the kind in the city, is bringing a number, called "Just a Letter from Dear Old Sweet Home", by Fred Whitfield and Russell Wooding.

C. E. Warren, the cutthroat showman with the museum, has gone from New York to his home in Dayton, O., for the winter. He is in the notion of putting out a good-sized show for the colored; like if other showmen will join in the enterprise.

On January 20 Nathan Robinson, Grand Traveling Deputy of the L. B. P. O. No. 7,

will make a tour of the South in the interests of the order. First then he may be addressed at his home, 223 North Payne street, Alexandria, Va.

Synopsized Tom Harris is again about after a few weeks' absence that interfered greatly with his enjoyment of the holidays. He and a new lyric writer he has associated with him promise some new and unusual song numbers very soon.

The twenty-sixth annual meeting of the Negro Academy was held at the Cleveland Public School in Washington. Arthur A. Shomburg, T. Montgomery Gregory, Dr. Joseph J. White and other authorities on Negro history and arts were present.

Gertrude Saunders, Margaret Adams and Maude Russell were volunteer-aided attractions on the occasion of the midnight show at the Lafayette Theater with the "7-11" Company. The ladies are all principals in the "Liza" show.

Williams and Williams (The Bird) spent Christmas week on a series of one-nighters near New York—Oyster Bay, Glen Cove, Babylon, Patchogue, all on Long Island, and Spring Valley, Freehold, N. J., during the week at the National Winter Garden, New York.

Randolph G. McElroy, of the Underwood & Underwood staff, has done some nice theatrical work for the profession in the massed-up Christmas special numbers. He's a real photographer. Another is Elks, of the Strand studios. The midnight picture he took of the Deacons' dinner is a work of art.

"Cry Baby" Godfrey was one of the thirty guests at the Christmas dinner and dance that Manager Earl Preston, of the Hill Theater, Newark, N. J., gave to the acts playing the house and the house staff. Mr. Preston personally invited on Mr. Godfrey participating with pleasing results to all present.

Mrs. J. A. Jackson, wife of the Page, acted as chaperone for a group of Harlem children who were holiday guests at the Lafayette Theater, New York. Other groups were sponsored by the Elks' committee and the Masonic relief committee, and some by the churches of the neighborhood.

Johnnie Lee Ligon says that he is going to make "Sho-Shi-Sho" a household word in New York City some day. Just now the show is in Dallas, Tex. Bobby Wilson and Margaret Gandy are with it. Johnnie says his capital is pluck, push and performance. Well, those will help a lot in making the big town sit up and notice.

Howard's De Luxe Orchestra, at the Dealer Hotel in Columbus, Ga., was recently the recipient of six inches of most favorable comment in the music and art columns of The Dispatch of that city. This is but one of several hands booked out of the Howard and Washington bureaus. The owners are composers and recording artists of nation-wide fame.

The McFall Film Productions, a St. Louis (Mo.) concern, has announced its entry into the business with a film, called "Way Weary", featuring Kim Hamilton. Wm. K. Holman, who has been associated with other film enterprises, is prominent in the concern. Other officials are Samuel McFall, Jr., Jamie Parks, Willard Thornton and L. D. Blanton.

On December 21 the Lincoln Theater, New York, was the scene of a special performance given by the Morton Democratic Club for the purpose of raising a special fund for the inauguration of Governor Elett Smith. The club is composed of Negro Democrats of New York City and is headed by Ferdinand G. Morton, a member of the City Civil Service Commission.

Hiram Sorrell, who has been on the sick list for some time, is now a member of the Nightingale Orchestra and Entertainers at Lancaster, O. He is playing saxophone and presenting his Chinese, Mexican, Jew, Italian and Irish characteristics. Occasionally he uses his dummies, altogether making an unusual entertainment with an orchestra.

Geo. Diamond, supported by J. Lawrence Criner, Wm. (Rube) Townsend, Edward Thompson, Harry Pater, A. B. DeCombe, Walter Hochman, Edna Lewis Thomas, Isabelle Jackson and Mary Ruby, opened a series of engagements in the Levy houses at the Howard

Theater, in Washington, on Christmas Day. This may mean a resumption of the Lafayette Players. Let's hope.

Adams and Robinson, a pair of boys, one of whom is a pianist and the other a vocalist find, notwithstanding the fact that they have a most thoroughly established reputation as a team, have taken what they imagine a just band—and it is a good band. The act had its worst appearance at the Lincoln Theater, New York, the week of December 4, and it went very smoothly.

W. S. Seales modestly admits that he controls all of the colored theaters in the Winston-Salem, N. C., two vaudeville houses and one picture place. He admits, however, that he is obligated to his ten-year-old son for \$1,100 in connection with these transactions. That son, "Zachary", who for three years has been the concessionaire in his father's theater, saved that amount out of his business, yet at no time has business interfered with his intention to succeed. He is a coming factor in the Negro vaudeville business or we mean our guess.

ARTISTS WORK FOR TATTLER FUND AND POLITICIANS

The Morton Marching Club, a Negro Democratic organization, of New York City, headed by J. G. Morton, member of the City Civil Service Commission, sponsored a midnight show at the Lincoln Theater to provide funds for a trip to see the Corporation inaugurated on January 16.

Eddie Becker and partner Guitford and Brown, Creamer and Layton, Slim Parker and the orchestras with entertainers from practically every cabaret in Harlem participated. The Lafayette Theater orchestra played for the act. Manager Snyder, donated the house. The Tattle Christmas fund was greatly augmented by volunteer contributions taken during the show.

COLORED ORCHESTRA IN CANADA

Toronto, Ont.—Less than two years ago seven young colored musicians, seeing the need of a first-class concert orchestra in this city, decided to cheer that honor for the race. To C. Aadio Johnson, graduate of Toronto Conservatory, fell the task of forming the organization and conducting its rehearsals. Mr. Johnson was ably assisted by Leroy Williams, graduate of Cincinnati Conservatory, and other able months of strenuous labor brought forth

(Continued on page 105)

WHERE CAN YOU BE FOUND? Experience has taught that the greatest handicap to the colored artist has been the difficulty of finding the artist at the time he was DESIRABLE. You owe it to yourself and to your hopes to keep your whereabouts known. To that end we are establishing a directory for your interest if you approve and support it. There is no profit in the project. It is the Billboard's contribution to your progress. It is not the purpose to permit display advertising—simply to create a dependable directory. You are asked to bear the mere cost of printing. A card of the type listed below will cost \$1 per insertion in advance. Change of address, etc., always permissible. Address Manager, Cleveland Ave. 25 Opera Place, Cincinnati, stating that the copy is for JACKSON'S PAGE LIST. This low price, way below normal advertising rates, will not allow for the expense of bookkeeping, mailing bills and postage, hence the advance payment so that the transaction may be completed with as little cost as is possible to the artist.

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If you find a misstatement or error in any copy of The Billboard, please notify the editor.

The Billboard reserves the right to edit all advertising copy.



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Editorial Comment

WILL ROGERS is writing for The New York Times. This great newspaper announced last week that he would contribute a series of articles. Life has also claimed his services, and two syndicates are after him.

There is food enough for thought here that many vaudeville artists might consider.

Try rolling your own. Unlike your spare moments in experimenting with pencil and paper.

You may or you may not have it in you, but you will never know until you have tried.

WORD reached New York last week that the London (England) film censor had caused a regular explosion of indignation by his excisions from the Oliver Twist film of the scenes of Fagin teaching Oliver to pick pockets.

Most of the prominent actors, authors and artists are seeing red when not blinded with rage.

The row is largely due to George Bernard Shaw. The incident, it would seem, might have passed without exciting much attention. The censor was discreetly avoiding controversy by a policy of silence and getting away with it when Shaw calmly came to his defense and said all the provocative things he had carefully refrained from saying.

This was censorship roundly and soundly damned once more.

Shavian?

We'll say it was.

THE National Theater Association has been incorporated. Among the incorporators are many great names. It will be difficult to "use" men of that ilk as catspaws. Nevertheless there is a growing suspicion in the minds of actors—and especially union actors—that Mr. Augustus Thomas had an ulterior end in view when he organized it.

AN association bearing the name, "Friends of the Cinema", has been formed in France for the purpose of awarding each year a gold medal

He has added a hundred touches that delineate the orthodox Jew. One eminent critic, himself of Jewish ancestry, tells us that he plays him as a typical Jew of the East Side, and that from this standpoint the character is faithfully drawn. Heywood Brown, who likes the Warfield characterization, refers to a friend of his who says Warfield plays the part "like a peddler who has lost his license."

The argument can be advanced that Shakespeare did not know this type of Jew, and that he wrote the part of Shylock as he did because he was not familiar with the Jewish character. It can also be said that if he had this knowledge he would have written him differently. The facts are that he did not, and the actor who wants to play the Shakespearean Shylock must play him according to the spirit as well as the letter of the text. Again, let us repeat, opinion on Broadway is that Warfield is not playing a Shakespearean Shylock.

There is still another side to the question. Shakespeare wrote "The Merchant of Venice" as a comedy. For many, many years Shylock was played

QUESTIONNAIRE FOR CRITICS

Opportunity for an Outstanding Contribution to the Drama

A CORRESPONDENT signing himself N. M., thru the medium of a letter to the editor of The New York Times last week, threw the following prod into the New York dramatic critics:

It seems that when one nowadays wishes to display his learning, or lack of it, most ostentatiously he gets up a questionnaire on some matter or other—a trick that has not escaped some of our dramatic critics. May not I, therefore, as a New York playgoer, but in all humility and much after the manner of the cat looking at the queen, submit the following questionnaire for the dramatic critics of New York?

1. Who was the first dramatic critic?
2. What outstanding contribution has dramatic criticism made to the drama?
3. How would this outstanding contribution have affected Shakespeare, who had to blunder along as best he could without dramatic critics?
4. How many plays did Moliere write? What was his real name? Why did he choose his nom de guerre?
5. Name the Shakespeare of China.
6. How many comedies did Plautus write? Name three.
7. What are the three supposed dramas in the Bible?
8. Where was Opu Ollantay written and produced?
9. Who was the first woman to play a feminine role on the English-speaking stage?
10. Who was the first dramatic critic to discover the words "Jefune", "vervo", "Jagavuous"?
11. Who was the first dramatic critic to discover the golden rule of dramatic criticism? "Mention other dramatic critics as you would have them mention you?"
12. What is the name of the first play known to have been produced in the Western Hemisphere?
13. What was the performance Nero gave on the stage of his private theater while Rome burned? No, he did not play on his fiddle.
14. Who was the originator of the theory of the drama?
15. What is the paragon?
16. What dramatist wrote and produced sixteen comedies in the one year?

for the film, French or foreign, which it judges has contributed most to the advancement of the art of the motion picture.

Here is a step in the right direction that America should emulate. Let us have such a society.

The Billboard will undertake the preliminary work and carry it on until organization is effected.

IZAAK WALTON, some 239 years ago, had the critic's number. Said he:

"You know, gentlemen, it is an easy thing to scoff at any art or recreation; a little wit mixed with ill nature, confidence and malice will do it."

That observation has gathered no mold or moss.

THERE is considerable diversity of opinion on Broadway as to the artistic value of David Warfield's characterization of Shylock in the Belasco production of "The Merchant of Venice", but there is almost unanimous agreement that he is not portraying the Jew that Shakespeare pictured. Warfield did "highlight" Shylock.

as a comic figure by the very greatest of English actors. It was not until comparatively late times that the role was given a serious twist.

By the irony of fate, Warfield is perhaps one of the few English-speaking actors who could play Shylock as a comedy characterization. Instead, he chooses to make him a pathetic, appealing figure. Under the circumstances he cannot complain if Broadway does say that he is not playing Shakespeare. He has given a novel characterization of Shylock, but not one that is likely to revolutionize the playing of the character by other great actors.

Shakespeare's "King John" was revived by Alan Wilkie at Auckland, New Zealand, in November.

The revival was also its New Zealand premiere. Australia has not witnessed a performance of this chronicle in over fifty years.

The American Woman's Association is trying to stir interest in a Manhattan Tri-Centennial celebration commemorating the three hundredth an-

QUESTIONS AND ANSWERS

S. T.—William S. Hart's latest book, "Ted Under a White Oak Tree", is published by Houghton-Mifflin Company of New York. Any established bookstore should have the book on sale. It is listed at \$1 a copy.

J. L. V.—Bill Tom Ward did some stunts over twelve horses and three men with W. W. Cole's Circus. He joined Barnum in 1876 and was manager and one of the principal leaders and riders, in 1881, with nine of Barnum's biggest elephants standing side by side and three men on a five-foot pedestal, he did a double somersault over them. It is said, his right name is Tommy Butler and he is called Bill on account of his high somersaults.

C. A. S.—Write Billie Williams, care of The Billboard (Cincinnati) office for information about the songs mentioned in your letter of December 19.

A. J. P.—Robbie's Opera House, Cincinnati, O., threw open its doors to the public for the first time on December 23, 1872. The program being along the line of musical extravaganza presented by a stock company—the second act being a burlesque on Jenny Lind, and written in a broad burlesque style.

T. V.—Max Marsh has written "Screen Acting", a book based on her career in the movies.

G. E.—Harold Lockwood, motion picture star, died from injuries at his home in New York October 30, 1918. The star was born in Brooklyn in 1897. His early career was that of a dry goods salesman. Then he went on the stage, playing in musical comedy and vaudeville. He entered pictures in 1910.

anniversary of the settling of Manhattan Island, 1623-1923. The date coincidentally marks the twenty-fifth anniversary of the "Greater" New York City.

We may yet see Eleanora Duse's ripened art here in America.

Yvette Guilbert and her husband, who have long sought to induce Duse to visit this country, have renewed their endeavors and are encouraged.

The divine Sarah declares that she will soon act again. Her physicians reply "not so" to the "soon", and "perhaps" to the "again". If they are great doctors, as great as Bernhard's doctors should be, they will let her try, because if she cannot act she will die.

For the actor—and actress—must act.

Speaking of New Year resolutions, how about more and better advertising in 1923? Less economy in the matter of posters and billposters will help things.

Equity Players, Inc., has a full-flowered commercial success in "Why Not?"

Small ideas are good bait for big showmen to utilize. Gritting and lewd shows are small ideas.

The greatest industrial development that this country has ever seen, according to competent authorities, is taking place in the South today.

Go South, ye young showmen, go South!

Leadora Duncan dancing Sarah Bernhardt's dress was a bit ghastly. Miss Duncan is a better artist than she is an idea woman.

"Hospitality" did not make money, but it did make reputation for Equity Players, Inc.—reputation for recognizing American talent and for doing difficult things exceedingly well.

THE CARNIVAL OF YEARS AGO AND THE ONE OF TODAY

By F. PERCY MORENCY

I HAVE been reading each week with much interest The Billboard's clean-up campaigns, also the many letters, pro and con, from many show owners, managers, general agents, fair secretaries, etc.

During the past fifteen years that I have been connected with the outdoor amusement business as treasurer, secretary, manager, and in other executive positions, I have learned a great many things relative to the Carnival business and have seen a great many changes.

Years ago a Carnival company was recognized by the merits of its attractions, free acts and sides, not by the number of concessions it carried. In fact, concessions at that time were few and never were depended upon as a big revenue, and the profits of the organization were derived from the money-getting shows and sides, and none of the owners of those organizations, to my recollection, ever finished a season on the wrong side of the ledger.

Carnival companies in those days were operated more along circus lines; in this respect, that they were operated on a solid financial business foundation. The trouble with Carnival companies of today is, with few exceptions, that they are run in a haphazard, scheming way, depending on the daily income from all sources connected therewith to keep them in operation. A company may have twenty to thirty cars, plenty of equipment, but actually no cash in the treasury that the owner can call his own, and this same company will continue operating freely from day to day, week in and week out, and so on season after season, growing feebly not in more mysterious attractions, but in more concessions, for its reputation has gone forth and been broadcasted thru the carnival world that it is a good company for a concessionaire to be with, as he is given so many more opportunities to make money, for it is from this source that the owner is able to winter his show, as the deposits he receives during the winter months by booking these concessions for the season to come generally amount to enough to keep his head above water. Without these deposits he would be up against it, for he has closed his season with no surplus, due to the fact that, in order to keep his show up to the standard in looks, etc., he has been forced to keep adding equipment, so the depreciation yearly is so great that if he did otherwise he would have nothing but rag and dilapidated equipment. Most everything in the line of carnival paraphernalia can be bought on the installment plan, and the owner, knowing this, avails himself of that opportunity to keep himself encumbered with a lot of notes and monthly payments that he can ill afford.

The owner of today is not the showman of years ago, for five times out of ten he is a graduate from the concession ranks, having accumulated enough bank roll in that line to be able to pay down on some sides and equipment, give himself a title and start a show of his own, figuring that he will be successful as a carnival owner because he was successful in the concession business. Altho show business and concession business may be almost associated, nevertheless there is as much difference in the constitution of fiber one as day and night, and the concessionaire-made Carnival owner has never had the show-end teaching, and, therefore, is in absolute darkness as to the operation of a show, and the consequences of his management is strictly against the fundamental principles of showmanship. The welfare of his concessions, their location, the efforts he has to put forth weekly to see that they operate without molestation, takes up as much of his time that his attractions are neglected, the upkeep of them forgotten, the morale of his showgirls becomes bad, and then he wonders why there is so much dissatisfaction. The reason is, his entire mind and efforts are concentrated on one department, and that is the concessionaire, for he looks to them for his main revenue, and there is his greatest mistake. If he gave his attention and time to his shows, see that they were kept up to the highest standard of equalness, that the performances in each were good, wholesome and entertaining, that all his employees were polite and respectful towards his patrons, they would be glad to see that his steady revenues were really in his shows and sides.

One of the greatest evils in Carnival business is the lack of business tact. The office, which should be the place where all business is transacted, the agreed upon place where all conferences should be held between owner and his staff, and where all business connected with the show should be taken care of, is generally the opposite, a hangout for visitors, trade crews, employees at day's end. In fact, it is more of a waiting place than a business office (such to the detriment of the

owner's treasury). The owner generally holds his meetings on the midway, where all the talking and everyone else may hear his business troubles, his disputes and his complaints. Not the greatest evil of all, the evil that causes more trouble than anything else, the evil that has caused more towns to be closed, that has added more to the prevailing feeling against carnivals, is the long hours of idleness daily afforded all employees connected with carnival companies, due to the fact that in most towns there is no performance in the day time and the employee finds himself with hours of leisure in a strange town. He becomes bored and is easily persuaded to look for adventure to amuse himself. The concessionaire is to become acquainted not with the working people of the town, for they are busy, but with the corner

then could something really be accomplished to save the Carnival business from utter ruin. This has been unsuccessfully tried before, but there are enough big men left in the business to accomplish this, if they would only forget their necessary selfish feelings and compete in a clean, legitimate way.

Concessions with Carnival companies are all right, provided they are run as merchandise-dispensing propositions. They are the life of a midway, when one meets his neighbor with an armful of dolls, bears and other merchandise that he has actually won, but this can only be accomplished by being back to the old method of using metal numbers, and giving out a piece of merchandise every time the wheel is turned. When this system was in vogue there were very few complaints about operating wheels; but the lay-down of today is as unsatisfactory as the rest of the so-called games of skill, wherein a player hardly ever or never wins.

The Carnival business has all the diseases of every other business plus its own individual ills. This is certainly possible because Carnival business is practically the only one in which every product is a new product. No other business permits of so much idleness, because of the nature of the business itself.

I am greatly interested in The Billboard's campaign for cleanliness, and hope that after

With the Stage Employees and PROJECTIONISTS

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

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

"Cully" Callahan, formerly at the Rialto Theater, Covington, Ky., has been transferred to the Shubert, Cincinnati.

The General Executive Board of the I. A. T. U. and M. P. M. O. is scheduled to convene in regular mid-winter session at 110 West Fortieth street, New York City, on Wednesday, January 17.

Back stage at the new Freeport Theater, Freeport, N. Y., owned and operated by Major Robert T. Rammason, are: Al Ackerly, stage manager; Frank M. Arzetta, electrician, and P. B. Bolter, Brother De Lanza, presides over the projection booth.

The following took after the dawn or more scenes and various other stage effects of the Shubert will, "The Midnight Rounders": Charles Wheeler, stage manager; Jack Duffy, master carpenter; G. G. Coagler, master electrician, and Irving Hartwig, master of properties.

The following were elected officials of Local Union No. 203, I. A. T. U. St. R. Mendville, Pa., at the last meeting of that organization: Raymond Butler, president; Leo Maxwell, vice-president and business manager; G. H. Hiltz, recording secretary, and Casey McGinaha, financial secretary.

Local Union No. 421, Tampa, Fla., has a new business agent in the person of William (Bill) Sullivan. Mr. Sullivan was chosen for the office because of the fact that the man formerly occupying it accepted an engagement, that required his presence outside of Tampa and therefore had to resign.

The Park Theater, Meadville, Pa., is reported by Leo Maxwell, newly elected vice-president and business manager of Local Union No. 398, to be enjoying good business. Back stage at the Park are: Ray DeVore, stage manager; Delbert Murphy, property master; Mr. Maxwell, electrician; Henry Hill, head tyman, and Jesse Neuroch, projectionist. All are members of Local 398.

Dill Sneed, stage manager; Charlie Weston, master mechanic; J. B. Jones, carpenter, and O. T. Burg, electrician, are at Keith's Lyric Theater, Richmond, Va. They contributed much to the success of the Lyric's Christmas "party", when admission to the theater was gained by presenting a toy of some sort at the box-office. The toys were placed in the lobby of the theater and were later distributed among the less fortunate children of Richmond.

The Southern "Rat" Company played Tampa, Fla., December 15 and 16, and remained over the week before Christmas while the show was being rechartered. The crew included: Charles Pappas, carpenter; W. H. Johnson, electrician, and W. J. White, property man. Scott Morris, of the staff of the Victory Theater in the semi-tropical metropolis, reports that the "Rat" crew proved to be "right good fellows" and that they, during their stay, together with the I. A. T. U. boys of Tampa, had a real enjoyable time.

interchange of their own products with German films has been stipulated. Another item on film deal concerns Karland, Norman Wright and Mr. Freedman (publisher and editor of The Film Reporter, London) have been in town and chatted with leading German film firms.

At the Metropole Cabaret there is the following bill this month: Lottie Merton, dancer; Ada O'Neill, conjurer; Leopold Paros, musical clown; Four Tom Duda, dancers; Parros, female impersonator; Otto Reutter, comedian; Fernand's Trained Parrots, Petrolin, comedian; Two Harry, dancers; Two Orlan, bar act; Two-Berlin, clay B'n Mazon, vocalists; Two Treble, clay modelers; Two Minerva, equilibrist; Walter Schaeffer, comedian; Three Brooklyn, comedy musical act; Two Helms, gladiators; Lucille Hanne, comedienne; Two Berchard, gymnasts; Two Violenta, dancers, and the Herms Trio.

The German state railway will again raise its fare by January 1 by 100%, this being the third increase within three months. Postage will also be doubled by December 15. New plays next week: "Queen Christine", at London; "Frederick", at State Opera, Opera.

A YOUNG MATINEE IDOL—JUST COME FROM CHINA



A real star, this actor—Moon Booy Yun—leading man of the all-star troupe which recently arrived in San Francisco from Chicago. He is made up and costumed here for the hero's part in "New Fox Wony Gar Young", which means "A Cruel Relation".

—Photo by Underwood & Underwood, New York.

leaders, the poolroom habitues of the local grafters, and those who earn their living by their wits instead of in a legitimate way, and thru these sources the Carnival employee is often led to crime, drunkenness and debauchery, and does things that always reflect on the organization with which he is connected. With circus it is different. Every person connected therewith is kept busy from the time the train arrives in town until it leaves at night. The old saying, "Idleness is the root of all evil," is emphatically demonstrated on Carnival companies.

ANOTHER great evil in Carnival business is the lack of co-operation that exists among the different managers. The hesitancy in their dealings with one another. There is an utter lack of office in their business transactions. They doublecross each other even under the banner of their allied associations. There is practically no instance of a gentleman's agreement in carnival business. Even many written contracts become mere scraps of paper. Competition, when it is clean, is the life of business, but competition, as it is used in carnival business, is its ruin. If the various carnival owners of America, whether big or small, could only get together as business men, and form, so to speak, a "Chamber of Commerce", or organize themselves as friendly competitors, to better their business,

the smoke has cleared away the Carnival business will revive and become once again "The Workman's Playground"; but I am afraid that the amount of publicity that this campaign has been given thru The Billboard columns, which are read by a great many laymen of today all over the country, will leave a feeling of complete apathy all outdoor show business for a long time, and it will take a mighty good general agent, with plenty of credentials, to contract a route for his show, no matter how good and clean it is, for several years to come.

BERLIN NEWS LETTER

(Continued from page 48)

booked the Willie Schneck Troupe, McCreary; Raffertio's Dogs, Lino Trio, Two Hartwils, etc.

Neutrons is the title for a new legitimate house giving late evening performance, commencing at 10:15 o'clock at the Little Theater Unter den Linden, opening tonight with the following cast: Maria Fein and Johannes Riehm in a new one-act play, "The Woman in Goal"; Lucie Kieselmann, the famous dancer; Max Adelbert, Lina Weiss, Emil Hiron, Louise Wurmstatter, Theodor Franke and Esther Korten.

Paris Press, before the war the biggest foreign film people in Germany, are again coming to the Vaterland, having made an arrangement with the South Film Company. An

A REFERENCE GUIDE FOR CLEAN FILMS

MOTION PICTURE FIELD

AUTHENTIC DIGEST OF FILM EVENTS

ALL THE NEWS BOILED FOR THE BUSY MAN Edited by MARION RUSSELL

ALLEGED COMBINATION IN RESTRAINT OF TRADE

Saenger Southern Firm Charged With Conspiracy—Officers of Company Post \$500 Bail Each

New York, Dec. 28.—In the Criminal District Court in New Orleans indictments against the officers of the Saenger Amusement Company for alleged combination in restraint of trade were made public by Carroll R. Wampler, foreman of the Orleans Parish grand jury, in return to Judge Richard Dentling, of the Criminal District Court. Bail of \$500 for each of the officers named has been accepted. The bill charges that the persons named "did, on December 29, 1922", the date of an investigation of the grand jury, combine and conspire with each other and unknown parties to monopolize certain parts of the trade and commerce of New Orleans in the moving picture business. Investigation was brought about thru the filing of a complaint by the Independent The-

ater Owners. Several of these men appeared before the jury as witnesses. A short time ago the Saenger firm was named in an action brought by the Federal Trade Commission against Famous Players, and a few years ago the Trade Commission also had an action against the Saengers, but nothing came of it.

TRUSTS SLAMMED BY VALENTINO

Discusses Factory-Made Pictures Over the Radio

Rodolph Valentino cannot be blamed by opposition no matter how strong. Last week he talked over the radio at the Grand Central Palace Exposition, and as his remarks were so timely we quote a few excerpts therefrom: "Cloth can be measured by feet, but art cannot. And here lies the chief trouble of our motion pictures. Surely many of you have asked yourselves this very question: "What is the matter with the movies?" And it is to this question that I shall endeavor to direct my answer. "Recently here and there per cent of the pictures shown today are a brazen insult to the public's intelligence. Thus only a few, such as D. W. Griffith, the great master and pioneer of the Douglas Fairbanks, Mary Pickford, Constance Topham, Dick Barthelmess and a few other independent stars, directors and pro-

WEEKLY CHAT

Many thanks and heartfelt greetings to the 100 or more readers and well-wishers who sent me beautiful Christmas cards and New Year's greetings. Lack of time prevents a personal reply, but I am grateful to all of our kind qualities. In passing we wish to speak of the many unique, artistic and distinctive cards which brought good-cheer messages. We really think that Hilda Holmstedt scored an original idea in forwarding short strips of film bearing Christmas greetings from the Rivoli and Rialto theaters. But there were others which expressed exquisite sentiments, beautiful coloring and fashioned quite uniquely, so we do not wish to show favoritism to any, for all were truly beautiful and greatly appreciated.

Arbuckle Asks Fair Play

"As ye judge, so shall ye be judged." Thus comedian Arbuckle replies to his critics. On account of the storm of protests which has arisen over the announced intention of the producers to release the films in which Roscoe Arbuckle was starred the comedian has decried into Scriptures and expressed the predicament in a very comprehensive manner. "All I ask is the rights of an American citizen—American fair play," Arbuckle is quoted as saying. "Through misfortune and a tragic accident I was tried on a charge of which I was absolutely innocent. A jury composed of eight men and four women, all of whom were of high character and excellent civic standing, all of whom were members of churches of various faiths, found me innocent." Commenting on the remarks of the witnesses, the comedian added: "Within the year, these denouncing me have heard no part of the evidence and are without knowledge of the facts. How would my accusers like to be judged as they are judging me? "Not even supposing I had not been able to establish my innocence, but that I were conscientiously endeavoring to atone for my mistakes, would I not be entitled to an appeal for forgiveness according to the Scriptures, the letter of which so many in the pulpit wish to observe and the spirit of which with in the pulpit seem to ignore? "No one ever saw a picture of mine that was not clean and wholesome. No one ever will see such a picture, I claim the right of work and service." And if Roscoe Arbuckle continues to live the exemplary life that he has mapped out for himself there is every reason for the public to give the man a fighting chance to earn his living.

FAMOUS ENGLISH SCREEN WRITER OF AMERICA, ARRIVES IN LONDON



Edmund Gosling, who arrived in London on the Aquitania recently, is at the moment the most famous screen writer in America. A young Englishman, 30 years of age, he has probably written more produced motion pictures than any other living writer. The picture above shows Mr. Gosling being received by the Mayor of Southampton, Edmund Gosling, Christopher Gosling, Mrs. Gosling (center), Miss Iris Gosling and Y. Zeilma. —Photo by Keystone View Co., New York.

SANDERS BILL, BAD FOR INDUSTRY

On December 10 Congressman Sanders, of Indiana, introduced a bill in the legislature which was referred to the Committee on Interstate and Foreign Commerce. The bill if passed and made a law will bring untold hardship on the entire picture business because it would prohibit the importation and the mailing, shipment, sending, carrying or transportation of inflammable films in interstate commerce. The passage of such a bill would force the business people to use non-inflammable films exclusively. Such a law would entail an increased cost of approximately \$20,000,000 a year. Should the bill pass a fine of not more than \$1,000 or imprisonment for one year or both shall be the punishment of any person violating the act. This covers corporations, associations, trade clubs and partnerships. The next question is whether the film of a non-inflammable character would produce a good grade of picture. The Eastman Company of Rochester, N. Y., supplies most of the film used by producers in this country and the officials of this organization claim that comparatively few films have been caused by the film manufactured by them. Should the committee act favorably in passing Sanders' measure no inflammable film can be sent thru the mails or carried to any part of the United States. Such a condition looming up in the near future is a menace to the picture industry and it seems quite likely that the motion picture will take steps immediately to prevent the bill from becoming an actuality.

CAPITOL HAS "THE STRANGERS" BANQUET

New York, Jan. 1.—Marshall Neilan's first production under the Goldwyn banner will be given stellar position on the program by S. L. Rothafel at the Capital Theater this week. It is "The Strangers' Banquet", from the novel by Dana Lyman, a story which Neilan had purchased and long treasured, awaiting an opportunity offering ample resources and facilities to do justice to the dramatic scope of its theme. The story tells of the many strangers who sought to feast upon the fortune left to his two children, John and Derick, by Shane Ralston. A fortune made out of a shipyard which he founded. The romance in the holding of mighty ships has been vitalized and made the background of the stage production ever done by Neilan. Probably the most famous arrangement of scenes talent ever gathered together for a single picture lends its support to the characterization. The cast of forty includes Cleve Wheeler, Robert Downey, Holliman Holloman, Nigel Harrie, Stuart Holmes, Claude Gillmore, Nigel Harrie, Stuart Holmes, Claude Gillmore, Hiram Boardman, Lucille Hilderson, Lillian Langdon, Virginia Burdick, Maynard Lee, Zeeva, Dagmar Godowsky and Fred Steiner.

J. D. WILLIAMS

Heads Ritz-Carlton Picture Corporation

Upon his return from the West Coast J. D. Williams, long associated with the First National, announced the formation of a new company which will bear the aristocratic title of Ritz-Carlton. There is something classy in the name, which not only represents one of the most luxurious hotels in New York, but applies to eating palaces in Paris and London. Only the very best material obtainable, only the highest grade depiction and the most talented stars are to be connected with the Ritz-Carlton productions. Unhindered financial backing is the assurance that the 1923 productions sponsored by Mr. Williams will bear the stamp of quality, of generous expenditures and of distinctive qualities.

COHEN TO PRODUCE?

Word comes from the Coast that J. Lonster, claiming to represent Sydney H. Cohen of the M. P. S. A., is in Los Angeles negotiating for a large studio. The report goes on to say that Mr. Lonster is arranging to start a producing organization to be controlled by the exhibitors' national organization of New York. Kathryn MacDonald is reported about to enter a matrimonial contract. The lucky man is said to be a wealthy Chicagoan.

Producers realize that motion pictures can be an art. Independent companies loathe to follow the factory cut-and-dried methods of motion picture artists who are a decided menace to motion picture as an art as well as an industry. These various stars, directors and producers I have mentioned deserve a great deal of credit and encouragement from you, because by giving you such productions they are keeping the good faith you have put in them, and are courageously combating the many tentacles octopus which is trying to monopolize theaters and commercialize art to its nth degree. "Do not blame the exhibitor who owns the theater you patronize if the ordinary program pictures you see day in and day out are not up to your expectations. He is not to blame any more than the artist who appears in them. They are forced into it unless they wish to face starvation and they cannot be blamed for the material hints of nature's demand are the conspiring factors over the optimal thoughts of art's demand. The poor exhibitor, in order to have the few big special pictures that have a great box-office value, is forced to sign these trusts' entire output for the year, some 25 or more pictures, from which 20 or 15 are put on the shelf, lest he would completely lose all his patrons. You can readily see by this example why these picture trusts do not care what type of pictures, or how cheaply they are produced, as they have already "rashed in" and let the poor exhibitor carry the burden.

Percentage Basis Advocated

The motion picture business will be conducted in much the same manner as the dramatic stage is handled, in the prediction offered by C. C. Barr of the National Pictures. It is expected that there will be at least two large concerns handling pictures over a circuit of houses similar to the exhibitors' contract in the legitimate theaters. "In order to prevent such a drastic and unfortunate movement," said Mr. Barr, "the industry must have a three-house cleaning which will result in a standardization of business methods and will affect every phase of the industry. In order to guarantee a square deal for everybody the booking of pictures will have to be done in the same manner as the speaking stage controls its bookings. Such a film booking organization will consist of the present booking producers and theater companies on one hand and the neutral distributor (Continued on page 55)

BIG STREET NEWS

Lester Littlefield and Robert Hain have been added to the cast of Jack Holt's next starring vehicle, "The Tiger's Claw".

J. Lazarus, for a long time publicity manager for the First National pictures in Chicago, has transferred his activities to Sid Gramman's theater in Los Angeles.

J. J. Beattie Dewley has formed his own producing company. It will be called the J. Beattie Dewley Inc., and will star Mary Carr in the picture entitled "Broadway Struck".

"Back Home and Here", the picture made from George Ade's book, starring Thomas Meighan, had a premiere December 15 at the governors' conference at White Sulphur Springs. A number of well-known producers, directors and publicity men were present.

John Armstrong Chaloner, who has been much in the limelight for many years, has entered the movies by opening the Chaloner Theatre, located on North La Salle and Mill-6th streets, New York. High-class pictures and low prices is Mr. Chaloner's motto in his latest enterprise.

"The Tin Tin Band", adapted from the novel made famous by Charles K. Harris, is being filmed at the Biograph studios by Joseph L'Arrivée. The cast contains some of the leading lights in the business, including F. W. Mannon, Barbara Bedford, Robert Edison, Raymond Hatton and others.

"Hunting Big Game in Africa With Gun and Camera" will be shown at the Lyric Theatre on January 8. The pictures were taken by H. A. Row, who spent two years in Africa at the head of the expedition sponsored by the citizens of Oakland, Calif. The pictures will be presented by the African expedition at the Oakland, Calif., Museum of Natural History.

Rodolph Valentino has positively refused to return to the field of Famous Players, according to the mandate of the court. Rodolph will have to remain idle until 1924, which is some stretch when the pay envelope does not show up every week. And then will the public remember him? This is a fast-moving world and the dear picture fans are always ready to acclaim another star, who hops up on the horizon.

Rage Grey, the California author whose stories, "Desert Gold", "U. P. Trail", "Riders of the Dawn", "Wild Fire" and others have won fame and dollars, was forced to sue for an accounting of funds; alleging fraud and diversion of funds on the part of the film producers of his works. Grey claims that the twenty-five per cent stipulated in his contract had not been paid.

The defendants are Benjamin B. Hampton and Elling Warren.

PICTURES ARE SHOWN ON RAILROAD TRAINS

Tryout is Successful on Chicago & Alton Railroad

Not to be outdone by steamship companies who go the limit in providing entertainment and diversion for their passengers, George Charlton, of the Chicago & Alton Railroad, has demonstrated that showing motion pictures on passenger trains would prove a highly attractive feature for the traveling public.

The initial showing occurred in the dining room of the limited train which is known as the Red Limited, leaving Chicago in the morning and arriving in St. Louis that evening. Passengers were invited to come from the parlor cars and they evidently appreciated the opportunity to enjoy a brief relief from the tedium of the journey.

It was remarkable to note that there was an absence of troubling motion on the screen sheet, even tho the train was moving rapidly. Each picture was steady and clear and all the wording of the titles could be easily deciphered.

It is expected that this motion picture service will be made permanent on the Alton line.

CLASH AT PHILA. MEETING

Cohen Charges Double-Crossing by Music Publishers' Association

At the meeting of the M. P. T. O. of Eastern Pennsylvania and Southern New Jersey which was held last week at the Vordick Hotel, Philadelphia, something of a row occurred between Sydney Cohen, national president of the M. P. T. O., and J. Evans, former national committee man. Evans questioned Cohen about a printed report showing that he (Cohen) was raising the modest fee of the Publishers' Association. Cohen indignantly declared that he had been double-crossed by the publishing company, which sets the check for publication in one of the trade papers.

A some meeting of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware will be held at Shinnecock, January 14.

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Screenland Favorites

GEORGE NASH is too well known to need a lengthy introduction here. Augustus Thomas, the dean of American playwrights and the Judge Landell of the legitimate stage, always used to have George Nash in the casts of his plays, which meant there could be no higher recommendation. Strong character parts are the long suit of Mr. Nash and he plays good or bad men with equal gusto.



He portrays the role of a new type of detective. Previous to his screen debut Nash spent the earlier years of his life in the dramatic field and gained a world-wide reputation for street heat work. His services are now in constant demand among film producers.

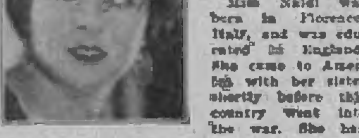
MABLON HAMILTON. This actor deserves all the success which has crowned his efforts in motion pictures. He is qualified by nature as well as in technical education to impersonate characters dealing with mental and physical strength and we cannot recall any performance given by Mr. Hamilton in which he has failed to carry conviction and satisfy the audience.



Mr. Hamilton is a graduate from the Maryland Agricultural College. He began his professional career before the footlights where he appeared with Maxine Elliott in "The Chaperone", in Charles Frohman's "Israel", also with Blanche Ring in "Solace" and in Wm. A. Brady's production, "Overnight". It was but a step from the stage to the screen and Mr. Hamilton took it with flying colors. His success in "Barabbas" made his name a household word and it was really due to his efforts that this picture became successful. His work in "Daddy Long-Legs", "Half a Chance", "A Christian" and "A Fool There Was" served to enhance his fame as a screen star. In "Peg-o My Heart", a Laurette Taylor production, Mr. Hamilton plays the role of Sir Gerald Adair and gives a delightful performance of the English gentleman whose hobby for gardening, flowers and all growing things made the actor feel quite at home in the role.

THE WRITER expresses the hope that in the near future Mr. Hamilton may be starred in a production worthy of his endowing abilities.

NITA NALDI, who was first seen with great success in "The Passing Show of 1918", the "Country Midnight Waltz" and as the Italian dancer in "Dr. Jekyll and Mr. Hyde", a Paramount picture with John Barrymore, also at Paramour in the George Fitzmaurice production, "Experience", and was chosen to play the part of Dona Sol in "Blood and Sand", a 6 Reel production. Vincente Blasco Ibañez's famous book, which has been produced by Paramount.



Miss Naldi was born in Florence, Italy, and was educated in England. She came to America with her sister shortly before this country went into the war. She had never had any stage experience but was selected for a group of beautiful show girls for the "Passing Show of 1918". Since that time she has worked in other theatrical productions, among them "Opportunity" with James Cagney and also in motion pictures. Miss Naldi has just signed a five-year contract to appear in Paramount pictures.

