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JUNE 7, 1924

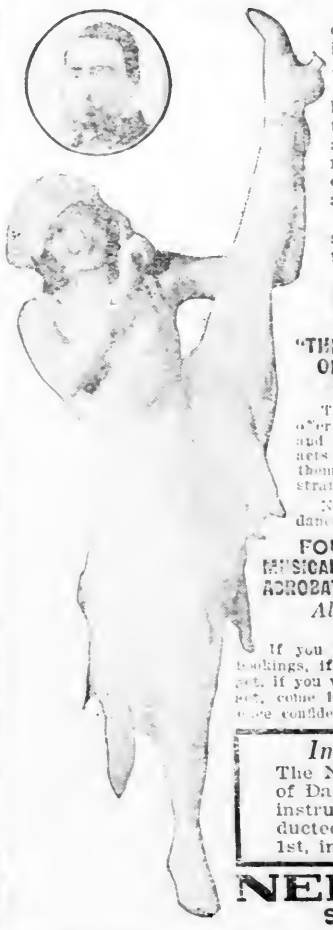
GERMAN CARNIVAL WORLD

By O. M. SEIBT

(Printed in U. S. A.)

A Weekly
Theatrical Digest
and
Review of the Show World

"Hell-Bent for Broadway"



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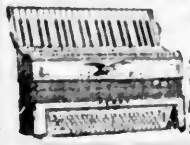

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The Billboard

Artistry? Yes—in terms of economics but frankly, chiefly and primarily concerned with the business end of the profession; ardently advocating better business practice, and firmly committed to cleanliness as a business asset

Published weekly at Cincinnati, O. Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under Act of March 3, 1879. 124 Pages. Vol. XXXVI. No. 23. June 7, 1924.

MICHAEL O'TOOLE HEADS M. P. T. O. A.

Board of 21 Directors Appointed To Have Full Control of Organization

COMBINES UNDER FIRE

About 500 Delegates at Fifth Annual Convention in Boston—Milwaukee Gets Next Meeting

Boston, May 29.—Having elected Michael J. O'Toole their next president, having made a strong open attack upon combines in general and Loew's in particular and taken definite action toward curbing further oppression from these "menaces", and having adopted changes in the constitution and will put their organization on a better business basis, about five hundred delegates are tonight preparing to return home, happy in the thought that the fifth annual convention of the Motion Picture Theater Owners of America has accomplished a great deal that will operate to their advantage.

A new plan of administration was adopted whereby a board of twenty-one directors, with not more than two from any single State, will have full control. Sydney S. Cohen, the retiring president, was made a member of this board and the others are: R. F. Woodhull, Dover, N. J., chairman; A. A. Elliot, Hudson, N. Y.; M. E. Comerford, Scranton, Pa.; Harry Davis, Pittsburg; Martin G. Smith, Toledo; John A. Schwalm, Hamilton, O.; Fred Siegert, Milwaukee; Joseph W. Walsh, Hartford; Louis M. Sagal, New Haven; C. A. Lick, Fort Smith, Ark.; A. Julian Brylawski, Washington, D. C.; Glenn Harper, Los Angeles; J. W. Whitelock, Baltimore; Ernest Horstman, Boston; I. W. Rodgers, Carmichaelsville, Va.; E. M. Fay, Providence; W. W. Stone, Springfield, Ill.; Hector M. E. Faust, St. Louis; Fred Dalby, Louisville, Ky.; [illegible] White, Lexington, Mass. Henry A. [illegible], I. W. Cohen, Joseph Mogler, Jack [illegible], David J. Adams and T. W. Young, who were nominated for this board, but [illegible] and the board with twenty-one names was unanimously passed.

The four regional vice-presidents elected were [illegible] Whitney Collins, Jonesboro, Ark.; Joseph [illegible], St. Louis; Dennis A. Harris, Pittsburg; [illegible] Rich, Toronto. Louis Sagal was elected [illegible] treasurer, and George A. Aarons, of Philadelphia, was reelected recording secretary.

Milwaukee was decided upon as the place for the next annual convention.

The attack on big combines was begun by O'Toole in his comprehensive final address at the

(Continued on page 112)

M. J. O'TOOLE

New President of the Motion Picture Theater Owners of America.

Big Celebration To Commemorate Battle

National Exposition of America To Stage "Battle of Crater" at Petersburg, Va.

Petersburg, Va., June 2.—Plans are assuming tangible shape for the staging of the Battle of the Crater here in the summer of 1925 on an elaborate and realistic scale, which project, according to R. Willard Eanes, general manager, is being sponsored by a number of substantial and conservative citizens of the country purely on its merits of patriotism and historic value to the United States as a whole.

The National Exposition of America has the matter in hand and will stage this reproduction on the original site of the Battle of the Crater, using approximately five hundred acres of land surrounding it, all of which land is open fields and roadways except the grove immediately surrounding the Crater.

The Old Crater is still here in unmistakable material evidence, with the old breastworks, the 700-foot tunnel and so on. All the States will be invited and urgently requested to par-

(Continued on page 112)

SEVEN BROADWAY SHOWS CLOSE

Equity Members' Two Weeks' Notice to "Die-Hard" Managers Expires and Theaters Go Dark—"The Outsider", However, May Be Kept Open by Court Action

New York, June 1.—As a result of Equity members handing in their notices to quit two weeks ago, seven Broadway shows closed last night. These plays were all owned by members of the "die-hard" group of managers who have so far refused to come to an agreement with Equity. Shows closed were "Rain", at the Maxine Elliott Theater; "The Nervous Wreck", at the Sam Harris; "Stepping Stones", at the Globe; "The Swan", at the Cort; "Lollipop", at the Knickerbocker; "Seventh Heaven", at the Booth, and "The Outsider", at the Ambassador.

All of these shows may be considered definitely closed, with the exception of "The Outsider", unless their managements make a last-minute adjustment with Equity. "The Outsider", which was produced by William Harris, Jr., may be kept open by court action. Lee Shubert, who has made terms with Equity, is part owner of the play with Harris and owner of the theater where

(Continued on page 111)

KEITH'S MAY ACQUIRE ORPHEUM, CINCINNATI

Negotiations Under Way—Attempt To Keep Pantages Out, Says New York Report

That the Keith Circuit will shortly take over a long lease on the Orpheum Theater, Cincinnati, was intimated Monday by Ben L. Heidingsfeld, local attorney for the Keith interests in this city. No further information beyond the statement that such a lease was being negotiated could be given out at this time, but Mr. Heidingsfeld intimated that the deal might be concluded in the near future. He stated that the illness of Ike Martin, prominent in Cincinnati amusement circles, who is an interested party, had delayed the proceedings somewhat.

Whether the deal will go thru is not a certainty. It may be finished in a few hours or it may fall thru, Mr. Heidingsfeld said late Monday. He also said that there was no foundation for the recent report from New York that the Keith interests had bought the theater.

Reports from New York have it that the Keith interests are taking this step to keep the Pantages Circuit from invading the amusement field in Cincinnati, and that, with the Orpheum Theater out of reach, it is doubtful whether Alexander Pantages will pursue his plans and build his own theater

(Continued on page 112)

Costumers Meeting in Chicago July 7-9

Hotel Sherman To Be Scene of Second Annual Convention

Chicago, June 2.—Major H. S. Harrelson, of Kansas City, president of the National Costumers' Association, was in Chicago a few days ago conferring with John Weber, head of the Chicago Costume Works, regarding the details of the second annual meeting of the association. The convention will be held in the Hotel Sherman July 7-8-9. Costumers from all over the country as well as representatives of firms catering to the costumers will be in attendance.

The first meeting was held in Indianapolis last year and was a big success, with fifty members in attendance. Mr. Weber drove to the convention in his car. En route he had a breakdown, which delayed him. The convention had already voted to hold this year's meeting in Kansas City when he got there, but the Weber eloquence and forceful single-handed talk turned the tide in favor of Chicago.

Last Week's Issue of The Billboard Contained 1,189 Classified Ads, Totaling 6,762 Lines, and 839 Display Ads, Totaling 33,220 Lines; 2,028 Ads, Occupying 39,982 Lines In All

The Edition of This Issue of The Billboard Is 78,290 Copies

MAYOR SHANK THROWS DOWN GAUNTLET TO "REFORMERS"

Police Captain Reduced for Closing Indianapolis Theater Showing "Three Weeks"—Shank Scores Reform Organizations

INDIANAPOLIS, IND., May 29.—With the reduction today of Capt. Edward Schubert, of the local police department, to lieutenant following his orders yesterday to stop the showing of "Three Weeks" at Mr. Schmidt's theater, on North Illinois street, Mayor Lew Shank threw down the gauntlet to all self-constituted authorities on morals and "professional reformers". This is the first time the Mayor has become theroly incensed at the Indianapolis Church Federation and the officials of the Anti-Saloon League of Indiana.

Mayor Shank informed the safety board that if Schubert were not reduced he would file charges against him and bring him to trial before the board. He spoke of the closing of the theater—not the mere stopping of the show—as "the worst thing I ever knew a police captain to do in all of my experience with the police force."

The complaint against the motion picture was made to Schubert by E. S. Shumaker, superintendent of the Anti-Saloon League; Dr. C. H. Winders, secretary of the Indianapolis Church Federation, and S. E. Mathews, of the Church Federation. The film is the same "salacious picture shown previously for two weeks at the Olympic Theater here," Dr. Winders said today. He said that in the future the Church Federation will review motion pictures carefully and insist on strict censorship by the police.

Schubert testified before the board that after he heard the complaint from these three men he sent a lieutenant to the picture show, which is in the heart of the theater district of this city, with instructions to stop the showing of the film at once. The lieutenant carried out the orders of the captain. Schubert said he thought he was taking the proper action in view of the complaint presented by these men of the type of Shumaker, Winders and the other men. He assumed full responsibility for the stopping of the show and he said similar action had been taken with a licensed show in the past.

The Mayor said his ire had been aroused because Schubert took orders from Shumaker, Winders and Mathews. "If that bunch of professional reformers are running Indianapolis I am ready to step out as mayor," he said. "This same picture ran for two weeks at another theater here and then, all of a sudden, when it is being shown in a smaller theater, they come in and tell one of my police captains to stop it without an investigation and he takes his orders from them and stops it. It was a rotten piece of police work and I am surprised at Ed Schubert for falling for it. These reformers have to do something like that every once in a while to hold their jobs. If they are going to act as mayor I might as well resign.