When it came time for Paramount to choose the cast for Fred Niblo's production of "Blood and Sand", starring Rodolph Valentino, Miss Naldi was the unanimous choice for the character Dona Sol. In this role of a Spanish vampire she secured such a pronounced success that the above-mentioned five-year contract resulted.

Her most recent work is in an important role in Alice Brady's picture "Anna Karenina".

"GIRL OF THE GOLDEN WEST" FOR THE SCREEN

First National has just closed an important deal whereby that concern secured from David Llewellyn the moving picture rights to the famous play, "The Girl of the Golden West". This drama enjoyed a prosperous run in New York City some years ago with Blanche Bates, then in her prime, featured as the girl.

Edwin Carewe will direct and a cast of important players will be selected. The picture may be sent out as a special and will not be ready until the latter part of next year.

MOVIE THEATER NOTES

From the Chicago District

Chicago, Dec. 27.—The Panorama Theatre, 716 Sheridan road, has been sold to Harris S. Kennedy for a reported \$65,000. The house has 200 seats and will be remodeled. It has been leased to an amusement company for two years.

Ado Qualmer, F. Thrilling and Alfred Beck have formed the Elysium Amusement Company, with a capital of \$10,000 to deal in theatrical enterprises and motion pictures, with the main office at 10 South La Salle street.

The Valley Amusement Company, of Moline, Ill., has changed its name to the Des Moines Opera Company.

The new LeClair Theatre, Moline, Ill., will open for life opening. It is said the house and its furnishings will cost \$200,000. It will be operated by the same management that controls the new fourteen-story building of the same name. Local capital is back of both investments.

George K. Spoor, of the Embassy Film Company, is a big Chicago investor. His latest project is the beginning of a huge improvement at Alton and Argyle streets, where five four-story apartment buildings will be erected. Work on the project will begin shortly.

The Ontario Theatre, Alton, Ill., has been opened under the management of M. Holland.

H. M. Hooda has been made manager of Archer Beach's Lansdowne Theatre, Clark and Center streets.

Milton Hirsch has been made manager of the new Paramount branch in Peoria, Ill.

Ray Patton and Robert Hays are planning to rebuild the Princess Theatre in Duquoin, Ill.

Dick Kemp has taken over the Owl Theatre, at Twenty-seventh and South State streets, from Morris Galkin. Mr. Kemp was formerly connected with the Century and the old Chicago Theatre.

A new theater has been opened in Linden, Ill., by Mrs. A. Maxwell and will show feature films.

The new theater that Ralph Crocker is building in Elgin is rapidly nearing completion. The house will seat 1,200 people on one floor and will be of Empire construction throughout. It is hoped to have the theater ready by early spring.

CHILDREN ENTERTAINED BY REISENFELD

According to his annual custom, Director Reisenfeld entertained several thousand children every morning last week at the Rivoli Theatre, New York. Special arrangements for the annual Christmas festival had been made through Commissioner Bird S. Coffey, of the Department of Public Welfare; the United Hebrew Charities and the New York Association for Improving Conditions of the Poor.

The program consisted of a Charlie Chaplin special, Baby Peggy in "The Little Rascals", Charley Murray in "Paint Hearts", two Baby Peggy pictures of animals, a "Rolls the Cat" cartoon, two trained stunts in Prisma color and the Hasting twins.

There was also a special program of music which was thoroughly enjoyed by the little ones.

WEEKLY CHAT

(Continued from page 54)

organization independent producers and the recently formed combine on the other.

"At the present time there is entirely too much bargaining between the producer and exhibitor. A readjustment of this method is needed and badly needed," Mr. Hoy said emphatically. "Yet if no other solution offers itself, if the big producers and the exhibitors cannot get together and iron out their differences for the good of all concerned, if there are no compromises of some sort which will put the industry on a more businesslike basis, then the division I outline will come, let the consequences be what they may.

"The chief trouble in the matter and often discriminating bargaining between the producer and the exhibitor. This could be eliminated by adopting a uniform system of percentage booking. This remedy has been advocated consistently for some time. Nevertheless, the fact that combinations of exhibitors were or less powerful are being formed almost daily is sure proof of the fact that the present system of hit-or-miss bargaining has failed utterly. Percentage booking is the solution.

"A further split in the ranks of the industry would only prolong matters which must ultimately meet a more logical solution. At the same time, with a split as I forecast, unless there is a sure remedy, will serve only to aggravate matters and create feelings all around more unyielding."

The Billboard Reviewing Service

"THE FLIRT"

Directed by Herbert Brenon, a Universal-owned production, adapted from Booth Tarkington's book of the same name.

Reviewed by MARION BUSSELL

The story possesses deep human interest and offers somewhat of a moral without preaching. The acting of a few cast is one of the big points in the picture's favor.

"DR. JACK"

Directed by Fred Newmeyer, starring Harold Lloyd, released by Pathé. Shown at the Strand Theater, New York, December 24.

Reviewed by MARION BUSSELL

"Dr. Jack" is an everlasting joy. You will never begrudge the time spent in an orchestra seat while watching his mischievous antics, his light-heartedness and his nature's curial for human ills.

"BACK HOME AND BROKE"

Directed by Alfred E. Green, starring Thomas Meighan. Shown at the Rivoli Theater, New York, December 24.

Reviewed by MARION BUSSELL

This is a typical George Ade fable come to life via the screen route. The subtleties supplied a lot of laughter for the Rivoli audience.

"SOLOMON IN SOCIETY"

Story by Val Cleveland, starring Wm. H. Brown, released thru the American Film Company. Shown at the Grand Theater, New York, week of December 24.

Reviewed by MARION BUSSELL

A Jewish type of story resembling the Abe Fottah style of Ohio romance. The rise to opulence of an East Side tailor after suffering for years in credit emergencies is the plot around which the story of "Solomon in Society" revolves.

THE CRITICAL X-RAY

Booth Tarkington discovered a very convincing story when he wrote "The Flirt". Adapted for screen purposes some of the rich flavor which marked the original became lost in the translation and the humor is less if hastily conveyed on the silver sheet, but perhaps this is necessary because the screen demands exaggeration in everything it produces, therefore the work of little Buddy Messinger, as Hedrick, seemed too broad and intrusive, the role was cleverly played by this plump comedian.

Primarily the picture was intended as a serious expose of the selfish, capricious nature of a country flirt whose headstrong conduct involves her family in serious difficulty. But Director Herbert Brenon believed that the public prefers comedy blended with a serious theme and therefore there is a general, unqualified favor thrust most of the screen.

We can truly say that the work is a commendable effort as it is free from sensational effects and typifies the characteristics of an American family whose farcical might be found in any State of the union.

Helen Jerome Eddy in the sacrificing sister, Laura, who was all hours by her sympathetic partner, Wilson Perry possessed a vivacious, care-free nature which made Cora, the flirt, a very familiar young person.

Harold Goodwin was the youthful hero who left the small town to journey to Chicago to make a fortune and returned after a few months with sufficient funds to relieve the family of its difficulties. Of course this would supply a laugh for those who distrust the technicalities of a picture, but evidently the audience at the Rivoli was of the frame of mind to enjoy without a question.

George Nichols, Lydia Knott, Edward Heern, William Welch, Clara Whitlock, Bert Koch, Tom Kennedy and Neil Craig all assisted in making the picture a success.

SUITABILITY—All theaters; residential sections would appreciate this.

ENTERTAINMENT VALUE—Consistently good.

"THE INNER MAN"

Directed by Hamilton Smith; produced by Syncope Pictures Corp.; released thru Pathé starring Wyndham Standing; shown at Lee's Circle Theater, New York, week of December 11.

Reviewed by MARION BUSSELL

It seems a shame that such a sterling actor as Wyndham Standing should permit his reputation to go to ruin by playing in such a haphazard sort of production.

THE CRITICAL X-RAY

If this picture is shown on a double feature bill it might survive, but its entertaining qualities are very weak. There must be over six reels in this showing. It displays some fair photography but the assembling of the pictures has been haphazard in an atrocious manner.

Society and the inhabitants of a mountainous country get very much mixed when the hero, a sort of indifferent son to a wealthy mine owner, inherits his chance to life, but later on without any apparent cause he decides to fight the enemies of his father who have advanced to cheat him out of his mining property; of course after many scenes his wife out and becomes the regularly accepted hero of the show.

There is a girl, of course, who figures in the mountain episode. She is very blond and pretty. Mr. Standing brings the benefit of his long experience to the picture but even his effects cannot lift it out of the mediocre class.

There in the cast whose efforts deserve mention are Gustav Van Slyferin, J. Murray Sherry and Kathleen Kingley.

SUITABILITY—Cheaper class of houses.

ENTERTAINMENT VALUE—Doubtful.

THE CRITICAL X-RAY

The medical fraternity cannot object to the ridiculous manner in which Dr. Ludwig von Faulstich is treated in this film because the humorous incidents are not meant with a vicious intent. The picture rings at times to a farcical spree and the audience at the Strand laughed without restraint.

Of course the critical ones may harp upon the bolus with which many of the stunts are surrounded, but things happen which are aptly unopposed and the entire film is crowded with smart, clever touches of humor which prove that the well-known comedian uses his brains as well as his nimble body in constructing a rotten picture treat.

And with all the comedy situations there is not one moment that reds taste is lessened. Auto-suggestion seems to be the ground work on which Dr. Jack cures his patients, and he evidently agrees with Monsieur Coco, who believes that nothing can harm you if you only think it the right direction. It is this method that Dr. Jack uses in curing a wealthy young girl who is being actually killed by too much medicine administered by a physician whose bill resembled the Woodworth Building, whereas Dr. Jack worked from 7 a.m. to 7 p.m., earning about \$800 a year, "and all he had to do was to collect \$15."

Harold Lloyd plays, leaps and dashes thru the various scenes, but never once repeating the same idea. It is all new, interesting, and exhilarating fun. Perhaps the episode relating to the Negro characters falling down stairs in flight at the black-robed apparition was reminiscent of Griffith's "One Exciting Night". It may have been a similar idea, but trust Harold Lloyd to work it out in an original manner. The entire cast worked hard to sustain the high rate of speed.

Eric Harze took a lot of punishment in the role of a foreign physician. Mildred Davis was the slightly-well girl who only required excitement to fit her from an invalid chair. There was also a very clever trick that caused the actor as much as we did.

If you are sick or blue let "Dr. Jack" cure you.

SUITABILITY—First-class theaters.

ENTERTAINMENT VALUE—High.

"THE FRESHIE"

Directed by W. Hayes Curry, starring Ceina (Big Boy) Millian and Mollie Malton, Keenan Film production. Shown at Lee's Circle, New York.

Reviewed by MARION BUSSELL

A little departure from the usual Western picture, providing a lot of college atmosphere with "Big Boy" being hated by the "Soph's".

THE CRITICAL X-RAY

This is a picture which is suitable for small-time programs, but it would require the additional boost of a big film to hold up the bill. The star is one of those many, awkward Westerners who must get in a mixer with college professors and students in order to supply action to stir the story along. Or we should have said the lack of story, for the chief purpose of the picture seems to go out to tell a colorful story, but merely to introduce a lot of barnyard slapstick. But if it is to be the credit of the director, he has not resorted to

THE CRITICAL X-RAY

Thomas Meighan with his gentle smile and ingratiating manner found no difficulty in winning the hearts of the movie fans by the amiable way in which he impersonated the hero, Tom Hedding, who came back to his home town pretending to be broke, but was in reality a millionaire oil king. In order to be revenged upon the bit-part townspeople who had humiliated his mother and himself when poverty had swept them in a jangle, Tom, under the alias of Dupont Kasey, a multimillionaire, lays out the whole town and only reveals his identity when a reception committee with hand and feet flying welcomed the supposedly wealthy man to Bradford.

The moral is certainly obvious and as George Ade quaintly remarks in a foot note, "The view is different when you are looking down from the top."

The film is punctuated with ironic epigrams, many sparkling with the wit possessed by the famous writer.

Character types predominate and a comedy-tantle old-maid character, Aggie Twaddle, caused uproarious laughter, being capably played by Gertrude Quinlan. Laurence Wheat, a comedian who possesses the comedy instinct from the tip of his head to the sole of his feet, made Billy Andrews a delightful character. We predict that ere long Laurence Wheat will see his name in electric signs above a Broadway theater.

The role of Mrs. Hedding, in the hands of Maude Turner Gordon, failed to attract sympathy because of the woodenly interrogative given the part by this actress, who is much too cold in demeanor for parts of this type.

Thomas Meighan has a host of admirers who evidently found him very satisfactory as the hero and applauded his glories ardent forward to success. Lila Lee, as the heroine, fulfilled all requirements.

While not a great picture, "Back Home and Broke" nevertheless provides a very pleasing entertainment and would go well in any locality.

CAMPAIGN BREWING

Frank J. Bombard is very much in the limelight at the present and has dispatched a lengthy letter to the trade press protesting against the music tax and the high rentals of films. Indications point to a well-organized campaign on the part of Frank J. to seize the leadership of the M. P. T. O. A. from Sydney S. Cohen at the next convention in the spring.

KING VIDOR WITH GOLDWYN

King Vidor, the well-known director, has signed a contract to direct Goldwyn specials. A popular stage play has been secured for the first production.

obvious padding in order to string the action out to a three-hour length. There is a businesslike attitude shown by the principal players which puts the truth little affair over with a certain amount of effectiveness.

Mollie Malton is a pretty girl who screens well and gets all there is out of the part allotted to her.

"Big Boy" has a certain following in the second-class houses and his picture are invariably clear and free from suggestions.

SUITABILITY—Popular-subject houses.

ENTERTAINMENT VALUE—Fair.

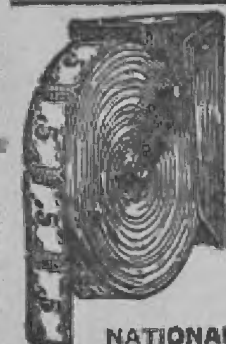
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LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

THE PARTING OF THE WAYS

After Five and One-Half Years' Service With The Billboard Fred High Enters New Field—A Review and a Forecast

With this issue of The Billboard I cease to be editor of the Lyceum and Chautauqua Department which for five and a half years I have had the extreme pleasure of conducting.

There have been so many pleasant features, so much real freedom, and loyalty in backing up what I have done while connected with The Billboard, that it seems like severing these ties to walk out of the Chicago office and turn the conduct of this department over to another.

I wish at this time to pay a tribute to Mr. W. H. Donaldson, owner and manager of The Billboard, whose best support, whether I was right or wrong, whether my actions resulted in profit or loss, was more like what one might expect from an indulgent father than an employer.

people will turn his losses into a million dollars' great profit.

The old practice of schooling a brood of agents, most of them young, inexperienced girls, to go forth like a swarm of locusts, many of them depending on their vanishing ways and sex appeal to get over their consents, has long since been abandoned in legitimate lines, and its continuance in the Lyceum and Chautauqua can only spell ultimate ruin in our field.

We have fought it even to the point of being threatened with a big, damage suit for libel. Time will vindicate the fight. On the other hand the success of the Co-operative Chautau-

quas Leonard Lee Dugay, manager of the American Community Association, took our lecture, "Making Service Pay", with this guarantee: If it doesn't give you entire satisfaction you don't need to pay one cent. Thirty engagements were booked on that plan and not a single one asked that a penny be returned. Twenty-two engagements were other return dates of were made by someone who had personally heard this lecture at some other place.

I am firmly convinced that the Lyceum and Chautauqua will never reach its maximum of power and usefulness until its promoters realize that it is an institution for the people's moral, financial, mental and civic betterment. That it is to be conducted by the people for the benefit of the people.

Imperfect as the system of committee reporting is, still it contains the fire and which, if nourished by truth, honesty and perfect fairness, could be made as beneficial to the Lyceum and Chautauqua as the system of percentage reporting has proven to have been to baseball.

I have no desire to be a professional lecturer—merely to talk—but I have realized that the fundamentals upon which a lecturer should build are, first, a great cause. The great lectures

democracy by pleading for an educated citizenship; condemning our constitutional rights of suffrage as the greatest and most popular failure of all time; I am again brought face to face with the fact that the need of our schools is to better fit boys and girls to earn a living and to function in a practical world rather than dream of an Utopia that centuries reformed. They must develop a life and most do more than dream a dream. When I attend institutes and hear instructors discuss engines to old roads when they show by their own ignorance of the fundamentals of breeding their ability ignorance of the fact that standards are set by the whims of men, and note their apparent ignorance of the fact that even with a breed of cattle there are as many standards as there are ideals, and as I contemplate their stupidity in not understanding that the right to breed, if put into the hands of an arbitrary power such as now handles the swine, the sheep, the cattle and horses, then slavery would be here and democracy would be dead, then, again I return to that unfulfilled purpose that gnaws at my heartstrings, and instead of addressing twenty-three graduating classes, as I did last year, I would like to spend my life pleading for a practical education for our boys and girls so that they might go thru the world doing a man's part, and winning a woman's crown, instead of facing, disappointment, failure, remorse and death as in all too large percentage now do.

Our present system, with all its abuse, and its hat red hundreds of criminal statistics, is yet the only one which is a practical world has survived with even a show of justifiable results to its credit.

Our intelligence tests show that only 4.5% of our people are of very superior intelligence, 25% are superior, 34.5% have high average intelligence, and 35% have average intelligence.

These tests show that 45,000,000 of our people will never develop mental capacity beyond the stage represented by a normal twelve-year child.

When I study over these problems I am face to face with the truth that America needs to educate and give form to her own citizenship before she centers her efforts on righting the wrongs of the world.

When I see business men getting from twenty-five to forty per cent of the business of their trade zone, excessive clothing, by the thousands, schools paying their expenditures less than they pay the janitor who takes care of the building, bankers fighting against the steady growth of that foreign branch-bank system, which puts a premium on gold instead of on local service; when I see all of these things, and see that the chautauques are concentrating on foreign problems instead of facing these great domestic problems, then I feel that I must go my way and work out my own program.

When I read about the great lecturers' conference and saw the absence of any good speakers that these things exist in America I felt compelled to say that my fight is for these things, for our people and our institutions rather than for Europe. That I am not alone in my view of conditions as they obtain today let us cite one authority, George W. H. Hanna, financial writer for The Chicago Herald and Examiner, who, writing from Washington, D. C., Dec. 11, 1922, said:

"What Washington suffers from is too much programing. The city is saturated with foreign influence. It is steeped in foreign sentimentalism. With the allowance for the chances from war to peace, the tide of foreign emotionalism is running as high and fast as it ever ran.

"For the plain facts and practical interests of the American people's life there is only one solution. Save where an issue can be made by assisting some truly American measure nobody comes a-voila. But let an international banker come to town with an international attorney to propose the shipment of more American money to Europe, let a few fearful words be spoken about troubles of Europe, and all consideration of American business, conduct and prosperity is endlessly thrust into the background."

Henceforth there is but one course for me. Instead of trying to influence others to preach the doctrine, to teach three great truths, to gather these great facts, and make plain this philosophy, I shall be found striving where the fighting is fiercest, working where the labor

(Continued on page 63)

TWO PRACTICAL STEPS TO THE RESTORATION OF OUR COMMERCE AND WORLD PEACE—A SURVEY OF EUROPE IN 1922-'23

Excerpts taken from the address delivered before the Lecturers' Conference on "Public Opinion and World Peace" by Edward A. Filene, merchant, Boston; president of William Filene's Sons' Co., active in civic and industrial work; served as a director of the Boston Chamber of Commerce; chairman of the Industrial Relations Committee and of the Executive Committee of the National Chamber of Commerce, and in official positions with numerous other civic and commercial organizations; author of numerous articles on civic, labor and industrial relations.

ANY improvement in American business, under present conditions, can only be temporary. Inability to export our surpluses, which normally average about 20 per cent of the products of farms, mines and factories, will keep the prices of our products close to or even below the cost of production and lead to super-competition among manufacturers and merchants that will reduce profits to the vanishing point, compel the lowering of wages to a degree that careful employers would not otherwise attempt, and lead to strikes and lockouts, with their inevitable breed of social and political troubles. Only reconstruction of the European market can prevent continued and growing distress of American farmers and American workmen. This reconstruction cannot come about until European currencies are stabilized and European budgets are balanced. But neither of these things can be done without foreign loans, the most of which American investors and bankers must supply. These loans cannot be made until troubles arising out of the non-payment of German indemnities are settled and the danger of new wars removed. The final decision as to whether there is to be a militaristic world, or a peaceful, working world, during the life of this generation and the next, depends upon the relations between France and Germany. Until reparations are paid and in process of being paid, and until it has become certain that these centrally located countries will live at peace for the next generation at least, there cannot be settled peace or stability in Europe, nor can economic conditions become normal.

The Lyceum and Chautauqua has been a great factor in our mental and moral development. It is still a wonderful influence in the life of our people. It can be made a still greater factor only by developing men and women of moral courage, greater vision, higher standards of business ethics, at least as high and noble as those that obtain in the material world where business is conducted for profit.

During my five and a half years in charge of this department I have tried to expose those policies which made possible the practices which good business dictated should not find an abiding place in this great movement.

To cite one of the many examples that illustrate this: Keith Vauter, a few years ago, was a successful manager, and one could see the constant pointing to Vauter's wealth and holdings as evidence that his theory was right and that the committee really didn't know what they wanted, and were words of a paternalistic benevolence in which their only part was to pay, to pay, to work and stir up the deficit.

Today we see Messrs. Vauter doing an heroic task cleaning the old stables, trying to convert his system into a more democratic one that will give the people who buy and pay the way as to what they want.

There was never a time during all these years that we have had the slightest personal feeling against Mr. Vauter. We have always admired his frankness and open declaration of the way as to what they want.

Last summer Mr. Vauter attended some of the Independent Co-operative Chautauques and now that he is trying to convert his system into a Co-operative one we hope that he performs such a universally recognized service that the

same methods have already proven its business policy to have been right, as shown by the profit check and the increased interest and attendance.

We have fought the system of sending out nameless women, selling pictures of chrome girls, signographers and office help, all of whom merely posed for the picture which depicted the fancy folder, upon which pretentious and exaggerated aggregation was sold as a company of artists. We fought the system of featuring mediocre talent, rank amateurs, and passing them off as professionals.

We fought the practice of selling as pictures instead of by testimonials, newspaper reviews or some other attempt at a standard or evidence of work performed such as we see employed in all other business lines.

We have tried to show that it is not good business to hold behind the guarantee and that eventually the guarantee system itself would have to be discarded unless the outstanding deficits were liquidated and eventually made unnecessary.

We published many facts to show that this could be done by selling what the people want, and then by doing everything possible to enable the committee to make its part a financial success as well as an artistic one.

We showed that the real work of the bureau should be put forth after the contract is signed and not before the names are gotten on the desired lists.

We even went so far as to prove that it is practical to sell tickets on the same basis that the commercial houses sell goods and we furnished a great many facts to prove our contentions.

We even went so far as to personally demonstrate that this was a workable plan, and had

have all championed a great cause. Many of them championed some righteous unpopular cause in their youth and grew with it.

Others have had a great purpose and have followed their own ideals even when those ideals led them into the wilderness, sometimes temporary failure and momentary oblivion.

As Frank Weston carried the manuscript for his immortal play "Lightnin'" from playwright to promoter, and for twenty years, in spite of failure and setback, he constantly felt impelled to return to that purposeful play, so I have struggled for the past fifteen years with the one thought that the greatest need for the American people—United States and Canada—is to fight off the ever-increasing growth of bureaucracy in government, church, school, business and politics which has so centralized our local efforts that today we see billions of dollars—thirty-one to be exact—that were poured out in European war waste vanishing like a last hope while American towns and counties are losing population, losing taxable wealth and entering into the slow death struggle that has spelled ruin to all ancient republics. When I was told of a large church that took up a special collection, a "withholding" offering for the poor of its own community, and received less than ten dollars for that noble purpose, but which on the following Sunday made a plea for foreign missions and was rewarded by a collection of \$123, I felt that that urge which keeps after me must be right, and that I must get to work at my own task. When I see the motherhood college presidents and professors making war on the fundamental basis of our

THE LONG, LONG TRAIL
By RANDALL PARRISH

"Jenkinsville, Jenkinsville."
It was the usual, peevish voice of the
barman on the local. The rather distinc-
tioned-looking gentleman, with gray hair,
curled up in a single seat, with head pillowed
on a rolled-up blanket, sat up suddenly, stared
at a moment thru the dimly window at the
approaching curtains of this particular met-
ropolis, smothering back his disheveled hair,
and then hurriedly prepared to disembark.

Four young women who, together with their
various belongings, were in some mysterious
manner huddled into the two seats opposite,
also exhibited signs of activity, and swiftly
unfastened themselves. The more slender and
prettier one found lodgment in the aisle, a
violet case tucked under one arm, her other
hand desperately gripping a beaming valise.
"Gee, but this has been a tough old ride," she
declared emphatically, and then asked: "See,
doctor, who is the dope here?"

Before the distinguished gentleman could re-
ply the voice of another girl chimed in wearily:
"Who is he, doctor? Why, it's Clancy, and I
guess you know what that means—walk and
lug the stuff. That guy never gets up before
eleven."
"I don't care whose he gets up, but he's got
sent boys, ain't he?"
"Sure he has," indignantly. "He's got those
type Swedes, and we know what that means
again. No, doctor, you'll not see your Clancy
again until day after tomorrow. We are on
our own this trip. Come on now."
These were the fifth day of the Consolidated
Chauteauqua Bureau, and they stood slowly out
onto the deserted station platform, dropping
their various bundles on the planks, and gazing
about at the usual scene—a dark, gloomy
morning, a clean before leading dejectedly
against the depot wall, a single street appar-
ently leading up town, a disreputable transfer
wagon beak'd up against the curb. Evidently
at first glance there was no reception committee
present, no coffee cup, yet every eye
caught the street hopefully. The truck pulled
out and as it slowly disappeared around the
curve a bulky individual in blue overalls re-
solutely detached himself from the group sup-
porting the station wall and approached.

"Hey," almost in surprise, "do you folks
the talent?" Then, without waiting an answer:
"Well, I'm the drayman. What yer got to
take up?"

The order of the four girls produced her
check and pointed toward the single trunk
standing unattended at the other extremity of
the platform.
"That is to be taken to the dressing tent;
yes, the tent. Was any arrangement made with
you about our hand-baggage?"
"No, mum; mostly the talent has been toils'
them—'tilt fer up to the hotel."
"Then we are supposed to go to the hotel?"
"I reckon most likely; our lecturer an'
a dinger got private house, but mostly they're
all gone to the hotel."
"How far is it?"
"Oh, 'bout four blocks an' a half; right up
the street there."

The doctor possessed the gift of expressive
language to a remarkable degree, but had long
ago realized that it was best not to attempt his
use while his toes were present. Outwardly calm,
he picked up his suitcase, another also an-
other belonging to one of the girls who strug-
gled with a tall horn, and started forward on
the journey. His movement was so rapid and
unexpected, he even overheard a whispered
comment from one of the girls as he passed.
"See in a certain looking guy, I'll bet he is a
preacher, huh; but they sure have got some
good-looking dames in this town."
"Oh, one of 'em ain't so bad; but just the
same it is in for the dance tonight."
The doctor closed across the wet street and
attained the narrow board walk beyond. He

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was doctor merely thru grace and courtesy,
dances who had ever lectured on a chauteauqua
platform becomes doctor. The honorary degree
is inevitably conferred by the first specta-
tendent, and can never after be omitted from.
Occasionally a victim makes the attempt; in-
deed there have been cases where it has been
vehemently denied before the audience, but the
Xing-sticks perseverance, and in the end of a week
the most vehement protestant is merely re-
sponding to the name, thankful it is so worse.
You may be a convicted peccator, or you may
be a reformed plumbler; you may never have seen
the halo of a high school-borne mind; from
the moment of your first introduction you are
doctor, struggle as you may.

The Jenkinsville Hotel was easily identified
by the number and quality of the children at
play on the front porch, and within by the
unappreciated suspicion of the proprietor. He at-
tently watched the registration by peep to
an old book with no ostensible demonstration of
emotion, and then still doubtfully if they all
waited rooms.

"All right, Chauteauqua, ain't yer? Well,
yer'll have ter take what these other players
jest left, I reckon. Don't know whether the
beds are made up yet or not. Which ones of
yer bunk together? Oh, the four girls, eh? An'
he's got ter have a room by himself? All
right, Mister, then you take the one at the
top of the stairs—sure, you can go up now if
yer want to."

The doctor dragged his grip up the steep
stairway and located the particular room de-
signated for his use. Even he, hardened as he
was by long weeks of service, stared about ut-
terly devoid of expression. The room was about
the smallest he had ever seen yet to be called a
closet; so small indeed the wide, unmade bed
would not even permit the closing of the door.
He barely found space in which to stand on a
strip of dirty rag carpet between it and the
wall, dirty, cracked, unadorned. The tin wash-
stand was barely large enough to hold a pitcher
and bowl. To meet the requirements of this
situation some ingenious previous occupant had
knocked a hole thru the window screen and de-
posited soap and towel outside. Standing there,
struggling to suppress his emotion, grip still
in his hands, as he perceived no place where it
might be put aside, he overheard from without
various feminine voices raised in notable
test, only to be suddenly hushed by the sound
of one lifted high above the others.
"Ray, girls, shot up, will you? Gee, we are
in luck. Come over here and see the doctor;
the doctor has drawn. He got the prize."
Then they all laughed, and forgot it.

What remained of the forenoon was a busy
one—the mail had to be found and read, the
superintendent discovered and interviewed, a
laundry bag emptied and filled and a letter
written while seated on the bed with the suit-
case for a table. By the time these matters
were attended to it was the hour for lunch,
and all five started out in search of a restau-
rant. As there was only one in town the choice
was limited. The doctor drew a table by him-
self. His waiter was named Bill and, after he
had been sent back twice for certain things the
doctor considered essential, Bill was in no
great frame of mind. Finally, having ar-
ranged the table to his satisfaction, Bill leaned
over and said confidentially: "Now, Mister, I
ain't been on this job two days, and some-
how I forgot a lot; but if you ain't got all you
need to eat with just bottles, ah' I'll come
jumps'. Down in Pike County where I was
raised, we never did need all these yer con-
ditionals just far to eat our victuals with."

Back again in his own room, balancing him-
self on one foot, cautiously keeping his eyes on
the partially open door, the doctor succeeded in
changing from his traveling suit to the white
duckin which he was accustomed to appear on
the platforms. Then, armed, and with but lit-
tle time to spare he wended his way thru the
streets to the tent. Altho the last to appear
both afternoon and evening, the role was that
to meet be present, and ready for any emer-
gency. Many a long hour, rain or shine, water
dripping off the tent, or waves of heat parch-
ing him, he had sat there waiting. He fought
his, mopped his face and scratched. Still be-
ing the sixty-third time he had heard the mu-
sical program, it no longer entranced him. He
merely realized listlessly that the girls
were getting on. Once the victrolist came out
and dropped down beside him on the bench,
fanning himself vigorously.

"Gee, doctor, but it is sure hot to there to-
day; ain't crowd the. Lord, that's thrug; now
I got to go on again."

The musical number was ending. He stood up,
shook down his suit and ran his hands thru
his hair. The girls came off, studied with heat,
a faint trickle of applause following, as if the
audience was half dead. Then across the duff
momentary of the Superintendent's voice an-
nouncing the program for the evening, ending
up with a plea for singers for the next year.
The doctor advanced up the steps and stood

on the back platform. He heard the familiar
words of introduction.

"You have all read this man's books, you
have laughed and wept with him. His name is
as familiar to you as your own. You have
long known Marcus McDougal as author, his-
torian and orator, but it is now my proud privi-
lege to introduce to you Marcus McDougal the
MAN."

About all the doctor saw as he first faced
that audience were "fans" fans of every degree,
every class, every aim—but fans that were
never still, keeping up a steady slip-slip. Occa-
sionally a face, red and perspiring, unceremon-
iously as its owner rudely applied a handker-
chief. The speaker became conscious that he
also was wet from head to foot. Suddenly
from the mass just in front of him he became
aware of three women, large women, sitting
together. They were not fanning, but sat
stiffly erect; two were awake, supporting the
third between them, who was sound asleep. The
sight fascinated the doctor; he couldn't keep
his eyes away from them. He struggled in vain
to cast off the spell; but the roared, red
face and the closed eyes haunted him. His voice
spoke familiar words, his hands articulated,
but his mind was a blank, and when at last
the end came and a wet, limp rag, he staggered
back again into the open air, the only memory
of that audience he took with him was that fat
woman peacefully slumbering thru it all.

The evening program was largely a replica
of that of the afternoon, differing of course,
yet in the same environment—a larger audience,
not quite as hot in the tent now the broiling
sun had set, but with fans everywhere, and
red, perspiring faces. Again the musical act,
with the doctor fighting mosquitoes outside in-
stead of flies; again the voice of the Superin-
tendent, this time vigorously urging the sale
of season tickets for next year—ending up with
the fervent introduction of "Marcus McDougal
the MAN."

It was over, the day's work on the long, long
trail. The doctor was back in his cozy room.
The hallway was quiet and deserted, the dim
light from a lamp at the further end stream-
ing in upon him thru the door he could not
close. He was wondering how much he dared
undress when a feminine voice spoke from
somewhere.

"Is that you, doctor?"
"Yes; what is it?"
"I can't find my schedule where do you go
sometimes?"

"Woman's Corner; two changes of trains; we
leave at 8.15."

"Oh, Lord!" exclaimed a different voice fer-
vently. "Ain't there no tents in the United
States but here a dinger leaving it at five o'clock
in the morning! You got to call me, doc; all
I got is a watch."

"All right, Carrie; I'll set the alarm for
4.00."

He wound the clock, set it carefully, and
placed it on the narrow window ledge at the
head of the bed. For safety he kept his trousers
on and lay down in the glow of light. He
rested on one side, feeling more secure in view
of the open door, by keeping concealed under
him the eight dollars and seventy-three cents
he still retained of his weekly expense account.
All was quiet, except the sound of voices down
below where some of the "bloods of Jenkinsville"
were playing cards in the office. The doctor
smiled in memory. He was recalling a little
incident occurring on his return to the hotel.
Before him on the narrow board walk were two
men. In the dim light he recognized them as
having been in his audience; they were so at-
tentive and interested they had actually been
an inspiration to him all thru his speech. No
doubt they were discussing his address now on
their way home. He really would like to know
what they had to say, and he'd like to sit
behind them still able to distinguish their
words. The taller, older man was the first
to speak.

"Say, ill," he said emphatically, "that doc-
tor was an awful liar. He told us to imagine
a river three hundred miles wide. By gip, he
there ain't no such river in this world—ain't
there never was. He can't fool me."

"Course there ain't, Ike," and the other
shook his head solemnly. "What the hell do
yer suppose the darn fool was talkin' about
anyhow?"

The doctor closed his eyes still smiling; on
the window ledge the clock ticked on, ab-
surdly saying: "Conner's General Manager's Of-
fice; Conner's Corner—4.00, 4.50, 4.00." The
light streamed in thru the open door; the velvet
blinds laid away; somewhere a rooster crowed.
The doctor slept another day had ended on the
long, long trail.

The girls of the Beaneville (Mich.) high
school staged "The Arch of Hilly" for the
benefit of the Girls' League sale of Christmas
seals. The admission price was ten Christmas
seals. It is needless to say that the sale of
Christmas seals was a great success.

CHAUTEAUQUA PROGRAM FOR 1923

A number of the chauteauquas have announced
that their general purpose during the season
of 1923 will be to teach respect for law and
back up the present campaign for law enforce-
ment.

President Harding says that our present at-
titude and behavior in regard to the prohibition
laws are of a nation-wide scandal. This, the
president declares, is the most demoralizing
factor in our public life. He says: "The
American citizens who are repelling the moral
fiber of the republic thru their easy contempt
for prohibition ought to realize that they are
setting an example and breeding contempt for
law that will ultimately destroy the nation."

Every lecturer, in fact every person engaged
in the Lyceum and Chauteauqua, should be
equipped with the arguments, claims and con-
tentions of those who are back of the propo-
sition to break down the organized forces that
stand for law and order. You will be better
able to meet the forces that are to be overcome
if you know their claims and contentions.

Charles Taber Stout has written a book which
he calls "The Eighteenth Amendment and the
Part Played by Organized Medicine", which the
Mitchell-Kennedy Publishing Co., New York
City, has put on the market. This volume is a
serious effort to give all the facts, arguments,
history and causes that have been back of the
war against alcohol. You will probably not
agree with most of the author's statements and
claims. Some of them are well set forth and
are very effective, while others are greatly
weakened by the author's insubstantial men
and women whom he calls reformers and fa-
matics and thereby discloses their weak. It
seems to be often guided by moral precon-
ceptions, habits, notions, principles or usage as they are
by mercy.

There are many times as much evidence
which would justify the assertion that Charles
Taber Stout wrote "The Eighteenth Amendment"
(Continued on page 59)

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RANDALL PARRISH

TRADE DIRECTORY

A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

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Totta J. Kump, 36 John st., New York City.
Kilpatrick's, Inc., 103 Broadway, N.Y.C.
ACCORDION MAKER
R. Cahoon & Bro., 71 46 ave., N.Y.C.
ADVERTISING
The Fair Publishing House, Norwalk, O.
ADVERTISING NOVELTIES
Olsen & Son, 221 E. 2nd, Philadelphia, Pa.
COFFEE URNS AND STEAM TABLES
H. A. Carter, 400 E. Marshall, Richmond, Va.
COIN OPERATED MACHINES
Exhibit Supply Co., 508 E. Dearborn, Chicago.
COLD CREAM
Mason Toilet Cream, 482 Main, Norwich, Conn.
COLLECTIONS AND INVESTIGATIONS
Edward R. Collins, Hartford Bldg., Chicago, Ill.
COMMERCIAL PRINTING
Blade Pub. Co., Elmwood Place, Cincinnati, O.
CONNETT AND SERPENTINES
D. & L. Reader, Inc., 121 Park Row, N.Y. City.
CONVENTION DECORATORS
Hagerstrom Decorating Co., Hagerstrom, Md.
COSTUMES
Hayer-Schumacher Co., Inc., 60 W. 46th, N.Y.C.
COSTUMES (Minstrel)
Chicago Costume Wks., 115 N. Franklin, Chicago.
CRISPETTE MACHINES
Long Kalkos Co., 1716 1/2 St., Washington, D.C.
CRYSTAL AND METAL GAZING BALLS
Crystal Gazing Co., 300 5th, B. K. O. Mo.
CUPID DOLLS
Cradock, 543 Broadway, New York City.
CUPS (PAPER) DRINKING
The Chapman Co., Bergen Ave., Jersey City, N.J.
DECORATORS, FLOATS AND BOOTHS
Old Glory Decor'g Co., 2307 Van Ness, Chicago.
DEMONSTRATORS' SUPPLIES
Desk Bros., 543 Broadway, New York City.
DICE AND CARDS
Aladdin Specialty Co., 103 N. Wells, Chicago.
DOLLS AND TEDDY BEARS
James Bell Co., 191 Chestnut, Newark, N.J.
DOLLS
Ararat Doll Co., 415 Lafayette St., New York.
DOLL ACCESSORIES
ROBT. DAVIDSON, 900 1/2 Main, Ames, Conn.
DOLL DRESSES
A. Corcoran & Co., 225 1/2 1st St., Los Angeles.
DOLL HAIR—DOLL WIGS
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848 Broadway, Kansas City, Mo.
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RATES AND CONDITIONS
Your name and address, if not exceeding ONE LINE in length, will be published, properly classified, in this Directory, at the rate of \$12, in advance, per year (52 issues), provided the ad is of an acceptable nature.
We will publish the list of American Federation of Musicians, Clubs, Associations, etc. Dramatic Editors, Dramatic Producers, Foreign Variety Agents and Moving Picture Distributors and Producers in the List Number issued last week of each month.

COMBINATION OFFER
One year's subscription to The Billboard and one line name and address inserted in 52 issues, properly classified, for \$15.
RATES FOR TWO-LINE NAME AND ADDRESS
If a name and address is too long to insert in one line there will be a charge of \$3.00 made for a whole or part of second line used, or \$21.00 a year. The Billboard and two-line name and address, under one heading, \$24.00 a year.

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A. Christman, 4237 Independence, Kan. City, Mo.
North Tenawade Musical Instrument Works, North Tenawade, N. Y.
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BATHROBES
Atlantic Bath Robe Co., 12-123 W. 22nd, N.Y.
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James Bell Co., 191 Chestnut, Newark, N.J.
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Desk Bros., 543 Broadway, New York City.
CANDY
Banner Candy Co., Successor to J. J. Howard, 117-118 N. Dearborn St., Chicago, Ill.
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R. H. Humphry's Sons, 1022 Caldwell, Phila.
CANVASSING AGENTS
Hajjara Sons, 307 E. North, Indianapolis, Ind.

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Hajjara Sons, 307 E. North, Indianapolis, Ind.

BUYERS! You'll Find This Directory a Useful Guide and Reference List

In the rush of business buyers do not always have in mind a certain address and prefer to get it the easiest way. The Billboard Trade Directory fills the bill. It furnishes a very comprehensive list of Manufacturers, Jobbers, Supply Houses, Agents and distributors of Show World Supplies arranged so that a reader can turn to a classification almost instantly. It is essentially a business man's market place in the printed word. No man can be in close touch with buyers and have them patronize him unless he keeps his name where it can be found quickly.

There are firms in this list that have never missed an issue for years. They regard the Directory as more and more necessary to them and use from one to twelve headings. Fill out the coupon and remit, or, if you prefer to have it handled the usual way, we will charge it.

THE BILLBOARD PUB. CO. Cincinnati, Ohio: If my name and address can be set in one line under (name heading) insert it 52 times in The Billboard Trade Directory for \$12. If it cannot be set in one line, write me about same.

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Mission Factory L., 3421 Mission, Detroit, Mich.
National Bead Co., 21 W. 37th St., N.Y. City.
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V. H. Hilliard Co., 124 Davis, N. Bedford, Mass.
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VARIED PLAYS AT L'ATELIER, PARIS

A CORRESPONDENT who signs himself "S. H." in a recent issue of The Christian Science Monitor says that one, watching the courageous efforts of the young troop of L'Atelier, gets the definite impression that these talented actors are much more at home in pure comedy than in drama. Their last spectacle was composed of the "Carmosine" of Alfred de Musset, a play which one can be grateful to the Atelier for having restored to the stage, and of "La Mort de Souper", a "moralite" written in the sixteenth century by Nicole de Chenevise. Their rendering of "La Mort de Souper", full of color, music and overflowing fantasy, was much superior to that of the naive drama of Musset. In "Carmosine" the poet has painted the modest, innocent, naive amorous of the beautiful King Pierre D'Aragon. Rarely can such purity, such an immaculate figure be found in dramatic works. The language is exquisite. Its music is penetrating. All the personages - even the least poetical of all - are transfigured by the magical style. But just because of its style this work demands some glitter in production. The style in writing calls for some style in the scenery. Sumptuousness of text invites sumptuousness of decor. The cadre of the Atelier was not the suitable cadre for "Carmosine". The poetical adventure is belittled, chilled by a parti pris of austerity. All the actors play sadly, slowly, ponderously. The costumes designed by M. Valdo Barbey are full of color, but they are not worn with ease and do not stand out on the dull gray ground. The young comedians seemed embarrassed by the complexity of Musset's phrases. They did not grasp the characters and gave an altogether wrong interpretation. It is evident that these faults are not the result merely of inexperience, but rather of a set system of nobility and lack of naturalness in anything which is not pure comedy.

How much more pleasing they were in "La Mort de Souper". It is a truer, more rapid display of incontestable eloquence. This sixteenth century morality gathers round the most Pantagruelian of tables Dame Gourmandise, Joyeuse Compagnie, etc. But the feast is troubled by the apparition of red and yellow shapes. The satirical imagination of M. Andre Foy has created caricatural costumes of comical effect. All the Compagnons de L'Atelier played this farce with unbounded fantasia. They were really excellent.

They showed the same qualities in their previous spectacle, which was composed of four amusing scenes by Regnard, de Castro, Moliere, Calderon. The only real comedy was that of Moliere - "L'Occasion". The others were mere little tableaux extremely entertaining. They suited to perfection the picturesque art of L'Atelier. With much conviction, ingenuity and high spirit the company of M. Dullin has obtained marvelous results.

"L'Occasion" is dramatic in its end. But the dialogue is so true, no light so original that in spite of some rather too long scenes of confidences between the two young girls this playlet remains a jewel.

The verve of M. Dullin (Arlequin), the extraordinarily agile, witty M. Lucien Arnaud (Pierrot) and two room doors M. Dullin has realized the right decor for "L'Hotelier", an interlude by de Castro. The interlude of Calderon - "Visites de Consolances" - is a satire of false grief.

In this spectacle in which every actor had three or four different roles to act in the course of the evening the Compagnons de L'Atelier revealed themselves true comedians.

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BROADWAY AND GREAT DRAMA

THE audiences at John Barrymore's production of "Hamlet" might prove unresponsive to any one of the managers who seek to know and serve Broadway taste. It is not, perhaps, so important that men and women come to the street and snow to jam the corners of a Forty-second street theater. More brings a certain number of them, altho the presence of many must be accounted for by a serious interest in what is being played. But it is of great importance that once seated to hear a play which is a very long, as well as a genuine enthusiasm for it. It may be said that this absorption and enthusiasm are attributable chiefly to Mr. Barrymore. This is not wholly the truth. The Barrymore interpretation of "Hamlet" is sufficiently vital to liberate the play, but it is not so good as many admirers have supposed. It has its plain limitations as a piece of dramatic reading, and it fails of genius at great emotional moments. But it does give "Hamlet" a chance, and "Hamlet" needs only that. Critics have been misguided in attributing so much to Mr. Barrymore and so little to the man who wrote the tragedy he plays in. Consciously or unconsciously, the audiences of this particular production have come under the spell of an actor. This "Hamlet" is popular not only because Mr. Barrymore is to some extent "the legitimate successor of Edwin Booth," but also because Shakespeare is still worthy to succeed Shakespeare. This, of course, is something of a compliment to Mr. Barrymore, who has found enough of the "twentieth century Shakespeare" mentioned in these columns before to permit the genius of great drama to work. But quite as much, or even more, it is a compliment to great drama as such. It indicates that, granting competent actors, "Hamlet" or "King Lear" or "Othello" or any other noble piece, whether by Shakespeare or by a twentieth century writer, can move New York audiences now as by a twentieth century London audience 400 years ago. This is a fact for managers to ponder. They may not have many such plays to choose from or many competent actors to interpret them. But the mere power of good drama is in itself something to start with—NEW YORK GLOBE.

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(Continued on Page 66)

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A BOON FOR THE PLAYGOER

(From NEW YORK GLOBE)

THE theater ticket agencies have announced that they will fight the plan of the producing managers for consolidated ticket offices. Such action was to be taken for granted, since they face the prospect of immediate destruction of an important business in which they have large sums invested.

Their hostility will not alter the point of view of the theatergoers, 90 per cent of whom will hail the new plan with shouts of joy. It is admittedly experimental; it may not work, but even if it doesn't, from the public's point of view it is evidently worth trying. For many years it has been notorious that good seats for popular plays have been virtually unobtainable save from agencies and speculators at an increase of 50 cents in the case of reputable middlemen, and all that the traffic will bear in the case of those who are ruthless. This has been coupled, as everyone knows, with the sale of large quantities of seats thru semi-subterranean channels at less than box-office prices in the case of unpopular attractions.

There is no need to take an unduly sentimental view of this situation. Indeed, the producer might make a good case in defense of the existing order of things. He might argue that a theatrical production is a work of art and that excellence deserves a higher reward. One does not expect to pay the same price for a masterly painting that one would cheerfully surrender for a mediocre dab. The old system has in effect sold theatrical productions at three prices, roughly representative of their popularity. If the manager has not always shared in the profits of the speculators he has benefited financially from the security engendered by the sale of large numbers of seats four or eight weeks in advance, while the cutting of rates for unpopular offerings is a preferable substitute for the old device of "yaporing the house."

However meritorious such arguments may be, from the managers' point of view, the average theatergoer has found the situation an unmitigated nuisance. In the case of popular plays he has had to pay more than the box-office price to get good seats at all, and even poor ones have been attainable only by tramping to the box-office well in advance of the performance. It seems clear that the hostility of the theatergoing public, correctly interpreted, presumably, by Augustus Thomas, has been an important factor in launching an experiment of which the playgoer will be the chief, if not the only, beneficiary.

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HAMLET HIMSELF

HAMLET is what Goethe used to call a "problematic nature." Talented, intelligent and decorous actors can study the play which tells his story and understand and admire it and read the innumerable learned commentators and give a performance that is graceful, correct and scholarly at once. I do not know whether John Barrymore used the Purposes Variorum Edition or not. It is certain that he had no need to do so. Other actors can act Hamlet; he is Hamlet, the "problematic nature," the eternal concrete symbol in literature of the introvert, of him whose sensibilities are too delicate for the rough uses of the world, of him who, thinking too curiously and feeling too intensely, cannot act; of him for whom life is too strong because he cannot be ignoble. Talent and intelligence and good will, in brief, cannot reach this role. It needs an inner kinship. I am not sure that I quite knew this until I saw John Barrymore in "Hamlet." It can never be forgotten now.

It was clear enough that hitherto Mr. Barrymore never identified himself wholly with his characters. He always played with a touch of genius, but he played himself as Falder and Fedyn and Richard III. Here, at last, the distance between himself and his creation has been eliminated. The identity of the two is complete. And because of that identity he has been able to understand and render the text with a consummate freshness. This freshness is very definitely in the verbal texture of Shakespeare's verse and prose. Again and again the mere intellectual grasp of a passage which both scholars and actors have long possessed is transmitted into the glow of living speech. Again and again one feels the stir and impact of words not said before, of words wrung from an immediate perception of the mind, an immediate experience of the heart. And it is needless to say that this complete revivifying of perhaps the most hackneyed dramatic text in the world bears witness to a controlled ardor, a patient passion that are of the essence of the noblest art.

The key of this "Hamlet" is a little subdued. No trace of declamation has been permitted to remain. It is the key of fine modern poetry, of the finest modern fiction. There is no stifling or crying. The music is the music of the inevitable sadness of things. There is energy enough, but an energy curbed by a sense that violence is the least effectual of methods. There is a certain lack of the tragic action. The court is not crowded; the figures are and pass by one another with a melancholy grace; the rhythm is... The tragedy of blood is gone despite the statuesque drama of the moment. What is heard, beyond the beautiful naturalism of the speech, is a poem concerning life and death and the fate... It is a true poem, a voracious poem, a poem that finds... no maid of the Bible, at once.

The marvelous thing about this production, has been communicated... Barrymore himself or by the direction to the other... I fear, to Miss Rosalind Fuller, whose Ophelia is the most... ever to have been so human an object of Hamlet's... quite fully to John S. O'Brien's Polonius, Miss Blanche... Whittford Kane's first gravedigger.

The set, designed by Robert Edmond Jones, is in the best... manner, and, accidentally or not, borrows its chief... That note is one of soaring height... here of a lovely and nobly aspiring arched window... which lifts the play and the action into a region of the permanent and significant without any loss of human values.—LUDWIG LEWISOHN, IN THE NATION.

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 and Misc. Jewelry. **ERNEST BARRE**, Lake Charles, Louisiana. Jan 6

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THE PINERO CYCLE IN LONDON OPENS WITH REVIVAL OF "MID-CHANNEL"

THE present writer once heard Sir Arthur Pinero modestly describe himself as an "ordinary dramatist" and in a sense that is a good description. And yet he is no ordinary "ordinary dramatist". He is only that in the sense of the word that the drama is his business, and his only business. In England there are other fine dramatists, but they are novelists, poets, reformers and sociologists as well. Sir Arthur is a playwright, pure and simple, and has reached the top of the tree by the ordinary routes, as William Shakespeare did before him. He, too, in that sense was an "ordinary dramatist".

For nearly 40 years Sir Arthur Pinero has held a most commanding position in English dramatic literature. For a great part of that time he occupied the difficult, but important, position of a bridge between the old order and the new. He had learned his trade as a dramatist in the theater, hence his outlook was a little theatrical, his language at times pedantic and stilted, but many of his characters lived in spite of that fact; others, whilst well-worn theatrical types, have also worn well, which means that they are good material. The sometimes a little old-fashioned in shape, Sir Arthur's weapons have not lost their fighting value.

Taking into consideration his humor, his keen insight, his extraordinary ability to contrive and present a telling situation, and above all, his wonderful and sympathetic knowledge of the female character, any student of the drama will find themselves well repaid by a systematic study of Sir Arthur's work. Messrs. Lion and Grein's Pinero cycle at the Royalty Theater should therefore prove a boon to students of the drama.

How many plays Sir Arthur has written in the last 50 years perhaps he alone knows, if he remembers. His repertoire is a very large one, ranging from broad farce to deep tragedy, with outstanding examples of the intermediate stages of comedy and tragic-comedy; together with another type of play of which Sir Arthur is a master and which might be well described as the "sentimental serial". This latter is a form of comedy to which dramatic purists sometimes object very strongly, but usually vainly. Unites of time, place and everything else that is inconvenient are often ignored, and we are presented to some charming little girls which might do equally well for the novel or the stage. "Sweet Lavender" to be given in the present cycle; "Trolowney of the Wolf" and "Lady Bountiful" are outstanding specimens of this class of play. Of farces, with which Sir Arthur began his conquest of the public, "The Magistrate", "The Times" and "Dandy Dick" are the best specimens. Of tragic-comedy "The Weaker Sex", "Lotty" and, above all, "The Benefit of the Doubt", and admirable plays, are the finest examples.

"The Gay Lord Quex" occupies a niche by itself. It is a theatrical tour de force; the sort of thing in which Sir Arthur's consummate knowledge of the theater, mastery of his material and technique, were bound to find expression sooner or later. As a stage play it could scarcely be bettered. And that, perhaps, is to say all that can be said about it and it is a great deal.

Sir Arthur's three greatest tragedies are "The Second Mrs. Tanqueray", "Iris" and "Mid-Channel".—CHRISTIAN SCIENCE MONITOR.

"THE CENCI" STAGED

THE first of Miss Thornaldike's special matinees of "The Cenci" took place at the New Theater, London, Eng., Monday afternoon, November 1, and the advance critics who have lamented the production of this tragedy on moral grounds need take no fear. The piece worked out three hours on the stage, and is more dull than demoralizing. That is not to say that it is dull through, but merely that it has drowsy passages where too much wickedness compels a yawn rather than a shudder. And stage production emphasizes the allegorical aspect of Shelley's work. He may have gone to Roman history for his protagonists, but he has gone to his own passionate philosophy for the air they breathe.

Cenci visualized is not a man; he is leviathan, he is ignorance, avarice, tyranny clothed in the robes of authority. And Beatrice is that curious abstraction on which all philosophical anarchism is based, a rational human being who would be good if it were not for Government. It is impossible to make a good tragedy without conflict that has some even moral balance about it. There must be two sides to the tragic question, and "The Cenci" fails as a play because there is no such balance.

There are one or two things to be said against Beatrice. Her treatment of the hired assassin Marzio is unparadiseable. On the other hand there is nothing whatever to be said for Cenci. There is nothing to be done with him except to damn him, or, leaving the high tragic plane, to study him as a specimen of the sub-human bestiality that did actually crawl upon Italian earth and found its way incidentally into the hands of Webster, that zealous student of the human reptile.

Again, a good tragedy needs more than two sides to the question. The sides must have personal champions, they must not be represented by ontological abstractions. And the Cenci and Beatrice do not fall into the fatal category, they are sometimes on the brink of it. The strength of the play is its personal passion and the poet's gradual rise to an exquisite articulation of pessimism. Innocence may strike down guilt, but respectability will have the last word, and guilt will be avenged. Therefore "worse than despair, worse than the bitterness of death is hope," into the last agonies of Beatrice, magnificently spoken by Miss Thornaldike, Shelley poured the agony of Lear and Timon. "Cruel, cold, formal man" is shown more heartless than the hurricane. It is an old heart-ache with Shelley's new music in its sob.

The part of Cenci was played with very great skill by Robert Parquharson, who only emerges on occasions. He brings the judgment in the emphatic blank verse demands, a ghoul-like technical apparatus of lava and growth, and the spirit to set the technique in lively motion. Miss Thornaldike's Beatrice was a noble embodiment of innocence, crying on the side of masculinity to begin with, but most appealing when Shelley gave all his agony for Beatrice to utter.

The production was in the fashion, which means that the stage was continually in gloom shot by red and purple patches. No doubt that is very "atmospheric" and reveals the mood of the play. But to the writer this notion that "atmosphere" must be created mechanically is tiresome in the extreme. A good play will act and make its own atmosphere, and the constant imposition of shafts of light of odd colors from odd corners is a nuisance to the eye. Shelley knew how to be lurid. Why not leave it at that, a policy which would also allow us to see the actors' faces? It is high time for some theatrical die-hards to put up a fight against those now-a-days "atmospheric" blooms and state the case for footlights and no nonsense.—MANCHESTER GUARDIAN.

TENT QUEIPT WANTED. RICTON, No. 128 E. 7th St., Cincinnati, Ohio.

WANTED—Tires, all sizes; Candy Vase Machine, or Compressor. **Buy early.** **FAY**, RUMFORD, Albany, Ohio. Jan 6

WANTED—Misses Caswell, Snyder, male, 12000. **GRACE**, GIBB, WHITE, 423 Carroll St., New Orleans, Louisiana.

WILL BUY good 100 ft. E. Alton Sargeant is **WILLIAMS**, E. J. CHAPMAN, Peoria, Illinois.

WILL BUY all kinds of shoes and connections. **WILLIAMS**, McCURE, 1211 E. Jefferson, Baltimore, Maryland.

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2-Reel Wm. S. Hart, In Jungle.
 Ready to run. **First 50 C.** **50 C.** **SHOW**, 1135 S. G. Park Walk, Arkansas. Trade of Buy Exhibitors.

BARBANS—Polkara, Columbia, Westing, Send for list. **ROBERT FILM CO.**, 1125 Vine St., Philadelphia, Pennsylvania. Jan 6

FEATURES, COMEDIES, WESTING—Send for list. **ROBERT FILM CO.**, 1125 Vine St., Philadelphia, Pa. Jan 6

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FOR SALE—"It's a Hard Sell", **Jimmy** **Allen** single-reel comedy, new print. **Price** \$10.00. **Poster**. Also can rent **Western** and **Comedies**. **Price** \$5.00. **Address** **YATMAN'S EDUCATIONAL PICTURES**, Birmingham, Cincinnati, Ohio. Jan 6

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SERIALS **deferred** **condition**, **paper** **complete**; **write** **for** **list**. **Bliss** **1-light** **unit** **runs** **on** **electricity**. **Bliss**, 1115 Glen Oak Ave., Chicago, Illinois. Jan 6

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(Continued on page 68)

In Answering Classified Ads, Please Mention The Billboard.

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COLESON ONE-PHASE MACHINES, like new, 145¢. Power's & Blackens, 6341 Avenue, St. OUYEN, 2, WILKESBARRE, PA. PHANE AVE. GRANVILLE, NEW YORK.

ELECTRICITY FOR 100 PER HOUR—Macao Auto Generator operates on any make automobile. Free literature for having battery recharged. Send for free literature. MONARCH THEATRICAL SUPPLY CO., Dept. 20, 121 South Wabash Avenue, Chicago, Ill.

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WANT TO BUY—16mm. Moving Picture Machines, 110.00 UP. 16mm. Light, 8mm. \$10.00. FRED L. SMITH, Amphitheatre, New York.

35 FOR 100 FEET OF FILM, 16mm. \$10.00. 100 ft. film, 111 North Dearborn, Chicago, Ill.

PRESS AND ADVANCE AGENTS

(Continued from page 7)

can tell in advance of George just what George is going to do in advance of her and her act.

John Burns is all set for the next thirty weeks as the press agent of "The Stars of Yesterday", a vaudeville act on a hitless circuit.

Hubbard has left New York for Chicago, where he will set the natives know in advance what the Strainers are doing as the "Buildup of Days" and what a big show they are going to stage at the Coliseum.

John Sloan, of the Winifred office, has been selected to handle the new musical comedy, "Topsy".

Hank Smith, who was in advance of "Mashed Men" until his doom, is back on Broadway again.

George (Lester) Miller, formerly manager of Marjorie Bonaparte, closed with a tour of "What's His" and returned to Broadway to greet his many friends and wish them a Merry Christmas.

Edith Hanson is exploiting Doug, Fairbanks in "Robin Hood" at the Lyric Theater, New York.

Joseph Miller, formerly general agent for George Broadhead, is now associated with Frank Tabe in a green clipping bureau, with offices in the Times Building, New York.

CHAUTAUQUA PROGRAM FOR 1923

(Continued from page 58)

and the Part Played by Organized Medicine with an eye on the coin that has been able to array against the doctors whom he bravely blames as being responsible for the 18th Amendment. But the book gets calmer and more judicious as it proceeds, until finally the author reaches the real climax in his closing paragraph, in which he says: "There is no crime in any controversy unless we seek the truth. And to this end, if we wish to have a better understanding of the whole subject of prohibition, we must first have a better understanding of alcohol itself—its uses and abuses. We must discard any false impressions acquired from observation of the drunkard of the saloon and set ourselves to tracing the body's natural needs, both in the selection of the laboratory but in the everyday life of the American people."

Following that last thought to its natural practical purpose, Capt. Edmund Pearson Hobson and Montagu P. Flowers are at work on a big plan whereby the scientific, economists, humanitarians, sociologists, biologists and an-

thracites in various fields will be enabled to give this very subject, "The Effect of Alcoholism on the Human System", an exhaustive study, and the results of this study and classified findings of these researchers will be made available for the use of all who are interested in any phase of this most serious controversy.

All lyceum and chautauques people who are going to head a band in the 1923 program, as outlined by the managers, should get in touch with the work that Hobson and Flowers are doing, and should study Charles Tabor Nixon's book. Its publishers state that it was written with the anticipation that "the entire first edition would be bought up by those members of Congress and of State Legislatures who are naturally eager to do their duty to their constituents, and must therefore desire to inform themselves of the grounds on which their opinions, past or prospective, can be justified or condemned."

Anyone who thinks that prohibition is retarding, or that the 18th Amendment will be repealed in the near future, is a most credulous, sheep-stabbed-minded boob. If not a stranger specimen of a more brutish species.

Chautauques people are going to be questioned a little closer than ever, therefore you should know the truth, for after all it is the truth that will make you free.

THE PARTING OF THE WAYS

(Continued from page 57)

is most needed, gathering the facts and distributing them, which I have planned to do thru the spoken and written word.

Chautauques people are going to be questioned a little closer than ever, therefore you should know the truth, for after all it is the truth that will make you free.

BIG EXHIBITORS' CONVENTION

(Continued from page 57)

ARRANGEMENTS are now under way for the big National Convention of the Motion Picture Theater Owners of America which will be held in Chicago in May. At the Washington convention last May Chicago boosters won the convention over San Francisco advocates.

Recently a move was made by a number of Los Angeles Chamber of Commerce members to have the convention meeting place changed to that city so as to enable the theater owners to take part in the Motion Picture Exposition there in June. But President Sydney B. Cohen and other national officers proposed carrying into effect the dictum of the delegates, and Chicago will be the convention city.

This Middle-West location will be a decided advantage in influencing a large attendance at the convention. With Chicago as a center there are more theaters within a given radius than in the case in connection with any other city in the country. Matters of vital concern to the motion picture industry will be considered and the developments associated with the same will make real history.

Despite the fact that certain untoward incidents featured the affairs of the organization at Washington, the Motion Picture Theater Owners of America have since then advanced in every way. A more pronounced degree of loyalty on the part of theater-owners is evident everywhere and State and regional divisions are in excellent working condition.

The protection afforded by this organized effort is being appreciated on all sides. Trustification moves within the industry can be met only in this way and the welfare of the independent exhibitor guaranteed. Theater owners recognize this; hence their interest in organization.

The Theater Owners' Distributing Company, a new concern, controlled by independent exhibitors, promises to work a revolution for good within the industry. This and other moves will prove the main history-making elements during the year 1923. Matters look better all around for the independent exhibitor. Forces bent on securing his business livelihood will be held in check thru the Motion Picture Theater Owners of America and those supplementary agencies.

Such conditions will make the Chicago convention one of surpassing interest to the theater owner, as that gathering will prove a clearing house for the presentation, discussion and assimilation of these protective propositions.

A convention committee has been named to handle the preliminaries, and within a few weeks a permanent committee will be announced.

Lyceum and Chautauques

Lyceum and chautauques are still in vogue, but they are being pushed to the background by the motion picture industry. The Lyceum and Chautauques Association, which was organized in 1911, has been largely inactive since that time.

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LYCEUM AND CHAUTAUQUA NOTES

The Cell-Alber Lyceum Bureau has purchased the Wallace Musical Agency and will have the greatest list of musical attractions that was ever presented to the public. They start with a great list of grand opera stars and concert singers and prospect to build this up and develop this field beyond anything that has ever been attempted in this country.

Louis O. Rimmer, who has about fifty concert companies on the road and conducts a big music school in Anzita, was elected president of the Austin Kiwanis Club. They had a unique campaign. Each candidate for president conducted a campaign for his opponent. They had a lot of fun out of it, and Louis won, because he went into the campaign on the last day with a bundle of state money and tried to buy each member for his opponent. This proved a rebuff and at the last minute the members decided that anybody that could conduct such a good campaign for his opponent ought to make a good president, so they elected him with the best of feeling prevailing all around.

Miss Allee Rasch, Romanian contralto, coached by Margaret Winnebine, pianist, and Arsade Leopl, violinist, presented a very ad-

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We recently noticed a review of Harriet Beecher Stowe's appearance on the platform in readings from her own book, "Uncle Tom's Cabin".

The partnership between G. S. Chance, W. S. Hays and C. E. Shaw, of Des Moines, Ia., has been dissolved, and Mr. Chance has agreed the Toledo Arms Chautauques System with office at 801 Northpark Bank Bldg., Toledo, O., and will have all territory east of the Mississippi River, while Mr. Hays and Mr. Shaw will have Western Wisconsin and all the territory west of the Mississippi River, contacting to look from their Des Moines office.

Offert, Peabody & Co., of Troy, N. Y., makers of a well-known brand of collars, have booked "The Gleecious Girl", musical comedy, to be produced by their employees. The management was booked by Clark Munroe, representing Harrington Adams, Inc., and is the second engagement by Mr. Munroe with this company. Last year they had "The Game Girl", and it gave such universal satisfaction that they decided to present this new musical comedy by the same management.

The big Shrine Musical at Akron, O., did a fine business. The committee wrote: "The musical was high class, costumes and scenery were very good," and Andy F. Purman, as director was so satisfactory that they have requested the company for his return and have booked a show for next season. The show did a gross business of \$2,000.

A few years ago we often heard this argument: "Oh, the lyceum and chautauques may be all right for the small towns, but we don't need them in the city." It is not so common now. More and more it is becoming recognized that the lyceum and chautauques have a definite place in the scheme of things wherever masses of people congregate. Consider Seattle! Their successful lyceum courses. And Spokane! Three courses. Three Tacoma. A joint Y. M. C. A. and community course with 1,500 season tickets sold. There is a long list of Western cities this year with courses "over the top". Winona, Alaska, Oregon, with a season sale of over 1,500 tickets; Butte, Minnesota, Yakima, Wenatchee, Walla Walla, Camper, Marshfield, Nampa, Pezaballo and many others.

One of the real lyceum and chautauques favorites of the past, or even today, who influenced us at many angles, was Will Carlton. The words have recently added to his glory by purchasing his story, which was done in "Over the Hills", which has added renewed interest to his poetic creations in general. Will Carlton, who was born in Michigan, and we notice that the Will Carlton Memorial Association of Hillsdale, Mich., has taken steps to make imperishable the memory of Michigan's favorite poet. Next year a fitting ceremony will be held and a huge bust will be placed on the site of the Old Ford House, which was located not far from his old home, a short distance from Hudson, and which he immortalized in his poem, "Over the Hills to the Poor House". The lyceum and chautauques should be officially recognized in that proposed ceremony.

Miss Jeannette King gave the second of her Chautauque series of famous plays at Anson Chautauque this evening. Miss King is recognized as one of America's most brilliant actresses. Her success is due no less to her personality than to her acting. She is a much-traveled woman, having played engagements in nearly every State, and New York, Chicago, Pittsburgh, Montgomery, Butte, San Francisco, and she has mightily succeeded indefinitely, having wonderful success in the large cities as well as the small villages. Her superbly dramatic interpretation of Hattie Macomber's beautiful play, "Happiest" last night at Anson Chautauque was a delight to her hearers and all greatly appreciated her charming work and the happy change from the silent drama which we had seen some nights a week. Miss King, with her wonderful memory, talent, grace and originality, impersonates each character so clearly thru such some ages entrance to exhibit that they become almost living people in the minds of the audience, so interesting to her such that they see themselves in the story which she so vividly acts. Miss King will appear at Gaiter Thursday night and is thoroughly recommended to the management as a most-please entertainer. — PANAMA (G. N. A. ZONE) STAR AND HERALD.

If you wish to know how far modern songs popular songs, have degenerated from the type that were the rage when You and I were Young, Marie, just add 20 cents for a collection of Old-Time Favorite Hits—The King Mother Used To Sing, and see if there are any in that collection that you don't recall laughing. The collection, words and music, was gotten up by Harry Von Tilke, New York. Every home where there is love for mother and father, and love for those whose joy-time of life has reached the remembrance stage, should have a (Continued on page 200)

West Frankfort, Ill., had a great time with "The Chorus Girl", which played to a \$338.75 business and left town with the local committee regretting that they only played one night. "It was a wonderful success. Miss Gertrude Holman was 100% in all of her work. Costumes were 100%. Scenery was also 100%."

In repeating some items of "Fifty Years Ago Today" The Chicago Tribune gave a few items that are of interest to lyceum and chautauques people of our time. One item told of Henry M. Stanley chasing his lecture tour of America for the reason that expenses exceeded the good receipts. This was accounted for on the ground of poor election and a badly written lecture. Rev. T. Dewitt Talmege lectured to a small house in the Michigan State Capitol building. Speaking of citizens,

ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their songs to this department...

When no date is given the week of January 1-6 is to be supplied.

Adler & White (Pastages) Omaha; (Pastages) Kansas City 8-12. Abel, Neal (Golden Gate) San Francisco 8-13.

Boyette, Harry, & Co. (Loew's Orpheum) New York. Boyett & White (Keith) Portland, Me.

Chambers, Geo. (Fashwick) Brooklyn. Charlie Two (Murray) Richmond, Ind. 4-8.

Cooper & Mearns (Hamilton) New York 4-4. Cooper, Lew (Low's American) New York.

D. D. H. (Orpheum) Salt Lake City; (Orpheum) Denver 8-12. Daley Bros. (Mills) Milwaukee.

TAN ARAKIS

Presenting a sensational Foot-Dancing Troupe. With Joe L. Kelly's Theatre Cincinnati, Ohio.

Boyd & Mabee (Hipp) Chicago 4-8. Brady, Nicholas & Trojillo (Orpheum) Ohio.

Chapman, Stanley (Majestic) Ft. Worth, Tex. Charles & Terpin (Pastages) San Diego, Calif.

Doyle & Jager (Capitol) Hartford, Conn. Doyle & Jager (Palace) 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

B. Book & Holly (Orpheum) Des Moines, Ia. (Orpheum) St. Paul 8-12. Bagger & Shelton (Colonial) New York.

Brown, Harry (Majestic) Little Rock, Ark. Brisbane, The (Frohman) New York 4-6.

Choy Ling Hee (Lyric) Augusta, Ga. Clay Lee Foo & Co. (Pastages) Vancouver, Can.

DeWitt & Robinson (Strand) Kokomo, Ind. 4-8. DeWitt & Mack (Hudson) New York; (Keith) Boston 8-12.

W. H. K. (Orpheum) New York 4-6. W. H. K. (Orpheum) New York 4-6.

W. H. K. (Orpheum) New York 4-6. W. H. K. (Orpheum) New York 4-6.

W. H. K. (Orpheum) New York 4-6. W. H. K. (Orpheum) New York 4-6.

R. R. TICKETS BOUGHT BY W. H. K. DAVID LYONS, United N. Y. West End, Telephone, Harrison 874.

Albi, Mack, & Co. (Loew's Victoria) New York.
Clyde (Orpheum) Oakland, Calif.; (Orpheum) 11-13; (Orpheum) Los Angeles 8-12.

Fabrini McGowan (Palace) Chicago (Palace) Milwaukee 8-12.
Faber & King (State) Memphis, Tenn.
Fagan, Woodley (Palace) Rockton 8-12.

Farrell & Richards (Fantasia) Pueblo, Col.; (Fantasia) Omaha 8-12.
Farrell & Richards (Orpheum) Duluth, Minn.; (Orpheum) Minneapolis 8-12.

Fleming (Orpheum) Portland, Ore.; (Orpheum) Salt Lake City; (Orpheum) 8-12.
Fletcher (Orpheum) Portland, Ore.; (Orpheum) Salt Lake City; (Orpheum) 8-12.

Foley & LeRoy (Orpheum) Omaha; (Orpheum) Salt Lake City, Ia., 7-12.
Folsom, Bobbie (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 8-12.

Ford & Trudy (Fantasia) St. Paul (Fantasia) Winthrop, Cal. 8-12.
Ford, Mabel, & Co. (Palace) New York.
Ford, Mabel, & Co. (Palace) Ft. Worth, Tex.

Galby Bros. (Majestic) Chicago.
Gallati & Kohn (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 11-12.
Galloway & Harris (Regent) Lansing, Mich. 8-12.

Garland, Valand (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 8-12.
Gardner, Grant (Milton) Milwaukee.
Gardner & Smith (Chicago) Chicago.

Goodson & Day (Orpheum) Sioux City, Ia., 4-6; (Orpheum) Omaha 8-12.
Gordon & Hines (Majestic) Providence, R. I.
Gordon, Hattie (Lyric) Atlanta, Ga.

Hackitt-Delmar Revue (Orpheum) Spitz, O.
Hagy & Goodwin (Regent) Milwaukee, Mich. 4-6.
Hall, Wm., & Bro. (Keith) Toledo, Pa.

Hall, Al. K. (Palace) Milwaukee; (Palace) Chicago 8-12.
Hall & Kestell (Orpheum) Brooklyn; (Riverside) New York 8-12.
Hall & Kestell (Orpheum) San Francisco 8-12.

Hart, Betty & Lon (Fantasia) Spokane 8-12.
Hart, Betty & Lon (Keith) Portland, Me.
Hartwell, The (Keith) Washington; (Majestic) Baltimore 8-12.

Hawkins & Muck (Loew) Montreal, Can.
Hawkins & Muck (Temple) Chicago, N. Y.
Hawkins, Harry, & Co. (Imperial) Montreal, Can.; (Keith) Lowell, Mass., 8-12.

Hays & Marie (Grand) St. Louis.
Haynes, May (Grand) New York.
Haynes, Ted & Betty (Vista) New York 4-6; (Majestic) Brooklyn 8-12.

Heckman, Adelaid (Orpheum) Memphis; (Orpheum) New Orleans 7-12.
Held & Conroy (Loew's) Av. B. New York.
Henderson, John & Wanda (Electric) St. Joseph, Mo., 4-6.

Hessman, Adolaid (Orpheum) Memphis; (Orpheum) New Orleans 7-12.
Hibbert & Wagon (Grand) Centralia, Ill., & Columbia, Ill., 8-12.
Hibbert & Wagon (National) Louisville, Ill., 8-12.

Isaac & Ryan (Co. Ill.) Long Beach, N. J., 4-6.
Isaac & Ryan (Milton) Birmingham, Ala.
Isaiah Bros. (Orpheum) Quincy, Ill., 4-6; (Majestic) Los Angeles 8-10; (Majestic) Bloomington, Ill., 11-12.

Ja De Trio (Grand) Fargo, N. D., 4-6; (Majestic) Minneapolis 8-12.
Jacobs & White (Empire) Grand Rapids, Mich.
Jacobson, George (Orpheum) Minneapolis.
Jack, J. (Orpheum) Detroit 8-12.

James, James & Edith (Keith) Lowell, Mass.
James & Brown (Empire) Detroit; (Empire) Grand Rapids, Mich.
James & Brown (Orpheum) Chicago.
Jarvis & Harrington (Milton) Joliet, Wis., 4-6; (Majestic) Milwaukee 8-12.

Jarvis, Baby (Milton) Joliet, Wis., 4-6; (Majestic) Chicago 8-12.
Jarvis & Harrington (Milton) St. Paul; (Majestic) Cedar Rapids, Ia., 8-10; (Columbia)avenport 11-12.
Jarvis & Prater (Broadway) Springfield, Mass.
Jarvis & Prater (Broadway) Atlanta, Ga.

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Jarvis & Prater (Broadway) Springfield, Mass.
Jarvis & Prater (Broadway) Atlanta, Ga.

Lewis, James & Co. (Orpheum) Chicago.
Lewy, Jack, & Vera (Crescent) Chicago.
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Lewy, Jack, & Vera (Crescent) Chicago.

Wright's Tails & Ladies (Loew) Dayton, O.
Wylie & Harrison (Majestic) San Antonio, Tex.
Wooling Iron (Pala) Scranton, Pa.

Wormart (Keith) Washington.
Wynne Walter W. (Apostrophe) Miami, Fla.
Yankovitch, Fred (Apostrophe) Detroit, (Temple)
Yankovitch, N. Y. 8-14.

SHUBERT VAUDE. UNITS

Carnival of Fun (Majestic) Boston 1-4.
Fridges of Fun (Majestic) Chicago 1-4.
Glimpses & Tricks (Shubert) Cincinnati 1-4.

CONCERT AND OPERA

Bachus (Town Hall) New York City 2.
Hans, Harold (Apostrophe) New York City 2.
Challopia, Frederic (Music Hall) Cincinnati 2.

DRAMATIC & MUSICAL

Abie's Irish Boy (Republic) New York May 22, indef.
Adrian Lincoln, with Frank McBrann, Chester T. Barr, asst. mgr. (Fremont) Boston 1-4.

Dragon, The (East Carroll) New York Dec. 29, indef.
Dunbar Musical Comedy Op. (Lyric) Cincinnati, O., Dec. 25, indef.
Eskott, The, with Leo Dietrichstein (19th St.) New York Dec. 25, indef.

Old Shaks (Pippscott) New York Aug. 22, indef.
Our Nell (Non Hays) New York Dec. 4, indef.
Fleming Show (Tulane) New Orleans 1-6.

World We Live In (Faisco) New York Oct. 31, indef.
Wynn, Ed. in The Perfect Fool (Dobson O. H.) Detroit 1-6; (Fremont) Philadelphia 8-13.

STOCK & REPERTOIRE

Allen Players (New Empire) Edmonston, Ala., Can., indef.
Associated Stage Players, Barney Brown, mgr. (Theatrical) Vancouver, B. C., Can., indef.

STILL ON SHAKESPEARE'S TRACKS

THE information that a new life of Shakespeare is forthcoming from an American professor is the sort of thing that might vex a dull ear were it not for the really revolutionary announcement that follows. The author has "no new theories to put forward, his object being to furnish a compendium of the acknowledged facts regarding Shakspeare's life, and to set forth the prevailing judgments of modern scholarship on his works."

Kiki, with Leone Urlic (Belasco) New York Nov. 29, indef.
Lady Christlinda, The, with Fay Bainter (Broadway) New York Dec. 23, indef.
Last Warning, with Wm. Courtright (Klats) New York Oct. 28, indef.

So This is London (Cohan's Grand) Chicago Nov. 19, indef.
Sylvia Dancer, with Midge Kennedy (Little) New York Sept. 23, indef.
Stone, Fred in Tip Top, Arthur J. Houghton, mgr. (Royal) San Antonio, Tex., Dec. 8-13.

Edmond Stock Company (Edmond) Edmond, Okla., indef.
National Players (National) Chicago, indef.
Park, Edna, & Her Players, W. H. Brownell, mgr. (Royal) San Antonio, Tex., Dec. 8, indef.

RAILROAD AND OVERLAND

CIRCUS HIPPODROME MENAGERIE

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY THE TROUPER

BIG CHRISTMAS SPREADS

Enjoyed by Ringling Bros. and Barnum & Bailey and Walter L. Main Showfolk—Winter Quarters at Bridgeport, Conn., Is Scene of Former's Festivities, and Salisbury, N. C., the Latter's

Bridgeport, Conn., Dec. 29.—Ringling Brothers' annual Christmas remembrance to their big family of employees at the Bridgeport winter quarters of the Ringling Brothers-Barnum & Bailey Circus was in every way in keeping with the bigness of the institution with which they are identified.

Approximately 200 employees, representing as many homes in as many localities throughout the world, enjoyed the holiday in typical American style.

A dinner prepared and served in a manner that would do credit to any of the great restaurants that food has made famous did much toward making everyone feel they were spending their Christmas with the folks at home.

It was a holiday for everyone at the big plant, with the exception of Steward Joe Dan Miller and his staff, but the way every individual of the catering department handled his particular work carried out the Christmas spirit, for they evidenced as much joy in providing for their fellow employees and making the dinner a success as if they were the chief guests of the occasion.

A company of vaudeville performers from New York City, headed by Marie's Shoe and Sister, with "Happy" Whalen, Bridgeport's funny fireman, as an added attraction, with the assistance of the Bridgeport Ladies' Orchestra, took care of the entertainment features, while one glance at the bill of fare was assurance that the desires of the diner who were to be cared for up to the limit of his capacity.

Steward Miller's personal contribution to the occasion was an envelope and card ready for mailing and tastefully engraved with Mr. Miller's favorite Christmas reminder—"Write Mother Today".