"I saw that picture yesterday afternoon after the police had stopped it. If that picture is immoral and should be stopped then we should stop every picture that is shown in any theater if it has a love scene in it. Of course, there are some love scenes in it, but anyone who is so old that he doesn't enjoy a good love scene hasn't any business going to a theater. I didn't see any one leaving the theater while the picture was being shown because they were shocked. It was just a nice love story and that's all there is to it. But there is nothing vulgar or indecent about it. If I hadn't been there as a censor I would have gone to sleep while they were showing the picture.

"But even if the picture had been immoral the police had no authority to stop it or to close the show. They could have arrested the manager of the theater, or they could have brought him before me for trial on his license, but they had no right to interfere with his business and force him to refund money to persons who had paid to see the picture."

The theater is operated by Jake Schmidt, city commissioner, under the present city administration.

CAPITOL, INDIANAPOLIS, TO REOPEN FOR ONE WEEK

Indianapolis, Ind., May 31.—The management of the Capitol theater, which was closed because of a weak [illegible] last week, will open the house for a week's engagement beginning June 2 with the Lew Fields Revue, "A Night in Spain", which was produced by Messrs. Shubert.

ELEVATED FROM CHORUS

New York, May 31.—Jenny Gozzer, a member of the chorus in "Sweetheart Time" at the Shubert Theater, has been promoted to a principal part. Her place in the chorus will be filled by Rosemary Merston, another newcomer without previous stage experience. Miss Gozzer's promotion is the third since the Broadway production of the musical comedy.

THURSTON CLOSES MOST SUCCESSFUL SEASON

A note from Howard Thurston advises that he closed a four weeks' engagement at the Selwyn Theater, Boston, May 31, having played to crowded houses at every performance. This was been his most successful season, Mr. Thurston states.

MEMBERSHIP OF JEWISH THEATRICAL ALLIANCE GROWS

New York, May 31.—At a meeting at the Bijou Theater this week of the newly formed Jewish Theatrical Alliance it was reported that the membership had increased considerably and that the amount of money already taken amounted to about $8,000.

The meeting was open to all persons engaged in theatrical work. A closed meeting, when by-laws and a constitution will be adopted by vote, will be announced later when more memberships are secured.

William Morris, vaudeville producer, is president, and Eddie Cantor first vice president. Harry Cooper is secretary and Hugo Riesenfeld treasurer.

PLAYACTORS PRESENT "WIFE TO A FAMOUS MAN"

London, May 31 (Special Cable to The Billboard).—Last Sunday the Playactors presented "Wife to a Famous Man", a gay satirical comedy of Madrid working-class life, by the Spanish dramatist, Martinez Sierra, translated by Harley Granville-Barker.

Mary Clare, as the wife, gave the finest of all fine performances you have seen by her. Versatile, compelling actress. Has beautiful grave and broadly romantic style, full of light and shade and flawless control. Should come to make this young actress to the commanding position on the London stage which she richly deserves.

BUST THAT TOOK FIRST PRIZE

—Keystone View Co.

George Leber, well-known New York sculptor, is shown at the bust of the late Frank Bacon, actor, author and star of "Lightnin'". This bust won for Mr. Leber the first prize at the Connecticut Academy of Fine Arts, and is the first time it has been awarded to a sculptor, going to a painter heretofore.

TO EXPLOIT "LOVE BET"

For the purpose of exploiting "The Love Bet", a musical comedy, Walter Decker, of Frederick, Md., and Leo Weinberg and H. Clay Evans, of Lonaconing, Md., have incorporated under the name of Walter Decker, Inc. Mr. Evans is secretary of the Tri-State Theater Circuit, lessee of a chain of theaters in West Virginia and Maryland. Mr. Weinberg is an attorney.

"The Love Bet" will be booked by Chas. G. Bernard thru the Erlanger office.

JOHN ROGERS IN CHICAGO

Chicago, May 29.—John B. Rogers, head of the John B. Rogers Production Company, of Fremont, O., and J. F. Aerasmith, one of the directors of the company, were Billboard callers this week. Mr. Rogers is one of the biggest producers of amateur talent shows in the country.

PALACE, HOUSTON, TEX., TO BE DARK THIS SUMMER

Houston, Tex., May 31.—The Palace Theater, formerly a popular vaudeville house, will remain dark during the summer, the management deciding not to run a series of musical comedies as it has done in past years.

BEDINI HOME THIS WEEK

New York, May 31.—Dave Sidman, founder of the Jean Bedini "Parisian Flirts", "Parisian Burlesques", show for past season, and his brother, Lew Sidman, who will manage the company, are rounding up a sufficient number of extra passenger jitney busses to meet Jean Bedini on his arrival in this city Tuesday next aboard the S. S. Mauretania and convey the eighteen Bedini girls, stock scenery, drapes and wardrobe to West 125th street, where an apartment has been secured for the girls and a storage house for the equipment. Jean is bringing with him Hippolyte and will start the next day at the Yorkville Opera Theater, on West 84th street, in preparation for the summer run, opening at the Opera Theater, Boston, June 23.

"HEDDA GABLER" CLOSES

New York, May 31.—The last of the special matinees of "Hedda Gabler" will be given Monday at the Fort Lee Film Studio. The Liberty Players will be ready to resume of the Irish classic next season. They will be in accordance with the general plan of the motion theater, provide a repertoire consisting of plays which have been established in France.

Judge Erlanger Rules Tully Borrowed Ideas

And Must Make Accounting of Profits of "Bird of Paradise" to Mrs. Grace Fendler

New York, May 31.—Richard Walton Tully borrowed ideas of Mrs. Grace A. Fendler in writing "The Bird of Paradise", according to Judge Erlanger, who, together with Oliver Morosco, producer of the play, must therefore make an accounting of the profits made by Mr. Tully to Mrs. Fendler. Judge Erlanger made a decision to that effect in a decision handed down yesterday. In the twenty years "The Bird of Paradise" has been on the boards the profits are said to have amounted to [illegible].

The court in its ruling found that Mrs. Fendler, who lives in California, had proved her contention that Tully used ideas, scenes and situations contained in her play, "The Heaven", which she said had been submitted to Oliver Morosco back in 1910. Following the judge's decision of [illegible] Morosco and Mr. Tully [illegible] Mr. Morosco [illegible] Mr. Tully. It was stated that [illegible] ninety days in which to produce a new [illegible] and that [illegible] have it on the boards of the Apollo Theater for [illegible] in the meantime a [illegible] by James Gleason [illegible] "The Bird of Paradise" [illegible] was made possible only upon special arrangements with the court of [illegible].

"UNCLE BILL'S" NEW OFFICE

New York, May 31.—Uncle Bill Cassidy, publicity manager of "Vanities", the Shubert "Columbia Burlesque" show, has moved his offices to the production and rehearsal rooms of his new show, which is to be staged by Oscar Lewis, one of the Shubert staff directors, and Warren Berlinger, who staged the Shubert Vaudeville Unit, "Lady Luxury", in which Bert Lahr and Harry Fox are the principal comedians, and Alfred Bryan, Lew Gordon, Vincent Rose and Jack Lawrence are the principal composers.

A small number of the people in the company will open in Uncle Bill's new offices, which are located in the Shubert building, on June 10. The rest will come in a week later. The company of "Vanities" will be made up of about 100 people, including the principal people who are regular Shubert stock players.

BARRETT SUBLEASES THEATER

Chicago, May 31.—Lester Barrett, manager of the Central and Hippodrome theaters, has subleased the Central to Frank A. Bennett, manager of stock comedy shows and dramas in the city.

ARMISTICE IS SIGNED BY MONTE BAYLY AND ALF. LUGG

Recognition of Both V. A. F. and A. A. Cards Provided—Further Conferences To Be Held

By "WESTCENT"

LONDON, May 31 (Special Cable to The Billboard).—Matters crystallized [illegible] at Barrow May 25 and 26, when the Entertainments Federal [illegible] was placed by Monte Bayly in the position of having to close [illegible] Hall and Royalty theaters [illegible] to stand fast in its embargo [illegible] the Variety Artists' Federation card there if issued [illegible] Bayly had obtained [illegible] V. A. F. members in one [illegible] four in the other, so [illegible] four Actors' Association [illegible] twenty-four V. A. F. [illegible]

[illegible]

CIRCUS TAX REDUCED

[illegible]

HENRY HADLEY TO CONDUCT VICTOR HERBERT ORCHESTRA

[illegible] Victor Herbert Orchestra [illegible] devoted to American composers.

COHAN'S GRAND NOT SOLD

Chicago, May 31.—In view of reports that A. L. Erlanger has bought Cohan's Grand Theater, some of which reports have found their way into print, Harry J. Ridings, manager of the house and [illegible] Western representative, [illegible] The Billboard that no such sale has been made up to the present. Ever so often [illegible] on a house selling or buying the [illegible]. Sometimes the report has [illegible] of truth; [illegible] it hasn't anything but conversation.

FINAL CURTAIN

Rung Down at Fairmont (W. Va.) Theater

Fairmont, W. Va., May 31.—The curtain has been rung down for the last time on a performance at the Blue Ridge Theater. According to Charles C. Robb, the lessee of the property, it will be transformed into a business block. In its passing goes one of the most popular amusement places of the city for the past fifteen years.

First under the old name, Hippodrome, and later under its present name, this theater has been playing a class of entertainment that was popular with the local masses. It built up a clientele many seasons ago that it never lost and the house did a uniform business thruout the many years of its existence. Musical comedies, stock pictures and once vaudeville have been offered here, all to paying business.

For years the house was the Hippodrome, but when a showman who had served in the war with the 80th Division, called the Blue Ridge outfit because its members came from Virginia, West Virginia and Western Pennsylvania, became manager he changed the name in honor of his buddies in the war, and as the Blue Ridge it has closed.

KLEIN SIGNS TENOR

New York, May 31.—Arthur Klein has several new plays which he is anxious to present in the fall. He has placed Tom Burke under contract for a term of years. The Irish tenor will star in a comedy especially written for him, in which he will be given an opportunity to render some of his favorite songs.

Boston Flooded With Summer Attractions

At Least Eight Shows, Including Those Now Playing and Those Coming, Will Try for Runs

Boston, May 31.—From present indications this town is going to be flooded with summer shows. Only a few weeks ago the local public was fretting because the withdrawal of George M. Cohan's usual summer musical show at the Tremont Theater left them without assurance of entertainment during the warm months. Since then the Shuberts have installed "The Dream Girl" at the Wilbur Theater, where it has been doing turn-away business from the opening night. Not satisfied with the prosperity accruing from this attraction, however, the Shuberts announce that another musical revue, "Marjorie Daw", featuring Andrew Tombes, Richard "Skeets" Gallagher and Elizabeth Hines, will be presented at the Shubert Theater beginning June 14.

On Monday next "In Bamville", Sissle & Blake's new colored show, opens at the Tremont Theater, and Grant Mitchell, in "The Whole Town's Talking", comes to the Plymouth Theater for the third time, both with the intention of staying as long as business warrants.