Marie de Grace, M.D., Dec. 29.—Everybody who took the Christmas season away from the Walter L. Main Circus quarters is back on the job again and the work is going merrily on. Everyone is glad to be back despite the best Christmas season ever.

"Governor" Daniels arrived home the Saturday before Christmas from Chicago in time to be around and see that the turkey and the big Christmas dinner was in the making and would be eaten on time. Emerging in on their way to Baltimore, where they are playing in showville, came the three Walters, Walter Ginter and Walter East, of the Sparks Circus, and they enjoyed a Sunday dinner with the bunch. Monday Mrs. Orton agreed the big spread with almost twenty men seated around the festive board.

Salisbury, N. C., that was at one time the home of a big bunch of circus folks, was the scene of a big party this Christmas with about all of the old showbills on hand. The festivities commenced at the Elks' Club, where there was a big initiation and turkey supper for a starting, and then on Christmas Day a big gathering of all the folks at the beautiful home of Mr. and Mrs. James H. Hodges, on South Church street, where Mrs. Hodges had prepared so much Christmas good things that

ALDERFER SHOW CLOSSES FOR BRIEF PERIOD

The Alderfer Show recently closed a season of thirty-four weeks at Dover, La., and went into winter quarters at the hotel for four weeks to paint up for the coming season, reports C. L. Alderfer, owner and manager. The show made Indiana, Kentucky, Missouri, Arkansas and Louisiana territory, covering 2,500 miles. But five stands were lost on account of weather conditions. From a financial point it was the best season that Alderfer has ever had. The show will go out with fourteen wagons and carry a small menagerie. Mr. Alderfer and family spent the holidays at their home in Denver, Ind.

Look thru the Letter List in this issue. There may be a better advertised for you.

It took two days to sort the bunch, among who enjoyed the hospitality of Mr. and Mrs. Hodges included Everett Smith and family, Bob Moran, of the Robinson Show, a Salisbury boy, Charles Lewis, E. G. Thompson and family, Mrs. Thomas Wainwright of Charlotte, N. C., Mr. and Mrs. H. K. Kline and family of Mt. Airy, N. C., H. H. Miller and wife, M. L. Miller and wife, and Miss Wilmer Miller, of the Paul Robber Company, a new Salisbury institution, "Miss" Joe Pendergrass and others who stopped in during the day or evening. At night there was a big display of fireworks and a balloon ascension given for the benefit of Masters Hinton and Charles Henry Hodges, and the celebration went over well into the next day. There was plenty of real Southern hospitality both at the Hodges home and at the Elks' Club and it was a sure enough Merry Christmas for all the Southern showmen including the writer.—FLETCHER SMITH.

RAIL CIRCUS LAWSUITS

Thrown Out by Hammond (Ind.) Superior Court

Hammond, Ind., Dec. 30.—The Hammond Superior Court has thrown out a writ of habeas corpus, 200,000 damages growing out of the wreck of the Hagood-Wallace Circus train at Irasbee, near here, June 22, 1918. The action was taken by the affirmation of an In-

GOOD FOR RINGLING

(Editorial in Lewiston, Me., Democrat Daily, Dec. 4, 1922.) Charles Ringling, head of the great amusement organization bearing the family name, has asked the International Association of Fair and Expositions to do away, once for all, with the objectionable slot-show and carnival features, to ban all the innumerable hooked games together with the immoral and questionable attractions. It is a wonder that these things have been permitted to exist so long and the blame is probably due in a large part, at least to local committees and organizations that for some absolutely unaccountable reason seem willing to let a lot of strap-necked and professional bunco men impose upon a community with a mélange of demoralizing "features" as would never be tolerated if undertaken by the "home guard" anywhere.

dianna Appellate Court decision in the case of J. F. Doreck, plaintiff, against the Michigan Central Railroad Company.

Doreck, a circus strong man, was disabled for life. During the trial the defendant railroad company was able to show that a contract existed between the carrier and the circus management whereby the circus was to furnish the cars and the railroad would furnish coal and crew and lease the use of a right of way to the circus. In consideration of a lower transportation rate the circus was to assume all liability for injury to employees or equipment while in transit.

NOW WITH THE GREAT HERMANN

New Orleans, Dec. 25.—Frank Reed, formerly publicity man for the Robinson Circus and O'Brien's Menagerie, is now the acting agent to Hermann the Great on the Lowry Circuit.

Look thru the Show Directory in this issue. You'll find the kind of a show you want may be listed.

WALTER SCHOLL IN ST. LOUIS

Walter Scholl, balloonist, circus photographer and collector of circus material, is visiting relatives and friends in St. Louis, including W. D. and Grace E. McKinney and family, during the holidays. He came down from Chicago and had lots of circus collectibles with him which included letters from P. T. Barnum and several other famous circus men. Scholl has been in the show game circus years and has been with the Ringlings, Ed A. Krabo, God's Oriental Carnival, the Northwestern Balloon Company and the Case Balloon Company.

40 YEARS REPUTATION BACK OF EVERY TENT! GOSS' SHOW CANVAS CARNIVAL TENTS. FLAGS Waterproof Covers. SEND FOR NEW CATALOG AND SAMPLES FREE LIST. The W. C. GOSS CO. CLEVELAND, OHIO.

TENTS NEW AND USED All Sizes in Stock. NATIONAL TENT & AWNING CO. 456 W. Jefferson, Detroit, Mich.

J. HAYDEN & CO. INC. CIRCUS CARNIVAL SIDE SHOW BANNER FRONTS. 106-110 Broadway, BROOKLYN, New York.

HARNESS I manufacture all kinds of heavy Baggage Harness, Saddle Saddles, Messing Saddles, also heavy Trappers for Horses and Ponies of any other Animal, made to suit. Write for prices. MAX KURZYNSKI 1800 Central Avenue, CINCINNATI, O.

PRIVATE CARS We buy, sell, repair and furnish Private Cars. We have what you want. See us. Will buy what you have to sell. See us. KANSAS CITY RAILWAY EQUIPMENT CO. 215 Soarite Building, Kansas City, Missouri.

TENTS, AWNINGS, CANVAS GOODS SMITH BROS. 718-720 North Wells St., CHICAGO, ILL.

TENT BARGAINS Write for Prices. Available in Canvas. C. R. DANIELS, Inc., 114-115 North St., N. Y. C.

TENTS LIVERY STILLS, CONVEYERS AND ATTRACTIVE FOR SHOWS AND CONCESSIONS. Write for Catalog. St. Louis Amusement Co., 223 S. E. St. Louis.

THE BEST SHOW TENT HOUSE IN THE WORLD THE BEERLY CO. GOLDEN BROWN CHOCOLATES. CINCINNATI, KENTUCKY

For Sale, 15 Carved Tableau Baggage Bodies Built by Bode Wagon Co., of Cincinnati, for Spillman Motorized Show. All heavy carving and representing different nations. 15 to 18 ft. long. Will rebuild to suit purchaser. Price quoted upon request for one or all. Address R. F. Schiller, Merco, O.

AMERICAN TENT CORPORATION EDW. P. NEUMANN (Haymarket) 2715 CHICAGO, ILL. SPECIAL NOTICE We have the well-known artists painting our Hula Show and U.S. Show Banners. H. G. CUMMINS, HERMAN KILMAN, JAS. ANDERSON, LOUIS CLAYER. THESE ARE NOW HAVING OTHER SHOWS.

WANTED—FOR EUGENIA CLARK SHOW Performers doing two or three acts suitable for small urban show. Musicians, Dancers, Trampcomers, Ring and Clowns, E. P. GOSWAMIA, Elkhart, Texas, Radio Singer, Clowns, Jugglers, Jesters, Mimes, Magicians, etc. Will show open, Day Concessions open. Joe Bauers and Fred Fisher, artists. WILL BUY STuffed Ponies, Dogs, Mice, January Mice and small Reptiles if price reasonable. Address EUGENIA CLARK SHOW, 614 Grove, Ala. Three cent Jan. 10.

Start the New Year RIGHT DAKER-LOCKWOOD "ASK THE MAN WHO OWNS ONE" SEVENTH and DELAWARE KANSAS CITY, MISSOURI America's Big Tent House. On with the OLD TENT On with the NEW! Write for these prices today

UNITED STATES TENT & AWNING CO.

LARGEST SHOW TENT HOUSE IN THE WORLD

Closing Contracts Now for 1923 Delivery on Everything Used in the Line of Canvas for Outdoor Show Purposes

Write for Stock List of New and Used Banners

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MANUFACTURERS OF CIRCUS AND CARNIVAL TENTS AND BANNERS.

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UNDER THE MARQUEE

By CIRCUIS SOLLY

Harley B. Trice—Are you all set? They are all going to be clean circuses before July 1. Street Tom Smith, of Tullytown, Pa.—What's latest? Stamford, Conn., will welcome real circuses this season. Early Circus Dates—Selling 1000, Newark, N. J., Monday, May 14. Zebras are to be bred upon a farm near Lakewood, N. J. Charles McClellan—Are you coming back to the lot? And with whom? Fifty cars from hundred cars leaves fifty. That's about the proportion of some so-called operators. Fletcher Smith may well be called General Milking. Can he do anything around a circus? Yes—almost anything. George Chandler has signed an agent for Kreta Bros.' Wagon Circus, making his second season with that show. Yes, there is a difference in circuses. Take the show from "Sam Harris" as compared with the carred wooden ones.

FULTON SHOW AND CARNIVAL TENTS. IT WILL PAY YOU TO COMMUNICATE WITH US BEFORE BUYING ANYTHING MADE OF CANVAS. FULTON BAG & COTTON MILLS. 330 WYTHE AVE., BROOKLYN, N.Y. ATLANTA, GA. ST. LOUIS, MO. NEW ORLEANS, LA. DALLAS, TEXAS.

lar by being at all times available and keeping the area of friendship lasting.

Mr. Rice says that there are quite a few troupers in Detroit, Mich. Among others he met Howard Ingram, who was treasurer of the show business there last season. Ingram goes to the Wagner & Clark Circus this season as teamster. He is now stage carpenter with Wheeler's "Oh, What a Girl" Company. Bill King, Alton and Jack Kelly are agents at the Detroit Hotel and Charles Rogers and Ed McMillan are at the Grand Hotel. Paddy O'Leary recently visited Detroit. He has the props with Orla Patterson's indoor Circus. D. Ed. Hopkins is in winter quarters at Paris, Ind.

From John B. Smith, Brooklyn, N. Y. "Noticed an article from J. H. Ryan of Sioux City, Ia., inquiring if circus fairs were going to revive the large over stock next season. I tried to see someone who had one of the greatest and most interesting old-time circus acts featured again. The big show in the old days always carried a great company of doublets and leapers. Fred O'Brien was chief leaper with the old Great London Circus and Walter's royal British Menagerie's more's Gordie, New York, season 1877-78, and doubled over the hills. This was a wonderful show. With the show that season were Miss Alice Decker, principal female ballet dancer, George H. Mervin, principal male rider, Lawrence Barker, in a trap act; Laura act; Maggie Clark, spring stage; company of tumbler headed by Harry Long, Livingston Bros., John Mrs. Three Motion Bros., Bob Gilroy, spring equestrian, in a Star-Brook act; George of St. Petersburg; Billy Conrad, riding a horse while riding in a crate each as they saw on in risky acts; Langley Bros., jugglers; Johnny Patterson, The Rambler from Cape, Irish and principal clown in a show; Frank and talking; Resuable Jives, French musical clown; J. H. Decker, with his horse, "Ellington"; Geo. Armstrong, with the performing bull; the trained tigers, worked by Capt. Alfred Hill, Robt. Kilgusham was equestrian director and announcer. In those days a showman made the records of the various acts and gave a splendid picture on the bulletin, etc. of the animals carried with the show. The best show with leapers was the Hoffman show. I saw some good leaping done by Johnny Badollet in 1870 at the American Institute Hall, New York, season and then at the Grand Central Hotel, New York, season. Third season, New York, over the hills. Frank Gardner was another great leaper. He was also a first-class bounding leaper. Johnny Weston was principal leaper with the old Adam Forepaugh show when I saw him perform. Why don't they have some of the present-day stars give us an absolute principal act? There are no more Sebastian, Hobbs, and Frank, Sefton and Bob Stinson. How I would like to see a grand entry started with some Nelson Hinder swinging the old baton at the head of the big show band."

COMPLAINT LIST

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire. The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring. Names will appear in this list for four weeks only. Anyone interested might do well to make note of them.

- EARLY, JOE B., Concessionaire, Concessionist, N. W. Alford, National Casualty Company, Columbia, S. C.
GAINER, ROY, colored performer, Concessionist, Coy Harison, Stage Manager, "Coca-Cola Town" Co., Care The Billboard, Cincinnati, O.
HOOVER, GEORGE A., alias Geo. A. Hamilton, Acrobat and Concessionist, Concessionist, Louis Walker, Mgr., Walker's Happy Dandies!
PENNOCK, DON, Concessionist, 24 Cash, 9013 Toucheville avenue, Detroit, Mich.

Neil O'Brien's Minstrels as second agent to assist Clyde Malloy, who is business manager. He says that he is teamed with circuses for the present. Frank Hewling, an old trouper, with the John Robinson Circus in 1921 and recently manager of the Van Stone News Depot at Ft. Dodge, Ia., has been compelled to return owing to ill health. He will spend the remainder of the winter in San Antonio, Tex. Frank E. Kelly, the transcendental trouper, writes that he expects to be disappointed in the showing of a circus this season. Kelly is "wondering" with his brother, A. G. Kelly, who is a chief petty officer on the U. S. S. Matville. J. W. Buchanan closed the Broncho Bros.' show for the holidays, and went to Louisville, Ky., to manage an operation for Higgler Iron Co., under the name of Dr. Pottier. He and Mrs. J. H. Morgan are visiting him daily. Mr. Buchanan would like to have friends write him care General Delivery.

Charles Post, "Boss clown" on the Al G. Barnes Circus for the past two seasons, is located at Ft. Smith, Ark., for the winter, playing string bass in the orchestra at the Joe Theater, which is opening in Fayetteville and returns. Post will again be with the Barnes show the coming season. Robert Best has returned to Adrian, Mich., after a six weeks' trip thru Pennsylvania and Ohio as business manager of Smith & Mitchell's All-White "Sleep Around" musical comedy company. Best has signed with the Walter L. Main Circus, which will make his third season with Andrew Dowds. James H. Coleman, well known around the winter show, journeyed from Chicago to Dallas, Tex., visited the winter quarters of the Barnes Circus and then boarded a train for Atlanta, Ga., where he will remain at his home until the opening of the Barnes show, with which he has signed for this season.

Kirk Perry writes that work is now going on at the winter quarters of Schebler's Motorized Circus at Youngstown, O., that Mr. Schebler is beginning to get ready to start his show. Schebler has contracts for some big indoor events in Cleveland, Steubenville, Akron, Pittsburg and New Philadelphia which will keep him busy until the opening of the outdoor season in April. The New York Evening Telegram in its Sunday edition, December 24, carried a lengthy interview of Charles Forepaugh written by Mack Scarborough. Of circus magnitudes, Forepaugh is one of the original performers in the show business. He has been a showman and the actor who made circus history in the days when the opening was the scene of perfection. He was with circuses for twenty-five years, but hasn't seen one for thirty years. He is eighty-five years of age.

Minnie Fisher writes from Beaumont, Tex., that she finished a very pleasant engagement with Bob Norton's Marine Circus at Ft. Worth, Tex., December 22. She will be under his

management for the coming season and will remain at her home for a few weeks prior to the opening of his show. While at Ft. Worth Miss Fisher met Miss Annie Spruce, of convention fame, who once a big match was made with her from the city. Miss Fisher was a guest at her home for Christmas dinner, and everything that was served was raised on Miss Spruce's ranch.

LET'S STAY SOMETHING. Who is the handiest and most versatile man show a show? Our nomination is Fletcher Smith. Who is yours? Who is the greatest mechanical genius in the business? Our nomination is Dill Curtis. Who is yours? Who is the dean of our managers? Our nomination is Charles Bernard. Who is yours? Who is the dean of general agents? Our nomination is Louis H. Colburn. Who is yours?

George H. Irving, side-show manager, is spending the winter with his family at his home in Bedford, Mass. The past season was his fourth year with Campbell Bros.' Show. The Campbell Show is wintering at New Bedford, N. J. Five special acts are being booked and the show will be out this season somewhat larger than last season. New tents have been ordered and many new fixtures are provided. Two rings and a stage will be used in the show and the animal and side-show tents will be enlarged, says Mr. Irving.

Charles Adams, of Andoverville, Great Bend, Kan., was deputy "Kris Kringle" and distributed two sets loads of lined stockings to the poor people and school children of that place on Christmas Day. Invitations were extended to all to be present at a New Year's radio party. Light refreshments were served and walls waiting for the new year to come in there were varied amusements, recitations, music, singing, and three loud-speaking radios, which were installed by the Great Bend Radio Company, also broadcast at the twelfth hour.

The Walter L. Main Circus in 1922 was a one-acting show traveling by wagon and landed the State of Maine for the first time, says George Adams of Great Bend, Kan. It was one of the best shows of its size that traveled the country. There was no graft of any kind, the show was clean through and did a wonderful business the entire season. It left a favorable impression in every city and town it visited and Mr. Main expects it to be this day one of the pleasant seasons to his near circus career. Many of the people contacted with the show at that time have passed away, but there are still quite a number who will remember that season.

Since the close of the circus season Charles Bernard is spending the winter at his family home in Savannah, Ga. He is making his own "winter quarters" at Riverdale Park, a property of Charles Irving, and other vegetables, it is an ideal place to rest up and enjoy the comforts at home. In addition to having dug with his winter garden, poultry yard and fruit trees, Bernard enjoys frequent visits from his show chums, who include Walter L. Main (Boston), J. J. Frank, Stephen Smith, Alvin Haron, John Vetter, Jerry Keller, Fred V. Peterson and a number of other well known old-time sports, who know how to make life worth liv-

SQUARE DEALING HAS BUILT THIS COMPANY TENTS Get Our Prices for Your 1923 Requirements Now BANNERS DRIVER BROTHERS, Inc. 1309-1315 W. Harrison Street, Chicago, Ill. Phone: Haymarket 0221

THE CORRAL

By ROWDY WADDY

A Happy and Prosperous New Year, to every mother's son and daughter in '23!

Let "hygiene" and "jealousies" be truly by-gone, and all strive toward a better future for all.

Of course, advancement for the good can best be attained by pointing out past errors—not let the criticisms be friendly.

With the advent of the new year let everybody—hands, bodies and conditions—again earnest resolve to be congenial, even if it means special effort.

Don't continually wear a "chip on your shoulder" and keep looking for someone to "kick it out"—with a little well-intentioned criticism—and, "Mr. Criticizer" don't look for "chips".

Chick, Omaha—Have no address on either Park Street or The Bureau. Write them letters, care of The Billboard, Cincinnati, O., and their names will be placed in the weekly Letter List.

A news note from Haveria, N. Y., stated that California Frank Halsey is wintering his equipment on the fair grounds there, and when weather permits will pasture his steers and about twenty horses just outside the city limits. There is to be a winter circus on the fair grounds some time in February, and it is probable that Halsey and his contingent will furnish a part of the entertainment.

Our Woodick's article hit the nail on the head sure enough; I have approving of his article to the fullest extent already reaching this office from all parts of the country. These letters prove that something must be done along the lines suggested in Woodick's article. If any committee or promoter expects the public to take their claims seriously regarding their affairs to be a "real contest" or anything except a "show".

Some Wild West shows that used to travel and some who do still: Montana Belle's Wild West; Buckskin Ben's Wild West; Jack King's L. N. L. Masco; Kentucky's Wild West; Mit Hinkle's South American Kid's Wild West; Dakota Max's Wild West; Bee He Gray's Dakota Dick Wild West; Kump Katers' Wild West; Jim Holmes' Wild West; Harry Hill's Wild West and many others.

Cy Compton will play dates in Nashville with his Wild West act around New York until the opening of the Ringling-Barnum Circus at Madison Square Garden in March, when he will appear with the concert of that aggregation.

Unsettled as it is that a new Wild West act will take the road this coming season, being sponsored by St. Louis capital, with a prominent Wild West show to lead the troupe.

C. D. Ostroff, the Kansas City photographer of the Wild West shows and Frontier sports photographers, as well as other professional photography, realizing the importance of getting his products advertised to those the most likely to buy, sent his copy for a small ad last week to appear in this issue. Not only is C. D. dealing out photos to the hands and their admirers and the fact, but his photo are being and be taken great interest in the progress and welfare of all.

FOR SALE

Water Buffalo, any number; two wonderful Black Mamo Loxon, Nubian Loxon. I can supply all your wants.

Address: N. T. (TEX.) CLARK,
Zoological Gardens, Swope Park, Kansas City, Mo.

A COMPLETE 10-CAR CIRCUS

Exception Live Stock, for sale, cheap for cash, or will consider part cash and notes for balance from reliable parties. Property can be seen at

Tarboro, N. C., CAMPBELL-BAILEY-HUTCHINSON CIRCUS. Box 712.

Here's a letter from Kansas City: "Magbo Guy Woodick's article, in your Christmas number, will awaken the managers of circuses to the fact that all their live and very costly, their 'greatest championship contest' doesn't fool the public like it used to. 'World's champion' in all the cowboy and cowgirl sports are far from it, and of such a great difference when their respective merits are compared to respect anyone to take either the claims of the managers or the promoters seriously. A genuine association is the only way."

Bobby Nixson, most of the past season "riding" with the circus with the Campbell-Bailey-Hutchinson Circus, closing the season with the Sparks Circus, passed thru Cincinnati December 1st, accompanied by Mrs. Nixson, en route from Roanoke, Va., to visit Bobby's sister in Kansas for a while, after which they spend the remainder of the winter in and around Albuquerque, N. M. Had not decided on what outfit they will be next summer.

Here is an extract from a letter just received from Woodcock Springs: "In his claim that the general public regards the majority of 'contests' as nothing but 'shows' Woodick is right. The fact is that the greater part of the 'prize' money put up at 50 per cent of the contest all over the country is won by show hands, or rather contestants who make a business of traveling from one 'contest' to another, and at many of them receiving cash guarantees for their exhibited work. 'My all means let's we have a real association as outlined in the Woodick article. 'You will see that the trouble will be to overcome the objections of the 'show class' which has been 'hogging' the 'show' class."

"It's up to committees of real contestants to step out now and show their true colors."

While playing his Circle Dot Wild West at the recent Saylor Circus in Charlotte, N. C., Milt Hinkle paid his poll tax in Charlotte and became a citizen of that city. Several accidents were recorded during the giving of the concerts in connection with the circus, which was presented under a 100-foot tent, with a fifty and two forty-foot middle pieces, and located right across the street from the court house in the heart of the city. In the half-dragging one of the steers stopped on Milt's face, badly bruising his nose and loosening all his front teeth. Albert Paris suffered a dislocated knee while trick riding. Ed Wilson was "spiked out" for about thirty minutes when the backing mare Miss Hilda Gold fell backward on him, the saddle horn striking him in the stomach. Carl Beesley was kicked in the back and had two ribs broken while trailblazing a steer.

This letter from New York City: "The Frontier Contest Association's along the lines proposed by Guy Woodick, in his very intelligent article in your Christmas number, seems to be the

only solution for 'clean cowboy competitive sports' in a recognized manner. I am a great admirer of the cowboy and his ability as a horseman. I have witnessed many of the exhibitions both of a small size and the larger ones held annually in the West. I recently saw the show in Madison Square Garden here in New York. It was all right, in fact as good as that sort of work can be done in a building, but I noticed that there were many not present of those who are considered 'leaders' at some of the large outdoor events of the West. As Mr. Woodick says the majority of these exhibitions, no matter how good the performance may be, are not taken seriously as bona-fide championships—simply as 'good shows'—for the reason there is no unity among the various heads of the different associations, and the nature which are scattered all over the West, varying in size. Get a real association, and you will see the cowboy sports outstanding feature in the realm of competitive effort. Such a real association handles the reins for nothing of Social—simply the individual claims of the manager and the contestant, which, as you know, are not of sufficient weight to court the interest of the public at large."

Magbo Woodick—I see that since more the call has gone out for opinions on a Frontier Contest Association, it was what might be termed "prudence" with circumspection when this edition was first started, but refrained from saying anything in the past year or so, simply because I could not see where it was getting anywhere.

The facts brought out by Guy Woodick's article (in the Christmas number of The Billboard) are sufficient to cause everyone connected with the game to realize the necessity and the value of an association, but the organization formed when many who are, or should be, vitally interested in the sport take so little interest in the game outside of their own contests?

The petty jealousy among both promoters and contestants have to be done away with, but how?

Regarding the rules, they are more uniform now than they have ever been, and if one set of rules governs all contests it will be necessary for them to be revised annually.

As to judges, it's a hard proposition. I have always been very careful in selecting judges and am sure that I have had many of the best. I am entirely positive that I have had some of the worst, but the squawks have been about equal.

Let's as Guy Woodick says, there must be one set of judges, not a circuit of districts; they must be capable and the association must be strong enough to back them up, and have power enough to recall them when they go wrong. It is my opinion that if you want to start out with a full grown organization it will serve be accomplished but if you get an organization formed of a few of the leaders the rest will finally come into the organization.

CONTEST PHOTOS—NEW SUBJECTS

Frank Halsey, Haveria, Mo., 12 27 21, 22, C. O. OSTROFF, 1317 Fremont, Kansas City, Mo.

list, undoubtedly, the men at the head of the real contests about take the lead. My reason for believing that others will follow, if a real organization be perfected by a few of that two of the greatest referees of the show were brought about in the next season, viz., at the Ft. Worth Steeple in March, 1923, Magbo Woodick stated that substitution would be very unpopular and perhaps only where a contestant was disabled by the extent that he was out of all events, and the same season Tex Austin announced positively an substitution, and there has been very little of this sort since. The other reform was the committee system, which came gradually, but nevertheless is here.

I would suggest that Rowdy Waddy appoint three men to draft by-laws for an association, and then to all leading contest managers, invite them to add to or take from and resubmit same to the committee with their applications for membership, and take what they get out of this and form the organization, and let the rest of them come in when they see that it is really to their interests. I am sure that I can place the cooperation of myself, Tom J. Burnett, M. Sweeney, Jr., and Ray H. McKinley to any organization that will benefit the game—"FOR HONOR" GLANCE.

(Rowdy Waddy appreciates the suggestion that Mr. Glancy has made that he (Rowdy) back these men to draft by-laws for a Frontier Contest Association, but Rowdy is of the opinion that it is up to the committee of Sweeney, Peniston, Prescott and some of the established annual associations to take the first steps in this matter, and we feel sure that they will do so, if they have the future at heart in not only their own doing but of the game in general.)

The following letter from Guy Woodick under "Horse" in your column in last Saturday date of December 23, 1922, and the contents of several cowboy contests, myself among them, if we would judiciously go on record as to what claims we have the advertising "World's Championship Titles" at contest we have held.

"I will speak for myself: I have advertised that the World's Championship Title in various lines of cowboy sport would be awarded at the following contests:

"The Stampede held in Calgary, Alta., Can., in 1912—cash purse, \$20,000; The Stampede held in Winnipeg, Man., Can., in 1913—cash purse, \$20,000; The Stampede held in New York City, N. Y., in 1915—where the cash purse to the amount of \$20,000 was advertised, only \$35,000 was paid; and The Stampede held in Calgary by Miller cash purse, \$25,000. Previous to The Stampede at Calgary in 1912, Cheyenne, Wyo., and Peniston, Okla., were the two recognized leading cowboy contests held on the American continent. I mean they were considered the ones that paid the largest purses in the different cowboy events.

"If I remember correctly, their first money in the bucking horse contest was \$250 and a silver-mounted saddle (their total purse being around \$4,000). At Calgary our first money was \$1,000 and a silver-mounted saddle. At this contest (where each and every member of the program was a competitor) and, we drew the largest number of contestants, I mean contestants that were real competitors of the various sports that had ever gathered on a contest ground. There were no entries in the steeplechase event alone, among whom were several of the 'top' men all over the country, and 140 riders entered in the bronk riding, and so on in all events.

"I advertised this contest four months in advance of the dates in every cattle State in America, as well as in the various districts of Canada. In fact I have done this

(Continued on page 82)



B. Smuckler - Elks' Fun Festival Company

Photo by Miss Little Rock, Ark.

Staff of Elks' Fun Festival Company, taken in front of the Elks Club, Little Rock, Ark., December 23. First row, left to right: B. Smuckler, manager and director; Milt Holland, business manager; Bob Roberts, knife thrower and sword swallower; Lola, mindreader; Joe Daput, tattooer; Peggio, musical marvel; Mrs. Jack Adelphia; Billie Farreau, novelty dancer; Zoe Darnett; Pauline Clark, singing comedienne; Dave Frank; Jack Adelphia, entertainer and superintendent of concessions; Harry Rich, free act; Vic Parr, official announcer; Walter LaVina, psychic wonder; Henry Korter, side-show manager. Second row, left to right: F. Lavina, agent; Mrs. Rich, Mrs. Holland, Art Saylor, Flize Brown, Gus Shoppers, Louis Loase, Valleton, Jack Clark. Third row: Dr. Frank LaMarr, manager Underwood Chinatown, feature attractions; C. J. Kramer, chairman Entertainment Committee; Myron Lasker, exalted ruler, B. P. O. E., No. 29, Little Rock; F. J. Ginechio, secretary, B. P. O. E., No. 29; Fan Toy, assistant to Dr. LaMarr.

FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

PERMANENT RIDES FOR WISCONSIN STATE FAIR

Amusement Park Feature Will Be Big Improvement—Sec'y Remy Announces Ambitious Plans

Not another president general to the all-year-around fairgrounds idea has come forward. The Wisconsin State Fair at Milwaukee is to have a complete amusement park on its grounds, according to administration led Secretary J. S. Henson.

This will mean that it will not be necessary to engage a contractor for the State fair before and also that the fair association will derive additional revenue from the operation of the park during the summer.

Mr. Henson recently announced that negotiations are in progress for the construction of twelve permanent riding devices on the State fair grounds at West Allis, located by the State Military & Defense Company, Waukesha, Wis., in drawing up devices which will cost \$500,000. If a contract is made that will be ready June 1 and for the many large fairs held during the summer.

Mr. Henson estimated that operation of an amusement park during the summer will mean an additional revenue to the State fair of from \$150,000 to \$200,000, a great increase compared to the permanent riding devices will be placed within three days and that construction will begin March 15.

It is also stated that Governor Blake will permit use of the appropriation of \$100,000 for the construction of the permanent riding devices on the State fair grounds in a lump sum for the construction of a number of the new rides, or a better one than the old. Construction of the great steel will mean an additional revenue of at least \$200,000, according to Mr. Henson.

When the fair association has practically decided to replace the light long slide of past years with one demonstrating the value of horse power on the farm. It is also expected that the fair will be depicted in car, etc., showing them in actual work. Figures will show the actual cost of plowing, disking and harrowing by horse power. Such a ride is being planned by the fair association, the fair association of this class. Features for the year "The Farmer" and horse probably will aggregate \$1,000.

The value of the tractor on the farm will be fully demonstrated in the 1923 tractor show which will be even more gigantic, Mr. Henson claims. When the tractor display of this year which set a record for State fairs.

under its educational influence, 1,161,400 during the past eight years.

In 1922 and 1923, when investigations were made, over \$2,000,000 worth of business each year was transacted in the tractor and machinery department alone.

During the past three years every county in the State has been represented in the exhibition. During the same period the attendance from the State has shown remarkable increases. In 1922 less than 50 per cent of attendance came from the city of Milwaukee. This is attributed largely to bad commercial conditions.

"GET-TOGETHER" DINNER

Of New York Association of County Fairs Will Be Enjoyable Event

The announcement of the annual "Get-Together" dinner of the New York State Association of County Fairs will be a most enjoyable event, according to the announcement sent out by H. W. Harrison, secretary of the association. The dinner will be held at the Hotel Hamilton, Albany, on Thursday, January 18, 1923, from 8:30 to 11 p.m., a reception will be held. The dinner will start promptly at 7:30 p.m.

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Interesting Sidelights

On the Brazilian Centennial Exposition—Old Showman Says Amusements Are Getting Wonderful Play

Beaulieu is a country of wonders—perhaps greater than most of the world's. Anglo-American tourists from Rio de Janeiro are to be bothered their centennial exhibition has been staged on a scale that is truly magnificent. George Sherman, an old showman, has been on the ground for many months. He has written for the Billboard published a letter from him in which he predicted that, despite the pessimistic utterances of some showmen who want to avoid interest in the entrance and layout of the exposition, the exposition would register a big success. Mr. Sherman has written a second letter that would be sent out his regular publication and in it he predicted that the exhibition will register success after the opening of the exposition.

Rio de Janeiro, Brazil—is a very populous city containing the Brazilian Government Administration. It is a city of 1,000,000 people, with a wonderful harbor and the finest view of a beautiful bay. Rio de Janeiro has a population of a million and a quarter. There are in the neighborhood of ten million people living in the immediate territory—States of Rio de Janeiro, Minas Geraes, and São Paulo. Sao Paulo, the capital of the State of São Paulo, has a population of a million, is only a day's run by train, and boasts, with 50,000,000, is about twenty-four hours' car travel by air. It is a city of 200,000 and a metropolitan area of 500,000, all within an hour's ride by train, steam car or auto.

After the opening of the exposition, the city of Rio de Janeiro, Brazil, is a city of 1,000,000 people, with a wonderful harbor and the finest view of a beautiful bay. Rio de Janeiro has a population of a million and a quarter. There are in the neighborhood of ten million people living in the immediate territory—States of Rio de Janeiro, Minas Geraes, and São Paulo. Sao Paulo, the capital of the State of São Paulo, has a population of a million, is only a day's run by train, and boasts, with 50,000,000, is about twenty-four hours' car travel by air. It is a city of 200,000 and a metropolitan area of 500,000, all within an hour's ride by train, steam car or auto.

WHAT OF 1923?

WHAT does the New Year hold for the fairs?
Much thoughts encouraging, we take it, from the announcements that are being made of ambitious plans for improvement and expansion!

Fair men are forward-looking men; men who dream, then transform their dreams into reality.

Just note a few of the announced plans for 1923: The New York State Fair at Syracuse hopes to have a big, new coliseum. The Central States Exposition, at Aurora, Ill., only one year old, yet is making plans for further expansion and will make its grounds a year-round community center. A big winter fair has been successfully launched at Toronto, Canada, and is setting out to eclipse the splendid record made last fall. Billings, Mont., held a successful "no-park" fair in 1922 and has pointed the way to other fairs that have had the pass evil to contend with—and what fair has not? The Jackson (Mich.) Fair is going to join the increasing list of fairs that have added drama to their program and thereby brought a new note into the county fair. The Wisconsin State Fair has adopted the "year-round" idea, and is going to install a complete amusement park.

With these and numerous other examples that might be cited, can there be any doubt as to whether the fairs are progressing?
Why not adopt as a nation-wide fair slogan, "The Fairs Are Getting Better and Better," then get to work to live up to the slogan?

Some Interesting Figures

Figures announced by Mr. Remy show that during the twenty-five years the State fair has given in existence 2,000,000 persons have come

SHE'S SOME LADY, IS LADY JEWELL

"The re-election to Parliament of Lady Alice is a trivial happening beside the news that she is to take the place of Mrs. Asquith in the new American entry for the Lady's election campaign of the world," says The Nation.

The race to fame was held for the Lady Alice Jewell in the city of London, England, on the 11th of November last, the candidate for the title of "The World's Most Beautiful Woman" was Mrs. Asquith's daughter, Lady Alice Jewell. She is a beautiful woman, with blue eyes and two straight, up-turned eyebrows, and a face which is a perfect example of the ideal. Lady Alice Jewell's eyes were dark, her hair was a rich brown, and her nose was a perfect example of the ideal. Lady Alice Jewell's eyes were dark, her hair was a rich brown, and her nose was a perfect example of the ideal.

ORGANIZING NEW FAIR

Muskogee, Ok., Dec. 20.—Farmers, business men and professional men in various parts of Muskogee County have taken a decided interest in the organization of a proposed county fair. A meeting was held at Muskogee on December 20, 1922, at which time the following officers were elected: President, J. W. Lewis; Secretary, J. W. Lewis; Treasurer, J. W. Lewis; Executive Committee, J. W. Lewis, J. W. Lewis, J. W. Lewis, J. W. Lewis.

WEST VIRGINIA FAIR MEN TO MEET IN WHEELING

The third annual convention of the West Virginia Association of Fairs will be held at the Hotel Hamilton, Wheeling, W. Va., Thursday, January 11, commencing at 10 a.m. Secretary Bert H. Stewart presides.

A program of instruction and entertainment is being arranged, which will probably include a banquet in the evening. It is expected that about twenty-five fairs will have delegates in attendance at the meeting and Mr. Stewart expects an invitation for observation. Educational and other interests in the fair to attend.

Officers of the association are: President, H. C. Hinkle, Charleston; first vice-president, A. O. Hinkle, Charleston; second vice-president, J. V. Whelan, Jr., Westinghouse vice-president, J. H. Spangler, Huntington; secretary, J. H. Spangler, Huntington.

ASSOCIATION INVITES CARNIVAL REPRESENTATIVES

H. F. Johnson, president of the New York State Association of County Agricultural Societies, has extended an invitation to representatives of all applicable carnival companies to be present at the meeting of the association in Albany, N. Y., Thursday afternoon, January 18.

NEW LA CALLER

D. W. Lewis, the Theatre-Field Waukesha Company, Chicago, was a caller at the Chicago office of The Billboard a few days ago. Mr. Lewis, who is secretary of the company, reported that the past season had been a most successful one and all indications point to an even better season in 1923, as more and more fairs are getting on their feet, of which the Waukesha Co. is the biggest.

DELTA KAPTAU MEMBERS AND FRIENDS OF A COUNTY OF TOWNS AGRICULTURAL FAIR ASSOCIATION TO MEET IN WHEELING

The price is \$2.75 for each person attending. In order to determine what arrangements to make it will be necessary for each person who desires to be present to forward by mail the sum of \$2.75 to the secretary, G. W. Harrison, 121 North Pine avenue, Albany, N. Y.

On the afternoon of January 18 members of the State Association of Town Fairs will meet at the Hotel Hamilton, Wheeling, W. Va., at 10 a.m. The program will include a banquet in the evening.

OKLAHOMA GRANDE CONDEMNS CARNIVALS

Vinita, Ok., Dec. 30.—The Oklahoma State Grand Jury has set its foot down on the carnival and its influence at Vinita.

At the recent meeting of the State Grand Jury a resolution, introduced by the Grand Jury members, condemning the influence of carnivals as had in every conceivable way, condemned the holding of carnivals in Oklahoma, and the fair board in the various counties to discontinue holding the same. The resolution also requests the cooperation of churches, schools and people interested in the suppression of vice.

On the Brazilian Centennial Exposition—Old Showman Says Amusements Are Getting Wonderful Play

Beaulieu is a country of wonders—perhaps greater than most of the world's. Anglo-American tourists from Rio de Janeiro are to be bothered their centennial exhibition has been staged on a scale that is truly magnificent. George Sherman, an old showman, has been on the ground for many months. He has written for the Billboard published a letter from him in which he predicted that, despite the pessimistic utterances of some showmen who want to avoid interest in the entrance and layout of the exposition, the exposition would register a big success. Mr. Sherman has written a second letter that would be sent out his regular publication and in it he predicted that the exhibition will register success after the opening of the exposition.

Rio de Janeiro, Brazil—is a very populous city containing the Brazilian Government Administration. It is a city of 1,000,000 people, with a wonderful harbor and the finest view of a beautiful bay. Rio de Janeiro has a population of a million and a quarter. There are in the neighborhood of ten million people living in the immediate territory—States of Rio de Janeiro, Minas Geraes, and São Paulo. Sao Paulo, the capital of the State of São Paulo, has a population of a million, is only a day's run by train, and boasts, with 50,000,000, is about twenty-four hours' car travel by air. It is a city of 200,000 and a metropolitan area of 500,000, all within an hour's ride by train, steam car or auto.

After the opening of the exposition, the city of Rio de Janeiro, Brazil, is a city of 1,000,000 people, with a wonderful harbor and the finest view of a beautiful bay. Rio de Janeiro has a population of a million and a quarter. There are in the neighborhood of ten million people living in the immediate territory—States of Rio de Janeiro, Minas Geraes, and São Paulo. Sao Paulo, the capital of the State of São Paulo, has a population of a million, is only a day's run by train, and boasts, with 50,000,000, is about twenty-four hours' car travel by air. It is a city of 200,000 and a metropolitan area of 500,000, all within an hour's ride by train, steam car or auto.

The carnival is a great success. The price is \$2.75 for each person attending. In order to determine what arrangements to make it will be necessary for each person who desires to be present to forward by mail the sum of \$2.75 to the secretary, G. W. Harrison, 121 North Pine avenue, Albany, N. Y.

On the afternoon of January 18 members of the State Association of Town Fairs will meet at the Hotel Hamilton, Wheeling, W. Va., at 10 a.m. The program will include a banquet in the evening.