Then there is the summer show at the Gayety Theater, Columbia Burlesque house, starting about the middle of June; a new repertory company, under the direction of B. Iden Payne, at the Copley Theater, opening June 1[illegible]; a further extension of the season at the St. James Theater, where the Boston Stock Company will give the first Boston showing of "Kempy" after the present post-season run of "The Alarm Clock", and possibly the Arlington Theater will continue activities. Jane Cowl also comes to the Selwyn June 9 to try out a new play, "The Depths".

STRIKE OF MUSICIANS AND M. P. OPERATORS AVERTED

New York, May 31.—A general strike of musicians and moving picture machine operators over the Frankel Circuit of motion picture theaters was averted this week when President Joseph Weber of the American Federation of Musicians and President William F. Canavan of the movie operators' organization in conference with I. Frankel adjusted the controversy over the Majestic Theater in Columbus, O.

The meeting of the labor officials and the theater magnate took place in Columbus, where the former two men stepped off on their way from the stage hands' convention at Cincinnati.

The rift between the Frankel interests and the musicians started about fifteen months ago with the alleged violation of a contract with the union. Injunction proceedings both against the union and the theater owners featured the controversy.

It was contended by the musicians' organization in Columbus that the Frankel representatives employed a symphony orchestra for their theater for a specified period of ten weeks.

Moving picture theater owners, it is said, are in principle averse to employing large orchestras in their Columbus houses and succeeded, it was further alleged, in prevailing upon the Majestic management to abandon the large symphony orchestra used in that house.

Defection on the part of the Columbus local led to a lockout of the other union musicians and a sympathetic strike subsequently called by the moving picture machine operators' union.

LADY BULLDOGGER

—R. R. Doubleday.

Fox Hastings bulldogging a steer at the Miller Bros.' 101 Ranch Roundup and Indian Powwow, staged on the 101 Ranch at Marland, Ore., May 15-19.

SAM HOWE SUES COLUMBIA

New York, May 31.—[illegible] for [illegible] the Columbia Amusement Company [illegible] Sam Howe [illegible] at the [illegible] Theater, Buffalo, N. Y., week of [illegible] as reimbursement to the Columbia Amusement Company for the [illegible] of the show, which was considered [illegible] by the Columbia Amusement Company, [illegible] Mike Marion to fix up the show to comply with the requirements of the C. A. C.

At the close of the season it was decided that Howe was not in a position to produce and present shows according to the standard set by the Columbia Amusement Company and his franchise [illegible] on the Columbia Circuit [illegible] at that time.

According to Sam A. Scribner, general manager of the Columbia Amusement Company, [illegible] at the [illegible] Howe show and Marion was [illegible]. Mr. Scribner [illegible] the Columbia Amusement Company [illegible] of Marion and [illegible] of the two shows, [illegible] $250, therefore Howe [illegible] against the Columbia Amusement Company.

BILL INTRODUCED FOR WORLD'S FAIR IN 1930

Washington, D. C., May 31.—Representative [illegible] of New York [illegible] introduced a bill [illegible] providing for a world's fair, to be held in the United States during 1930. Site for the same will be fixed by the congressional committee.

[illegible] believes that the animosities due to the war will have calmed down by the time [illegible] and as its prime purpose says it would [illegible] better relationships and understandings and properly observe the great march of science since the last great exposition was held in this country".

CHORUS GIRLS CLASSED AS UNSKILLED WORKERS

New York, May 31.—By a decision handed down this week in Municipal Court by Judge McTigue, chorus girls are classified as unskilled workers. Equity brought suit against Robert Law and other owners of "Space of [illegible]" for salary due Ruth Elliott for one week. This amounted to $50 and suit was brought under a new law whereby laborers may sue shareholders of corporations for wages due. The court held that chorus girls are actresses and the provisions of the statute did not apply to them.

"PARADISE ALLEY" CLOSED

New York, May 31.—Equity would not permit its members to play further in "Paradise Alley", at the Vanderbilt Theater, unless salaries were forthcoming, so the show has been closed since last Monday. Principals and chorus girls got no pay for last week. There has been a dispute over the show between Carle Carlton, producer, and others financially interested and lawsuits are said to be forthcoming on both sides.

JAMES CRANE ILL

New York, May 31.—Word comes from Chicago that James Crane, who was about to open there in "On the Stairs", was taken suddenly ill. Rather than postpone the opening scheduled to take place next week, Lester Bryant will present the production with an understudy in Crane's role.

ILLNESS STOPS SHOW

New York, May 30.—The Thirty-Ninth Street Theater was dark yesterday afternoon and night due to the illness of Peggy Wood, who plays the title role in "The Bride". Miss Wood is suffering from infection of the jawbone as a result of a recent dental operation. She will resume her performances tonight.

SHUBERTS REPORTED AS AIDS OF CIVIC THEATER

Chicago, May 31.—With the membership of the Chicago Civic Theater climbing above the 7,000 mark, the word now is passed [illegible] that the Messrs. Shubert have [illegible] subscribe an amount equal to 10 per cent of the popular subscription, whatever figure it may reach. The Shuberts have also offered the organization the Great Northern Theater, where a former endowed enterprise, the Drama Players, once held forth.

MISS JOHNSTONE RETURNING

New York, May 31.—Justine Johnstone, who has been appearing in London in "Polly Preferred", is returning to New York after an absence of several years. She will be presented in a new American play. Miss Johnstone in private life is the wife of Walter Wanger, English representative of the Famous Players-Lasky Corporation.

STUDEBAKER THEATER MAKES BIG CUT IN SUMMER PRICES

Reduction for "Abie's Irish Rose" in Various Parts of Chicago House Ranges From 50c to $1—Effective This Week

CHICAGO, May 31.—"Abie's Irish Rose" is the first Chicago play to reduce prices for the summer. Monday to Friday evenings, inclusive, starting June 2, all lower-floor seats at the Studebaker Theater, where this comedy is now in its twenty-fourth week, will be $2, balcony $1 and $1.50, gallery 50c. At the Wednesday and Saturday matinees lower-floor seats will sell for $1.50, entire balcony $1, entire gallery 50c. This is the most drastic cut made in Chicago theater prices in several years. The Saturday night and Sunday night prices will be $2.50 for main floor, balcony $2 and $1.50, gallery 75c, 50c less than the former cost.

It is the belief of Anne Nichols, owner of the show, and Frank A. P. Gazzolo, manager of the Studebaker, that thousands of persons would like to see "Abie", but the high prices which have prevailed at legitimate houses have kept them away, therefore the slash.

Thus far in Chicago nearly 300,000 persons have witnessed "Abie's Irish Rose", the management declares. Many of these, it is believed, would like to see the play again. The reduced tariff will make it possible.

The cut in various locations of the Studebaker ranges from 50c to $1.

The box office of the Studebaker has a reputation of being one of the most polite of all Chicago theaters.

Miss Nichols spent a week in Chicago recently and to make "Abie" doubly appealing for the summer she brought on three members of the New York cast as an added attraction.

"Abie's Irish Rose" has been selected by Chicago dramatic critics as the most popular play of the year. It has a compelling comedy note. An excellent company and a beautiful scenic production make the Nichols comedy good value in entertainment.

SAILINGS

New York, May 31.—Sailings this week included:

On board S. S. Aquitania: Harry Pilcer, actor; David Burton, director; S. Jay Kaufman, newspaper columnist, and Mary and Mildred O'Neil, picture actresses.

On board S. S. Zeeland: Cesar Thomson, violinist and composer, and one of the faculty of Ithaca Conservatory of Music.

On board S. S. Celtic: Allen McQuhae, Irish tenor; Paul Rosenfeld, dramatic critic of The Dial, and May Sinclair, novelist.

On board S. S. Minnewaska: Worth Colwell, playwright; May Robson, actress; Clarence Derwent, actor, and Mr. and Mrs. William Elliott, Jr. Mrs. Elliott is a daughter of Augustus Thomas, the playwright.

S. S. Homeric: Cosmo Hamilton, playwright; Lady Diana Manners, who has been playing the leading role in "The Miracle"; Rudolph Kommer, playwright; Edward Johnson, tenor; Kathleen Howard and Ellen Dalossy, contraltos, of the Metropolitan Opera; Robert Moranzoni, also of Metropolitan Opera Company, and Dennis McSweeney, manager of John McCormack's concerts.

On board S. S. Deutschland: Leopold Godowsky, the pianist; Claire Dux, soprano of the Chicago Opera Company; [illegible] Schlesinger, German [illegible] owner, and Dr. Max Winter, Austrian theatrical producer.

On board S. S. [illegible], violinist, and Fritz W. Woody, [illegible] play producer.

Arrivals during the week included:

On board S. S. [illegible] orchestra conductor [illegible] Nasaw [illegible] Seattle [illegible].

On board S. S. Berengaria [illegible] author, and Edward [illegible] of "The [illegible]", and [illegible] of the [illegible] Metropolitan Opera.

On board S. S. [illegible] Adlington [illegible].

On board S. S. [illegible] of the [illegible] American [illegible] actress and [illegible] Abner—who have been [illegible] their act.

Parson's Theater, the only dramatic house in Hartford, Conn., closed a successful season May 17. "Schemers", with [illegible] and Montagu Love, produced by Oliver Morosco, was the final show.

RETURNING TO PROFESSION

Oswell Leonard Jackson, director and former leading man, who retired from the profession some time ago, has sold his Arts and Decorations Shop at Oak Park, Ill., and is returning to the profession this summer. He is at present directing several of Mrs. Ethel Bennett's chautauqua productions and will appear later in "Cappy Ricks" over one of the Canadian circuits. Mr. Jackson is also an artist and designer and his work is frequently seen in various art exhibits at Chicago and elsewhere.

DECISION RESERVED

New York, May 31.—The appeal from an order enjoining the [illegible], Inc., Frank [illegible] and William Collison, joint defendants, from negotiating the sale or lease of the dramatic rights of "The Vagabond" or interfering with the Century Play Company's exclusive right to lease, sell or produce the play, was argued before the Appellate Division of the Supreme Court yesterday. The Century Play Company seeks to enforce the provisions of an alleged five-year contract with Collison, author of "The Vagabond", which, under the producing direction of [illegible], had a short run in New York last December.

Counsel for the defendants contended, in his argument, that it is "inconceivable that the respondent can claim irreparable damage by reason of being deprived of the right to lease this play for stock purposes when the play had a short run of two weeks. Manifestly the play," the lawyer declared, "has little or no value whether for stock purposes or for any purpose, and it seems absurd for the respondent to come into equity and claim irreparable damage and inadequate remedy at law to restrain the leasing of a worthless play. The real controversy here," he continued, "is not around 'The Vagabond', a more or less worthless play, but it is around the contract of October 29, 1922. The respondent is seeking an adjudication so that it may step in and claim each play that Collison does for the next five years."