The Oklahoma State Grand Jury has set its foot down on the carnival and its influence at Vinita. At the recent meeting of the State Grand Jury a resolution, introduced by the Grand Jury members, condemning the influence of carnivals as had in every conceivable way, condemned the holding of carnivals in Oklahoma, and the fair board in the various counties to discontinue holding the same. The resolution also requests the cooperation of churches, schools and people interested in the suppression of vice.

There are six houses on the grounds and they are all playing to capacity. The biggest amusement place in the world is here. The park is in the ground floor of the new building, which is the ground floor of the new building, which is the ground floor of the new building.

(Continued on page 89)

TERCENTENNIAL EXHIBITION

To Be Held in Gothenburg, Sweden, in 1923

In Gothenburg, Sweden, is going to be held next year what is claimed to be the greatest exhibition and fair that was ever held in that country. It is going to be of such magnitude that it will compare favorably with anything of the kind that has ever been held in Europe. All roads lead to Gothenburg, Sweden, is the slogan of the thousands of posters and other advertising material that is sent out from the headquarters of the exhibition. It is expected that millions of people from all lands will visit the exhibition during the summer months of the eighth of May to the twentieth of September. The fair will be held in the city of Gothenburg, Sweden, and will be in commemoration of the 300th anniversary of the founding of the city which will be significant and in many respects unique. In the many districts it will present a most vivid and comprehensive review not only of the development and expansion of the city of Gothenburg, but also of the whole country.

Sweden this splendid and thorough review of the activities of the Sweden at home in their various fields of endeavor embracing arts and sciences, manufactures, agriculture, etc. There will also be a number of Swedish-Argentine congresses held at Gothenburg during the exposition months. Deserving of special mention are the several social societies of which will go to Gothenburg to hold the congress and give impressive vocal concerts, the most conspicuous of which will be a played male chorus representing the American Union of Swedish Emigrants.

Thousands of Swedish-Americans will make the jubilee occasion an occasion for paying a visit to the old country. Clubs and societies are forming throughout the United States and going to the great exposition, and the festival is increasing as the days go on.

The Amusement Fair will be one of the great features of the Gothenburg exhibition and will offer all kinds of attractive attractions of the old, traditional sort and many novelties as well. Mr. Regnell has received inquiries about placing some amusement riding rides and also other rides on the exhibition grounds and the probabilities are that he will hold quite a few attractions in Gothenburg for next summer.

One of the great outdoor acts in this country, the Great Swedish, "Hot Jumper without a net" will be Sweden recently and will represent Mr. Regnell in negotiations with the management of the Gothenburg exhibition and in other amusement parks in that country.

Mr. Regnell said further that naturally many of the attractions for the amusement fair in Gothenburg will be looked from Germany, England and other European countries, but that it is not at all improbable that many of the best amusement features in this country will be sent to the exhibition.

The management of the Gothenburg exhibition is very much interested in Mr. Regnell's own high and fire-dictated act, which for a number of years has played in this country under the name of The Victoria, by the police department in Gothenburg would object to such dangerous acts.

SENATOR-ELECT HEADS FAIR

Frank Keppel, F. X., Dec. 23.—Senator-elect J. Grinstead Webb was re-elected president of the Delaware County Agricultural Society at its annual meeting held in this city.

R. Frost, formerly the treasurer, will during the coming year, act as secretary of the society, while Benjamin Tremier, secretary during the past year, will be treasurer for 1923.

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THE THAVIU BAND AND MY NEW AND ORIGINAL MUSICAL SPECIALTIES. A. F. THAVIU, 44 1/2 W. Van Buren St., CHICAGO

WALTER ELDRIDGE, 926 Pine Street, Philadelphia, Pa. Civic Programs, Beauty and Popularity Contests, Pageants conceived and executed.

MICHIGAN STATE FAIR TO HAVE IMPROVEMENTS

Approximately \$270,000 is to be expended for improvements at the Michigan State Fair grounds, Detroit, during the 1923 season, according to the program outlined by Secretary-Manager George W. Dickinson. The improvements will include: A sheep and swine pen to house about 300 head of animals and costing upwards of \$100,000.

An addition to the grand stand doubling the seating capacity of the structure and costing \$100,000.

Rebuilding Machinery Hall at a cost of \$110,000.

A heating plant for the new coliseum costing about \$35,000.

A new 12-inch water main thru the grounds to cost \$17,000 and affording more adequate fire protection than heretofore.

TO TRY FAIR AGAIN

The stockholders of the Central Nebraska Agricultural Association, Grand Island, Neb., at their annual meeting re-elected last year's officers and declared that an effort should be made once more to hold together financially and conduct a fair in another season.

A final discussion brought out the fact that the city people had failed to give respect to the agricultural interests. A joint committee was appointed to lobby every condition under which surrounding farms were operated collectively and to report their recommendations to the directors.

THEY BOTH PLEASE THE CROWDS



The races and the stock parade both are popular with fair patrons and an integral part of every successful fair. The accompanying picture shows two scenes at the Stanton (Pa.) Fair which are typical of fairs all over the country.

FAIR INCREASES STOCK

The capital stock of the Lamar County Fair, Tex., has been increased from \$10,000 to \$50,000 in order to meet certain indebtedness. The assets of the association, consisting of lands, buildings and other property, are valued at \$125,000.

With one exception the association has derived a revenue from the fair every year since its organization.

THE DUTTONS DOING WELL

The Duttons, society organizers, are proving their ability according to word received from Jim Dutton. They were in Philadelphia during Christmas week and as Mr. Dutton's mother was down from New York to spend the holidays with them, the week was a most enjoyable one.

Next spring and summer The Duttons will again be seen on the fair circuits, where they are extremely popular, playing many of the same faira year after year.

OPEN-AIR THEATER PLANNED FOR FAIR

The open-air theater plan for fairs is gaining in favor. One of the latest conceptions is the plan by W. H. Harris, manager of the Jackson County Fair, Jackson, Michigan.

Mr. Harris plans to operate an open-air theater at the fair grounds next summer. Just what kind of performances will be put on has not been announced. The theater will be portable and can be moved to the grounds when not in use.

SUMTER (S. C.) FAIR Will Have New Grounds and Buildings for Its Next Fair

Sumter, S. C., Dec. 30.—The Sumter County Fair Association, which was organized in 1916 for the purpose of creating and promoting more interest in live stock, poultry and other farm products, has been successfully successful and realizing the importance of advancing with the times, the association has purchased a beautifully situated tract of land consisting of twenty-eight acres just outside the city limits, and on this tract the 1923 fair will be held.

It is the intention of the association to erect, beginning the first of the year, a fair building, cattle and hay barns, poultry buildings, a football field, race track and everything that goes with a first-class fair.

BLUFFTON, S. C., HAS WINTER FAIR

Bluffton, S. C., Dec. 26.—Large crowds attended Bluffton's winter fair which was held the past week. Five hundred thousand dollars' worth of exhibits, according to the estimate of fair officials. Exhibits included blooded live stock, grain, fruit, fancy rugs and baked goods. Prizes amounting \$1,000 were awarded.

TO VOTE ON BOND ISSUE

Newark, O., Dec. 23.—Election of this county will vote February 6 on the issuing of \$2,000,000 in bonds to take up the Heave County Fair debt.

FAIR SEEKS HELP OF BUSINESS MEN

Nation, Ill., Dec. 23.—Directors of the Marion Inter-State Fair Association have decided to attempt to hold a fair this year if business men of the city will advance funds for the purchase of a new stock pavilion. The plan is to put twenty-five subscriptions of \$100 each without interest to be paid from profits of the fair and in the case the fair is discontinued these claims to be listed as preferred against the assets.

ALLOWANCE FOR EXTRA EQUIPMENT

Don Lofgren, Ia., Dec. 23.—The Inter-State Commerce Commission ruling, permitting 1,000 pounds extra equipment for interstate bringing live stock and exhibits to fairs, has been received with pleasure in this State. A. R. Corey, secretary of the Iowa State Fair board, says that the ruling is a victory for fair managers who have long contended for the right to have their equipment allowed by the railroads but held up by interstate commission.

FAIR NOTES

The dates of the 1923 (Pa.) Exposition for 1923 are August 23-28.

The Mayor of St. Louis, "Nort Doe" Campbell Lane, has agreed as independent fair looking office in Glasgow, Mich.

The Jackson (S. D.) County Fair Association will hold its annual meeting January 15 at the State Fair grounds at Rapid City.

The Shawnee Point (La.) Fair has been discontinued because of lack of support. It had been in existence for forty-four years.

President Henry of the Illinois State Fair will send a Mexican exhibit to the 1923 Wisconsin State Fair, an invitation having been extended him.

The annual meeting of the Meigs District Fair, Meigs, Ill., will be held in the courtyard in that city February 6. Secy. Harry J. Conard announced.

W. W. Lindsey, general manager of the Illinois State Fair, and Mrs. Lindsey, who has gone to Los Angeles, Calif., where they will spend some time with their daughter.

The Winnebago County Fair Association, Oshkosh, Wis., received \$10,000 from the county to subsidize this year. Of this amount \$5,000 is to be expended for buildings and other permanent improvements.

Jack Lyles, well-known showman, and Thos. J. Farrar, fowl proprietor, staged a program of acts at Tarboro, N. C., a few weeks ago. The races were a success from every standpoint and were witnessed by 1,000 people.

At a recent meeting of the business men of Fair, Tex., it was decided to increase the capital stock of the Lamar Fair Association from \$10,000 to \$50,000. With such expansion the association has derived a revenue from the fair every year since its organization.

The Cayuga County Fair will be held at Medina, N. Y., according to a resolution made by officials of the organization. There has been some talk of taking the fair to Auburn, but it will not be done within the next two or three years.

The Hancock County Fair Association, Carthage, Ill., which last year reported total receipts of \$18,077.30, is in excellent financial condition, with a large balance in the treasury for the 1923 season according to a report to stockholders at their recent meeting.

An amendment has been filed at Austin, Tex., changing the name of the Central Texas Fair to the Texas State Exposition of Austin. No capital stock was created. The fair was a success and the exhibition next year is to be on a much larger scale. One feature will be exhibits from every State institution in Texas.

The president's report of the Macintosh, Ia., Fair for 1922 showed a small deficit. Considerable improvement was made at the grounds during the year and the receipts from the fair were much more than usual because of the fine frame built during the three days of the fair. It has been necessary to borrow \$5,000 to help finance the organization.

W. E. Decker, new secretary-treasurer of the Connecticut Fair Association, Hartford, Conn. Mr. Decker previously served as treasurer of the association. He succeeds Henry C. Adams as secretary.

Frank C. Sumner, president of the Iowa State Fair Association, has elected directors and is making plans to complete its organization and prepare for the first fair under its auspices. The Iowa State Agricultural Association has surrendered its charter and disbanded.

A number of inquiries have been received at this office as to the dates of various State Association meetings. As far as the information received the associations are listed in the "Dates" list in this section headed "Annual Meetings". Secretaries are urged to send the dates of their meetings and their programs to a note that does not amount to a request to be made.

The Gravel (Ore.) Winter Fair held in December of 1922 was the most successful of its kind. The association has held in the thirty-five years of its existence. Frank E. Gray, who spoke at the opening of the fair, reported that the winter fair was held recently at Toronto, the Gravel fair will receive the "Farmer's show" and that it has done and is doing a wonderful work for the farmers of the Province.

The meeting of the National Association of Farm Equipment Manufacturers, held recently, by H. H. Hall, director of the National Institute of Agricultural Farming, said: "American made machinery is doing a dirty, dirty job, but the show and the service from the hands of men, and all lovers of horses will realize when the burden of heavy work is taken from the most inefficient of domestic animals."

Commenting on Mr. Hall's statement, The Christian Science Monitor says: "But the most recent statistics were in fact in a long series of years, the horse industry has been in a steady decline. The number of horses in the United States has decreased 100 per cent in the past few years. The average number of horses kept by one operation showed an increase from 100 in 1917 to 100 in 1921. But there is a concentration in the production that the horse has."

WORLD'S FAIR FOR DETROIT?

A plan has been presented to the Detroit Chamber of Commerce by a world's fair to be held in Detroit either in 1925 or 1926. A world's peace jubilee and waterway exposition in 1925 is planned in the event that Philadelphia is unable to carry out the contemplated plan for an exposition commemorating the 150th anniversary of the signing of the Declaration of Independence. If Philadelphia holds the exposition the Detroit fair will be held a year earlier, according to the proposition.

New fair grounds are planned for Ferrville, Va., with race track, a large grand stand, exhibit buildings, an athletic field, etc.

(Continued on page 80)

ANNUAL MEETINGS

Of State and District Associations of Fairs

Minnesota Federation of County Fairs, Hotel Madison, Minneapolis, January 11, 12 and 13. E. W. Hall, secy., St. Paul, Minn.

Newbraska Association of Fair Managers, Lincoln, Neb., January 15; E. B. DeLoach, secy., Lincoln.

New York State Association of County Agricultural Societies, Albany, N. Y., January 15 and 16. G. W. Harrison, secy., Albany.

New York State Association of Town Fairs, Albany, N. Y., in the next Convention, January 18.

Ohio Fair Mgrs., Myers Y. Cooper, 2525 Dalton Trust Bldg., Cincinnati, O., president. Hotel Decker, Columbus, O., January 30 and 31.

Ohio Short Sigs Circuit, J. H. Corne, Canton, O., secy. Hotel Portage, Akron, O., January 31.

Virginia Association of Fairs, O. B. Robinson, secy. Staunton, Va., January 15 and 16.

Richmond, Va., January 15 and 16. Western Canada Fair Association, Calgary, Can., January 21 and 22.

Utah Circuit Showmen, Hecce Hotel, Salt Lake City, January 8 and 9.

West Virginia Association of Fairs, Kanawha Hotel, Wheeling, W. Va., January 11; Bert E. Swartz, secy., Wheeling.

Other association meetings will be listed in the dates as announced. Secretaries of State, District and Barred Circles are invited to send notices of their annual meetings to be included in this list.

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

NEW WINTER PARK AT TAMPA, FLORIDA

Richard Collins Heads Enterprise That Will Be Made Permanent if Patronage Warrants

A new amusement park at Sulphur Springs, Tampa, Fla., was started to open last week under the management of Richard Collins who, according to a local paper, is an well-known amusement man, having been identified with the fair and recently managed fairs at Sulphur Springs and the Florida Gulf. Collins has leased the Sulphur Springs property from John Richardson, the owner, for this winter. It is said, with the idea of making a sport of years. The opening of the park was to include a drive track, amusement rides and a pool and dance hall along the bank of a small river.

The Tampa Tribune predicts that Sulphur Springs Park, in addition to the other natural and artificial advantages of the resort, should prove a most popular undertaking and supply a long-felt want in the community by providing a suitable place for picnic, lodge and family get-together parties and a place where the whole population can find recreation and amusement. If attendance and patronage comes up to expectations it is stated that permanent improvements and expansion of the park will be undertaken. The nature will be installed. No gate admission is charged. Music and billie entertainers and twice daily concerts by a first-class band were announced as the first attractions for the first two weeks.

The management promises to operate strictly upon a cash and up-to-date basis, eliminating anything that might be classed as objectionable attractions. It is announced, with the change-over, except for the rides, to provide excellent variety of entertainment.

NEW RIDE FOR MEYERS LAKE

Canton, O., Dec. 30.—Officials of the Northern Ohio Traction and Light Company, owners of Meyers Lake Park, this city, will receive in New York shortly and set the record's appreciation for 1922. Ed H. Booth, who is entering upon his third season as manager of the park, says at least one new ride will be installed and extensive improvements probably will be made.

THREE NEW GAMES

Arthur Noble announces that he will present three new games to the amusement world this year. They are the "Ultimate Race", "Fishing Contest" and the "Ultimate Race". Each is novel and different in effect. In 1918 the Kentucky Derby Company introduced the popular "Kentucky Derby", said to be the first camera-controlled game of skill. This same camera also controlled such other winners as "The Derby Club", "The Derby Club", "The Derby Club", "The Derby Club" and the "Automobile Race". The late division, says Mr. Noble, has features that should make them bigger winners than other games marketed by The Kentucky Derby Company, of which he is president.

PARK COMPANY CHARTERED

The Hampton Roads Speedway Association, Inc., of Williamsburg, Va., with authorized maximum capital of \$250,000 and minimum capital of \$50,000, has been granted a charter by the Virginia State Board of Transportation for the operation of a permanent track, automobile speedway and general athletic grounds. The incorporators were listed as A. J. West, president; E. H. Goss, secretary; and W. C. Pugh, all of Norfolk, Va.

NEW AMUSEMENT COMPANY

The Daytona Beach Amusement Co., of Daytona Beach, Fla., has been incorporated with a capital stock of \$200,000. The first officers are: Harry D. Pugh, president, and president; H. D. Pugh, vice-president, and board in Pugh, secretary-treasurer.

CEDAR POINT 25% DIVIDEND

Spartanburg, S. C., Dec. 30.—The A. A. Beckley Company, which owns and operates Cedar Point, has declared a twenty-five per cent stock dividend. It is said to be the largest one when the repurchase will be increased from \$2,000,000 to \$2,500,000.

In circulating "Memphis" said to be the first introduced in its capacity to the Automobile Park Co., New Orleans, La. Since Frederick recently started with the first that had been in the automobile world. The latter, now with an automobile concern in the Central City, retired from the profession in 1918. The many years he offered a trained animal act in Tennessee, and also conducted with success in this country and Europe.

CIRCUS PARADE IN HAVANA PRECEDES OPENING OF PARK

Johnny J. Jones Exposition Features and Beck's Reptile Show at Cuban Capital for Winter

As a preliminary to the opening of Habana Park, Havana, Cuba, December 12, the people there were treated to a circus parade by performers, two bands, a group of equestrians, acrobats, forty automobiles and thirty show wagons of the Johnny J. Jones Exposition. The parade thru the downtown streets was under the guidance of Louis S. Beck, whose reptile show and a part of the triple "C" organization will exhibit at Habana Park during the winter.

George W. Roberts and Joseph McKee prominent American showmen are in charge of the Havana department of the Jones show. They, together with Jose Aguilera, Habana Park official; F. A. Cole, business manager of the park; and Sr. Daniel, director of concessions, were prominent in the parade. Beck made several announcements concerning the attractions to be seen at Habana Park when the parade halted in front of the National Theater.

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

ADDING TO MINERVA PARK

Minerva, O., Dec. 28.—Manager Kenneth Crowl, of Minerva Amusement Park, announces the addition of an artificial lake and new riding devices for 1923. Cottages are being erected at the park for summer tenants. A dance hall, roller rink and other amusements were installed at the resort when it opened two years ago. Crowl expects to play free acts next summer, especially on holidays.

MOXAHALA PARK IMPROVING

Zanesville, O., Dec. 28.—Manager W. D. Brookover, of Moxahala Park, who recently returned from the N. A. A. P. convention in Chicago, will enlarge the dance hall at his resort and also erect a small domed ice skating rink. Other buildings will be enlarged, he says, and two new rides probably will be installed for the coming season.

TO BETTER FAIR PARK

The management of Fair Park, Saratoga, La., plans considerable ground improvements at the resort for the 1923 season, which will open May 15. The park, located in the fair grounds, will have a merry-go-round, whip, bumper car, giant swings, Ferris wheel, roller coaster, old mill, dance pavilion and pony track in addition to existing stands.

MODERN GAMES OF SKILL FOR 1923

The Only Two Big Money Makers Last Season

THE BALLOON RAGER THE CONY RACE

Patented Patented

WRITE For Our 1923 Catalogue with Description of Games and New Games for 1923

CHESTER-POLLARD AMUSEMENT CO., 1416 Broadway, New York City

THE DODGEM

The greatest repeating amusement ride on the market. Mechanical perfection guaranteed. Order now for early delivery. Write for testimonials and terms.

MILLER & BAKER, 3441 Grand Central Terminal Bldg. New York City.
Stochrer & Pratt Dodgem Corp. 704 Bay State Bldg. Lawrence, Mass.

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

CHANGE OF ADDRESS

MILLER & BAKER, Inc. DESIGNERS AND BUILDERS OF

Amusement Parks and Amusement Park Devices and MILLER PATENTED COASTERS
Suite 3041 Grand Central Terminal Bldg. - - - NEW YORK, N. Y.

FOR SALE NEW AND SECOND-HAND SHOW PROPERTY

7-Corridor Trains for Wheels, 2nd hand, 11-ft. track, used part of season. Cost \$50.00 each. New and second-hand. Make up an order. **WALKER AMUSEMENT CO. ALBANY Bldg. 24th St., New York.**

WANTED—Dance Hall in Summer Park

Flat rental or percentage. References furnished.
H. E. MORTON, Alhambra Bldg., Syracuse, New York

WANTED—MAN AND WIFE, TO RUN ONE OF THE BEST EQUIPPED PONY TRACKS. Must have business ability and be able to give bond. **WALKER AMUSEMENT CO. ALBANY Bldg. 24th St., New York.**

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.



SPILLMAN ENG. CORP.

Manufacturers of **SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 48-FT. PORTABLE CAROUSSELS, 60 FT. AND 68-FT. PARK MACHINES.**

Write for Catalog. **NORTH TONAWANDA, N.Y.**



Write for illustrated circular and prices.

M. C. ILLIONS & SONS, 2789 Ocean Parkway, Coney Island, New York.

TO LEASE FOR A NUMBER OF YEARS

BATH HOUSE AT MIAMI BEACH, FLORIDA.

First to two-eight-million Healy's Casino, Coney Island, N.Y. 3 large 1000 sq. ft. rooms, 1 complete on 2nd floor, completely equipped with bathing suits, towels, marble soap dispensers, etc. A well-known building worth \$2,000,000 with hands on this lease. Rent \$1,000.00 per month. Address: **L. EISENBERG, 207 E. Miami Ave., Miami, Fla.**

\$1,000.00 REWARD

400-Continental (location), Wheel Men, Clark and Grand Street, New York. For particulars address P. O. BOX 157, Mahan, Ohio.

LOS ANGELES

WILL J. FARLEY, Venice Long Beach Pier, Redondo Beach, Seal Beach

Los Angeles, Dec. 22.—With weather around to freeze and bright sunbathers, Los Angeles is enjoying what the natives all say is real California climate. One thing we are sure of and that is it is as different from last year of the country, for never has so much money been spent and never have the stores been so depleted of huge stocks. All in all it has been a great holiday season and from all appearances one of great prosperity. The hills announced at the main theaters are "The Merry Widow" at the Alcazar Opera House, "Good and Beautiful" by the stock company at the Mexican Theater, and "Cinderella" at the Malibu Theater. William Black in his new play, "The Tide Builders," had a very good week at the Alcazar, and the poem was, very strong in its praise of his latest work.

The big three-day carnival which will be held in Venice on December 30 to January 1 is a really big. The Venice Amusement Association has been working for the last month on the details of the affair and there will be four bands of music as well as a regular Mardi Gras celebration.

The annual Race Tournament will be held in Pasadena as usual on New Year's Day.

Sam C. Haller has moved his offices of the Bell Zoo Park to 716 North Spring street, the quarters in the bank building being too small.

Harry M. Warner, one of the five Warner Brothers, whose studios are at Hollywood, arrived this week from New York in the rebuilding and enlarging of their studio, cost \$200,000 will be spent on improvements, including a private theater. The studio has a \$2,000,000 production schedule mapped out.

Jack Dempsey and his manager, Jack Kearns, joined the forces of the Pacific Coast Newsman's Association this week. They will become active members.

Having been unable to join the east of "Roughneck" an originally planned, Charles Moran may accept the offer of a New York producer to star here in a musical comedy along the lines of "The Magic Melody".

The Edwards Novelty Co., of Ocean Park, is remodeling its theater. Owing to the fact used for its dolls' store room is needed, and when the spring opens up one of the most complete theaters in the country will be found under this firm's management.

Bill Berlin has been so busy on the pier for his new theater in Wilmington that it

(Continued on page 82)

SENSATIONAL RIDES FOR 1923

We offer the greatest collection of Novelty Rides ever built by one concern. They have taken the country by storm. Forty-seven contracts are already closed for next season.

THE CATERPILLAR

Contracts closed include New York, Chicago, Detroit, Newark, Los Angeles, San Francisco, Portland, Cincinnati, Kansas City, Indianapolis, Oshkosh, South Bend, Flint, Omaha, Albany, New Haven, Boston, Providence, Paterson, Jersey City, Oakland, Salt Lake City and many smaller cities.



All parts designed and patented by H.F. Maynes, the wizard of novelty rides.

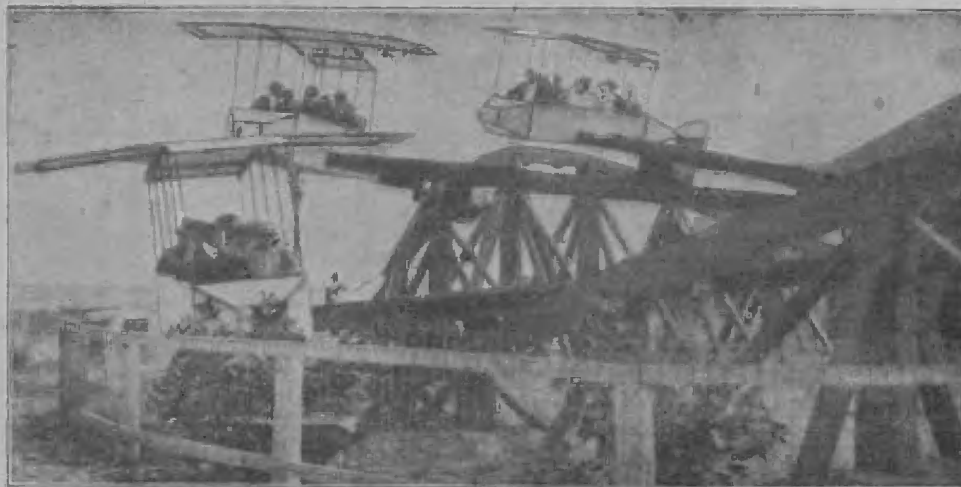
Will go into a space 58 feet in diameter.

The Caterpillar is, without doubt, the greatest small ride ever built. The 48 passengers are covered by a removable green canvas tunnel, which looks like a great caterpillar crawling around the dippy track. The big blowers under the cars blow a wild wind back thru the tunnel, which creates an illusion of terrific speed, with wild screams and laughter. It is the funniest ride ever built and has broken all records for receipts of a small ride. It grossed \$22,333.83 in nine weeks.

THE JOYPLANE

Built to carry either 24 or 48 passengers.

Space required 80 to 100 feet diameter.



John A. Fisher's Sensation from Sandusky, O.

This ride ran neck and neck with a \$48,000 coaster.

Mr. Fisher has patent on this ride.

This is the most thrilling of all circular rides. It will hold its own against a big Coaster, and has qualities that will make it a stayer for years. It is a splendid repeater. It grossed over \$11,000 at Cedar Point Park, Sandusky. This ride will make a great showing in 1923 in a number of prominent parks. We recommend it to all who heed a flat ride of a thrilling character.



THE SEAPLANE

This ride is the recognized Aerial Ride throughout the world. More than 400 Seaplanes and Traver Circle Swings have been built. Contracts for 1923 include Riverview Park, Chicago; Seelig Zoo Park, Los Angeles; Chester Park, Cincinnati; Benjamin's New Park, Kansas City; Cedar Point Park, Sandusky, and many smaller cities. The Seaplane Car and many other features are patented. Beware of imitations. There is only one Seaplane. It is built by this company.

ORDER NOW

We wish to warn all our amusement friends. Do not delay. Place your orders NOW. Get your locations immediately. We will help you if necessary. Wire for circulars and prices, or, better, come to see us and place your order.

TRAVER ENGINEERING CO., BEAVER FALLS, PA.

LOS ANGELES

(Continued from page 81)

John Lamb... the United States... the hardware... California.

Alvin Karp... Universal Pictures... the opposite... the picture...

George Bryan left Los Angeles for the north last week... the St. Louis... the picture...

Whether the "Follies" play will be continued... the 1922... the picture...

Mr. and Mrs. John Miller, of Salt Lake City, who are spending the winter in Los Angeles... the picture...

The Otto has his caravan all ready to start the cruise in the spring... the picture...

Spring Archer has been appointed assistant to Jack Lawton... the picture...

Clifton Kelley has been in San Bernardino for the past few weeks... the picture...

It was announced this week that Max Faber... the picture...

W. H. Hill... his troupe of "Brimley Diving Girls"... the picture...

Fred Morgan and his Film Storage Stock Company... the picture...

Mark Hanna... the picture...

Lucia How... the picture...

A. Forrester... the picture...

Fredrick King... the picture...

Backed by investors as well as local capital... the picture...

H. W. McHenry... the picture...

Edward Foley... the picture...

TANAGRA THE ONLY NEW SIDE SHOW SENSATION IN 10 YEARS SMALLEST PERFORMERS IN THE WORLD-ATTRACTS THROGHS HAS PROVED THE GOLD MINE OF THE DAY FOR PARKS, CARNIVALS AND SHOWS

PARK FOR SALE or LEASE Considered 30 acres of rolling timber land. Beautiful lake of ten acres... TANAGRA CORPORATION OF AMERICA, 229 W. 42nd St., New York City

he followed by two others in rapid succession. Mr. H. H. Woodward... Charles Keenan... Eddie Lieberman...

A PICTURESQUE PAGODA The handsome pagoda pictured above has found favor in many amusement parks... THE PAGODAS ARE BUILT BY G. H. WALKER, OF ROCHESTER, N. Y.

EXHIBITIONAL AVIATION BALLOON ASCENSIONS AND PARACHUTE DROPS DEVELOPS NEW THRILLER CRUIKSHANK BACK HOME AVIATION NOTES Imported Bird Cages FOR IMMEDIATE DELIVERY. The Nowak Importing Co., Inc.

The time devoted to study and spring... the picture...

W. A. (Skeels) King arrived in Los Angeles this week to visit his friend, Will J. Parry... the picture...

Harley Tyler and Mrs. Tyler were seen frequently this week... the picture...

The new headquarters of the Pacific Coast... the picture...

THE CORRAL (Continued from page 77) At every contest I have ever held... the picture...

"Naturally, I loved my rights to announce... the picture...

"The trials was... the picture...

"But taking into consideration all these things... the picture...

Wm. (Foyte) King... the picture...

RIDING DEVICES AND CONCESSIONS

FAIR GROUND EXHIBITION

CARNIVALS

EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

BACON ON PAKIN'

Very Destructive Fire

CHRISTMAS TREE PARTY GREATLY ENJOYED AFFAIR

Heart of America Showmen's Club, Graciously Aided by Coates House Management, Puts Over Biggest Yuletide Function of Its Career

Kansas City, Mo., Dec. 31.—Santa Claus... The program commenced promptly at eight o'clock with eight feature acts...

The program commenced promptly at eight o'clock with eight feature acts... The showmen were given a special invitation to be in charge of the party...

"Milked," Says Akin, "They'd Get Bacon's Bacon Ere He Could Awaken"

A correspondent who knows a thing or two... "Milked," says Akin, "they'd get Bacon's Bacon ere he could awaken."

Equipment of Mighty Doris Exposition Shows and Winter Quarters at Belleville, Ill., Destroyed

St. Louis, Mo., Dec. 31.—Losses estimated at \$100,000 were caused today on Wednesday night... The fire was discovered at 9 o'clock and the flames were not brought under control until after midnight.

JOYFUL CHRISTMAS DINNER

A. F. Murphy Showfolks Guests of Management

Norfolk, Va., Dec. 27.—It was a happy party that gathered around the large table recently prepared at the Hotel Restaurant on George street...

NASSER HOME FOR CHRISTMAS

A. M. Nasser, owner and manager of the Metropolitan Theatre, returned to his home in Cincinnati to spend Christmas...

LACHMAN'S 23D ANNIVERSARY

Kansas City, Dec. 26.—Mr. and Mrs. Dave Lachman, of the Lachman Exposition Shows, received the felicitations and congratulations of their many friends...

AIR CALLIOPES

BLAWS ALL THE CROWDS PLAYS AUTOMATIC ON BOTH HANDS TWO STYLES FOR IN-SIDE OR OUTSIDE PLAYING

For Fairs and Bazaars

The UNIQUE "INTERNATIONAL" BATH ROBE... WIRE YOUR ORDERS!... ATLANTIC BATH ROBE CO., 127-129-131-133-W, 24th St., New York City

R. F. KETCHUM'S 20TH CENTURY SHOWS

Greenville, N. Y., Dec. 28.—The 20th Century Showmen's Club... The show will open April 15, which is about the same time that Mr. Ketchum has opened his season...

SELL A LITTLE HIGHER—BUT ALWAYS SUE THE BUYER!

Gayuse Indian Blankets... We quote the following reduced prices for a limited period... Gayuse Blankets \$1.00, Gayuse Shawls \$1.00, White Glacier Park Blankets \$1.75

W. W. COE IN CHICAGO

Chicago, Dec. 27.—W. W. Coe, general agent of the Low Four Exposition, who left Chicago last week... The show will be opened by the latter part of the season...

THE DISPOSAL

Of the Clarence A. Wortham Show Properties—What It Means

What is the meaning of the disposal of the Clarence A. Wortham show properties?

The Billboard of December 23 gave the world the story that Fred Beckmann, R. S. Gerry and the...

The same character that marked the show in Mr. Wortham's life will prevail now.

The Morris & Castle Shows also were to the family. Mr. Wortham was the friend and advisor of the Morris & Castle institution.

Wortham's World's Best Shows were turned over to Beckmann, Gerry and Reibiger some six years ago.

The Morris & Castle Shows also were to the family. Mr. Wortham was the friend and advisor of the Morris & Castle institution.

That, Gerry means the opinionated success of the institutions Mr. Wortham founded.

CLARK'S READY REFERENCE

Brundage Shows' General Agent Has Interesting Route Book

T. Clark, general agent for the S. W. Brundage Shows, carries a ready reference book showing the past seasons' routes of his show.

Clark's ready reference is indexed and so much that it is not only valuable to Mike Miller but also to the general public.

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There Is Only One Big Center Spread Position

in the Spring Special Number of The Billboard. In view of the fact that this is a preferred position, and the ad can be printed in one copy only, our representatives throughout the country have an equal right to offer it, and it is often spoken for simultaneously; in that event we take into consideration the acceptances of the first copy received, in accordance with the rules and regulations governing the "center spread" in The Billboard.

The character of the goods to be advertised, and the agency or concern placing the ad, will be carefully considered before accepting the advertisement. We welcome your request for full particulars.

Other Special Positions in Spring Special Inside front cover, one color, \$350.00; two colors, \$500.00. Inside back cover, one color, \$350.00; two colors, \$500.00.

THE BACK COVER PAGE POSITION IS SOLD

The Billboard Publishing Co. CINCINNATI, OHIO



ATTENTION Carnival Men

START THE NEW SEASON RIGHT Comfortables will be the Leading Feature

All new, white sanitary cotton filling, fancy scroll stitching, attractive eastern border. Packed in individual boxes.

Write for our price list

SUPERIOR BLANKET COMPANY

120 Boylston Street, BOSTON, MASS.

MACY'S EXPOSITION SHOWS

Preparatory Work Now in Progress at Winter Quarters

South Charleston, W. Va., Dec. 26.—Macy's Exposition shows, after closing their season at Madison, Va., December 31, are now commencing preparatory work at their winter quarters here.

Nearly every person connected with the program is returning to South Charleston and Charleston, a few going to Huntington.

Plans coming to winter quarters the work shows have been busy at work preparing for next season and without a day's loss of activity.

taken over a Bar building which will be the permanent home of the show.

The outfit will see its greatest expansion for the coming season, with two new shows due in course of construction.

JEFFRIES SEES GREAT CHANGE FOR THE GOOD

"I think the year of 1933 will see a great change in the amusement field for the good."

WESTCOTT IN CHICAGO

RUBIN & CHERRY SHOWS

Members at Savannah Have "Big Time" Christmas—Winter Quarters Work in Progress

Savannah, Ga., Dec. 26.—All of the folk connected with the Rubin & Cherry Shows have had a thoroughly enjoyable Christmas.

Many parties were given, and hundreds of presents and tokens of good will were given and received.

The character of the goods to be advertised, and the agency or concern placing the ad, will be carefully considered before accepting the advertisement.

The larger than ever before, more coming from remote localities where the world has never before seen the form of the "Artistic" has been presented—but The Billboard is largely to be thanked for that.

General Manager James C. Simpson is away on an extended trip while General Representative Fred J. Miller is busy in several legislative and upon Mr. Draper's return from the West.

Erroneous connected with the show to begin, and on one ink or visit with the 200 delegates now in Savannah on business.

ST. JOSEPH, MO. (Late Country Driving Park). Dec. 26.—Christmas eve...

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ST. JOSEPH, MO. (Late Country Driving Park). Dec. 26.—Christmas eve...

4

Of the 35 Superior Model Parker Wheels which I will construct for early spring delivery, I have only 4 left for sale at the reduced price which quantity production enables me to quote.

It will still be possible to obtain one of these Wheels after these 4 are disposed of, but not at this special price.

Orders will still be accepted for a few more Miniature Wheels at an especially low price if orders are placed prior to January 10th. These Wheels are 14 ft. high and have 4 seats, each seating 4 kiddies. They form one of the few really new devices which will be seen in the Carnival field the coming season, and are destined to be an unqualified success. Prompt action will save you money and regrets.

C. W. PARKER,
Leavenworth, Kansas

Five Wires, Here's Your Opportunity
BLUE LABEL GOODWEAR

Gas Mask Raincoats

The kind that recommend, because they are the chemical made and strongest made on the market. Guaranteed First Quality—Expert Workmanship—Lasting Model.

In dozen and gross lots, at
\$1.80 For Men's
\$1.60 For Boys'

Receipt delivery. 20% deposit with order, balance C. O. D. Individual Gas Mask Coat cost over percent of \$2.00. Write for information to our

Suede Collar Leatherettes
THE SPORT COAT FOR MEN OF STYLE
BLUE LABEL RAINCOAT CO.
725 Seventh Avenue, NEW YORK CITY.

EVANS' CORNO GAME

IS A TERRIBLY PROVING, INTERESTING COMBINATION. EVERY CARD HAS EXACTLY THE SAME OPPORTUNITY. DON'T USE INTERIOR SETS WITH IMPERIAL COMBINATIONS.

ESPECIALLY ADAPTED FOR INDOOR BAZAARS, INDOOR CIRCUSES, ETC.
WRITE FOR FULL DESCRIPTION AND PRICE. BY RETURNING THIS COUPON, OBTAIN EVANS' LIST OF THE BAZAAR AND WINNERS, CONTAINING 50 NEW AND MONEY MAKING IDEAS.
H. C. EVANS & CO.,
1526 W. Adams St., CHICAGO.

GIVEAWAY CANDY
3100 MEN 1000
3275 per Carton
One-half each with order.
H. J. MEYER CO.,
FT. WAYNE, IND.

FUTURE PHOTOS—New HOROSCOPES
Magic Wand and Buddha Papers
Send two cents for sample.
100% GUARANTEE
440 Wilson Ave., Brooklyn, N. Y.

joined last December 8 again. Instructor. They will both again be with the Sparks Circus the coming season with Mrs. Miller presenting her big-punching act in the side-show.

N. B.—The author of the newspaper article you refer to might be honest in his convictions, but he has a mission for to give an insight into and was' right in his own field of operation. Mainly—Theatricals. All does not side with knock-out who get paid for like "story" writing, or would rap a contemporary game in order to favor of produce a market in his own. All looked out of assistance at it when it was published last summer. Thanks, however, for your consideration in reading it.

Who remembers when the S. W. Bridge House set out of the city limits at Dodge City, Kan., and across the river, they having the bridge dismantled with city police and the entire stamped to see the bridge and the lights? Yes, just to see the bridge and the lights!

Harry O. Crawford does not lay claim to being a magazine to show circles, and for the winter season is selling stereoscopes and views. He has a mission to give an insight into the essential recently on his way to Pennsylvania and West Virginia, and mailed the following to The Billboard: "Just a few lines of congratulation in reply to and through the back of the management for a cleaner and better field of outdoor amusements. Keep up the good work and we will all profit—over these against it by it."

Hello, **Mike T. Clark**, general agent for the S. W. Bridge House! Did you read what **Henry Ford** said about your town in a recent issue of The Billboard? Independent? In part it read as follows: "This is the story of a city that was, of one town whose story has chiefly in its past. Rome reached 400 years to decline, fall and die; but this Rome town, be it not, is not, including Rome, like, AM wouldn't even think of such a thing as that to say about your home town."

Col. James H. (Doc) Harry wrote All that he was doing too and ready with the Dodge Circus and Fair Company over to Illinois, with wonderful business at Freeport and was paying to capacity at Savannah. The Colonel said that with his success in the past he has thought over indoor events that he has thought. Eighteen people, with a 1000' yard and a line of concession, are carried by the circus. All in all, the circus will be the coming season—back with Co. 22.