Decision was reserved.

Charles N. Lum, who was with Selwyns' "The Fool" and with Famous Players-Lasky in pictures during the past season, is spending the summer in the Catskill Mountains.

—Rocky Mountain Photo Co.

DAVID WARFIELD AND CREW, of "The Merchant of Venice", photographed at the Broadway Theater, Denver, Col., April 5.

THEATER CLUB NOTES

THE PROFESSIONAL WOMAN'S LEAGUE

The following trustees were installed at the meeting of the Professional Woman's League, at the Hotel McAlpin, New York, May [illegible]: Mrs. [illegible], Mrs. [illegible], Mrs. [illegible] Carter, Mrs. Donald [illegible], Mrs. Florence St. [illegible], Mrs. [illegible], Mrs. [illegible], Mrs. W. [illegible], Mrs. [illegible] McDonald and Mrs. Annie [illegible].

THE [illegible] THEATER LEAGUE

The president of the Junior Auxiliary of the [illegible] Theater League, [illegible]

THE NEW YORK [illegible]

At the annual meeting of the New York [illegible], May 27, [illegible]

The annual outing of the club will be held June 5 at the Hotel Nassau, Long Beach. Shore luncheon will be served, followed by dancing and cards. Mrs. J. J. Halloran, 31 North 19th Street, Flushing, L. I., New York, will act as Chairman.

The officers and directors of the club will attend a reception given by the National Society [illegible] Women of America at the home of Mrs. William Cumming Story, Country Club grounds, Westchester, June 4.

BRITTON WOULD AMERICANIZE WEMBLEY AMUSEMENT PARK

[illegible], June 2.—Leon Britton, wealthy New York and Chicago industrialist and owner of [illegible] in the Texas oil fields, [illegible] Wembley grounds, London, [illegible] amusement park [illegible]. He [illegible], newspaper reports had [illegible] a syndicate [illegible], but [illegible] American backing.

Mr. Britton is interested to place a possible amount of eight million pounds to swing the deal. He [illegible] American [illegible] to Wembley.

FORTY-FIFTH YEAR ON STAGE

New York, May 31.—James Bradbury, who [illegible] a prominent role in "Two Strangers From Nowhere" at the New Ritz Theater, this week celebrated his forty-fifth anniversary on the stage. Bradbury made his debut May 26, [illegible] in "Rosedale" at the old Boston Museum, where he later appeared in the support of the late Edwin Arden.

SCORE OF FUTURE STARS GRADUATED

Professional Children's School Presents Diplomas to Big Class

New York, May 31.—More than a score of future stars graduated on Thursday of this week at the eleventh annual commencement exercises of the Professional Children's School at the Longacre Theater. Not all of the members of the big graduating class will follow the stage as a career, it was announced, several having chosen other fields of endeavor.

The exercises were featured by the presentation of "Dick Whittington", an old English pantomime, in which pupils of the school took part. Mrs. Hugh Nesbitt, principal, presented the graduating class to the board of governors of the school, while Mrs. Franklin Robinson, known to all the pupils affectionately as "Grandma", delivered a message to the graduates. Katharine Cornell presented the diplomas.

Regina Brown, a youthful player who has had splendid stock experience, won the new good will scholarship. The [illegible] award went to Frank Losee, Jr. [illegible] Pertingall was awarded the Ruth [illegible] Memorial scholarship. Helen Songu was named as the winner of the fourth award. The theater was packed with relatives and friends of the graduates.

HAMPDEN TWICE HONORED

New York, May 31.—Walter Hampden was twice honored within the past month, being the recipient of gold medals from the Alliance Francaise of New York and the National Institute of Social Sciences. Hampden was honored by the latter organization along with Secretary of State Charles Evans Hughes and Mrs. [illegible]. Ex-Secretary [illegible], in presenting the medal to the star at the society's annual dinner held at the Hotel Astor, said that it was awarded in recognition of the splendid work he had done for the American theater and for classic drama.

The Alliance Francaise medal was presented to Hampden at the celebration of his [illegible] hundredth performance of "Cyrano de Bergerac" at the National Theater in appreciation of what he has done for French dramatic literature in this country.

DUSE MEMORIAL FUND

New York, May 31.—A group of men and women prominent in the art life of New York have taken steps to establish a fund which will be used to create and endow a permanent fellowship bearing the name of Eleonora Duse. The fund will every year enable an American student to study art in Italy. The members of the committee in charge of the Duse memorial are John Sargent, Frederick MacMonnies, Amy Lowell, Eugene O'Neill, Walter Damrosch, Thomas W. Lamont, Norman Bel Geddes, Robert Underwood Johnson, Mrs. Fiske, John Dewey and Thomas Hastings.

KANSAS CITY THEATER ELECTS

Kansas City, Mo., May 31.—At the annual meeting of the Kansas City Theater William Plitt was again named as president of the community theater for the third season. Other officers are Arthur L. Williams, first vice-president; M. H. Hudson, Jr., second vice-president; [illegible] Faeth, third vice-president, and R. P. Swofford, treasurer.

An auditing committee, to conduct an investigation and make a detailed analysis of the $5,123 deficit which exists, was also appointed.

RECORD RUN OF "JULIET"

New York, May 31.—Jane Cowl will complete her four hundredth performance in the role of Juliet today at the Majestic Theater, Brooklyn, far outdistancing any previous run for the Shakespearean play. Since her first performance of "Romeo and Juliet" Miss Cowl has presented Maeterlinck's "Pelleas and Melisande" and Shakespeare's "Antony and Cleopatra". The actress is now rehearsing "The Depths", a modern play to be added to her repertory and in which she is to be seen next week at the Selwyn Theater, Boston.

SUIT FILED AGAINST MANTELL

Omaha, Neb., May 31.—C. Joy Sutphen, manager of the Brandeis Theater, where Robert Mantell canceled a four-day contract last week, has filed suit for $1,500 damages. Mantell's refusal to open was due to the refusal of the company's technical union to work with the non-union stagehands of the theater.

Full Text of Basic Agreement Between Equity and M. P. A.

NEW YORK, May 31.—The agreement under which the Equity and the Managers' Protective Association will work for the next four years, [illegible] tomorrow, is herewith presented in full for the first time in any [illegible] The Standard Minimum Contract referred to in this document will appear in full in the last issue of The Billboard:

Basic Agreement

[illegible] made as of the 12th day of [illegible] between The Managers' Protective Association, Inc., an association incorporated under the laws of the State of New York, [illegible] called "Protective Association", [illegible] of itself and all its members and individual members and governing committee [illegible] partnerships, [illegible] and concerns, of whatever [illegible] and individual members, [illegible] or direct [illegible] Producers, parties of the [illegible] and the Actors' Equity Association, an incorporated association existing under the laws of the State of New York, hereinafter termed the "Equity Association", by and on behalf of itself and all its present and future individual

(Continued on page 14)

COMEDIE FRANCAISE SEASON MAKES ATTRACTIVE START

London, May 31 (Special Cable to The Billboard).—The Comedie Francaise season at the Oxford Theater began Monday [illegible] with Albert Lambert, Jr., in a very free adaptation of Shakespeare's "Taming of the Shrew". Miss Suzy Pierry [illegible] a character from an [illegible] than Shakespeare and with a [illegible] faceability resembling the Russian [illegible].

Laurent's Petruchio was a [illegible] of [illegible]. His great charm and authority [illegible] in all parts played by one of the most [illegible] actors. A [illegible] Sorel's amusing [illegible] as [illegible] never preferred her [illegible] Andre Paul's [illegible] Alice. Desjardins [illegible] Baptista gave a wonderfully sympathetic [illegible] of the wronged husband. Charles Boyer, as the lover, and Ravet, as the old [illegible], [illegible] character studies and added to the most welcome and attractive Charles B. Cochran French season.

"TWO WOMEN AND TELEPHONE" POOR OFFERING

London, May 31 (Special Cable to The Billboard).—Lonsdale's [illegible] last week in a revival [illegible] "Two Women and a Telephone", by Rene Peter and Pierre Veber, which has said the latter, is a pitiful and shameless waste of Miss Tarnowska's talents.

WOODS HAS ITALIAN STAR

New York, May 31.—Just before sailing for Europe A. H. Woods signed Gemma Nobile, the Italian [illegible] to offer her in this country early next [illegible] ago, in the starring role of "The Dancer", a drama from the pen of Harry Cohen.

GRACE WILBUR

Miss Wilbur is one of the features [illegible] with the John Robinson Circus, working elephant and menage acts.

DAMAGE SUIT AGAINST "SPORT" HERRMANN ENDS

Chicago, May 27.—It didn't take long to dispose of a $[illegible] damage suit filed against [illegible] (Sport) Herrmann, manager of the Cort Theater, by [illegible], former [illegible] Judge David yesterday. The [illegible] as saying: "All he did was to offer [illegible] money. Most people, instead of [illegible] him, might think [illegible] to reward." The suit was [illegible]. Mr. Herrmann was charged with [illegible] Randall's ticket shop and [illegible]. Judge David refused to allow a [illegible].

SHOWERS REDUCE PARK CROWDS

New York, June 2.—Showers Sunday afternoon and evening reduced the crowds at Eastern parks and beaches. Attendance at Coney Island was approximately 200,000.

Playlands, Columbia, Starlight and the [illegible] in New Jersey, and Dreamland, at Newark, did good business well. The Knights of Columbus Bazaar at Dreamland, is a drawing card and doing well. It closes June 4 and plays Brooklyn for two weeks. A good show, well presented.

MORE CHANGES IN WEBER SHOW

New York, May 31.—"Little Jessie James", now in its eleventh month at the Little Theater, will undergo several important changes in its cast and scenes. Gregory Kelly, who just finished a season with the Chicago company, will assume the role of Tommy Tinker, replacing Allen Kearns. Wynne Gibson will play the part of Jessie Jamison in place of Rebekah Lowe, who, Lester Cody, who was swapped several months ago to the Middle West outfit, has returned to his original role of the lad detective. Terry Carr's girls from the Chicago company will also appear with the little Tommy, the remaining two being Bernice Go and Pauline and Dick Slaughter.

DIALECTS APLENTY

Columbia, May 31.—The official dialectician of "Sun Up", which is of the Carolina hills, current in the Lyceum, has it figured out that there are thirteen different dialects in the Southern States. In "Sun Up" the cast uses a blend of the mountain speeches of Virginia, North Carolina, Tennessee and Kentucky. It is claimed that in all of these regions the dialects are strikingly the same except for about fifteen words.

BOHEMIANS SIGN PIANIST

New York, June 2.—Doris Levone, young pianist, will make her professional debut under the management of A. L. Jones and Morris Green, managers of the Bohemians, Inc. She has been engaged to play the only musical role in a new play, entitled "The Young Artist", to be produced here in the early fall. Miss Levone is a New York girl and has been studying under Professor Philippe in Paris for the past two years.

SWERLING PLAY AT HARRIS

New York, May [illegible].—"The Hollywa Night", [illegible] is slated to replace "The Natural Week" which closes [illegible] at the Harris. The new play is backed by Ralph [illegible], Fay Bainter, Guy Bradstreet, Arthur Vivian, Percy H. Bolmer and W. Messinger Bishop. [illegible] Wednesday night under the [illegible] Club.

"TARNISH" ON TOUR

New York, May 31.—Jane Cromwell plans to [illegible] two companies of "Tarnish" on tour next season in vaudeville [illegible] Pressman, which is [illegible] for production in October. Henry Hull will be [illegible] the New York and Boston [illegible]. Frank Walker's stock company in Dayton, has been engaged for the leading feminine role.

THIRD TIME IN BOSTON

New York, May [illegible].—"The Whole Town Is Talking" will [illegible] in Boston for the third time. The John Emerson-Anita Loos comedy will close [illegible] engagement in Chicago and next week will revert into Massachusetts capital where it will remain indefinitely. Grant Mitchell continues to head the cast.

WALTER HARTWIG

—Russell Ball.

Mr. Hartwig has resigned as executive director of the New York Drama League and director of its Little Theater Service, but stills holds his membership on the Board of Directors. (See page 40, this issue.)

NEW ADDITIONS TO THE CAST OF "ON THE STAIRS"

Chicago, May 31.—Helen Mack, Carrie LeMyne, James Spottswood and Harold De Becker are new arrivals in the cast of "On the Stairs", which James Crane has in rehearsal at the Playhouse, but which will have its premiere in the Bryant Central Theater Sunday next. The company is being the Playhouse during the hours when Ralph Ketterling's production "Easy Street" is not on the boards in that theater. Mr. De Becker is now playing in "Simon Called Peter" in the Great Northern.

EX-GOVERNOR SEES "SUN UP"

Chicago, May 29.—Ex-Governor W. W. McDowell, of Montana, cousin of Lulu Ele La Verne, one of the admirable actresses in "Sun Up" in the La Salle, attended the performance of the play last night. His father, John M. McDowell, a former United States Senator from Tennessee, was one of the early advocates of prohibition in the moonshine country. In "Sun Up" Miss La Verne expresses a vigorous opinion in favor of allowing nature to take its course in matters affecting sour mash.

TO PLAY BERNHARDT ROLE

New York, May 30.—Mindlin & Goldreyer announce their intention to present "Jeanne Doré", one of the best known of French plays, which was written expressly for Sarah Bernhardt by Tristan Bernard. Beverly Sitgreaves will be featured in the title role. The play was originally produced at the famous tragedienne's own theater, the Sarah Bernhardt, in Paris, December 16, 1913.

HENRY MILLER TO STAGE PLAY

New York, May 31.—Henry Miller is directing rehearsals of Barry Conners' new play, originally known as "The Cleanup", but now renamed to "What's Wrong With Polly?". Carl Reed, who is sponsoring the production, announces the Broadway premiere for June 15 at the Henry Miller Theater. The cast lists for months Alice Fleming, Royal Byron, Florence Earle and Harry Bannister.

"FLOSSIE" AT THE LYRIC

New York, May 31.—The Lyric Theater will open Charles Montgomery's new musical production "Flossie", commencing next Tuesday night. Doris Duncan will be seen in the title role with Alice Kavanagh, Sidney Grant, Eddie Featherstone, Harkers and Mills and a local specialty band making up the balance of the company.

McGUIRE PLAY FOR LONDON

New York, May 31.—Mrs. William Anthony McGuire, wife of the playwright, left this week for London where she will complete arrangements for the production of her husband's play, "Sky Pilot Love". The comedy will be presented with an all-English cast.

STAGE CAREER FOR WRITER

New York, May 31.—Ruth Dayton, a writer of feature stories, will make her debut under the direction of David Belasco as a professional reader in a stage version of Longfellow's "Hiawatha", especially arranged by Sidney Toler.

MISS LORD OUT OF "DELUGE"

Chicago, May 30.—It develops that Emelie Polini will play the leading part in "The Deluge" when it comes to the Cort Theater June 7, instead of Pauline Lord, as heretofore announced. Miss Polini played here in "Hindle Wakes", with an English company, in the Olympic Theater. She afterward went to Australia where she established herself quite firmly in the affections of the antipodeans. Henning Berger, author of "The Deluge", was once a Chicago street car conductor, according to local tradition and a little later a bartender in the mellow days when various downtown resorts claimed a certain literary clientele. The locale of "The Deluge" is a saloon in a city on the waterfront of the Mississippi River, but it is claimed the atmosphere was taken from a former Chicago "barrel house".

HALL IS SPECULATING

Chicago, May 31.—O. L. Hall, dramatic critic of The Journal, having discovered that one New York producer is exploiting Benchley, a critic; another producer is posting Broun, a critic, and another manager is putting out Barr, a newspaper reporter, has done some speculating. Mr. Hall foresees the possibility—which he thinks possibly won't happen—of Charles Collins, critic for The Evening Post, playing the stranger in "Easy Street"; Fred Donaghey, of The Tribune, playing Uncle Tom in "Topsy and Eva"; Ashton Stevens, of The Herald and Examiner, dancing in "No, No, Nanette", and Paul Martin playing Abie in his "Irish Rose".

"KIKI" CLOSING

New York, May 30.—Lenore Ulric will close her season in "Kiki" tomorrow night at the Shubert Theater, Newark, N. J., after three record-breaking seasons. Miss Ulric has given more than one thousand performances in the Belasco production. The last tour this season included engagements in Brooklyn, Baltimore, Boston, Philadelphia, Washington, Pittsburg, Cleveland, Chicago, Milwaukee, St. Louis, Kansas City, Indianapolis, Louisville, Springfield, Toledo, Columbus, Cincinnati, Detroit, Buffalo, Rochester, Utica, Albany, Hartford and New Haven. She will sail for Europe within a week to take her first vacation in three years.

"THE MIRACLE" TO CLOSE

New York, May 30.—"The Miracle" has four more weeks to run at the Century Theater, when it will close down for the season. Morris Gest has arranged for Alla Tarasova's appearance in the role of the Nun at alternating performances all of next week. The Russian actress will be seen in the cast Tuesday, Wednesday, Friday and Saturday evenings; while Rosamond Pinchot, who created the role at the premiere, will play the role Monday evening, Wednesday matinee, Thursday evening and Saturday matinee.

MISS CREWS IN "WEREWOLF"

New York, May 30.—Laura Hope Crews, who gave up her part in "The Werewolf" after several rehearsals, has rejoined the production. She replaced Mary Robson in the Gladys Unger adaptation, which opens next week at the Adelphi Theater, Chicago. Others in the cast are Marion Coakley, Leslie Howard, Gaby Fleury, Rae Mitchell, Sydney Paxton, Lennox Pawle, Warburton Gamble and Bela Lugosi. It is thought the play will be seen under its original title, "Spanish Nights".

MOLNAR'S WIFE COMING OVER

New York, May 30.—Sari Fedak, wife of Ferenc Molnar, Hungarian playwright, is expected to visit this country late in August. She is at present playing the leading feminine role in "Antonia", a new play by Melchior Lengyel, in Budapest. It will be presented here in the fall by Gilbert Miller and Ben Bloomingdal. Mme. Fedak also appeared on the Continent in "Madame Pompadour", of which Charles Dillingham has the American rights.

"SIMON CALLED PETER" CHANGES

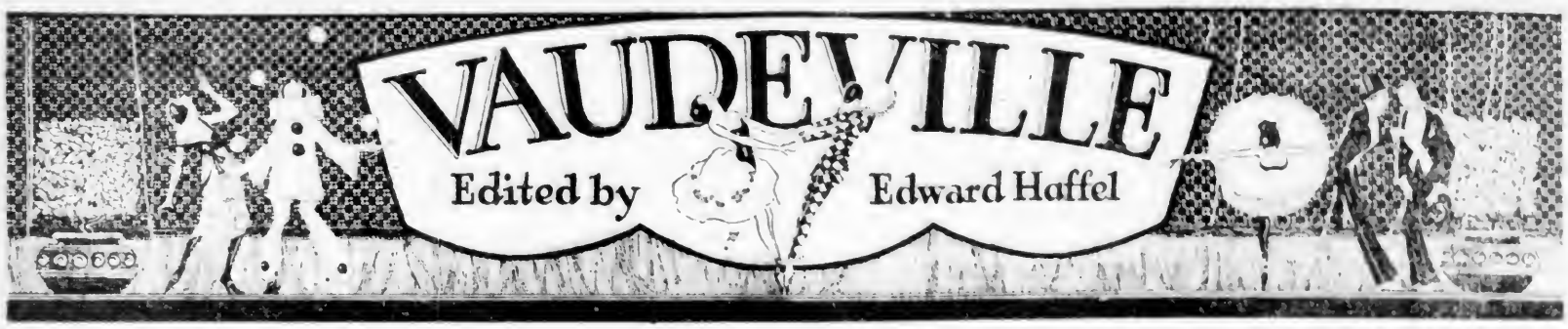
Chicago, May 31.—Jane Webster and Marion Macintosh have joined the cast of "Simon Called Peter" at the Great Northern. It is well to add that the play has been given a suspended sentence as to closing and will stay awhile longer. The two new actresses succeed Detta Bondal and Jacqueline du [illegible]. Miss Bondal will return to pictures [illegible].

ARLISS TO DO FAGAN PLAY

New York, May 30.—Major Fagan's play, "Two Strangers From Nowhere", will be seen in London next fall with George Arliss in the role created here by Frank Losee. In the meantime Arliss will continue at the Petasa capital in "The Green Goddess".

ENGAGED FOR O. HENRY PLAY

New York, May 31.—Long Lake Productions Company has signed Jean Decker for a principal role in its forthcoming O. Henry offering "The Gentle Grafter".



Lights' Club, Rejuvenated, Opens Its Summer Season

Formal Opening Will Take Place June 15 With Banquet to Vaudeville Dignitaries—Clubhouse Has Been Improved by Many Innovations

FREEPORT, L. I., May 31.—Decoration Day ushered in the summer social season at this popular actors' colony, the Lights' Club opening its doors for the first time this year. The club will have its formal opening June 15. This event will be marked by a banquet, which will have as its guests of honor some of the most prominent personages in the world of vaudeville.