The Evening Reporter-Signal of Orlando, Fla., in an editorial, speaks appreciatively of the Johnny F. Jones Exposition, making that city its winter home. It is a two-column article and covers many phases of the show's activities—all complimentary. It also tells that the show is a success and that it is a success. And it speaks of the paraphernalia being piled up for the show's next tour—about the only thing he scribble overlooked was that "not" also had also piled up that miscellaneous bamboo case.

The Bedouin who has no other prospect in life than to merely travel around over the entire globe and ready with the show and other, with no definite government goal to serve as an inspiration, is somewhat like the fellow who, incidentally, said he had no special trade and added that "not" also piled up everything in the world except else and expected to tackle that some time. The question in his case, of that temperament is actually "what" of it he already "dead" and doesn't realize it!

Yolie Marcel is not "Jack", but another of many friends. He is an accomplished musician and can play from his native Hawaiian style, delightfully sweet and accurate. His vocal efforts, which delight thousands who visit the show in which he is one of the particular stars during the season with Radio City. He is a native of Hawaii and is the brush that Eddie shines. Just now he is busily engaged repairing and refurbishing the arrangements, the whole of the show and other sides at the same time. He is at the quarters on the Tri-State Fair grounds at Savannah, Ga.

J. D. Wright, Sr., father of "Jack", the well-known general agent and who on November 22 suffered a severe injury in a broad-gauge mishap near La Fayette, Ind., was discharged from hospital December 13 and is now under the careful nursing of Mrs. Wright, faithful and able for first-aid repairs. Mr. Wright has many friends among showmen, friends that his face will be somewhat disfigured, but that his face looked, thinking he was spared. He had been with the show for over four years November 20, and but six days previous to the latter date met with this first accident—said to have been caused by the falling out of a bolt in some of the mechanism, throwing some lovers to pound his head and back.

A friend writes All as follows, viz: "I took a look at the so-called carnival in West Tampa last week. It was composed of three sides, three shows and about thirty wild joints. There were cages, chuck and a c. straight gambling joints, the rest were crooked and knock 'em dead joints, only one show show was worth anything and the others were mere 500 a day operations, and the spot was a blizzard. I wonder why? The central bureau had a man in Florida, on the way out, recently. On his way out for the Christmas holidays—and his health. There is a party here that has a letter from the Attorney General in Washington that states the show is a fair and is not a show, but is a show different, altho I haven't been able to get near to where the show is yet. My date to get one to set it, for it is the only show that I can stand on it. It is a type of work, but I will have it before I get thru."

Crazy Ray (Hinsdale), double one of the best known of steam calliope manipulators, writes All here's the "news" of his life. He was greatly shocked at reading of the death of **Conny Frenkel**. Ray has been with the Hagenbach-Wallace Circus for the past several seasons (the company the "Hagenbach" with the Berlin-Berlin Shows in 1913.) Says he saw **Wm. (Red) Jarvis** last year, also had a pleasant few minutes with his good friend, **Adolph Beckman**, when the circus and the Berlin-Berlin Shows were in the city. He also met **Adolph Beckman** again here he meets him, and shook hands with **Henry Drury**, and **Mr. and Mrs. Dolly Lyons** (with whom he trouped on the Tom Allen Shows in 1914.) He also met

(Continued on page 88)

A WORLD OF WONDERS

The cream of the producers' best novelties, secured from both foreign and domestic markets, are listed in the



SHURE WINNER CATALOG

which is free for the asking.

This catalog shows the greatest assortment of profit producing articles carried in any one stock in the country. The possibilities are without limit. No matter what you sell or how you sell it, we have the goods that produce results.

The Largest Novelty House in the World
N. SHURE CO. Madison and Franklin Sts. CHICAGO, ILL.

PICK THIS NUMBER

YOU WIN LOSE

AND GET A BARGAIN BOX OF CANDY

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

PEERLESS PUSH CARDS

SIZE	100 Lots with Blank	100 Lots with Back and Waxed	100 Lots with Waxed and Printed Waxed	500 Lots with Blank	1000 Lots with Blank
11-Hole Push Card	\$1.75	\$2.75	\$3.75	\$17.50	\$37.50
11-Hole Push Card	2.00	3.00	4.00	20.00	40.00
11-Hole Push Card	2.25	3.25	4.25	22.50	45.00
11-Hole Push Card	2.50	3.50	4.50	25.00	50.00
11-Hole Push Card	2.75	3.75	4.75	27.50	55.00
11-Hole Push Card	3.00	4.00	5.00	30.00	60.00
11-Hole Push Card	3.25	4.25	5.25	32.50	65.00
11-Hole Push Card	3.50	4.50	5.50	35.00	70.00
11-Hole Push Card	3.75	4.75	5.75	37.50	75.00
11-Hole Push Card	4.00	5.00	6.00	40.00	80.00
11-Hole Push Card	4.25	5.25	6.25	42.50	85.00
11-Hole Push Card	4.50	5.50	6.50	45.00	90.00

We manufacture Push Cards, Posters and Banners. Send for your color. WRITE FOR PRICE LIST. PEERLESS SALES CO., 160 EAST 35TH STREET, CHICAGO, ILL.



Agents, Salesboard Operators, Jobbers
The Indoor Show World and Bazaar Workers
Pre-Inventory Prices for Electric Lighted Vanity Boxes or Cabinets
Keystone Shape, in assorted leathers, \$20.00 doz. Sample, \$2.25
Keystone or Square Patent, \$8.00 doz. Sample, \$2.00
Large Size Octagon, two mirrors and center tray, 50.00 doz. Sample, \$4.50
Standard Leather Mfrs., 709 Cambridge Bldg. CHICAGO, ILL.

For Bazaars and Indoor Shows

We are in a position to handle all or any part of your Concessions on percentage or rental basis, giving you first-class references. If you intend to operate your own Concessions, we can furnish you with operators who understand how to serve the public at reasonable terms. Can supply you with Wheels, Lay-Outs and all Paraphernalia. We carry a full line of up-to-date merchandise for these occasions at prices that are lowest.

PREMIUM SUPPLY COMPANY
171-173-175-177 N. Wells Street, CHICAGO, ILLINOIS

GET THIS QUICK

BALL GUM SETS NUMBERED

1,200 BALLS PER SET

Wrapped in various colors of tinfoil and numbered from 1 to 1,200, inclusive. Write for prices.

THIS NEW SALES PLAN TAKES THE PLACE OF PUNCH BOARDS

ATKINSON NOVELTY CO., 513 E. 43d Street, CHICAGO, ILL.



MEN'S RUBBER BELTS \$14.50 PER DOZ.
In brown, black and gray, corrugated, stitched and plain. Shipped with high-grade elastic which stretches working. Guaranteed thirty days. Our agents are making a clean-up on our belts. Buy direct and avoid the middle man and the middle man's profit.
Men's Rubber Key Holders, \$12.00 per doz.
Ladies' Rubber Aprons, \$12.00 per doz.
Ladies' Rubber Aprons, \$12.00 per doz.
\$1.00 credit applied with each order.
THE SUPERIOR RUBBER CO., Akron, Ohio.



MUIR'S PILLOWS

ROUND AND SQUARE FOR
Carnivals and Bazaars
ALWAYS GET THE PLAY
Chinese Baskets

Same prompt service and square dealing as our other pillows.

AGENTS: Our Pillows Make Great Deals in the greatest quantity market for small capital ever devised. \$1.75 betwixt square Card and Pillow, postpaid.

MUIR ART CO.
19 East Cedar St., CHICAGO, ILL.

"TWO'S COMPANY"



A REAL PILLOW SALEBOARD
A four-color, 1,000-fold board showing Pillows in their original colors. Ten colors and Board come neatly packed in strong carton. Send for list of various Pillow American's.

"THE FLAPPER" 25c

Feather Shade and Dress



Real Ostrich Plume Feathers, 25c

CORENSEN
825 Sunset Blvd., Los Angeles, Cal.
They make postpaid we deliver to Detroit. Send \$1.00 for sample. THEY TALK.

Big Special Offers

To Concessionaires, Carnival Workers, Agents and Concessors

- Medium sized Sashet. \$1.75 per Gross.
- JOCKEY CLUB. Large Vial Hair Pomade. \$1.75 per Gross. 500's only 1.00 extra to box.
- ROSE TOLANT NET—Has big 4-in. tall Pomade Can. 1 Box Gold Labeled Hair Pomade. 1 Box Hair Pomade. 2 Box Shampoo. 2 Hair Wrappers. \$5.00 in Fancy Hair Pomade. 40c per box. In Sunn Lotion. Big One-Drop. Tasty Olive Oil. 50c per Gallon. Gold Labeled. 50c per Gallon. \$1.75 per Doz.
- 50c per Doz. \$1.75 per Doz. \$1.75 per Doz. \$1.75 per Doz. \$1.75 per Doz.

Each Doz. 95c

Write for 1923 Illustrated Catalogue. Part of the Sale.

National Soap & Perfume Co.
20 East Lake Street, Chicago, Ill.

The Cleanest Show on Earth

WEST SHOWS

"The Greatest Fifteen-Car Show in America"

WANT FOR SEASON —1923—

MERITORIOUS SHOWS, SHOWS THAT ARE DIFFERENT
MECHANICAL SHOWS, WILD WEST, DOG AND PONY (TERPS.)

I am ready to contract high-grade Stock Concessions, Ball Games, Everything open except Cook House. Sisco, Monkey Speedway Man, write.

WANT AT ONCE—Blacksmith, Polers, Chalkers, Painters, Elephant Trainer, Air Calliopo Player, Whitey King, wire. All address

FRANK WEST, Mgr., Tarboro, N. C.
Executive Staff: EDWARD H. STANLEY, Gen'l Agent. WILLIE JONES, Secretary.

The West Shows have contracted and will play the greatest number of Fairs ever booked by any one show for 1923. "There must be a reason."

CARNIVAL CARAVANS

(Continued from page 87)

"Bill" Fleming, when the circus played Augusta, Ga., May 1 to the novelty advertising business for the present. He was working in Memphis for a few days and was headed south."

Adrian Downie recently told Jerry McGavin that in Boston last summer he saw a billboard on which was posted the picture for three weeks at one time, but "Bill" Fleming says he can go him one better. Last fall in Mexico, Ga., the most prominent billboard he saw carried Missier-Berman's picture. It carried W. G. Sullivan, Al. H. Field's picture, as well as Kania & Cherry. "Bill" had a photograph made but says that Kania & Cherry showed a picture that modestly rebuke him sending it to Mr. Fleming. Ye, G. G.—is it possible that at last we have discovered a press agent who does not hang his hook in the country to discover the many attributes of the industry."

KANSAS CITY

IRVING BREWERY
238 Lee Bldg., S. E. Cor. 15th and Main Sts.
Phone, 6978 Main

Kansas City, Dec. 27.—This is being written just before the old year ends and plans for the new year and the 1923, is being made with the scheme of enterprise, as we have this opportunity to wish you all a very happy New Year with much affectionate regards and wishes. Since in reality we had the ups and downs, but there is nothing but optimism for what 1923 has in store for us and will bring forth to meet the New Year with health high and hearts uplifted and cheerful.

Clark B. Felner arrived in Kansas City December 22 from Milwaukee, where he is at present connected with the Milwaukee Film Ad Service, to spend Christmas and the holidays with his wife and children. As Mr. Felner still maintains his residence here, he looks for and says he has never had better health. Mr. Felner was a salesman for the National Film Ad Service in 1922, until his health broke down and he was forced to come home for a rest. But his health seems completely gone now.

Hert Weder, this past season with the J. George Loop Show, arrived here December 22 from Fort Worth, Tex., on his way to Olathe, Kan., to spend Christmas with relatives. Early in the new year he will start on a vacation trip to California.

Mrs. Martelle Bennett, well known in circus world, told his last week when she called at the office to offer Christmas wishes that her Mr. Harry Chipman, is back home in Kansas City where he resumed his former position with a local commercial firm. Young Chipman was on the road for a short time the past summer with his father, Bert Chipman.

Mr. and Mrs. Al Yorkland, with the J. Donn Morgan No. 2 Show this fall, is here from Alto, Tex., to spend the holidays.

The Columbia Theater, of Fort Madison, Ia., has inaugurated a change in policy and is now offering vaudeville, fat shows and feature films, three instead of pictures and traveling road shows. E. C. Weber is manager of the Columbia. The house was completely remodeled and refurnished last summer, opening as a new theater in November. Further improvements are planned.

Phil Phillips, with the London Theatrical Exchange, recently agent here, has engaged for the present "The" orchestra of the Palm Cafe, a well-known American-Chicago restaurant. For the benefit of the audience it has after finishing supper playing at 9 o'clock and not commencing the evening program until 9:30, as was the case in suburban motion picture theaters, such as the Illinois, etc. This orchestra is considered one of the best in the city.

Irene Lachman, wife of David Lachman, owner of the Lachman Exposition Shows, was a passenger just before Christmas, having returned from a six weeks' trip in the East. This trip was her husband's Christmas present to her. She returned in time to celebrate her twenty-third wedding anniversary December 23.

Jerry Dean is "laying off" for the winter and is at home in Kansas City, Kan.

William Marlow and Thomas Miller, vaudeville men, arrived here December 19 and will remain at home until February.

Mary Dixon-Brown, desirable contralto, appearing December 26 at the Anglo motion picture theater, was a caller December 26. Madame Golden was concert singer with the band which Howard's Great London Shows last season.

"Zeola", specialist and crystal gazer, this past season with the Ringler & Bailey Show.

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RINKS & SKATERS

(Continued from our Chicago Column)

ROLLER RACING QUIET ON COAST
 Arthur S. Riehl, manager of Lincoln Park rink, Los Angeles, informs that his company is conducting rink at Venice and Pasadena, Calif. At the latter place, says Riehl, business is quiet but better patronage is the rule for the other two rinks. Roller racing is not so busy on the Coast because of a lack of speedway stunts. He tells of the Commodore Production Company taking pictures of the Park Rink for a new film, the title of which is omitted.

MRS. JONES PLANS OWN SHOW
 Mrs. Jones, probably the skater featured with Charlotte Lee Snow in Mexico last summer at the Mexican Carnival, and who appeared at the Boston (Mass.) Arena Carnival last month, plans that he is booked until spring for ice skating shows in this country and Canada. After that she proposes to tour with a company of skaters, giving exhibitions at this country and after closing with the Venues at the Exposition, New York, last season. Jones exhibited several places on substitute rink.

RENA ICE RINK OPENS IN PHILLY
 Rena Ice Management, Remondel, Referees, reads the ad in the Philadelphia paper of the recently opened Arena ice rink on Market and Market streets, that city. The management promises a beautiful arrangement, expert skaters, orchestral music, roller skating, and other amusements. Evening, afternoon and matinee sessions are held. At night the admission price is seventy-five cents, a quarter higher for charged at the afternoon and morning sessions. Children under fourteen years are charged twenty-five cents.

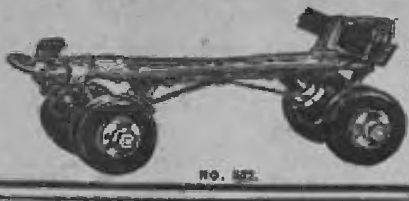
SKATING MORELS TELL OF WEST
 Mrs. and Bob Morel, now in vogueville and head for California, commencing from Seattle, Wash. "We visited a rink at Twin Falls, Idaho, and had an enjoyable time. The rink at White City Park, Idaho, is the best. The rink at Healy, Idaho, is the best. The rink at George Vincent, Idaho, is the best. The rink at Miss Alice Ford is in charge of the rink. While appearing here at the rink, we had to visit Woodland and had much delight there. Rinkers were rather good in the West. The three rinks mentioned are the only ones we found since leaving Chicago. In our way to Oakland we took a detour during the rink at Tacoma. We were disappointed not to find a rink at Spokane, where we stayed at the Hippodrome for a week. Our daughter, Baby Dolores, can skate like a professional. Her performance and management to please the audience."

SKATING NOTES
 Skating rink at Elyria, N. Y., to be opened in the new Auditorium, was closed to the business New Year's Day. E. S. Connor, manager of the rink and indoor show place, heads the rink in Elyria and says he looks good attractions.
 Mrs. McDonald, exhibition skater of Rochester, Minn., featured a recent visit to his friend at the rink. Manager of the rink at Elyria, Minn., by demonstrating his rink to the rink to a heavy crowd. McDonald was very low, Nebraska and Kansas, to fill the rink.
 Riehl writes that Olive Walters returned to the rink for a rink in New York (N. Y.) roller rink, which was held at the rink. Walters' rink in New York was the rink. Walters' rink in New York was the rink. Walters' rink in New York was the rink.

INTERESTING SIDELIGHTS
 (Continued from page 83)
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signals in action in the real sport. They are in the hands of a popular cause of course. An interesting feature in the method of betting. Pari mutuel windows are arranged in a circle around the track and you can buy a ticket for any amount on any race. The money paid in the year's favorite horse, or a number of races, as you wish of the track. Amounts paid in are collected in regular fashion and the money paid on winners is pooled at the close of each race. This device is located in a separate part of the grounds, behind the track, but it gets enough play to keep it clean during the constant jump. Twenty per cent of the money goes to the operator of the track and I have been told that the horse makes a profit of from ten to twenty cents in a single evening. Another exciting amusement advocated for the summer will be a Spanish bull fight, with a center of the world's greatest matadors to be held here from abroad. A special legislative act will be required.

During the past week a party of Ariles Indians have arrived from Santa Rosa, the great unspoiled wilderness of Brazil. They are to give a demonstration of their tribal games, "Jocumai", as a special feature at the exposition. It is the form of baseball that the Indians play. The most extraordinary sport he had ever seen. These acts originate from the great "chacaras", or private country of the parents, north of Caracas, where the Indians of the Ariles tribe, who were of the Paraguay sort on their southward journey to the river Plata. Almost their only contact with the whites was through the Indians who had protected them. General Rondon is the greatest explorer of the vast interior of Amazonia and Mato Grosso.

Finally, I am optimistic enough to believe that the Brazil on Continental Exposition will be a greater success. World-wide travelers are coming from all over the world and America is keeping a constant stream of about 3,000 fresh visitors in Rio de Janeiro.
THAVIU'S BAND TO OPEN 19TH SEASON ON COAST IN APRIL
 Chicago, Dec. 29.—A. F. Thaviu informed The Billboard today that he intends to book for all of the best skating season. Which he opens April 5 on the Coast he will begin his season before the American public. Mr. Thaviu was the first man to introduce skating on a condensed form and the first to introduce the roller rink with a band. He will next summer with his band, with a special rink, complete scenery, costumes, footlights and other necessary details.
 In order to meet all the skating fans Mr. Thaviu will also put on special jaw numbers in an attractive way with circus of his own. He will have many original features with his organization.

"THE BOWERY BURLESQUERS"
 (Continued from page 83)
 Locality and vocalistic ability who send the patrons out boasting burlesque.

Up to this point the characters had not appeared to their best advantage, but the night dancing, posing, supplemented by a dozen or more show girls, bear out our conviction that mediocre managers can find more public beauty and ability in this country than they can in England. More power to "The Bowery Burlesquers" type of character.
 A spotlight flash to a back-stage doorway revealed the entry of Comico Foster and Harcourt, who are sufficiently well known to require no descriptive other than their novel entry as human automatons until they broke into song.
 Straight Simon's "That's All" along with the comic went over as usual, likewise the comic's exchange of pipes and cigars, followed by their "left and right" duet for continuous laughter and applause.
 Straight Simon in a song number was in excellent voice while leading an ensemble.

Little Hart, a black-haired, brown-southern-looking lady, came on and off with indications that she would do something big later.
 Scene 2 was a drop for Comico Foster and Harcourt to put over their "The no horse" specialty for rounds of laughter and applause from a delighted audience. Harcourt's droll mannerism and Foster's black stare and wiggles were clean and clever burlesque of the burlesqued order that appeals to burlesque fans.
 Scene 3 was a pictorial drop for Fay and Florence to further demonstrate their juvenile ability in singing, which fully merited the accolades given their several numbers.
 Scene 4 was an athletic feat set with a remarkable airship for the usual fancy burlesquing of the antics as skaters who go up in the air as a better finale for a highly entertaining first part.

SECOND PART

Scene 5 was a semi-comic scene of epistolary for Fay and Florence, followed by Subert

Nack in an acrobatic toe-fencing number that was a classic of its kind.

Straight Simon, as the wrecker, staging the "Ball" for Madeline Foster and Harcourt, gave George Gray an opportunity to demonstrate his real acting ability as the King of Spain, and he did it well. Prima Cecil, as the Queen, was an optical treat of delight, perfectly and artistically, and the same is applicable to Libbie Hart, with her admirable form in golden lights, and her singing of "La Paloma" in operatic style.

Prima Cecil trying to "make" Comico Harcourt while being rumped by Comico Foster was burlesque par excellence.

Comico Foster's harmonica accompaniment for Comico Harcourt's dance was a laugh-evoker, and the latter dance a little Leonard stopped the show.

The comic kept the audience convulsed with laughter at their "front and back end" routine of each other.

Scene 7 was a silk drupe for Spencer and Rose in a staging and dancing specialty that went over great.

Scene 8 was a clubhouse interior for a fashion parade of gorgeously gowned girls with varicolored caudon effects that made a decidedly pretty stage picture for Prima Cecil, followed by Libbie Hart's French number, in which she is just as attractive as she was in her Spanish number.

Subert Mack, in a dancing number demonstrated remarkable acrobatic ability of such an order that Edna Wilford had better look to her laurels, as little Cecil's promise to out-class all the shoulder dancers now in burlesque.

Prima Cecil, as the guest of Comico Foster at table, was an excellent foil for Comico Harcourt's "Barny's Mock", which went over for a bowl of applause.

Libbie Hart made a great flash of form in a brilliant leotard and white lights in a singing number with Comico Foster and Harcourt that topped the show.

COMMENT

Severely, lighting effects, posing and costuming up to the standard and far better than many shows on the coast.

The company talented and well cast in their respective roles, the comedy clean and clever throughout the entire performance.

The contrasting personalities of the principals, both feminine and masculine, admirable. We did not enter their show earlier in the season, but some time ago carried an article that the show started out under the title of "The Big Wonder Show" for the reason that it was a woodwork production along the lines of allegorical fantasies that made for beautiful pictures, but lacked the laugh-evoking low comedy that makes "The Bowery Burlesquers" a real burlesque presentation that is doing far better business than that seen by "The Big Wonder Show", and this probably will answer the question, "What do the patrons want?" It was very evident to us on Tuesday evening last that Mrs. Sutherland's patron wasted just what they got in "The Bowery Burlesquers".

Our feminine companion on this review says that it is not complete without special mention being made of the personalities and activities of the pretty blond pony on the left and the ever-smiling brunette on the right, and when our old-time feminine burlesque critic says that, it must be worth mention.—NELSE.

"THE LONDON GAYETY GIRLS"

(Continued from page 83)
 Comico Small's duet with orchestra instruments in an ensemble number.

Prima Webb's hauling out of Comico Small in a string off and Lucerne Gray doing likewise went over nicely.

Jack Wolf, a burlesqued Libbie Jovelle, and Subert Wilford put over a nice song and dance number.

Comico Small and Welch, as Oriental partners follow to Lucerne Gray and Prima Webb, closed some new dance, but Subert the comedy went, also they did not come laughter.

Harry Francis, spotlighted on stage, with a semi-circle of emerald-green costume skaters, made an admirable picture while singing in a pleasing voice "Mother Machine" to repeated applause.

Straight Francis staged "She won't take it" for the comedy along the usual lines.
 It may have been Stella Webb, anyway she was an attractive layout, and she put over a song number for encore.
 Scene 2 was a semi-farntastic stage for Subert Wilford and Comico Small to work the

rough out having got, followed by Comico Webb in a comedy recitation a la Dan McGrew.
 Scene 3 was a drop for Dolly and Stella Webb to sing several numbers in harmony, accompanied with interpolations of singing dialog for encore.

Subert Wilford, leading a cue number, gave the boys out from something to look forward to with a flash of her own admirable form, which she did not give them.

Comico Small and Welch, with Straight Francis and Jovelle Wolf, as a vocalistic quartet, harmonized when they were downing.

Straight Francis, staging "The Ball" the lower ring onto for blues, etc., revealed Comico Small in Scotch Highlander attire and wistful face that was decidedly suggestive.

Single dance number by all the principals led up to the finale.

PART TWO

Scene 1 was a song show interior for an elaborate number, in which the characters drilled much better than many military companies, followed by Prima Webb in song, Lucerne Jovelle Wolf, who danced far better than he sings.

Subert Wilford had it all over the comic in a leotard bit, and whatever laughter came of it must be credited to her.

Edna Williams, the posing manager of the show, came into the song show and put over a nice instrumental specialty with the band and did it like an oldtimer, without the aid of the pot so evidently necessary to lounge players of today, who lack the training of yesteryears.

Prima Webb made a great flash of form in white lights in a song number that topped the show, and Lucerne Gray did likewise in her later number.

Jovelle Wolf, as a phony wop musician, faked a miniature organ for Comico Small's piano playing, and Comico Welch mixed the parts of his burlesque-look-alike book for Comico Small and Lucerne Gray in a really laugh-evoking manner.

Comico Welch's chorus girls' contest gave the girls ample opportunity to demonstrate their individual talent and ability, and they did it far better than many others, and the big punch came with a blond character, who stood out distinctly through the show as a worker, who came to the front to the contest with a no-doubtful bias to a milky in one of the boxes, and, on being exposed, doted the wig and revealed himself as a bald-head female impersonator to a burst of delight from the lightened audience.

COMMENT

All typical production and presentation of old-time burlesque, but over with sufficient speed to vigorously please the audience.—NELSE.

DETROIT DELINEATIONS

Several changes have been noticed in the Avenue Strick Burlesque, and the manner in which they are packing them in at nearly every performance is so good proof that they are offering "what the public wants." The Harmony Trio (Marta, Beverly, McGraw and Diogenes), well known in Woodville, opened last Sunday, and the dainty "beauty" number, play Hamilton, a great favorite in this house, also opened and easily stopped the show with her hard concentration work. Mabel Valer and Jan Bennett continue to be the featured ones, while the other members of the large cast do much to make this theater an ideal place of amusement.
 Fay Addison, a well-known local entertainer, is making a big hit at the Ritz Cafe Cabaret and, besides being able to vocalize, is very pleasing to look at.
 Margaret Raymond, who was called to her home in Buffalo on the death of her uncle, Geo. W. Hunt, has returned to Detroit and resumed her place at the Avenue.
 Much comment was caused by the New Christmas tree in the lobby that greeted the many actors and artists making the Hotel St. Dem's their home on their arrival from the several theaters, and all acclaimed Santa Claus "Pop" Hollings, home manager, a regular member of the profession.—THE MICHELANDER.

Our feminine companion on this review says that it is not complete without special mention being made of the personalities and activities of the pretty blond pony on the left and the ever-smiling brunette on the right, and when our old-time feminine burlesque critic says that, it must be worth mention.—NELSE.

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PIPES

By GASOLINE BILL BAKER.

A darn nifty '18 construction, "Zip" Hilder...

Diary "reverts" New Year's? What did you "top it off" with?

Where's Dr. George left these days? Wonder if George intends making a trip West this winter?

New Orleans used to be a bonanza for indoor-making operations on New Year's Eve...

Understand that Jack White and Leding Kester are in St. Louis and during a recent cold snap were waiting for the weather to warm up so they could work on the streets.

Tim Haley pipes from San Luis Potosi, Mex. that business is tough in those diggings...

There are times, because of restrictions, when one's post-up-feeding of gratitude cannot be expressed in printed words...

Along with their water-tight characteristics, pitchers and degreasers are hard observers and deep thinkers.

Leslie E. Keil "shooies" from over in Illinois that he is not in the mad, slow business of prospecting...

"Roby" Grace is short only in stature and equipment. "Walter Dodge," was shorted! Did he?

"Willie" Tippet, Why (these days)? "Dad" Tippet, Not yet!

Congrats are due Ed. and Mrs. Harry E. Parker, it became known to the writer last week...

W. D. Herber infers that he and Douglas Hillis and crew of pipefitters had been making new acquaintances in the coal fields of Virginia...

Before somebody tells him to "go on lead," write words appeared in the initials preceding the "Warman's" (Electric) name in a pipe last issue...

It might be well to again state that these are no special (official) correspondence in "Pipes"...

Here's one "wireless" from Florida; Jack McGowan, Walter Gayer and Ed O'Leary want to tell the boys of the old territory that they found business very good in Southern Alabama...

Redney McDonagh pipes from Ft. Smith, Ark. "While washing Arkansas I met Jack Herder, who was still increasing circulation for Capner papers, and Cal Linder, who had been reported as having excellent news and business heading up...

Alfred S. Howard, who has been working Texas, over his old territory since October, reports having had a very good fall season. He reports, however, that he was to enter a hospital at McKinney, right after the holidays...

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Advertisement for Lacassia Soap: FACERSON CO., Dept. 472, St. Louis, Mo.

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Advertisement for German Silver Key Checks: FINEST SILVER, Dept. G, Washburn, Pa.

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Nets of 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 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2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 4145, 4147, 4149, 4151

Committees Announced

For Showmen's League Banquet and Ball in Chicago, February 23

Chicago, Dec. 30.—The subject of the forthcoming banquet and ball was the outstanding subject before the Showmen's League of America last night. Both committees are high and the subject is of such importance that reservations are being in fact, Chairman Edward P. Neumann, who has the affair in charge, and his committee are doing most effective work. As in former years, Mr. Neumann urges all to send in their reservations early, because it is desirable that the first ones get better points of advantage than the later-comers.

The banquet and ball will be held the night of February 23 in the Tiber Room in the Hotel Sherman, where it was held last year. The committee in charge say that the indications are that the function this year will be equal to the best banquet and ball ever pulled off by the organization.

The various committees in charge have been named as follows: Finance Committee—Walter Hildreth, chairman; Jerry Mugler, Fred L. Clarke, Chas. H. Hall, Chas. B. Dagfield, Warren R. Brown, Ed. Mar. Thores, Ed. F. Carruthers, Ed. O. Talbot.

Entertainment Committee—Sam J. Levy, chairman; James G. Heacock, Fred Wagner, Martin L. Callahan, Chas. C. Browning, J. Saunders Gordon, Al E. Holden, Rufus Jones, J. J. Wolfe, Fred M. Harlow, Charles G. Kilpatrick, Frank P. Dunfield, Adelbert L. Miller.

Floor Committee—Ed A. Beck, chairman; Steve A. Woods, M. H. Barrow, T. J. Johnson, Louis Hochman, A. H. Bartley, Bert W. Fairfax, Bert Bowen, Al Latta, James J. McGinnis, Harry McKay, J. A. Pottit, A. J. Ely, Wallace Bernard, Larry Boyd, L. Clifton Kelley, Henry T. Holden, Wm. J. Conroy.

Family Committee—Col. F. J. Owens, chairman; Wm. H. Donahoe, Fred Hoffman, Tom Rankin, Geo. C. Meyer, Blimor P. Norren, James Chas.

Reception Committee—Harry G. Melville, chairman; Ed Ballard, Fred Beckmann, Chas. H. Armstrong, C. G. Dodson, Hubert Gruberg, James J. Jones, T. Kennedy, M. H. Harris, Walter T. McGinley, C. D. Odono, James Patterson, Irving J. Polack, Geo. E. Robinson, W. H. (Bill) Rice, Rhoda Royal, H. S. Traver, Geo. H. Ockman, Wm. C. Brown, James E. Ransom, Ivan Saxon, Chas. Brooks, Wm. L. Wyatt, John M. Sweeney, Walter R. Dwyer, Al G. Barnes, M. B. Durkin, Thomas R. Campbell, G. W. Christy, Ed M. Deley, Wm. O. Vining, Sam Froehner, H. W. Hood, W. Fred McGuire, Al F. Sheehan, Chas. O. Smith, Walter E. Stanley, Harry B. Thurston, Ed C. Warbur, Geo. A. Wright.

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Peisberg, Leon A. Perrenell, Harry H. Hargrave, Ed M. Burk, A. K. Hopper, Geo. H. Coleman, Sam Frankenthal, F. J. Davenport, Sherman W. Glover, Ben Hollands, Sam J. Gordon, Harry Brown, Tom, Hishop, W. J. Collins, Joe, J. Howard, B. J. Kilpatrick, Emilio DeBeret, Sara Dooling, Col. Wm. LaVelle, Frank H. Dufford, H. M. Wagon, Nathan Miller, Flain Dave Morris, W. E. McQuinn, T. R. Edwards, M. H. Barrow, Geo. W. Fairley, Chas. F. Bell, Thos. F. Hanna, W. O. Brown, Fred Hoffman, Frank D. Corry, F. G. Kenworthy, Rodney M. Crall, T. L. (Ray) Gill, J. J. Fagan, Max Goodman, Ed Harlow, U. J. Herman, Harry Coddington, R. W. Head, Jas. Conliffe, Jean DeKadyan, A. S. Beard, Frank J. Kutz, Chas. O. Dwyer, Frank R. Lewis, Adelbert M. Miller, Wm. Young, Henry Moore, M. W. McGuire, Chris Ayres, Ben Fauer, James W. Heavily, Wm. G. Fleming, Harry E. Bonner, Albert Hock, James Campbell, Louis Keller, Thos. P. Conroy, F. J. Frick, Col. Louis Beckwith, Michael H. Golden, Felix Hill, Sam C. Waller, James Chase, Ed Ned C. Kenney, Fred H. Kresman, Walter R. Edmondson, C. H. Leggett, Budd Mearns, Geo. A. Wright, John W. Moore, Chas. W. McCarran, Blimor P. Norren, Harry B. Norren, Geo. J. Mackintosh, Samuel Hobbins, H. M. Scotch, Wm. O. Smith, Henry Seydler, Harry B. Thurston, James E. Vandy, H. M. Warbur, R. B. Cakes, J. L. Hamrick, Curtis Kueckert, Al F. Sheehan, Mike Smith, Sam S. Schuch, Joe. H. Tully, T. E. Velozes, Geo. A. Wright, Frank Terison, Peter Beck, Omar Bam, Adolph Norren, Roy B. Smith, Walter P. Stanley, W. R. Tschall, Ed C. Warren, Wm. Young.

Ladies' Auxiliary Reception Committee—Mrs. H. G. Melville, Mrs. F. J. Owens, Mrs. J. J. Kilpatrick, Mrs. H. T. Holden, Mrs. J. L. Payne, Mrs. W. D. Hildreth, Mrs. W. O. Brown, Mrs. A. Latta, Mrs. Tom Rankin, Mrs. R. P. Neumann, Mrs. Con T. Kennedy, Mrs. W. F. McGuire.

Ladies' Auxiliary General Committee—Mrs. Ed A. Beck, Mrs. James Chase, Mrs. Louis Beckler, Mrs. E. C. Talbot, Mrs. R. B. Kueckert, Mrs. J. Conliffe, Mrs. James Patterson, Mrs. W. H. Donaldson, Mrs. Con T. Kennedy, Mrs. J. J. Howard, Mrs. Rubin Gruberg, Mrs. J. M. Sweeney, Mrs. Steve A. Woods, Mrs. W. J. Conroy, Mrs. E. O. Smith, Mrs. C. G. Dodson, Mrs. Andrew Downie, Mrs. Harry McKay, Mrs. K. M. McGinley, Mrs. Johnny J. Jones, Mrs. W. C. Fleming, Mrs. N. M. Conroy, Mrs. A. D. Murray, Mrs. J. Newman, Mrs. C. D. Arroy, Mrs. A. Beard, Mrs. A. F. Sheehan, Mrs. Jas. Conliffe, Mrs. W. J. Giremba, Mrs. F. G. Kenworthy, Mrs. A. E. Doerr.

Evening, December 23, to participate in the affair. Sending something out of the usual in an affair of this kind, ye editor of burlesque went there for the purpose of giving it the once over.

Arriving at the hall we found "Samuel the Jew" all dolled up in a Louis Guttenberg evening dress suit on the outer gate taking tickets under the personal supervision of Jimmie Coello, who knows every "gate crabs" and every "amputated" in and around Manhattan, and the bawling out that Jimmie gave us for buying our way in as a representative of "gate crabs" which hearing to carry on our position.

Having successfully passed the outer guards, we entered the inner guardroom and found ourselves confronted by one old pal, Charlie Thawler and now the "Big Dick" of Tammany Hall, who, assisted by his army of "Horseless Bulls", frisked us to make certain that we did not carry on our person any guns, canisters, knives, razors, scold, dynamite, clean, white, blue or black.

Having got by so far so good, Burns piloted us thru the works among the Manhattan to jump for box, pete, fogg, leavy, holding, stick-up, air-gun, meg-on, ear, dip, and eat a one did we see, if we except the graduates of the different colleges up the river, by the mountains, vasa, and Copper John, who are now making good under the protection of the Mutual Welfare League.

At another table we found bronzes and people stopping up jars and boys and sinking their noses into a variety of squares, check-nice-sections, bumps, bundles and tuppies paid for by their holder and miller satellite.

As one table we jammed a juvenile Frusking discouraging on the delight of a voyage on the "glass ship that sails on the Lake of Lemond" and another under the cigaret tree under the rock steady mountains.

At another table we found that we were not the only pilots for the river, there and some-ones were represented by a delegation of dicks, bellie pilots, scolders, combs, schuch, brass-bell stiffs, chas and dynamite, lamping the box, shovel-stiff and those that have colled boxes, and, strange to say, there wasn't a group of rat to be seen, and only a few crumbly sticks, D & D, and one with lights out, for Coello had given the bum's rush to all the hoodlums and wops that tried to crash the gate.

There were numerous benches and tribes of good people all over the works. Some of them had come to on the rattles, dicks, rds, logs, bumpers, in between, amwale and the owl and water hose, and others by hiking and boot-footing, with and without a plump or sack, and if there was any dingie it wasn't in evidence.

Greenwich Village sent up an aggregation of rats and bats, and they were having the time of their sweet young lives, and one little jase who addressed us as "Mr. Fizer" had no greater as to who and what she was until Jeff wined us up that he had given us that mother.

A full string orchestra and jazz band took turns in furnishing the music for the footie

trof, mother's waltz, hand-out one-step and other dances to dear to the hearts of Bos. There were many and varied games featuring without a speck of a grin among the shells. On the stage appeared many Ben who have settled down and are now paying down a lucrative salary each week on the Manhattan stage, and sided among them was Charles (Cramp) McGinley, the featured comic in the "Just-Time Revue", a Mutual Circuit, but before show likewise Benny Moore, co-comic to McGinley in the same show.

Walter Jackson, the dancing juvenile of John Peter's "Kandy Kid", made them set up and take notice when he did a combination of Eddie Leonard, Prince, Dancing Deacon and other. Some would-be wise guy sprung a pun-joke, but he was given the bum's rush by Jimmie Coello.

As the clock in the tower struck one Jeff harried the accounting of a tribe with a twenty-sailed can of "amalgam" and invited everyone to line up, and finally was proclaimed that the would-be Doc of Greenwich Village determined the real beaches two to one.

Among those present were many former Ben who have settled down and now hold lucrative positions in all walks of life, and the first of the "Bull" of Greenwich Village determined the real beaches two to one.

A big feature of the entertainment was a "burlesque on Irish Bawling, with a burlesque "Moll" from Greenwich Village, giving the real "Humanitarianism" as shown by Jimmie Coello to follow the fund for the benefit of the poor and insure them a real Christian and among their own kind of good, people. As this character got up a buller that he had been banished a burlesque on Harrow Hall would make the punch and settle the victor in the call, from which he was taken by the P. K. before the Court presided over by Judge Happy Jim Tully, who tapped them for a fine according to their sinners.

Jeff had reserved several boxes for the curious, chief among them a delegation from the McAlpin Hotel, including J. A. Hirsch, owner of the race horse, Maxwell; likewise Harry Katsenbach and Mrs. G. A. Foder, of the Grand Fire Girls' association, championed by Jimmie Coello, of Brooklyn, an affiliate of the Employment Bureau and a big factor in securing employment for Ben ready and willing to settle down for good.

The N. Y. City also had a box at its disposal, and it was well filled all evening. The Billboard also had a box, and it was the rendezvous for reporters of the metropolitan dailies and the publisher writers of magazines, who were in attendance to get what they were pleased to call local color for their writings, and Freddie Hawley of The Brooklyn Eagle played in an elaborate double-column review the day following the ball.

The proceeds of the ball and entertainment, after expenses had been paid, left sufficient to insure many Ben a Christmas dinner, which they fully enjoyed with Jeff as the host and personal representative of the numerous "Humanitarians" who made it a success by their patronage.

The good that Jeff Davis, the so-called "King of Hoboes", has done for his fellow-man is distress will in all probability never be known but the fact remains that he has the confidence of the humanitarians who contribute, likewise the recipients of their favors, to make it possible for them to get their work.