For the first three months a small army of workmen, landscape gardeners, painters and decorators has been busy setting the clubhouse in readiness for what promises to be its most successful season. The entire building has been remodeled and redecorated inside and out and many innovations have been provided for the comfort of members.

This task has been carried on under the personal direction of B. S. Moss, vaudeville magnate, with the assistance of A. B. Liptack and Joseph Connelly, both of the Moss office, and Francis M. Rostrom, the club steward.

The interior of the clubhouse has been entirely done over. Gone is that old air of barrenness and in its place there is an atmosphere of hospitable cheerfulness. Bare walls have given way to oak-paneled sidings, gaily colored chintz curtains, new stage draperies, soft-toned lights, jardinieres of ferns and flowers all serve to strike an inviting note of warmth and coziness.

Outside the grounds have been laid out with shrubberies and flower beds, pagodas mark the entry to the driveways, and the beach fronting the clubhouse has been bulkheaded and entirely filled in with clean, white silver sand.

Plans to make the Lights' Club the finest establishment of its kind in America do not end with this season's improvements. It is said that the Board of Governors proposes to expend $70,000 next season on further developments, which will include the bulkheading and dredging of the bathing beach. And still more important, the construction of a practical stage on the east end of the building, equipped to play any type of attraction.

In connection with this last mentioned innovation it is tentatively planned to offer the stage to Broadway producers to try out new productions before sending them on the road for the regular breakin period. It is pointed out that producers availing themselves of this opportunity might find the criticism of an all-professional audience of great value to them.

There was a goodly contingent of members at the club [illegible], all of whom were profuse in their [illegible] the members worked by those who have been in charge of making over the building and grounds. Many were heard [illegible] congratulation including Joe Cassidy, president, who is on the Pacific Coast. It is probable that Cassidy will be asked to return as president when the Board of Governors meets this month.

BREITBART INCORPORATES

New York, May 31.—Sigmund Breitbart, strong man, [illegible] over recently [illegible] the matter of a park balloon [illegible] latest venture panned out all right. A New York State charter was issued this week by the Secretary of State to Sigmund Breitbart to manufacture physical culture apparatus. The capitalization of the new corporation is $25,000. The officers of the corporation are given as G. Siegel, D. Mermelstein and N. Klein. M. and S. Myers, attorneys, acted for the company.

Last Vestige of Koster & Bial's Passes

New York, May 31.—The structure at 121 West Twenty-third street, which for many years housed Koster & Bial's Theater, and where many of the stars of yesteryear and some of today appeared, is to be torn down to make way for a new structure. The landmark of the late years has housed a number of stores on its Twenty-third street frontage, but the stage still remains at the rear.

ACTOR-SOLDIERS BECOME MEMBERS OF V. F. W.

New York, May 31.—Thomas O'Brien and Harold E. Boyd, members of the Runaway Four act, became members of the James J. Foley Post No. 1048, Veterans of Foreign Wars of the United States, Friday night. Both of the popular members of the theatrical profession served in France with the A. E. F. O'Brien with the Seventy-eighth Division, and Boyd with the Seventy-seventh Division. Following the initiation ceremonies, the Runaway Four and H. Paul Rips, another vaudeville member of the post, put on an impromptu revue.

SUMMER POP. POLICY FLOPS; ALHAMBRA AND ROYAL CLOSE

New York, June 2.—The Royal and Alhambra theaters, two uptown Keith big-time stands, closed last night (Sunday) following a short-lived attempt to keep both houses open all summer with a pop. policy. The Royal is located in the Bronx, the Alhambra in Harlem. Both houses are the only big-time theaters in their respective neighborhoods.

Competition from nearby independent pop. houses was responsible for the flop. Beginning two weeks ago the Royal and Alhambra cut their big-time bills to six acts and a feature picture. Business kept right on falling off, however, and early last week it was decided to call a halt to the experiment.

Both houses will reopen in the fall according to announcement made by the Keith office, playing big-time vaudeville as of old.

ACTRESS FREED IN AUTO DEATH

Boston, May 30.—Amelia Ruth Parker, Philadelphia actress, known in vaudeville as Princess Red Tu Tu, was freed today by Judge [illegible] in the Charlestown Court on a charge of manslaughter in connection with the death last Saturday night of Henry E. Bemis, of Charlestown, who was knocked down and killed by Miss Parker's automobile.

FRANK FAY FREED

New York, May 31.—Frank Fay, erstwhile featured member of the Artists and Models [illegible] and now rehearsing for vaudeville, was freed of a charge of speeding and reckless driving in Traffic Court this week. Fay was arrested April 15, last, following a motor crash, which sent him to the hospital.

SUN AGENCY TO EXPAND FOR 1924-'25 SEASON

Outlook in Vaudeville and Tab. Fields Encouraging, Says Homer Neer

Springfield, O., May 31.—[illegible] for the 1924-'25 season in the vaudeville and musical tab. fields are very encouraging, Homer Neer, general manager of the Sun Booking Exchange, said.

To take care of increased business and provide better attractions the Sun Agency is planning to expand its facilities and is also contemplating a slight change in policy of bookings in the tab. field for next season.

The tab. department of the Sun Exchange will be expanded June 15 by the addition of a regular tab. office at the New York office in charge of L. H. Hugg, formerly head of his own agency in Toledo, who has joined the Sun forces. Hugg will [illegible] demand for musical tab. shows in the East. Other Sun offices are located at Chicago, Pittsburg, Buffalo, Detroit and the home office at Springfield. Vaudeville agencies are established in connection with all these offices.

Neer announced that contracts have been signed with the Mysterious Smith Company to play the Sun Tabloid Circuit next season and that the North Brothers' Stock Company, now playing the New Sun Theater here for a summer engagement, may be booked over the tab. circuit next season. Other traveling companies besides musical companies may be booked.

"TANGERINE" CONTINUES OVER PANTAGES' CIRCUIT

Minneapolis, Minn., May 31.—A final arrangement was reached between the management of the act, "Tangerine", and Alexander Pantages, whereby the act is to continue to play over Pantages' Circuit. After Mr. Woolsey, manager of the act, had accepted Pantages' reduction in pay, Pat Casey stated that the act was to play at the original figure. Theatrical folk around town think the act was given a new deal. Mr. Macdonald, one of the managers, who came here to straighten matters out, was stricken with a complication and, after an operation, died in a local hospital. The body was taken back to Cleveland for burial.

NORMAN FIELD WILL GO TO EUROPE FOR A VACATION

Chicago, May 31.—Norman F. Field, general manager for James, Lick & Scott, has given a testimonial luncheon Tuesday to the firm and its resident managers on the eve of his departure for Europe. Those present were Aaron J. Jones, John J. Jones, Ralph F. Kettering, Sigmund Lesser, Harry Lesser, Will Rosenbaum, John C. Rife, Charles Rudnick, H. Leopold Spitalny, Louis Sobel and George Moore. Mr. Field was presented with several gifts for his vacation trip. He will remain abroad until August, when he will return and again take up his executive duties.

BUYS THREE N. J. THEATERS

New York, May 31.—Wally Beal, said to be the largest individual theater owner in New Jersey, purchased from Lawrence A. Shannon, two theaters in Perth Amboy and one house in Plainfield last week. The Perth Amboy theaters are the Majestic and Strand, while the Plainfield house bears the name of that town. The purchase price is reported as $500,000 cash. Beal, who is associated with the B. F. Keith interests, plans to build a Stanley theater in Red Bank. In the fall Beal's Theatrical Holdings in New Jersey include about twenty vaudeville and picture theaters.

LEASES TERRE HAUTE THEATER

Terre Haute, Ind., June 2.—Ross Garver, connected with theaters here for the past sixteen years, is to become manager of the Liberty Theater today, having obtained a fifty-year lease on the house from its owner, John McLall. No change will be made in the policy of the house this summer, it is understood. Mr. Garver has been manager of the Hippodrome, the Orpheum Circuit house here.

COPYRIGHT BILLS ALL ARE HELD OVER

Neither Senate Nor House Takes Action—Radio Station Taking Out Licenses

New York, May 31.—As generally predicted by those in the know, all copyright bills pending in Congress were held over for the next session of that body. [illegible] House and Senate Committees on Patents [illegible] before a select [illegible] the result [illegible] makers, who were [illegible] to the Patents Committee.

It is expected that the [illegible] for copyright revision [illegible] favorable [illegible] of the thousands of [illegible] Congress [illegible] Washington to [illegible] Senate Committees [illegible].

All of the bills [illegible] charge or royal [illegible] Authors and [illegible] time has elapsed from [illegible] the original [illegible] It is pointed out that many [illegible] mostly to radio [illegible] from [illegible] playing Victor or [illegible] records.

The A. S. C. A. P. [illegible] rights fees for the [illegible] radio stations as well as other [illegible] that publicly perform the music for [illegible] license fees for the coming year. The [illegible] annual dues of the big [illegible] which [illegible] as well as [illegible] records. A number of [illegible] country have taken out licenses and [illegible] present session of Congress [illegible] last section of the copyright [illegible] the collection of a performance right [illegible] numerous other stations are [illegible] dole. The membership of the society is [illegible] of all the big popular and [illegible] music publishers as well as the [illegible] and composers of semi-classical and [illegible].

GREEN STAGES COMEBACK

Minneapolis, Minn., May 31.—Mack's Minneapolis Idiots delighted [illegible] time of former days when Jenny Wren [illegible] last week and they had a [illegible] hundred show. The New York [illegible] green room of the Sixth Street [illegible] where Wally is appearing. Minstrel Memories. There was no [illegible] but [illegible] a Wow. Green retired from the minstrel profession about twenty years ago.

JORDAN TO VAUDEVILLE

Chicago, May 31.—Red Jordan, for three years with the Al G. Field Minstrels, was a Billboard caller yesterday. He was one of the cards with the Field organization and [illegible] Mr. Jordan has [illegible] vaudeville [illegible] will enter vaudeville [illegible] entitled "In Jail", written by Sam J. Park, which he will break in in Chicago.

STAGEHANDS REJECT MOVE TO CURB VAUDE. ACTS' SCENERY

Proposal Limiting Number of Tack-On Pieces That Acts May Carry Without Employing Extra Stagehand Defeated at I. A. Convention

NEW YORK, May 31.—Efforts to curb the amount of tack-on scenery vaudeville acts should be permitted to carry met with defeat at the [illegible] convention of the International Alliance of Theatrical Stage Employes in Cincinnati. Had the resolution decreasing the number of pieces [illegible] allowed under the union rules been carried, scores of items [illegible] would be up against the proposition of either cajoling the [illegible] into giving them a raise or distributing a cut among the cast [illegible] salary of a special stage hand.

The resolution as introduced by [illegible] P. W. Tammons of Local [illegible], Canada, and A. Preuss [illegible] 58, of Toronto, read as follows:

Whereas, Under the present law of the alliance, vaudeville acts are permitted to carry eight pieces of tack-on drops scenery; and

Whereas, A great many vaudeville acts are taking advantage of this law and are carrying the full amount of scenery, which, when performers are permitted to hang same, it works a hardship upon stage crews in vaudeville theaters who are forced to handle same; therefore, be it

Resolved, That the words "in excess of eight pieces" be stricken from Section 5 of Article V. of the by-laws and the words "in excess of five pieces" be substituted therefor.

When the resolution was formally brought up [illegible] of the recommendation [illegible] committee the sentiment [illegible] in favor of passage. At this [illegible] President William Lamson [illegible] proceedings with his advice on [illegible]. It is the intention of a law [illegible] to put a man on, [illegible] as it stood [illegible] the proposition was overwhelmingly [illegible] law pertaining to [illegible] and not would be per[illegible] including a traveling [illegible] would be observed [illegible] who can have own [illegible] on small [illegible] stage [illegible] presenting non-union would [illegible] their offerings or agree [illegible] the salaries of the performers [illegible] working under the I. A. con[illegible] on a strike let in the real [illegible] when the exception of [illegible] received short shrift at the [illegible]

ACTRESS ATTACKED; IN HOSPITAL

R. I., May 31.—Mabel Boger, [illegible], who was attacked last week while on her way to her [illegible] Dream Theater in that [illegible] was shamed here late with a [illegible] to a hospital here. [illegible] investigating authorities that the [illegible] assault was a stranger who had followed her from New York to Bos[illegible], Waterbury, Conn., Bristol [illegible] other New England towns during [illegible] months, threatening her with [illegible] concerned to warn him. The [illegible] are of the opinion that the man [illegible] mind.

NEW SHOW AT CLARENDON ROOF

New York, May 31.—For the first time in local cabaret history a mind-reading act has been engaged as the star attraction. The act is the one done by Juvedah Be Rajah, who presents Princess Alga, Egyptian seeress, in "telepathic and occult science", and which opened this week at the Clarendon Roof on upper Broadway. The offering recently closed a tour of the Orpheum Circuit, and in the fall will either return to vaudeville or accept an offer for a Broadway production. On two days during the week the Princess talks to patrons of the cafe personally and answers various questions for them.

As presented at the Clarendon Roof the offering is proving a big drawing card, as names of patrons are given, cards read, and serial numbers of paper money also divined by the Princess, all moving fast and snappy.

Augmenting the mind-reading attraction is the Bronze Revue, presented by Frank Montgomery, entitled "Hot Pan Broil", featuring Florence Mellano, Jeanne Nit, Marion Marquiz, Betty Schofield, Grace Haines and an ensemble of Creole Stepped-Up Steppers. The Six Musical Buddies supply jazz dance and revue music under the direction of LeRoy Harris, banjoist.

CABARET BOOKINGS

New York, June 2.—The Peck-Inn Cafe will have a new show June 4, the production staged by Irene Wenrich, casted by Harry Walker, Inc. Other new shows in local cabarets booked by Walker Guild: Ruby's Cafe, Brooklyn, where Marie Lowell, Earl Irwin, Letty Hart and others head form.

At the Lakeside Inn, Mamaroneck, New York, Hilda Maier, Max Hoel, Marion Weirl and the Bay Sisters opened Saturday night.

The Music Box cabaret, where Abe Begoder and His Orchestra vaudevillize play nightly, will have the entire personnel Billy Arnold revue, which was formerly at the Moulin Rouge. The show opens June 4.

AGENT IN MOTOR CRASH

New York, May 31.—While motoring back from Atlantic City, where he had gone to book several attractions, Harry Walker, theatrical agent, was the victim of a head-on collision with another car near the town of New Brunswick, N. J., the accident resulting in severe injuries to his wife and mother-in-law, Mrs. Josephine De Alba. The latter was removed to the Middlesex Hospital suffering from [illegible] and bruises and shock. The Walkers' [illegible] baby and Mr. Walker escaped without a scratch.

WHERE IS CHAS. R. LEE?

The mother of Charles R. Lee, thru the Showmen's Aid, 120-130 W. 44th street, New York, N. Y., asks to locate her son. He is [illegible] under an assumed name, which is not known to Mrs. Lee. He travels as a block-[illegible] and when last heard from in 1921 was in Baltimore, Md. He is described as being twenty years of age, five feet, eight inches in height, has brown hair, blue eyes and fair complexion.

SCENIC ARTISTS GET RAISE

Scenic artists in the Chicago Painters' Union are now receiving $17 a day on a 44-hour week under the new agreement that will run for one year, expiring April 1, 1925, it has been announced. This represents an increase of $2 a day. The scale of helpers remains as before, $12 a day.

Frank J. Mowery, formerly known in the profession as F. J. Stratton, writes from Jamaica, L. I., that he is recovering from a seven months' illness.

Winding Up J. P. C.

London, May 31 (Special Cable to The Billboard).—The Joint Committee representing the Orchestral Union, National Association of Theatrical Employees, the Actors' Association and the Variety Artistes' Federation met May 28. At this meeting Joe Williams, general secretary, took umbrage at the action of the V. A. F. regarding the Entertainers' Federal Council, in that he proposed that the Joint Committee should at once dissolve. Fred Herbert, secretary of the V. A. F., immediately seconded the motion and that's how the Joint Committee "went bust" right away. The V. A. F. officials argue that there can be no Joint Committee while the E. F. C. exists. Now Albert Voyce is actually winding up the Joint Protection Committee in the E. F. C., instead of unionizing the profession, has disrupted it.

DENVER MOVIES CUT PRICES

Denver, Col., May 29.—A price-slashing war on Curtis street, Denver's famous movie row, may result in the closing of one motion picture theater and in further reductions on the part of others if developed today.

Slackness in business in the Curtis street houses is said to have brought on the price slashing, which was started by the American Theater, controlled by the Bishop-Cass Investment Company. The decline in business is accounted for by the disintegration of the street as a motion picture center in favor of newer theaters in the residence districts, where a higher class of pictures is being shown. In these theaters attendance is constantly growing, managers there said.

One exception to the depression on Curtis street is at the Rialto Theater, under the management of Frank Milton, which offers a vaudeville attraction in addition to a program of high-class film productions.

Closing of the Strand Theater and reduction in the charge of the Isis Theater to 10 and 15 cents is contemplated by the William Fox Corporation, which controls both houses.

CANTON THEATER OWNERS WANT "BLUE" LAWS ENFORCED

Canton, O., May 31.—Canton theater owners announced this week that they would seek a mandamus writ to compel city officials to enforce all laws regulating Sunday closing. This action was taken as a result of a recent decision in the Ohio Supreme Court, which held that Sunday movies in this State are illegal. The theater owners now want the blue laws against operating businesses and other Sunday activities rigidly enforced.

Attorneys for the Stark County Law Enforcement League said that action would be brought against theater owners in Massillon and Louisville, as well as in Canton, who operate on Sunday. They stated that the cases of 11 theater men charged with violating the blue laws are pending.

CONTRACT ACTION FALLS THRU

Watertown, N. Y., May 31.—The contract action of the American Seating Company, of New Jersey, against Edward W. Culligan, theater owner of Carthage, which was placed on trial Tuesday in the Supreme Court, was declared a mistrial by Justice Cheney before any witnesses had been called. The failure of the plaintiff to submit an answer to the defendant's counter claim resulted in the declaration of the mistrial. The seating company will have to pay the cost of the mistrial, the case going over the term. The action grew out of an alleged contract entered into by Culligan and a representative of the company in May, 1921, for seats for a theater in Carthage.

ROONEY'S 20TH ANNIVERSARY

New York, May 31.—An added feature of Pat Rooney and Marion Bent's celebration of their twentieth anniversary of marriage and their appearance together at Keith's Eighty-First Street Theater this week is a special number of dances which they have done during the last score of years. One of these dances is from the musical comedy "Mother Goose", in which Rooney and Miss Bent first met.

RESTRAINED FROM ENGAGING IN THEATER BUSINESS

Grand Island, Neb., May 31.—The Hostettler Amusement Company has been granted an injunction against J. Jolly Jones, Jr., restraining him from engaging in the theater business in this city or any other cities where the Hostettler company has shows for a period of ten years.

FOSTERS OPEN CAFE DE PARIS

London, May 31 (Special Cable to The Billboard).—Harry and George Foster have opened a swagger cabaret next to the West End Cinema, in Coventry street. It is called the Cafe de Paris and is playing the best with the rest.

Mme. Gadski To Try Comeback in Vaude.

Diva To Get $3,500 a Week for Keith Engagement Starting September 15

New York, May 31.—Mme. Gadski (Mme. Johanna Gadski Tauscherl, grand opera singer and former Metropolitan star, who became unpopular in this country during the World War because of her German origin, plans to stage a comeback this fall before the American public via the vaudeville stage.

She has been signed up by the Keith circuit to sing in its theaters at a salary of $3,500 a week. Her first appearance for the Keith people will be September 15 at the Palace, New York.

Since Mme. Gadski involved herself in litigation against the Chicago Opera Association in February, 1922, she has been more or less out of the limelight, altho a few scattered concert recitals have been given in New York in the past two years. Her last performance in public was February 5 at the Town Hall.

Her differences with the Chicago Opera Company in 1922 became known when a suit for $500,000 damages was filed in the U. S. District Court here, alleging slander in connection with the cancellation of her contract with the Chicago Opera Company by the terms of which she was to play the role of Isolde in the opera "Tristan and Isolde".

The filing of the suit stirred considerable comment throughout the country. The New York Times, in an article which appeared in the issue of February 7, 1922, had this to say about the matter:

"The suit is a faint echo of the war because it grows out of an alleged violation of contract and a statement that the plaintiff (Mme. Gadski) because of her German birth and citizenship would not be welcomed by American audiences."

It seems that patrons and subscribers of the Chicago Opera Company objected to Mme. Gadski's appearance with the result that the contract was canceled, and the Chicago Opera Company suffered a loss of $7,500 thereby.

The contract in question had been made in Europe during the summer of 1921 by Mary Garden, then general director of the Chicago Opera Association.

The Chicago Opera Company, thru Frederick T. Kelsey, counsel, denied the charges of Mme. Gadski following the suit against it and that any derogatory statements had been issued.