COMA LOSES Suit Filed Year-Ago Against Railroads for More Equitable Rates

The complaint of COMA, against the St. Louis-San Francisco Railway Company and others, submitted to the Interstate Commerce Commission in Washington, December 3, 1921, and in which a readjustment of rates for the movement of slow trains was asked, has been dismissed.

It was held "that the charges submitted cannot be regarded as in violation of the interstate commerce act or the transportation act, even if these acts should be construed as giving no power in either such order as are here proposed."

George A. Henshaw, A. Carey Hixson and J. M. Gayle represented the complainant, and C. R. Burg, A. B. Koch and M. G. Roberts the defendant.

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

HUMANITARIAN:

Jeff Davis, "King of Hoboes", Host at a Burlesque Ball

New York, Dec. 26.—The New York City dailies carried the advance information that Jeff Davis, "King of Hoboes", would play host to all who attended his Annual "Hoboes" Ball at the Grand Ball Room of the "Down and Out" and a big spread was at Tammany Hall on Friday

Evening, December 23, to participate in the affair. Sending something out of the usual in an affair of this kind, ye editor of burlesque went there for the purpose of giving it the once over.

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Christmas dinner of the Carl Hagenbeck-Wallace (Indoor) Circus, held at St. Paul, Minn., December 25. Everyone in the dining room is an artist, musician or ticket taker with the show.



LINE OF TWO OF NEWS

New York, Dec. 30.—Charles Gerard arrived here from his last tour...

New York, Dec. 30.—Max Linderman, assistant manager and manager...

New York, Dec. 30.—Mr. and Mrs. Robin Grayson were in the city...

New York, Dec. 30.—Among the central system in the city...

Quey Island, N. Y., Dec. 30.—W. B. Frank of Queens and Gordon Frank...

New York, Dec. 30.—Johnnie J. Johnson and his wife...

New York, Dec. 30.—T. A. Wolfe arrived from Augusta, Ga.,...

Providence, R. I., Dec. 30.—Paul Simons, of Providence Park...

Newark, N. J., Dec. 30.—Frank M. West, owner and manager...

New York, Dec. 30.—Ben Krasso arrived early this week...

New York, Dec. 30.—Winona Thundy, vaudeville agent...

New York, Dec. 30.—Charles E. Stanton, owner and manager...

West Orange, N. J., Dec. 30.—Nyrce G. Juma, Rhinon Columbia...

McLELLANS CELEBRATE 30TH WEDDING ANNIVERSARY

Kansas City, Mo., Dec. 29.—Mr. and Mrs. J. McLehlan...

"Send for Catalogue" THE FAMOUS GOLDEN BEE CHOCOLATES

\$\$ EARN REAL MONEY \$\$ Selling Goodyear Men's Gas Mask

RAINCOATS

Made of bombazine, rubberized to a pure Indian rubber. Every coat has our Goodyear Label. In dozen or gross lots...



Goodyear COMPANY INC. 529 Broadway, NEW YORK

CIRCUS NOTES

The ticket on Broadway, recently to the effect that Maguire, Parford & Brown...

It may be well for circus owners to take cognizance of the fact that the dear public will be more and more discerning...

Logg live the circus and those who made it a national amusement.

Stop! At G. Barnes is not saying just what the All O. Bama Wild Animal Circus will grow to before the opening date...

"San Fran." Circus and Parford Buys Wild West and Far East. Peter Sun and Major Gordon W. Little...

There is a difference in effects and it may run to the point where the foreign circuses demand and receive still higher for breakfast.

A five-car show for the East is said by some to be the crying need of the new season.

Ed G. Holland, 34-year agent of the Walter L. Main Circus, has been given a position for the balance of his tenure...

James H. Spaulding, of Stamford, Conn., was a New York Billboard editor last week...

Lislore Ortega, manager of Michas (Mrs. Ortega), was earlier with his wife at the Billboard, New York, office last week...

Frank Prescott, now general agent Harry's Amphitheatre, will resume the same position...

Best Remembered said G. W. Christy, owner of the Best Remembered Circus...

Low Graham was an interesting and interesting spectator at a performance of Harry's Minstrels at the Lafayette Theatre...

MANAGER DUFOUR HOST Gives Christmas Spread at Winter Quarters

Greenfield, S. C., Dec. 22.—Manager Low Dufour, of the Low Dufour Exposition Show...

JOHNNY J. JONES' EXPOSITION All in Hustle at Winter Quarters

Orlando, Fla., Dec. 28.—Father disapprovable Johnny was "played" the past week at the winter quarters of the Johnny J. Jones Exposition...

Mr. and Mrs. John Lawrence Murray have moved into their new home at Lake Apopka, "Fisherman's Paradise"...

Kansas City, Mo., Dec. 29.—The local office of the Billboard has just been informed that John Gibbon, dwarf...

JOHN GIBBON ILL

In addition to the list published in the last issue, the Billboard acknowledges Christmas cards and letters of greeting...

J. L. CRONIN SHOWS

Starting Preparatory Work at Winter Quarters

Chillicothe, O., Dec. 30.—After spending several weeks in the South and East...

Mr. Cronin advises that he has purchased a new 100 wheel and a new 4000-hp for his winter show...

"ALADDIN" LAMPS No. 441 Amorted Make Ideal Premiums PRICES

Milwaukee, Wis., Dec. 31.—Harry Traver, of the Traver Engineering Co., was a Milwaukee visitor last week...

EARNES QUILTS M. P. ADVISORY BOARD WILL HAYS STIRS UP HORNET'S NEST

(Continued from page 5) John H. Barnes, president of the United States Chamber of Commerce and a member of a special advisory committee of the board... Barnes was not convinced regarding the Article's statement... Barnes' resignation was looked upon as the beginning of a fight on the Hays-Mes and the deal for a Landis in Cima...

The Hays-Mes resignation was looked upon as the beginning of a fight on the Hays-Mes and the deal for a Landis in Cima... Barnes was not convinced regarding the Article's statement... Barnes' resignation was looked upon as the beginning of a fight on the Hays-Mes and the deal for a Landis in Cima...

COLUMBIA, CHICAGO, BOUGHT BY A. H. WOODS

(Continued from page 5) The deal was negotiated through Frederick J. Tucker, acting for Wulfsberg & Company, and is one of the most expeditious transactions ever put over...

The deal was negotiated through Frederick J. Tucker, acting for Wulfsberg & Company, and is one of the most expeditious transactions ever put over... The legal affairs in the transaction were taken care of by Carl Meyer, of Mayer, Meyer, Ammer & Platt...

The legal affairs in the transaction were taken care of by Carl Meyer, of Mayer, Meyer, Ammer & Platt... With the passing of the Columbia Theater into the hands of the Columbia Amusement Company...

NEW FUN HOUSE AND COASTER FOR VENICE

(Continued from page 5) Street park in the Rocky Mountains, Park East and Middle Western countries... The Fun House, to be situated "back to the back" in the Rocky Mountains...

Advertisement for MOE LEVIN & CO. featuring watches and jewelry. Price \$65.00. Includes list of prizes: 1 SILVER 21.00 CHARBA, 21.00 JEWEL 10-YEAR GENTLE WATCHES, 1 FINE QUALITY BRASS RING, etc.

MOE LEVIN & CO., CHICAGO, ILL. Complete with a 2,000-Hole 10c Board. Price, \$65.00. Includes address and contact information.

Ballard, June Walker, Rose Klano, Miss Mac... The Realty orchestra of twenty-five was directed by William Lorraine and Paul Schneider... W. F. Stanley quits Wortham interests...

W. F. STANLEY QUILTS WORTHAM INTERESTS (Continued from page 5) The Billboard is now in a position to state authoritatively that Mr. Stanley has severed his connection with the Wortham Shows... W. F. STANLEY...

SWEEPING CHANGES IN THE PEANS OF MUGIVAN-BOWERS-BALLARD RUMORED

(Continued from page 5) The Hays-Mes resignation was looked upon as the beginning of a fight on the Hays-Mes and the deal for a Landis in Cima... An interesting feature of the report was that the Yabber Robinson Circus is to go out on the fourth week of the syndicate...

JUST FOR A LAUGH OR TWO

The head told the reason for publishing this typewritten letter which was received by the Billboard... LIST OF FILMS FOR SALE... A 5 Reel Detective Story, starting Monday, is an eye opener... A Two Reel Brail, New Comedy, no Price...

WOCKENER LEAVES BARNES

Will Be With Mugivan, Bowers & Ballard This Season

After ten seasons with the A. G. Barnes Circuit Edw. A. Wockener, band leader, has made a change. He has signed with Mugivan, Bowers & Ballard for the coming season.

Wockener has been in the show business twenty-four years, with the following organizations: Peach C. Hootch's Trained Wild Animal Circus and Carnival, Francis Ford's Carnival, Stephen & Martin's "Katie Ford's Cakes" Company, G. H. Hootch's Boston Show, Gordon Bowers and American show teams, European-Swiss Circus, Billy Bennett's Dramatic Company, Horace Murray Stock Company, and in vaudeville for two and one-half years with a musical act called "The Country Boy."

THE FLEMINGS ADMIRABLE HOSTS AND ENTERTAINERS

The residence of Mr. and Mrs. W. C. (Bill) Fleming, in Buffalo, N. Y., was reported as being a scene of delightful amusements last week, and that the genial "Bill" and his most capable "Betty" entertained themselves as having had a wonderful Christmas.

Among those entertained at the Fleming home were Mr. and Mrs. J. J. King, congressman; C. L. Good, judge of Erie; Goodrich Company; Mrs. W. J. Block, of the Block Printing Company; Arthur Hill, of Hill's Animal Artistic; W. H. Perkins, Fred Wolfe, of the Wolfe Printing Company; Ed Good, of Harzorn Novelty Store Company; and Mrs. Good, Clark Heller and mother, and Herbert Hildy, of the Detroit Circus Commission. Mr. Fleming, who the past few seasons played the "A. Wolfe" character, did not seem to have any special friends worthy of his decision that his activities the coming outdoor season will consist of.

LADIES' AUXILIARY S. L. A. BIRTHDAY PARTY

Chicago, Dec. 30.—The Ladies' Auxiliary of the Showmen's League of America will give a birthday party for the thirty members of the auxiliary, in the clubhouse on the evening of January 20. There will be dancing, music and refreshments. All members of the league and auxiliaries are invited. Mrs. Edward A. Rock is in charge of arrangements.

VAUDEVILLE IN REVIEW

(Continued from page 10) of applause it gets. No matter where it appears on the bill, it goes over big. The idea of vaudeville is to give people a variety of things that they like. Fancy should be set off variety and are highly liked. Hence, the advice to booking agents is to meet up some good shooting acts and let 'em shoot.

NEW TURNS AND RE-TURNS

(Continued from page 10) time, was heard of Miss singing a number in the former production "Miss Paradise." In a costume of light yellowish green ornamented with daisies, a narrow garble of blue, and wearing a hat, white silk stockings, green satin slippers and a pair of sunset-colored shoes. Miss Segal made her entrance. She sang "If Winter Comes, Spring is Not Far Behind," Carroll sang a patter containing good jokes. Miss Segal sang a few stanzas. Carroll next did "The One Little French Kissing Just Out of Heart, That Makes Me Keep on Shaking That Tree". The number in which she and Carroll put it over well to a good end.

In a costume of cardinal red velvet and gold, with a belt dress, Miss Segal appeared at the center of the drop and sang Cadman's "Land of the Sky-Blue Water" with good effect. Carroll sang it and Miss Segal returns in a short Indian costume to assist. "Come on and Dance a Little Tom-Tom Tangle", in which part of the Cadman number referred to was incorporated, proved to be one of the best numbers in the entire act. The Segal looked charming and dainty and the number over in fine style, neatly and in a band.

Carroll played a medley of past hits he has written, after which the big finale of the act took place. Miss Segal, in a flashy costume of white and brilliant, with a coronet of solid diamonds, then singing a classical number that seemingly had not been sung too well elsewhere. Carroll seemed quite nervous as he played the accompaniment and whether he attracted Miss Segal or not, the fact nevertheless remains that she did sing it well, quite quite flat. In justice to Miss Segal, Carroll missed a lot of the accompaniment and she sang the substantial support she was demanded. The number does not belong to the act, however, and could be omitted to good advantage. It is too ponderous, slow, heavy and too far down in the act.

"Somewhere, Somehow, Someday" proved itself better with the chorus picked up in fact and for the second score "The Gipsy and All These Things You Promised Me" proved to be a hit as ever. The number was formerly in the Carroll and Wharton turn and one of the best Carroll has ever written for

a vaudeville act. The returns must have convinced Harry of this. Carroll, after considerable applause, made his usual speech of thanks with Carrollian "Love and kisses—Giddy!" Act sends the edibles referred to and considerable something up before it is up to the standard Carroll has formerly maintained.

LOIS BENNETT A. Hay of Western Showboat Assisted by Phil Sheppard

Reviewed Monday afternoon, December 25, at Palace Theater, New York. Style—Singing. Setting—One. Time—Fourteen minutes.

Lois Bennett looked more from the East than the West, in fact from the Far East, as she opened in Japanese costume with her first number, "Little Lullaby of Love". The impression received was that Miss Bennett was nervous and afraid to take center of the stage as she crowded the three-quarter mark. Her voice is not of the robust type, in fact in places seems thin and of the nasal high-tone variety. The number was quite short preceding an act made just a few minutes after her initial appearance.

A boyish-looking pianist in a spotlight next played a selection of the classical order well and drew a hand, following which Miss Bennett appeared in a very low-cut gown of cream-colored silk, ornamented with artificial flowers, wearing white silk stockings and silver slippers. We were constantly afraid that Miss Bennett's dress would slip down still farther as she warbled "Waiting for You", in which Phil Sheppard vocally assisted. "Touch the Hand of God" followed, one of those pretty little over-sentimental ditties that they generally use at concerts for a short encore to show they have personality and make the audience think "ain't she cute?"

Miss Bennett is far from fat-casted but she adopts the pose of leaning back from the waistline in peculiar fashion as she sings, and looks ungraceful and undignified in so doing. She also has the pernicious habit of swinging her head from side to side as alternate phrases are sung.

"Remember the Rose", with business of throwing roses into the audience, preceded "Keep on Humming" song duette. Again we refer to the extreme low cut of the gown affected by Lois Bennett, "A Day of Western Showboat". She took quite a number of fairly low bows, but it was not on her

"ONE, TWO, THREE"

Reviewed Wednesday afternoon, December 27, at Local's American Theater, New York. Style—Revue. Setting—Special in two and three. Time—Thirteen minutes.

Before hangings of black ornamented with silver, the act with the Mokey Cristo name opened with near recitation of an introductory number by a petite Miss in a short dress of salmon-colored material and lace. She introduces four fellows. Four and one make five, so at least a couple of numbers were missing from the billing—so thought we. But NO! We discovered our error when the fellows started to sing. The number was something about "One, Two, Three", also about "Troschbeck's", pronounced by them, Terpel-chicks, also "Amateur" with the pronunciation Am-cher-af.

The act proceeded just like one of those Ozzy Mussen "Manly Barre" things, with the boys, for no reason at all, donning caps and corsets to do a dance. The girl, in a short bright orange costume, with bare legs and wearing socks and slippers, did a dance that was weak and sopped despite the slides at the back. One of the fellows did a solo dance, one of the other fellows—One, Two, Three or Four, we couldn't tell who—did a double dance with the girl, including a waltz step to the music of "I'm the Daughtry of Route Old Lady". They did "bells" and other stunts that have been featured by Pat Rooney for some time, also not as well as Rooney does them.

An excellent solo dance by another boy preceded the entrance of the girl in a very meager covering of metallic silver lined with corals. The legs were bare, also a considerable portion of the remaining anatomy. She wore a hat.

A medley was sung embracing "Georgette", "Just Can't Make My Eyes Behave" and "Moon Hoanna". The offering concluded with a dance waltz it over fairly well. The act will undoubtedly prove a flash over the medium time, although not strong enough for the better houses. The girl has a lot of life and snap, also a flavor of the more slender variety. She is extremely cautious of her personal anatomy, however—more so than Isadora Duncan, and also she is slight, the unwarranted display should be corrected. Audible comments were heard on every side relating to the probability of an accident which might have covered the energetic dancer with confusion, but little else.

HARVEY-DE VORA TRIO Reviewed Wednesday afternoon, December 27, at Local's American Theater, New York. Style—Comedy, singing, dancing. Setting—Special in one and one and a half. Time—Fifteen minutes.

A very excellent act in the way of a cabaret were with good perspective and an excellent backing. The act is considerably above the average of this type of scenic literature. Discovered was, apparently, an Indian girl who displayed a good figure as she did an Indian dance. Two men entered at her exit and lights off, the other in black-tie with extreme gravity, the other in black-tie with extreme gravity, the other in black-tie with extreme gravity.

GUS FOWLER The Watch King

Reviewed Monday afternoon, December 25, at Palace Theater, New York. Style—Magic. Setting—Special in three. Time—Seventeen minutes.

The Fowler honestly deserves the title of "The Watch King". For he is undoubtedly a first-class watchmaker when it comes to handling watches and clocks of various styles, sizes and descriptions. He makes them appear, disappear, change, ring and stop ringing, as well as further more if there is anything that can be done in the line of manipulative skill, sleight-of-hand, thaumaturgy or prestidigitation, with the articles Fowler employs that his master does not do, we do not know what it is. In an imposing set of black and silver, aided by a couple of neat-looking assistants, male and female, Fowler in a dress suit, opens his mysterious and uncanny performance with a combination trick. A spherical clock is removed from a long pedestal and placed in a china hat, a platform is placed on four casters atop a table, a clock placed on the platform, and a watch hung where the large clock dial ordinarily was. In the twinkling of an eye all the articles have visibly changed places. The watch spinning on the platform, the spherical clock back to its original position and the pedestal clock found in the hat.

Several other combinations followed, including some clever front and back-hand palming, catching watches from the air—a beautiful conceit, the ringing alarm clock passing visibly thru a hat, production of many watches in a frame, tampering rings transformed into a ringing alarm clock—a very neat conception, the appearance of a large chime clock, disappearance of a large French clock, watches here, there and everywhere. When prepared Fowler concluded his offering with the production of a large number of full-sized alarm clocks from a previously shown empty crash hat, each of the clocks ringing as produced.

The act was fastidiously presented, held them all to till the finish after a very strong show. There is certainly some feat at the Palace ground ten-thirty, and is undeniably the best act of its kind in the world. Fowler deserves full credit for the presentation of something away from the beaten track of scores of other magicians who follow the lines of least resistance.

MISS IRENE FRANKLIN The American Comedienne

Reviewed Monday afternoon, December 25, at Palace Theater, New York. Style—Singing. Setting—Special in two. Time—Thirty minutes.

A special act in two—a most wonderful combination and heterogeneous assortment of clarinet glimmered and other colors, that made us thankful that Miss Franklin had more harmony in her voice than in her selection of types in song characteristics. There were, for instance, pillow talk in purple, orange, green, yellow, lavender, blue, checkered brown and white and others.

With Jerry Ismaria seated at the piano Miss Franklin, in a cloak of fur and silver, sang "The Spotlight". During the number the spotlight changed color to suit the various characters of which she was singing, such as green for the villain, etc. In the chorus Miss Franklin opened the clock which was fixed with mirrors that reflected the light from the "Spot" to various points in the auditorium.

MISS IRENE FRANKLIN The American Comedienne

Reviewed Monday afternoon, December 25, at Fox's City Theater, New York. Style—Singing. Setting—Special in one. Time—Ten minutes.

Before a drop of blue with a panned center of gold and black Miss Hilton, looking immaculate in a gown of gold and black brocade, wearing a red hat and carrying a red ostrich plume fan, opened with "Keep on Smiling". She put over "How of Paris" with the following number, the title of which the writer failed to get, full about of the pretentious "Gloria" and could stand a better selection. "Gloria" and part of "Traveller" closed the rather short offering. Altho the orchestra played the music of another selection, Miss Hilton did not take an encore and more than probably the act was cut when reviewed.

Miss Hilton sings with assurance and considerable force particularly noticeable in the upper register, where her tones are pure and true. Her articulation and control are exceptional and show that the vocalist has undoubtedly studied. A recasting of numbers might prove helpful.

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

various props in the way of hats and hand bags for the characterizations. "I Want to Go Back to My Home in New Rochelle" was a clever conceit that landed sailing.

Weather a kid's dream of pink and white construction, a large bow of green silk in her hair, beads necks and black slippers, Miss Franklin did "The Last My Dog" in a decorative style and with a definite appeal.

A group of four and silver with a bell skirt, served for a happy impression, long finger fringe earrings being donned. "What's There You Got on Your Mind?" preceded the last number in the act. "Till, Till, Till", which also heard by Miss Franklin previously, has lost some of its value as a number well suited to the comedienne's inflexible style. This selection was put over exceptionally well and fully deserved the hand it received at the conclusion. A very large bunch of palm-leaf number went over big. A hand was received on the poem and expression alone, even before the song was started. "Red-Head" was called for, and for the third score Miss Franklin did a chorus girl singing "Bye Bye and Bye". A speech was demanded after Miss Franklin stepped the show. About as clever a song-improvisational and delineator of types as either the vaudeville stage or the musical comedy production boasts, either term or abroad.

The Popular Screen and Dramatic Star VERA GORDON AND COMPANY

In a New Comedy Drama, Entitled "AMERICA" By Edgar Allan Woolf and William Sigel Staged by Edgar Allan Woolf

Commandeering Anderson Charles Bartling Miss Joan Whitney Miss Nedra Gordon Samuel Helms Joseph Steinhilber Rebecca Hilemewsky Miss Vera Gordon Scene—Commissioner's Room at Ellis Island

Reviewed Monday afternoon, December 25, at Palace Theater, New York. Style—Sketch. Setting—Special in two. Time—Twenty-three minutes.

The selection of this sketch for a Christmas Day showing at the Palace and its strange variance with the joyous spirit of the occasion, showed poor judgment in the booking. A festive holiday is scarcely the time for a lot of melodramatic sadness coupled with thoughts of the should-be-forgotten-in-the-theater-labors, a blind boy and a mother searching for her son, being refused admission to the country and detained at Ellis Island for deportation because the quota is full.

This latest collection of Edgar Allan Woolf and William Sigel shows nothing new in either plot, situation, dramatic moment, character or even a new twist in an old idea. It has all been done before and done so much better both in construction, and the writing. Several bits of deep comedy seemed forced, and it is extremely doubtful whether any amount of rewriting will ever metamorphose the hysterical rubbish of an older idea into anything better than it is at present, and that it is not such.

Miss Vera Gordon has done some splendid things for vaudeville, notably "The White-faced Boy", but the present vehicle has provided for Vera Gordon falls immeasurably below the standard of his previous efforts.

Miss Gordon handles the part allotted to her well enough, and Charles Bartling as Commissioner Anderson is capable, but Joseph Steinhilber, in rather a thankless part, does not make any too much of it, while Nedra Gordon is very much below the mark of professionalism in even the reading of lines and does not merit serious consideration.

DORA HILTON

Reviewed Thursday afternoon, December 28, at Fox's City Theater, New York. Style—Singing. Setting—Special in one. Time—Ten minutes.

Before a drop of blue with a panned center of gold and black Miss Hilton, looking immaculate in a gown of gold and black brocade, wearing a red hat and carrying a red ostrich plume fan, opened with "Keep on Smiling". She put over "How of Paris" with the following number, the title of which the writer failed to get, full about of the pretentious "Gloria" and could stand a better selection. "Gloria" and part of "Traveller" closed the rather short offering. Altho the orchestra played the music of another selection, Miss Hilton did not take an encore and more than probably the act was cut when reviewed.

Miss Hilton sings with assurance and considerable force particularly noticeable in the upper register, where her tones are pure and true. Her articulation and control are exceptional and show that the vocalist has undoubtedly studied. A recasting of numbers might prove helpful.

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THE IMMEDIATE APPEAL FORMS BASIS OF GENUINE AMERICAN PLAY AVERS LEON CUNNINGHAM, AUTHOR OF "HOSPITALITY"

(Continued from page 24) of society, cut into the shape of a ship, provided a nautical atmosphere for the play, and which appeared to be an Italian frigate, as which sailed "The Italian Frigate". While at high school the young man wrote "Delay and the Count of No Account", in which he played the title role. Later on he wrote a one-act play, "The Young Man", followed by two one-act plays, which were produced by the Ypsilanti Players.

After having college Mr. Cunningham joined the Smart Walker Theater Club, played with Rother and Harlow, and acted the role of the beautiful college Freshman in Sam H. Harris' "Only 99". It is Mr. Cunningham's belief that the playwright gets more genuine inspiration in acting than he can ever get by sitting in a little room "chambering" over a plot. It is his theory that while acting a sympathetic bond is established between the player and the audience that will do more to develop the technique of immediate appeal than years and years of writing.

"I am not a believer in the so-called high-brow art," said Mr. Cunningham. "The theater is primarily an institution of emotion for emotion by emotion. When it is too cerebral as an institution it does not convey the immediate appeal. The immediate appeal is vital in taking hold of the interest of busy, hustling America."

The young author of "Hospitality" is very idealistic. Money is a "blatant" consideration with him. He believes that you cannot have both materialism and genius. "Too much material success in the early stage of the same hampers success," he said. But then he is a healthy, clean-cut, clear-eyed young American, with the rare composure of the real philosopher. He says very humbly that he is most grateful to Equity for producing his play, not so much for the "glory" as for the things it has taught him.

"The production of 'Hospitality' taught me that the author should never be sure that his play is finished. The play should be kept plastic for the finishing touches or improvements. Art isn't so much a matter of WHAT you do as HOW you do it. To illustrate this point he speaks of Frank Craven's "First Year" as a play molded into perfect dramatic form. The trouble in the playwright's opportunity to keep his play plastic, said he.

"We asked Mr. Cunningham what he thought about the little theater movement.

"It is bringing the country together and familiar to plays a distinctly American flavor," said he.

"Were the characters and situations in 'Hospitality' taken from life?" we asked.

"Yes," replied Mr. Cunningham, "but they were not MY experiences. They were the result of observation."

Thereupon our young playwright made the motion that the interview be adjourned indefinitely. And all we could do was say "bye", —LYLA MILLER LENZ.

DRAMATIC NOTES

(Continued from page 23) Jan. 24, and Mr. Keenan played in Chicago on January 23.

Mormon Bel-Godde has designed six settings for Winthrop Ames' "With Shakespeare". The premiere performance taking place January 1 at the National Theater, New York. "Fashion for Men" was moved to the Belmont.

Carlotta Meschery is supported by Vincent Ferraro and George Hillwell in Foster Emerson Brown's new play, opening out at town next week. This marks Mr. Brown's debut as a producer, for he is sponsoring his own work.

"Peer Gynt" began rehearsals last week with Joseph Schildkraut in the title role. This is the next Theatre Guild production. The role of Ase will be played by Louise Cassin Hale, and Hestvi Ibsen's granddaughter will portray Astrid.

The Junior Art Society sets a performance of "Little Snow-White" an operetta in four scenes, at the Broadway Theater, New York, on Wednesday, December 27. This was for the benefit of the "Armed" Fund of America and the Veterans' Mountain Camp.

Thomas J. Fallon, author of sixteen plays, has written a convenience called "The Menace", with which the Capitola Productions will try to impress the public. Mr. Fallon will be remembered as the gentleman who dramatized "The Last Warning", presented by Goldwyn and Madsen.

James Barton, who has been giving the country the once over for the past two months, will for Japan and the Orient. Besides his regular work Mr. Barton will arrange a tour

of the Far East for Ben Greer's Company of Shakespearean players, expected to arrive here in late winter.

Lester Lowgren is the latest director to take over the staging of "Jitta's Absentment" now in rehearsal, with Bertha Kalich in the title role. This makes the third director that the piece has had since it started rehearsals three weeks ago.

Charles Millward will portray the role of Daniel O'Rourke in the second company of "The Fool". It will open at the Selwyn Park Square in Boston early in February. Mr. Millward has been leading man with Bertha Kalich and others.

Two MacManissey has the leading role in Myron C. Fagan's new play called "Thambi Doss". Rehearsals were begun last week, and the opening will take place in Wilmington two weeks after the first rehearsal. George Berry and Charles Wainmaker, of Philadelphia, are sponsors of this drama.

Lawrence Edinger? This is a Sam H. Harris production.

From the ridiculous to the sublime would apply to Harig Taylor, who has just closed the season with A. H. Woods' production, "Demetrius", and who will be seen with Frank O'Neil in "Romance and Juliet". Gabriel Deline, also of "The Demetrius", has signed up with Miss Montgomery's, "Romance and Juliet".

MUSICAL COMEDY NOTES

(Continued from page 23)

trans in it and at times it has a Wagnerian sound, but it is too heavy for light music.

Harold Orled and H. T. Manning are ready with "Take a Chance". Harold Orled is to take a chance with "Take a Chance" and Miss-oom forth as a producing manager.

Adelaide and Hugges, who danced in many musical comedies, have opened a dance dancing school in New York. Hugges recently com-

"BUNCH AND JUDY" CLOSING

New York, Dec. 29.—"The Bunch and Judy" is said to be slated for an early closing at the Globe Theater here. The date most commonly mentioned is in about four weeks from now.

This show has not shown the draft that some of its predecessors have had the notices were not entirely good. There have been such smashing hits at the Globe that the Broadway crowd look for something extra fine when they go there and if a show is no better than that given at the other houses they are apt to beham as a producer of musical entertainment. It does not help him if he happens to get a show that is good and so more. The price scale is high at this theater and the public seems unwilling to pay \$4.00 a seat unless it is assured that it is going to get more than its money's worth. The successor to "The Bunch and Judy" has not been announced at yet.

"THE CLINGING VINE"

(Continued from page 23)

Table listing names and roles for 'The Clinging Vine' production, including names like Jane Arrol, Margaret, and various roles.

Let it be said at the outset that "The Clinging Vine" is a corking musical show. It has all the elements of a popular success, including a funny book, excellent lyrics, a musical score and a competent cast. For good measure, throw in a tasteful production and costumes.

The story deals with a smart young business woman who successfully runs a mixed paint business and is totally immersed in the affairs of trade until she visits her grandmother, learns a little lesson in feminine charms from her and wins a lover. Simple, good, but exceedingly well told and very deftly written. The book of the piece is good enough to play without music and it is rather a comedy with beneficial songs than the musical comedy. Edna Crave, who is responsible for the book, has also written the lyrics. She apparently writes on the assumption that the audience which attends the musical shows does not check its brains at the door, for her verses are replete with brilliant lines and unusual figures, that is, unusual for musical comedy lyrics. Miss Crave is on the right track and the house was really pleased with her efforts. The score yielded many scores and there are a couple of numbers in it that will be much danced to all over the country, for they are that kind of tune.

As to the company, Peggy Wood is doing the best work of her career. She gives faithful characterizations of the two phases of her life, the business woman and the charmer. Besides, she sings with distinction and decorum well enough. Actress Gertrude and actress a wisp, she brings a technical equipment to a musical show that is matched in few quarters and not bettered anywhere. It is a sheer delight to see each competent work.

The male comedy is in good hands also. James G. Marlowe, a wannabe actor, if there ever was one, is splendidly cast and never lets a laugh escape him. Raymond Crane gives a fine account of himself. Here is a man who combines a rare genius for comedy with a good singing voice and admirable dancing ability. Every time Crane had a chance at the audience in any one of these departments, they rose to his efforts and greeted them appreciatively. Edna Crave knows his result from the ground up and a better balanced performance than he gives one would go far to see. Charles Robinson does an excellent character big with much skill and refinement. Both as singer and actor.

Among others in the cast, Eleanor Davis and Josephine Adams stood out for their good work. They played their roles well and sang intelligently. William G. Gordon as a comedy valet, got his laughs easily and with Jerry White, a graceful dancer, got over a couple of singing numbers in good style. Charles Durkin was a nearly first-class Earl Gato dressed to much applause.

It is a distinct pleasure for a reviewer of musical shows to see as good a show as "The Clinging Vine". Only one or two come along in a season and they are scarce in the musical comedy department. Great credit is coming to Henry W. Savage and his co-workers in the enterprise for their good work and a deserved success is almost certainly in store for them.—GORDON WHITE.

EXCERPTS FROM THE NEW YORK DAILIES TIMES: "A play that is adequately tailored and lively in the familiar manner and good extraordinarily refreshing."

REHEARSAL: "An amusing and agreeable musical comedy by Edna Crave and Harold Levy, which has been lifted out of the ordinary and into the rare by the all-pervading presence of Peggy Wood."

POST: "In fact and every the best musical play of the season in every respect—of several seasons, as a matter of fact."

Frank Van Hoven: Vaudeville Iceman.



North Schumann, leading lady of the London company of "The Hat", has arrived in New York to fulfill an engagement for the Charles Frohman Company. Miss Schumann will play the leading woman in "Sherlock Holmes", with William Gillette, as well as the principal female role in "Dear Brutus".

Bertha Kalich, who is to appear in Trebbach's piece, "Jitta's Absentment", is the subject of a painting at present on exhibition in the Hill Fifth Avenue Galleries, New York. It is the work of Adèle Kline, who appeared with Mrs. Kalich in "The Middle Women".

Luella F. Ward's production of "Bartrum Was Right" closed New York's night at the National Theater, Washington. John Macken staged the comedy. Members of the cast included Donald Kirk, Marion Oakley, Will Dewar, Edna Mackay, Edward Bostwick, Lilyan Tishman and others.

"Trelawny", the work of Owen Davis, started rehearsals under the stage direction of Sam Forrest. The cast includes Robert Ames, Faylla Forth, John Westley, Andrew J. Lawler, Jr., Boots Weaver, Edna May Oliver, Charles Henderson, Willard Robertson, Eva Gordon, Ketta Lintacker, Gertrudine O'Brien and

plated singing the duette for "Kiss Comes to Town".

Margaret Irving, now appearing in "The Music Box Revue", in New York, has made her debut on the screen. She made one of the stars for the new Television motion picture.

George M. Cobas is not going to return from Europe as soon as he anticipated when sailing. He is now having a vacation in the South of France and will fall for some more time this month.

"Blowout Time" has passed its 200th performance in New York. This gives it the record for shows now running there and it is believed that it can run for a month or so longer.

The "Chauffeur-Bois" will stage its third program during New York's week. Morris Gest is sending around little wooden soldiers along with the tickets for the first night, as souvenirs.

"Daddy" is playing two weeks in Cleveland and reports are that capacity is the rule at every performance. It has been a long time since any attraction played Cleveland for a fortnight.

ADDITIONAL CONCERT AND OPERA NEWS.

KOCHANSKI AND CASALS

maxine Audience and N. Y. Symphony in Double Concerto for Violin and Cello—All-Brahms Program

New York, Dec. 28.—Wm. Stein, bass and violin did not prevent the crowding of Carnegie Hall this afternoon with those interested in the proposition of a Double Concerto to be played by that sterling pair of artists, Paul Kochanski, violinist, and Pablo Casals, violoncellist. Part one of the all-Brahms program, prepared by Walter Damrosch and the New York Symphony Orchestra, was made up of the Academic Festival Overture, the four movements from Serenade in D and Variations on a Theme by Haydn. Those who especially performed and catered, were rather crowded aside by the masterful performance given by Kochanski and Casals. Casals, classed as "the greatest cellist of them all," with Kochanski equally as great a violinist, graciously conducted the willing and interested orchestra in accompaniment thru the amazing requirements of this superb composition in what proved to be a never-to-be-forgotten performance.

FOURTEENBLEAU SCHOOL APPOINTS NEW HEAD

The Fourteenbleau Music School for America has announced the appointment of Max Johnson as the head of the school, to succeed Umberto Casabianca, who resigned recently owing to ill health. The new director has been a distinguished representative of music in France for many seasons. The summer school at Fourteenbleau will open June 23, 1923, and Walter Damrosch, in a recent notice regarding the activities of the school, called attention to the fact that as only the limited public can be accommodated in the American branch of the school, applications for admittance should be made promptly to Francis Berger, chairman of the office of the Fourteenbleau School, 10 East 19th street, New York City.

PROGRAM ANNOUNCED

New York Symphony for First Concert Under Albert Coates

Albert Coates, grand conductor of the New York Symphony Orchestra, has announced the program for the first concert under his direction, which will be given in Aeolian Hall, New York, the afternoon of January 7. This will mark the beginning of the noted London conductor's third tour to America, and for the initial concert he has chosen the Glagolnik Symphony No. 8, "Symphonic Poem," "Don Juan," by Strauss, "Adorno from Tchaikovsky's 'Manfred'," and "On Hearing the First Cockoo in Spring," by Debussy.

ERNESTO BERUMEN

Announces New York Recital for January 10

Ernesto Berumen, well-known pianist and associate of Frank La Forge, American composer, has announced that he will give his annual New York recital on the tenth of January in Aeolian Hall. Mr. Berumen made his New York debut some six years ago and since his yearly recitals have become one of the features of the musical season. In his program Mr. Berumen has included compositions by Handel, Haydn, Beethoven, Ponce, Granados, Debussy, Debussy, MacDowell, Grieger, Liszt, Krumpholtz, Chopin and Frank La Forge.

BOSTON COMPOSER IS HONORED BY FRANCE

August Meason, of Boston, has received from the French Government, thru the office of the French Consul at Boston, the decoration "Fiduciaire" in recognition of his compositions, and in particular as an interpreter of old and modern French music. Mr. Meason is considered the Christian Science Monitor and a member of the faculty of the Boston and a member of the faculty of the English Conservatory of Music and of the Conservatory. He is a graduate of the Conservatory, and after continuing his studies in Paris, he returned to Boston to join the faculty of the Conservatory, where he is instructor in piano, harmony and in the history of music. A number of his works have been presented by local organizations in Boston.

TWO NEW YORK CONCERTS

By Elshuco Trio This Winter

Two subscription concerts are to be presented in New York this season by the Elshuco Trio and the dates are January 11 and March 21. Both programs to be heard in Aeolian Hall. William Kreil, violinist, is a new member of the trio this year, and the other members are William Wilhelm, cello, and Antonio Orsini, piano. Mr. Kreil is a graduate of the Institute of Musical Art, of New York, and will, heard last season playing the viola in a performance of Richard Strauss' Quartet with the noted composer at the piano. The trio will present several novelties this season, one of which, a recent work by Paul Spon, will be given at the first concert.

FIRST NEW YORK RECITALS

Announced for Harold Bauer and Pablo Casals

Of much interest to the music lovers in New York City is the announcement of two recitals the early part of the new year by two distinguished artists. In Aeolian Hall, the afternoon of January 6, Harold Bauer, noted pianist, will play his first recital of the season in this city since his return from Europe, and the celebrated cellist, Pablo Casals, will be heard for the first time this season in recital, in the Town Hall, on Sunday afternoon, January 7.

ATLANTA MUSIC ASS'N

Signs Contract for Grand Opera Season—Guarantee Fund of \$120,000 Almost Entirely Subscribed

The Atlanta, Ga., Music Festival Association has signed the contract with the Metropolitan Opera Company for the annual season of grand opera in Atlanta next spring. While the guarantee fund of \$120,000 has not been fully subscribed as yet, there is only a small portion still to be obtained and the subscription list will be kept open for a short time to permit other subscribers to subscribe. The opera season will begin on April 23 and continue for one week as usual, and the operas to be given are "Tosca," with Jeritza, Lilli Lehmann and Scotti; "Aida," with Barbara Kent, Marcellini and Scotti; "Romeo and Juliet," with Deak Gligi and DeLucca; "Lavinia de Lammormoor," with Gail-Curti and DeLucca; "L'Africain," with Barbara Kent, Gligi and DeLucca; "William Tell," with Marcellini, Danie and a prima donna still to be chosen; "Thais," with Jeritza, Harold and Norbe.

CONCERT AND OPERA NOTES

(Continued from page 101)

London Rosalie, Mrs. Roscoe has been giving concert engagements in this country for the past two months.

Ethel Leskina, pianist-composer, commenced her American concert tour at Detroit this month and will be heard, among her other engagements, both in New York and Boston.

A new Norwegian soprano, Mrs. Barbeck, will make her debut in New York City at the Town Hall on January 8. She has sung in many of the prominent cities of Europe and enjoyed the privilege of preparing her Grieg repertoire with Mrs. Uring, the wife of the famous composer. Mrs. Barbeck will include several of this master's works in her program and will be assisted by Coerver V. Stee at the piano.

Fritz Reber, conductor of the Civicisimul Symphony Orchestra, spent part of the Christmas holidays in New York City and while there held conferences with many musical people. He and his wife were also the guests of the Metropolitan Opera Association at a performance of "Der Rosenkavalier."

The Ferris Hartman-Paul Steindorf Opera Company presented "Robin Hood" at the Grand Opera House, San Francisco, recently with much success. According to reports reaching us, the performances were of much merit and Lillian Chase, an English Song Composer, and Allen a Daley, George Kunkel, as the Friar; John Van, as Robin Hood; Raphael Brunetta, as Little John, and Robert Carlson, as Will Scarlet, were compelled to give several encores.

Two January recitals have thus far been announced for Harold Bauer, eminent pianist. The first is scheduled for January 6 at the Town Hall and the second will be given in the same place on the afternoon of January 20.

The first appearance this season of Ignaz Friedman, the Polish pianist, will be made in Aeolian Hall, New York, on the 13th of this month. Mr. Friedman recently arrived in this country for his third American tour.

Friedrich Hempel will present a program at the Academy of Music, Philadelphia, the afternoon of January 6 and has included, by special request, the "Blue Danube" waltz.

On Sunday evening, January 7, in Symphony Hall, Boston, Ireland Hayes, the noted colored singer, will give his first concert in two years. Mr. Hayes has returned to this country after two seasons of splendid success in Paris, London and other English cities. Mr. Hayes will also be heard in recital in Washington, D. C., at the Lincoln Theater, Wednesday afternoon, January 10.

An interesting program is announced by Tom Williams, an American baritone of Welsh descent, who is to make his New York debut at the Town Hall on January 10. Mr. Williams will sing some Welsh compositions in the original language.

Returning from a Western tour, Augusta Cottlow will give a piano recital in Aeolian Hall, New York, January 10.

The noted violinist, Mischa Elman, will give a recital in Cedar Rapids, Ia., in the early spring, under the local management of Max Albert, a business man of Cedar Rapids, who has entered the musical field with a view of promoting better music in his town. The performance is scheduled for April 4, at the Methodist Theater.

Thurs her manager, Annie Friedberg, Marguerite Spera will give one of her artistic recitals before the Robbinstein Club, of New York, Tuesday evening, February 13, under the direction of William R. Chapman.

Florence Marchetti will open her operatic season with the Chicago Opera Company in the title role of "Lavinia de Lammormoor" on New Year's Eve. Miss Marchetti has since the fall of October sung thirty concerts on her way to the Pacific Coast and back.

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

REINHARDT'S VIENNA SEASON PLAYED IN AN INTIMATE THEATER

COMING to Vienna to see the Max Reinhardt season, and expecting the renowned Reinhardt fare of huge productions and great fortissimo effects, I found him performing phantasies on a small stage in a curiously intimate theater called the Redoutensaal, and performing in a fashion so restrained and perfected that I held my breath with astonishment.

Then I took a long breath of delight. For this was not Reinhardt of the circus theater called the Grosses Schauspielhaus; it was not Reinhardt that wonderful little theater called the Kammeroperhaus; it was the expert defying, criticism. This was Reinhardt that wonderful little theater called the Kammeroperhaus; it was the expert defying, criticism. This was Reinhardt that wonderful little theater called the Kammeroperhaus; it was the expert defying, criticism. This was Reinhardt that wonderful little theater called the Kammeroperhaus; it was the expert defying, criticism.

However, the attempt to make a theater out of the Redoutensaal in the Hofburg—the ballroom of the Emperor's Palace—is an experiment, and a successful one. This room was built in the eighteenth century. It is the size of a modern hotel ballroom. It has high cream-colored walls, touched here and there with gold, hung about with splendid old tapestries and lit by many magnificent chandeliers. At one end a low platform has been raised, with no proscenium or wings, but only a permanent background of cream and gold paneling made to look as though the lower half of the original wall had gracefully curved itself into a semi-circle. At the back of this platform a double staircase, arching over a wide door, leads to a balcony. At the side of the stage are other doors; over it are three of the chandeliers; in front of it are rows of seats—separated from it only by three steps—and there you have the theater called the Redoutensaal. It is so intimate and yet so magnificent that going to a play in it is like entering the private drawing-room of some privileged person to see a performance, on a private stage, of a drawing-room drama done privately by privileged players.

And here, with all the intimacy that the room demands, with a company of his own players brought from Berlin for the purpose, and with all the precision and rhythm that is part of his technical equipment Reinhardt has produced four plays and is preparing others. These, in the first three of which his great actor, Alexander Moissi, played, are Goethe's "Clavigo" and "Stella", Calderon's "Dame Cohalt", and a light French comedy of manners by Etienne Roy called "Schoene Frauen". This last, the probably the least interesting of those produced, is a beautiful example of sheer technical perfection in play-production.

Perhaps a brief description of just how the Redoutensaal stage was manipulated for "Schoene Frauen" will give an idea of how charmingly the right sort of play, rightly handled, can be done in this strange and beautiful little theater. The stage was set and the curtain drawn back when one entered. Three red screens had been set on the platform to hide part of the staircase, and so shallow was the stage that the ends, at each of which there was a mirror, a table and a chair, seemed amazingly far apart. In the very center stood five stiff little chairs, upholstered in red, and set in a straight row.

Finally a gong sounded. All lights went off except the three chandeliers over the stage and two large lamps hidden, from all except the impolitely curious, among the crystals of one of the chandeliers. The players entered—one could detect almost no makeup under the very white, even light—and the comedy had begun; at the end of the act a red curtain was drawn. For the garden scene in the second act (the third was the same as the first) the red screens were removed, leaving the stage deeper, and screens of sketched foliage were placed in the doorway. These, with a few garden chairs about, turned the trick. But you do not want to turn this sort of trick quite completely in a comedy of manners done in a drawing room, do you? So five little stiff chairs, upholstered in grey this time, stood in a straight row on one side of the stage.—CHRISTIAN SCIENCE MONITOR.

EDNA THOMAS

To Give New York Concert

At the Broadway Theater, New York, the evening of January 7, Edna Thomas will be heard in an entire program of Plantation Songs—the first half to be devoted to the "Spirits" and the latter half to Creole Songs and Bayou Ballads. Mrs. Thomas is a native of New Orleans, and her songs, to a considerable extent, represent her own rough work. Mrs. Thomas has appeared in New York before with much success, singly in a recital program and with the Orpheus Group.

MME. ELLEY NEY

To Give But One New York Recital

Owing to an extended coast-to-coast tour, New York music lovers will have but one opportunity this season to hear the distinguished pianist, Mme. Elley Ney. The date for this single New York appearance is announced for January 10 and is announced for Carnegie Hall. Mme. Ney's program includes Beethoven's Sonata Op. 111, O Minor, and the first sonata of Brahms.

MENDELSSOHN CHOIR

Will Not Tour United States This Season

Mr. Fricke, director of the Mendelssohn Choir, of Toronto, has announced that his stages will not tour in any city of the United States this season, although many requests have been received for concerts. The choir will instead give concerts in Ottawa and Montreal, in which cities they have never appeared. According to present plans of Mr. Fricke, a tour will be made of cities in the United States during 1924.

SPRINGFIELD TO HEAR THREE FAMOUS ARTISTS

A series of three concerts will be given in Springfield, Mo., during the early months of the new year. The first concert in the series is announced for Wednesday, February 7, when the Kelpis, noted tenor of the Chicago Opera Company, will be the soloist. Mischa Elman, violinist, will give the second concert on March 7, and the series will be brought to a close with a recital to be given by Gail-Curti on March 14.

TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

IMMENSELY GOOD

In Abbreviated Comment on Big Grotto Circus Recently Staged in Los Angeles

Los Angeles, Calif., Dec. 26.—(Immense good.) That is the briefest way to comment upon the big Grotto Circus held in Los Angeles last week. On the site of Premier Park, in the heart of the business district, over large tents were check full of many interesting exhibits, commencing at 10 a. m. Under the auspices of the Linderoth Grotto, the attendance was full of enthusiasm and the receipts ran away to into thousands of dollars for the ten days.

On entering the front the concessions, all wheels were heading out back as rapidly as the laydown allowed, and the first impression that was gained was the cleanliness of the whole affair. Never has Los Angeles or perhaps any other city had the opportunity to participate in such pleasing entertainment. The most of these coming, the attendance was in the night. Twenty-six exhibits all about, and any number of exhibits books gave away to the merchants, and the rainy season being on, the promoters took out rain insurance for \$2,000, and collected on one of the nights, but other exhibits led to the fact that had been frequent and not infrequently with attendance. A large dance floor filled a room of its own and another as big as any circus tent housed the big spectacle and wait show about.

Before referring to the wonderful show, it might be well to say that, while it was set as large as the recent Festival of Progress, it was no less pleasing and the attendance and appreciation of it was marked. So great was the demand for entrance that it was necessary after the first two nights to give three shows each night to accommodate the crowds. The program consisted of the following numbers: Josephine Maize, Pop and Clara, Buffalo Brady and Polly in a Cowboy and Cowgirl Rodeo Act, Edythe Harding and her high school friends, Noble Dan, the motor circus. Next was the spectacular under the direction of Shirley Lewis and comprising the following ladies: Ma Bailey, Peggy Nantz, Rose and Helen Marchant, Gladys Perry, Polly, Lillian Lloyd, Lora Hendricks, Clara Cookhouse, Pauline Gray, Edna Ware, Pearl Delahou, Alva Minton, Helen Kirk, Clara Harrison, Lillian Peacock, Laura Richmond, Lois Pankov and Gladys Carpenter. The feature numbers, or principals, were Leocadia Schiller, who introduced her vaudeville act, and her assistance and was compiled to respond to as many vocations as the time would allow: Annabel Marjorie, Elyria Ray, Hilda Arnold and Eva King Helms in a Temple, Grotto grounds and gardens. The immense hall hanging from this scene resembled a ball of silver dollars and gave a wonderful effect to the general scheme of blue and gold. After the opening chorus and dance number a 20th Century Melody was set on by Elyria Ray, Hilda Arnold, Leocadia Schiller and the entire company. Next, Leocadia Schiller with a special number. Then Capt. Willie Brown, Miss Arnold and Fernand M. Moran; The Lion by Miss Schiller and Fernand M. Moran; The Circus by Leocadia Schiller and the entire company; The Argentinian Troop of acrobats; The W. H. Rice Water Circus and the team; Ray Murray, George Drey and Hilda Hendricks; the comedian, King Neptune, Capt. Coss, Hoderburn, swimming exhibition, Lillian Lloyd and Tom Taylor, Morris Crane, Lora M. Moran, Carl, Lillian Conley and Alice M. Moran; Fred Wolf, of the Inkham Theater here, was stage manager and Charles Fennel directed the entire company.

The promoters, or rather the men responsible for the success of this great show, are Edith Barrett, of Lincoln Park here; Stanley A. Travis, Fred Callahan, Harry King, Edna All, the concessionaires and those that made up the army of amusement purchasers are more than justified over the success. The proceeds was complete and the show was had an affair never successful—WILLIAM J. FARLEY.

SUCCESSFUL INDOOR SHOW

Youngstown, N. Dec. 23.—One of the most successful indoor circus productions has been in many years at the Youngstown City Exhibition hall Saturday night in the Oak Hill Auditorium. The affair was held under the auspices of the Private Exhibitors' Association. The circus was a very attractive addition to a score of exhibitions and other feature attractions.

SMITH JOINS COLEMAN

Chicago, Dec. 23.—Charles P. Coleman has joined Coleman's Indoor Circus and special attraction Mr. Smith recently closed with the A. J. Goodman Indoor Show and was formerly with Mr. Coleman for seven years as special agent in the former circus, and the Coleman & Goodman Circus Company.

S. ASCH

EXPOSITION-BUILDER AND DECORATOR, 253 Canal Street, New York. Booths and Decorations, Special Features Designed and Built. Largest Exhibition Building in the World. Located at the South Entrance to the U. S. National Exhibition, New York. Also, Special Booths, Stalls, and Displays. Also, Special Booths, Stalls, and Displays. Also, Special Booths, Stalls, and Displays.

GRATIFYING SUCCESS

Reported for Second Annual Shrine Exposition at Durham, N. C.

Durham, N. C., Dec. 23.—Friday of the Christmas holidays again the Second Annual Durham Shrine Exposition, now being presented here, a tremendous success. Starting in large crowds both afternoon and evening, the show, housed in the large Hanes tobacco warehouse, is proving a big financial success and pleasing the public. Opening Christmas Day, the exposition closing next New Year's night, under the auspices of the Durham Shrine Club.

T. C. Foster is managing the big show, with Jack Lyles as assistant. The first act, conducted by the Kappa Kappa Club, was the "Broadway Melody Show." About fifty comedians and thirty musicians and managers' exhibits are on the floor, with a large dance hall and stage. Five to six thousand are being entertained daily, with from ten to twelve thousand expected for Saturday and New Year's. Every concession to clean the "Shrine" and exact best color has been maintained. Perhaps the most liberal support ever accorded a feature of this kind is being given by the local newspaper, The Durham Sun, which is playing up the exposition by spreading articles, and the writer and Jack Barry, of The Sun, are working up the publicity end of the proposition, and are getting first-class results, utilizing plenty of cuts and first-page features that have pulled the crowds in highly satisfactory manner. Assistant Manager Elyria has two or three shows lined up for the near future.—H. K. SMITH (Press for the Shrine).

WINTER CIRCUS AT UTICA

Utica, N. Y., Dec. 27.—Utica is to have a big winter indoor circus under the auspices of the Shrine, in the State Armory, the week of January 22. The Detroit Circus Company's array of circus talent will present the program.

A street parade may be held in connection with the opening of the circus. Curtis K. Williams and Dr. J. P. Fisher are in charge of the event for the Shrine Temple of Shrines.

MARIAN DREW THE STAR

Chicago, Dec. 23.—Marian Drew, formerly of the Hesperian Wallace Circus, was the feature attraction at the indoor bazaar, Danville, Ill., the week of December 24. It was conceded that Miss Drew's juggling act was one of the finest of the kind ever seen in Danville.

INDOOR CIRCUS AND BAZAAR

DIRECTION KNIGHTS OF PYTHIAS LODGE, No. 78

IONIA, MICH., JANUARY 17 to 20, Inclusive

Manufacturing city of 14,000 population. City closed for seven years; this is the first one held here. 3,000 boosters.

WANTED—Will sell exclusive on Blankets, Lamp Dolls, Flapper Dolls, Candy, Silverware, Aluminum, Demonstrators, write, Lunch, Soft Drinks, Frozen Sweets will clean up here. All others sold.

WANT—Feature Circus Acts, Wild Animal Acts, Sister Act; Won Jaw, Pehh Act, Flying Rings, Comedy Ladders. Performers doing two or more Acts give preference. Write or wire J. F. JACOBS, care of K. of P. Club Room, Ionia, Mich.

WANTED for WANTED
Bristol's First Indoor Fair and Exposition
BRISTOL, TENNESSEE-VIRGINIA
AUSPICES AMERICAN LEGION.
6 DAYS AND NIGHTS, 6 - JAN. 29 to FEB. 3, INCLUSIVE

WANTED—SPECIAL CLASS CIRCUS AND VALENVILLE ACTS. CONSIDERABLE—We have a limited amount of space for legitimate circuses. Will sell exclusive, respectively, Wholes and other concessions. No hot-beds, P. C. Wholes. **NOTE**—This is not a bazaar, but a real Exposition, with the finest tobacco warehouse, located in the center of the city, with 20,000 feet of floor space. I help you make big gains to follow this one. Address: A. D. MILLER, Manager, Bristol, Tennessee.

THE FIVE FLYING FISHERS
WORLD'S GREATEST DOUBLE FLYING AND RETURN ACT AT LIBERTY FOR INDOOR CIRCUSES
Two Restive Acts, as follows: No. 1—Double Flying and Return Act, 5 people. No. 2—Horizontal Bar and Grade Novelty, 5 people. For terms and other write or wire: **FIVE FLYING FISHERS, 1246 So. Wright Street, Decaturville, Illinois.**

H.-W. WINTER CIRCUS

Draws Capacity Houses at 94 Paul—Attaches Enjoy Christmas Parade

St. Paul, Minn., Dec. 27.—The Hagerbeck-Wallace Winter Circus, showing here under the auspices of Ocean Temple Exhibitors, has been drawing capacity houses every evening. It closed Christmas night and will fill an eight-night engagement.

Christmas away from their homes was a novel experience for most of the 200 members of the troupe, so popular for the first time in circus history attracted one of the major shows gathered about banquet tables at the Saint Paul Hotel at 2 p. m. Monday, as guests of the circus management.

Separate tables were provided for the different groups of performers and all was peace and goodwill. In addition to a most original Christmas treat, there was a most program of speechmaking, besides the reception of gifts from a large tree erected in one of the large reception rooms of the hotel.

KY OF C. SHOW AT ELYRIA

Elyria, O., Dec. 23.—Booked by an electric and capable committee, the first annual Knights of Columbus Exposition and Midwinter Show, which opens December 30 and continues until January 6, is expected to set a precedent in the indoor amusement line for this section of the State.

The attraction, which is being promoted by Robert B. Grossman, Jr., will bring together one of the largest collections of independent concessions gathered under one roof this season. Promoted and managed by the concessionaires to play the event are Dick Hillman and Sam Albee, of Youngstown; George Bennett, of Akron; Billy (Doubler) Colquhoun, of Pittsburgh; Fred Bresfeld, of Kansas City, and others.

The popular girl contest, with an anti-suffrage as first act, is well under way and it is expected the contest will prove very interesting. Special arrangements for a special New Year's party, Monday afternoon and night, have been suggested.

The committee for the Knights of Columbus includes H. W. Sewall, spokesman of Elyria; J. B. Seward, vice-president, of the Elyria club; and Dwight Bank & Trust Company; C. J. Bellifior, president of the Parish Lumber Company, and various other prominent citizens.

EAGLES' SOCIETY CIRCUS AT CLEVELAND

The Eagles' Society Circus is scheduled for Elyria Auditorium, Cleveland, O., week of February 3, under the auspices of Cleveland Acrobats, No. 133, P. O. 22, and secretary, Charles Johnson. It is general chairman, Geo. H. Herbert vice-chairman, H. M. Barry secretary and treasurer.

ROBERTS' CASE

Thrown Out of Court

The case of J. G. Roberts, manager of the Roberts Exposition and Fair Co., who was placed under arrest in connection with an automobile not being driven away, an indictment, not a conviction of an indoor event at Hagerwell, Va., was thrown out of court, December 5, at Hagerwell.

The case was a Marietta Case and Exposition, under the auspices of C. E. Leland Inf. Va. National Guard, November 12-24. According to news dispatches, Mayor Hiler, of Hagerwell, brought the case against Roberts and other individuals, including Captain Garrow, of the National Guard Company, claiming that he was the owner of the auto, and had notified the city that he would not drive it and had no license to drive the car. The jury failed to agree in this case.

Congential with the above, the following letter was received by the Billboard from J. G. Roberts, early last week, from Petersburg, Va.: "I suppose Larry C. Powers, a promoter who was 'broke' in Hagerwell, Va., and he went into Hagerwell to line up a promoter for my show. He signed up Co. A, 168th Inf., Virginia National Guard, to vacate there on November 13 for 10 days.

He got to Hagerwell on the 12th and left a car to be given away on the last night. He got the advance sale of tickets into the hands of a committee of prominent citizens in Hagerwell, which consisted of three or four names. A writ, which amounted to over \$300. Mr. Powers collected all money from the sale of tickets, and as much as we can raise, there was 100 worth of tickets sold and some 1,200 that could not be sold. He paid \$15 on the auto, as a high bid and forced in \$5 each on the girls' prices, also paid \$10 on the jewelry.

The officials got busy and arrested me and tied up my affairs in that town. I have also had Lock's, Jack Neenan's and W. E. Lancaster's. We had other towns contacted, but of course could not get any of the towns coming to my show. I had tickets for two weeks or more, the roads were released after the people at the show had paid three weeks' week. \$240 bills and cash for all the coin change and other things.

"I did not see Powers a cent, as he was at the 'out' time, as my books will prove. I am stopping at the Hotel at the Hagerwell, Va. Hotel, and that the manager of the hotel, H. Y. Burdick, would like to see what Powers is doing.

"Anyone can write Mayor Elder, the City Attorney, Captain Barron, at Hagerwell, and those officials can give the full details. The incident cost Don Lock and Jack Neenan over \$300 each, a week's work on the show, and made a world of trouble for everybody connected with the company. I hope that the newspaper and manager will publish this, so that the women and managers will be able to see the kind of promoter transactions. I am enclosing clippings from local newspapers, please read them carefully and publish any of them, if you can. I am from Hagerwell, and I'll be here for some time, ready to answer questions. If you're the clean show and clean promoter."

CAMELS INJECTED HUMOR INTO REALLY SEDATE SCENE

Kansas City, Mo., Dec. 23.—A couple of camels borrowed from the Hagerbeck-Wallace Circus for the Christmas season, drew a Curtiss Exhibition Hall audience several Kansas City exhibitors to come to grief and injure a little humor into what should have been a rather solemn and sedate scene. The exhibitors who traveled to Bethlehem, managed to pass their glances through the scene, although they admitted it was a little bit of a joke, but they were not to be deceived and that caused a little trouble.

One of the camels, ridden by Dr. Eileen Heenan, pastor of the Trinity Methodist Church, halted after it entered the hall. It appeared about its usual walking gait, but when it was the procession gathered around it, it was not so much as it seemed. Finally a circus attendant, who was riding the camel, was pulled up and after a few vigorous pulls, the camel was pulled up. Dr. Heenan decided to continue his ride in all the usual manner, but he was not to be deceived. He was contacted about Dr. O. E. H. Harris, of the Calvary Baptist Church, and Dr. W. E. H. Harris, of the Grand Avenue Methodist Church, who shared the part of the camel. The exhibitors well enough knew that they would not be able to handle the camel, but they did not know that the camel was so much as it seemed. The exhibitors of some of the camels—the rear humps interfered with the swing of the right leg of the rider. John W. Harris, of the Trinity Methodist Church, was the first to be contacted about the fact that it had been accustomed to carrying a Methodist minister, but he rebelled at carrying a Methodist.

WINTER CIRCUS PLANNED

To Be Staged in Fair Grounds Building at Batavia

During the early part of February Sheriff Fred R. Butler, of the Lawrence County Jail at Batavia, N. Y., expects to stage a 100 or three days' Winter Circus. The automobile building (Batavia) will be a fair attraction, as the fair will be held in a ring and a ring with seats to be arranged surrounding them.

LAST CALL LAST CALL LAST CALL
KNIGHTS OF MALTA INDOOR FAIR

Under personal direction of J. L. COOPER and SAMUEL McCracken—at Motor Square Garden—E. E., PITTSBURGH, PENNA.
JANUARY 16th to JANUARY 20th
THANKS—Have All Acts Contracted—THANKS
CONCESSIONAIRES—We have only a limited amount of choice space to offer. Address all mail to Knights of Malta Fair, Rooms 207-209 Werner Building, E. E., PITTSBURGH, PENNA.

DRUGGISTS' EXPOSITION

Stated for Madison Square Garden in February

Having organized for the first time, druggists of New York will stage their inaugural exposition in Madison Square Garden February 18, 19, 20, 21 and 22.

DEALERS' ASSOCIATION TO CONDUCT AUTO SHOW

Malone, N. Y., Dec. 27.—The Malone Dealers Association will hold an automobile show in the State Armory here, February 24 to March 2, under the auspices of Company 1, N. Y. National Guard.

PROMOTE CANTON FOOD SHOW

Canton, O., Dec. 28.—Announcement is made that H. H. & D. H. Johnson, Inc., have been awarded the contract to promote the Daily News Food Show February 3-10, in the City Auditorium.

Outdoor Celebrations

MAMMOTH CELEBRATION IN PROSPECT FOR NEW YORK

Initial steps have been taken by the American Women's Association, one of the largest and most successful organizations of business women in New York City, for planning a mammoth celebration next year.

ANOTHER WINTER CARNIVAL SCHEDULED FOR ALBANY

Albany, N. Y., Dec. 27.—A six-day program which includes international skating and skiing activities will be the feature of the Albany Winter Carnival.

YOU PREMIUM DEALERS YOU CARNIVAL MEN Look!

Advertisement for Artistic Metal Products Corporation featuring two decorative lamps. Price for the smaller lamp is \$2.00 and for the larger one is \$2.50. The company is located at 134 Lafayette Street, Newark, N. J.

Friday Askasuma, to tell of his success featuring with film projections. Alfonso, outdoor showman, announcing changed plans for the winter. Tony Donovan, the character comedian, to tell of his latest prospect.

HUNTINGTON CIRCUS PEOPLE

Figured Strong in Elks' Indoor Show in West Virginia City and Had Good Time. Chicago, Dec. 30.—Circus people returning from Huntington, W. Va., this week described an interesting function in that city the week of December 21.

BOARD DECIDES FALL FESTIVAL ANNUAL EVENT

Marshall, Mo., Dec. 27.—The Board of Directors of the Chamber of Commerce at Marshall have voted to make the Ballou County Fall Festival, which was held in this city for the first time this year, an annual event.

MYERS RE-ELECTED

Kansas City, Mo., Dec. 28.—George M. Myers has just been re-elected president of the First of July Festival Company of Kansas City.

DECIDE ON BIGGER AND BETTER STREET FAIR

A "bigger and better street fair" is the aim of the Hippo (W.L.) Commercial Club, for next fall, the action having been adopted at a recent meeting of that body.

COLORADO ORCHESTRA IN CANADA

(Continued from page 51) a concert orchestra that easily earned the title of Toronto's star.

HOLIDAY CALLERS

Thirty-five persons representing sixteen phases of the business were callers upon the Page during the holiday week. They were: Tim Ray, of "The Three Elders," at the Plantation House.

BALTIMORE TO HAVE PAGEANT

The U. of P. uniform department of Maryland will sponsor an indoor pageant of progress to be held in that city February 12 to 17, at the Fourth Regiment Armory.

CHRISTMAS FOR THE KIDDIES

The Douglas Theater management, of New York, provided a special children's show on Christmas morning with suitable decorations, including a tree and presents for all the children in the neighborhood.

DEATHS

In the Profession

RAILEY—Charles, 59, for over forty years as a... died in New York, N. Y., December 25 following a month's illness... Mr. Railey was a river pilot on the Mississippi... later he turned to... Arkansas and other Southern and Southwestern states. He was killed while traveling with a small boat on the Texas oil fields. A brother, E. R. Railey, of St. Louis, survives.

RAILEY—U. S. 100, pioneer member of St. Wayne, Ind., and who at one time was prominent in the theatrical business, died at his home in St. Wayne recently, after a several months' illness.

BERGOL—William, 47, director of the Berol Course of Memory Training and known as the man with three hundred thousand facts in his head, died December 30 in the New York Hospital, New York City after long illness. He was a brother of Max Good Kovacs, world-famous athlete and formerly very active in the International Artists' Lodge, a labor organization to promote the interest of vulnerable artists.

BURKH—Miss Katherine Kiehl, 82, one of the most and most respected residents of Williamsport, Pa., died at the home of her son, George H. Burkh, 626 First street, Williamsport, December 24. George Burkh is manager of the Williamsport Theatre in that city.

BRADY—Mrs. W. W. T. musician, for many years a member of the Old Starvation Bay (Wis.) Band together with Jack Deane, August Kloman, Frank Long and many others, died at his home, Scarborough, Me., December 23 of cancer of the throat. His wife, daughter and son survive. Funeral services were held December 27.

CLEVELAND—W. B. speaking agent with office located in Newark, N. J., and manager of the Sea-Tone Amusement troupe that bore him his name, died the night of December 21, of heart disease, in East Orange, N. J. He was 63 years old.

COOK—Eliaba, director of the Cook-Hopps Players, and one of the leading spirits in the repertory movement in Chicago, died in that city a few days ago. Mr. Cook began his career as director with the Players, who afterwards taking over the Little Theater in Chicago, re-named it the Philadelphia Theatre. He was the author of several short plays, including "No Naps". His son, Eliaba, Jr., who survives is a member of the "Thank-U" Company at the Art Theatre, Chicago.

IN MEMORY OF MY BELOVED Nephew, JOHN A. CRESSVILLE (John Cresskill), was killed while serving America in 1922. Mrs. Nellie Cressville.

GUMMING—Julia Gray, for many years a singer and dancer in vaudeville and at her home in Oakhange, N. Y., December 25. DOCKRELL—H. known in the profession, died at the home of his daughter, Mrs. Rose Holland in Detroit, Wis., December 25. DRISBELL—Agnes Mathis, artist and musician, and who for a number of years was at the Wecan's String Orchestra at New York, died at the Fifth Avenue Hospital, that city, December 23, after a brief illness. She was a pianist and cabinet was the pianist of the Williams Orchestra musician and composer, and a sister of Louis H. Drisbell, organist. She was several times at the Art Students League in New York for her painting. Funeral services were held December 27 in the Church of the Holy Communion, New York.

DUNAG—Harry, among the oldest concessionaires and amusement men in Venice, Calif., died from a tumor of the brain in Venice last December. The doctor for many years had been proprietor of a skating rink in Pickering Park and was widely known throughout the Bay district. His widow and two daughters survive.

GARRETT—Lucia, better known as Mrs. John Hyster, whose name was associated with many of the leading players of the past, died recently in Chicago.

GREEN—Miss Max, daughter of the late John Redmond, author of several plays, died in Dublin, Ireland, December 27. Her husband, who was the chairman of the Irish Presses Board, was shot and killed last March.

JOHN—Charles F., secretary of the Federated Picture Showmen's Association, of New South Wales, died at the Liverpool Hospital, Australia, November 24, at the age of 59. He was one of the more exhibitors having taken a biograph machine to Fiji and the neighboring islands about eighteen years ago. He was originally one of the most prominent of vaudeville and musical comedians. His widow, three sons and three daughters survive.

LAVAY—George, musician, died Christmas night at his home in Highland, Wis. He leaves a sister, Mrs. Parnell, of No. 6 Central street, Marshfield, Wis. Mr. Lavay was a member of the Bohemian Club. He was a resident of St. Louis, Mo., No. 23, of Elizabeth City, N. C.

LIVEMORE—Harry A., 61, for the past thirty-two years a resident of Honolula, Wash., and who built the first theater in that place, died at his home there, December 23.

OSBERD—Orie, 67, for twenty-seven years international promoter of the American Federation of Musicians, died at his home in St. Louis recently, after a week's illness. He had been selling in the United States for over forty years. Surviving are his widow and five children. Funeral services held in St. Louis, were in charge of the national officers of the musicians' organization.

O'NEIL—The father of Oscar O'Neal, popular member of the Garrick Players, Milwaukee, Wis., died recently at his home in Canada.

PAPWORTH—W. "Poppy", for over thirty years one of the stars of J. S. Williamson's Famous Players, died in St. Louis, December 25. He was a musician, actor and organist at St. Anthony's Catholic Church, St. Louis, died suddenly, of heart disease, December 25.

ROCKWELL—Lena Virginia, former stock peddler, died in New Haven, Conn., suddenly, December 24, from injuries sustained in falling down the stairs of the Far East Restaurant in New Haven, on the same date. She leaves one daughter, Evelyn V. Rockwell Hodge, funeral services were held December 29, in New Haven, and her remains were cremated in Springfield, Mass.

ROZA—Louis, baritone of the defunct United States Opera Company, and formerly of the Metropolitan Opera, died in Detroit, December 21, of pneumonia. He was formerly with the Royal Opera at Budapest. He sang in New York for the first time last season, making his debut in "Lohengrin". More than fifteen hundred persons, including members of the Metropolitan and delegates from virtually all of the theatrical societies in New York, attended his funeral December 21. He is survived by his wife and one son.

SPRING—Thomas, clothing singer, died December 26 in Highland, being aged, 322 West 42d street, New York. He was about 35 years old, and lately had been working in a printing shop.

STONE—Amy, 52, who with her husband, Henry F. Stone, was known to stage-goers as a convention ago, died at her home, 114 Woodbine street, Brooklyn, N. Y., December 24. Her husband died several years ago. Miss Stone played in vaudeville and was reported to have played the part of the original production of "Eddie King's Caddy". Charles C. Dillingham once served as advance agent for Mrs. and Mrs. Stone. Funeral services were conducted under the auspices of the Friends of America and interment was in Cypress Hill Cemetery, Brooklyn.

VOGAN—The mother of Kenneth Vogan, popular heavy man with the White Players, San Francisco, died recently, at her home in St. Louis.

announcement of the Alhambra Theatre January 22, in "You'd Be Surprised".

MARQUESS-WHITMIRE—Harry Marquess, musician, of Minneapolis, Minn., and Alice Whitmire, of West Plains, Mo., a graduate of the Wichita (Kan.) College of Music, were married at Springfield, Mo., several days ago. Mr. Marquess has been in Chicago for several years, and was at one time on the Beatpath Circuit.

MERRIFIELD-GIBSON—George H. Merrifield, spend cop of Hattiesburg, Miss., who last season was working bass and fiddle on the Merrifield's, and Ruby Gibson, professional of Hattiesburg, were married in that city, December 27. Mr. Merrifield suffered an injury while with the Warburton Opera last season, which necessitated his leaving that organization last June.

SCANLON-SMITH—Matty Scanlon and Helen Smith were married in Washington, D. C., recently while their respective shows were playing in that city. The couple will soon go into vaudeville together.

COMING MARRIAGES

In the Profession

Harry Laney, advertising agent of the Alhambra Theatre, Alhambra, Pa., and Ruth Robert, in charge of the box office at that theater, are to be married shortly.

John Newton Mallesica, agent, whose specialty is big work, near in vaudeville, will be married the last Monday in January to Lillian Kendall, professional, of 22 Canton street, Hudson, N. Y.

DIVORCES

In the Profession

Ruth Beach writes that she was granted a divorce in the Common Pleas Court of Lebanon County, Pa., October 24, from Arthur W. Kemp.

HIS CROWN

By DOC WADDELL

So eternal "Crossing the Border" at Christmas time. The immortal "Moris" of Hehlehem, the Manger, the Savior Birth and the Wise Men... HIS MEMORY WILL CHERISH FOREVER!

WALKER—William H., president of the American Theatrical Booking Company, died December 24 at his home in New York City. He was 48 at the time a co-proprietor and an old friend of Will Hays, Fred Stone and Gus Wessell. When the standard was held in New York in 1914, for the benefit of the Red Cross, he tried to induce several prominent New Yorkers to finance it.

MARRIAGES

In the Profession

ANDRADE-RASLEY—Dorcas Taylor, well-known singer, was married in New York City December 24 to Captain Andrade, Jr. The bride's father, Ralph Andraque, Esq., is chairman of the Executive Council of the National City and Finance Bank of New York, and is the son of the late Admiral Andrade, U. S. N.

BERKOWITZ-BRENENRATH—Israh Bernbach, formerly secretary to Harry Yerkes, who departed from this city last December 23, is now with the Broadway Theatre in New York City.

SAUNT I. R. ROY-ELLER—Fred Faunt Roy and Belle Miller, both of H. B. Royman's Theatre, Boston, Mass., were married at Pequea, December 22. They are now on their honeymoon and will begin Mr. Royman's company the second week in January.

GILBERT-CHESTNUT—Frances J. Gilbert, of New York, newly-appointed manager of the Cox Theatre, Cincinnati, and Ella Chestnut, professional of Hartford, Conn., were married quietly in New York shortly before Mrs. Gilbert departed from that city to take up her new duties in Cincinnati. Mr. Gilbert has managed the Center Theatre, Chicago; Jerome's, Hartford, and the Loew's, Paterson, N. J.

WALDRON-ADAMS—Margaret Mae Waldron, musical director of the Emmecca, Manhattan, and Irish Opera, and Margaret Waldron Adams, a Scotch harpist and dancer of the same company, were married Christmas night at Lewistown, Pa. Both are natives of Boston.

MALDORF-ADAMS—A. J. Malldorf, a theater owner of Daytona, Fla., and Miss Adams, well-known vaudeville artist, were married recently. They are now on their honeymoon in London, where Miss Adams will begin an en-

their receipts to the Russian State. There is a tax in Russia on theatrical troupe proceeds abroad, and that is all there is to it.

During his stay in Moscow the undersigned had several conferences with the Moscow Art Theatre Group. They were neither politicians nor interested in politics; they were artists, interested solely in the theater. The idea that all or any of them would be shown "special" preference to conduct propaganda for the Soviets is childish. Preference in what? The Special Committee for Foreign Tours of the Commission for Education was not, as stated, formed to enforce these conditions, but has to do with the use of funds obtained from dramatic performances in and out of Russia, for relief purposes. Such a performance was given in Moscow under the auspices of the American Relief Administration. It is a method of raising money for relief colonies in an obvious way.

Finally, the repetition of the statement that "the present regime in Moscow is a part of the Third International, which is working in every way to bring about the overthrow by force and violence of the United States government among others" is a piece with the rest of propaganda, which lingers the stage of the internationalization of women in Russia, and to do so, a grotesque falsehood which could only find credence in the minds of those who know nothing whatever of recent European history. The government of no country in Europe today is frightened by this sort of bogaroo. It is scarcely conceivable that the American people are less intelligent than the French, who are not in the least alarmed by propaganda of the nature of that which is being fed Americans.

PAXTON HILLEN, Secretary Russian Red Cross Commission in America.

Both Morris Gray, who is sponsoring the visit here of the Moscow Players who are due to open at the Jolson Theater on January 8, and Otto Kahn, who is said to be backing Gray in the venture, denied the Detroit Society's charges.

The American Legion has also thrown its hat into the publicity ring and joined forces with the Defense Society.

Dr. Sergei Berengariev, Vasily Lumbay and Ivan Grematikoff, of the business and stage staff of the Moscow Art Theatre, which will open next Monday under the direction of Morris Gray at Jolson's Fifty-sixth Street Theatre, arrived yesterday by the Canadian Pacific. Dr. Berengariev is general manager of the Russian company.

Most of the artists, who will arrive by the White Star liner Majestic on Tuesday, said the report that the Moscow Art Theatre was a Russian propagandist body was untrue; that it was interested only in art, but that the receipts of the first five performances of the Russian historical play, "Tamara's Revenge," would be turned over to the Fund for Starting Russia. Dr. Berengariev said the company, which is a purely co-operative concern, hoped to recover some of the money which it lost in the Russian revolution by dividing the profits among its members.

Other artists on the Berengariev were Albert Coates, of the New York Symphony Orchestra, who brings back several symphonic poems, and Wyndham Standing, who has been in Berlin making films for use in America.

SINGER LEASES DALLAS MOVIE

\$270,000 for Ten-Year Holding on Queen Theater

Dallas, Tex., Dec. 30.—Leasing of the Queen Theater property, at Elm and Akard streets, for ten years at a total consideration of \$270,000, has been announced by Joseph C. Singer, who is also interested in other downtown amusement enterprises. The lease was obtained from Judge Edward Gray and being at the disposition of the present lease by the Southern Enterprise, which has something more than a year to run.

After the time when he is to obtain possession of some months off, Mr. Singer said that he is already in planning extensive improvements. It is probable, he stated, that the name of the theater would be changed. As soon as the lease falls effect a force of workmen will be set to remodeling.

The Queen Theater was the most showy playhouse in the Southwest when it was built. At the time the popular motion picture had been the Queen, Washington and Crystal. The Hippodrome was built soon after, also as an up-to-date house.

It was then his management of the Queen that E. H. Bailey got the real start in the moving picture business. The Old Hill and other theaters because Hulsey Rosen and were at the time Southern Enterprise came into Dallas field, combining with the Bailey interests.

At the present time the Queen, which is managed by E. H. Bailey, is one of the local Southern Enterprise theaters, others being the Palace, Old Hill and Crystal. While the Queen is primarily a Paramount picture stage time of other brands are shown there.

As far as can be learned, no change will be made in the policy of operating the Queen by the time being.

At a time of the High Directing, in this town may save considerable time and money.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Richard Higley, at their home in New York, December 4, a daughter. The mother is known professionally as Alice Moriarty and has been in vaudeville with her sister and brother.

To Dr. and Mrs. Robert J. Berrie, at their home in Henderson, N. C., December 23, an eight-pound son. The father is a vaudeville comedian and pianist and goes on the road with the "big little" comed, show about March 10. To Mr. and Mrs. L. Noy, at their home in Austin, Tex., recently, a son. Mr. Noy is manager of the Lincoln Opera House in Austin.

To Mr. and Mrs. Ova Walter, a daughter, recently, in Dallas, Tex., who has been advertised by Philip M. Walter in publicity directed at the theaters in Dallas controlled by the Southern Enterprise, Inc.

To Mr. and Mrs. Joseph Lloyd, at their home, 2022 Fifth street, Dec. 26, 1922, a son, christened a star-poung son. Mr. and Mrs. Lloyd are vaudeville comedians and are known by many outdoor shows.

To Dr. and Mrs. Harry F. Parker, at their home in Oklahoma, Wis., December 17, a seven-pound boy. Dr. Parker is a well-known vaudeville comedian.

To Mr. and Mrs. J. George Lee, December 20, a two-pound daughter, at Smithville, Tex. Mrs. Lee and daughter are reported going vaudeville. Mr. Lee is owner of the carnival company bearing his name.

MOSCOW ART THEATER STILL A STORM CENTER (Continued from page 11) Just of the United States government, and the American Defense Society is well aware of that.

There is, so far as the undersigned is aware, no truth whatever in the fantastic story of an alleged "contract" by which the players of the Moscow Art Theatre Group are asserted to be bound to turn over thirty-three per cent of

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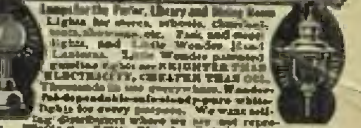
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