The suit was dismissed by Judge Learned Hand in U. S. District Court, March 13, 1922, on the ground that the court lacked jurisdiction because Mme. Gadski was an "alien German" and the defendant (Chicago Opera Association) was a Virginia corporation.

SMALL ATTENDANCE AT MEETING OF VA. M. P. P. A.

Washington, June 1.—All of the 1923 officers of the Virginia Motion Picture Producers' Association were reelected at a meeting held here May 22. This was the shortest meeting in the history of the organization, with only about twenty members present. According to Secretary Bernstein, the only business transacted was the election of officers for the next year and a discussion of the finances of the organization. Bad weather was the reason assigned for the small attendance.

Mr. Bernstein stated that the financial side of this business is always as a matter of course of vital interest and this was the main topic discussed.

After the adjournment those present visited Washington film producers and exchanges.

TRUST CO. SAID TO HAVE OWNED THEATER PROPERTIES

Boston, May 29.—Another revelation [illegible] to the defunct Empire Theaters [illegible] brought to light this week in the [illegible] Mitchell, former president of the [illegible] Trust Company. Henry [illegible] agent of this institution, testified [illegible] that from information obtained by him it appeared that the trust company had acquired certain theater properties for the benefit of the bank in order to cover losses that might be incurred from other activities of the bank. The New England Theaters Company was mentioned as one of the latter.

At today's hearing Edward C. Hendelle, a former director of the Commonwealth Trust Company, declared he never heard of the note for $[illegible] in connection with the Newburyport Theaters Company.

This Week's Reviews of Vaudeville Theaters

Palace, New York

(Reviewed Monday Matinee, June 2)

Broadway extended the hand of welcome this afternoon to Abe Lyman and his California orchestra of five at the Palace. If ever there was an act of this kind that merited an ovation it was this troupe of instrumentalists from the Pacific Coast. Lyman and his boys, who have been playing eastward, via the vaudeville and picture-house route, open an all summer run at the Hotel Astor Roof tonight in addition to their local two-a-day time. Mrs Leslie Carter appeared for a moment late in the bill and explained that she would be unable to present her act, because the sudden and mysterious disappearance of Charlie Henderson, a member of her company. There were murmurs of polite disappointment from the audience.

Bronson and Edwards opened with an exhibition of knockabout acrobatics that scored laughs aplenty but little applause. They took one curtain, even tho the hand didn't warrant it. Just hokum, as one of the members of the team aptly described their contribution.

Charles Harrison and Sylvia Dale followed nicely in the spot following with a delightfully refreshing little skit, in which the are assisted by Billy Hogue. They sing, dance and double in brass for a finish. Here is a turn that packs a lot of entertainment.

Cissie Loftus next scored her usual hit with her superlative impersonations, which, on this occasion, included several new ones, including Mrs. Pat Campbell and Fay Templeton. She also did her Fanny Brice number and a Parisian character study "I'm Fed Up". Her little niece, Patsy Loftus, again acquitted herself creditably in a song and dance specialty. This is Cissie's second week at the Palace.

Brown and Whitaker followed, copping the comedy honors of the afternoon with a snappy routine of sure-fire wise cracks. A precious pair of laughgetters these. A high spot on any bill.

Abe Lyman and his orchestra closed intermission. This is a crackerjack combination, about the best to come out of the great open spaces since Paul Whiteman hit the trail East. A versatile bunch who knows practically all there is to be known about putting a number over musically and artistically. The instrumentation is well balanced and the harmonic effects excellent. A notable feature is an almost total absence of open brass. The wawwaw stunts of the trombonist struck a comic note that was relished by the audience, while Lyman's dexterous jaggling of the drum sticks proved another novelty that took with the folks out front. The act did twenty-seven minutes, and even at that the audience was reluctant to let them go. A movie preface showed the boys saying good by to the bunch of screen luminaries in Hollywood, where they have been prime favorites for some time. Welcome to Broadway, Abe Lyman, and each and every member of your great orchestra.

Marion Green opened intermission with a repertoire of operatic and standard numbers that provoked mild enthusiasm. A conventional concert turn this, in which Green is assisted at the piano by an unbilled young man, who appeared as if vaudeville was a very new experience to him. Green has a fair baritone, hardly of operatic quality, however, as he demonstrated in his opening selection and aria from "The Barber of Seville". He was last seen here in "The Rose of Stambul".

Al Herman, moved down from next to closing to fill the vacancy created by the forced withdrawal of the Mrs. Leslie Carter turn, stirred up laughs with his usual line of cracks. He was assisted by a female impersonator, working in "high yellow" and a plant in a stage box.

Miss Robbie Gordone, a hefty young lady, next did a series of statuesque poses in a union suit that revealed her feminine charms to good advantage. A slow moving act, bided to close, which doubtless would have proved to their backs, had it not been that the Avon Comedy Four had previously been announced to bring the proceedings to a close.

Working in one, the Smith and Dale turn (Avon Comedy Four) got off to a good deal of hit, winding up with their specialty impressions.

ED HAFFELE.

Palace, Cincinnati

(Reviewed Monday Matinee, June 2)

Bert Shepherd, announced by a girl assistant of foreign accent as "The Australian Whip champion", as a skilled manipulator of various-length whips. They appear in Wild West outfits, spurs 'n' everything. Seven minutes; two bows.

Marcelle made a distinct impression with "I'm Going South", another syncopated melody and "If the Best of the World Don't Want You, Then Go Back to Your Mother and Dad". She is to be commended for her careful application of Negro facial makeup and dialect. We are glad she didn't waste time going off between numbers. Nine minutes; three bows.

The comedy act of Val Harris and Vera Griffin was amusing. Mr. Harris gave a well-studied old fool character impersonation. Miss Griffin charming and possessing an arresting personality, is a [illegible] and not a bad vocalist, rendering "Hard Luck" in [illegible] manner. The dance [illegible] gay. On entering Miss Griffin should [illegible] more familiarity with the wording on the special curtain by glancing at it quickly and expressing herself while facing the audience if she is to convey the idea that she is a stranger in the "burg". Thirteen minutes; three bows.

Klass and Brilliant seemed to please. Funny business is introduced by the "goof", who brings out various instruments and never plays, but is advised to "stick to your horn," as is their billing. They play "request" numbers on the piano-accordion and the horn for the most part. Fifteen minutes; two bows.

Lynn and Howard found favor. There are protracted waits after the audience is thru laughing at the Englishman's humor. We should say that most of the laughs were in the Englishman's verses. There is a little singing for which there is little to commend. Fourteen minutes; three bows.

Nick Cogley and Company present an entertaining sketch, which is pretty close to being old-time melodrama, played with a log cabin scene. The idea of the plot is an escaped convict seeking refuge in the Virginia cabin of an old Negro, who keeps his presence a secret at the sight of the sheriff and his two savage bloodhounds—real ones, too. The play had a considerable grip on the audience for twenty-three minutes. Herschell Mayhall, screen celebrity, is credited with the direction and was recognized by many in the audience upon his entrance and greeted with hearty applause. Mr. Mayhall is a former stock favorite here, by the way. His work as the sheriff was as smoothly finished as behind the Klieg lights. The escaped convict was played convincingly and had the audience quivering. The Negro role was also played masterfully and the interpreter gave a touch of emotionalism which struck a responsive chord.

Harry Watman's Debutantes, in the closing spot, kept all in their seats to the end. Director Watman is a master of the violin, rendering "Mighty Lak a Rose" to big applause. Irene Berry serves creditably at the piano, and is given the spot during the rendition of "I'm Going South". She would be well advised to exercise a little less body exertion and hand manipulation. The other six girls are fine musicians; they double in instruments and are deserving of praise for their solo and ensemble work, played with a maximum of snap and finish. The act is excellently staged.

"Broadway Hits and Hills" were replaced at the last minute by the Nick Cogley act owing to indisposition in Cincinnati of Harry Kessler, the featured member, who is being treated for laryngitis.

JIMMIE LONG.

HIPPODROME, NEW YORK

(Reviewed Monday Matinee, June 2)

Business somewhat above the usual mark for a Monday matinee, twelve big-time acts, including a name or two, drawing them in. If the patronage can be maintained at this rate, it will warrant the Keiths to arrange booking for the house beyond July 1, the present contemplated closing date if the house fails to show a profit on the performances.

Ringling's Horses, exhibited by **Vladimir Schraube**, opened the show in their final week here, the twelve coal-black animals going thru the routine without a mishap. With a minimum amount of urging they found their places as to consecutive numbers, walked around the ring with either the fore or hind feet on the railing, reared at commands, and otherwise performed in intelligent manner, it sometimes being unnecessary for the operator to flourish, much less snap, the whip.

"Elly", America's leading lady juggler, went strong in the second spot. The petite blonde performs more like a dainty, precocious child, and uses for props many toys as well as the house furnishings. She seems to be the "Rastelli" of the feminine jugglers, and at one time balances and juggles seven different props in a difficult and real showmanship style. She is assisted at times by a male lackey, works smoothly and fast, and is easily far above any female juggler we can think of now in vaudeville. Her finesse is such that it is hard to believe that she was trained in the American school.

Margie Coates, Queen of Syncopation, had she been at all inclined to be temperamental, might have refused a spot following two dumb acts. The fact that she got away with it speaks well of her ability and the strength of the routine. She sang several popular numbers in an excellent voice that carried well, and the lyrics of her selections were always intelligible.

Lloyd Ibach's Entertainers, with Kendall Capps, dancer, and Allen Quirk, saxophone soloist, assisted by the Hippodrome girls, spilled an above-the-average line of stuff usually done by orchestra acts. The dancers in the act really can dance, doing some great steps instead of an impromptu assortment of flash hopping around offered by most musician-dancers. The saxophone virtuoso has one sweet-sounding instrument, and all of the difficult tricks of the trade are his. Miss Coates filled in at the close with a song that worked in well with the offering.

The Sixteen Foster Girls did a Dutch number, also seen last week, and later joined the Hippodrome ensemble in a great exhibition that proved the thirty-two steppers to be superior in many respects to other well-known, highly trained choruses. Foster's pupils have the knack of marvelous precision, yet they do not lose their gracefulness; altho working as one, they are not like automatons that move mechanically. Thus they lose none of their individual charm.

Willar Solar, musical comedy star, in "The Laugh Factory", succeeded in getting the laughs at will, all of his stuff, nut-comic makeup, songs in squeaky voice and other pieces of funny business getting over powerfully. Solar is always in tune with his music and his music is attuned to everything he does, whether dancing, talking, singing or anything else. Actually there is a well-defined rhythm thruout his performance.

Mme. Bernice De Pasquali, successor to Sembrich and former co-star with Caruso in the Metropolitan Opera Company, sang several operatic selections, concluding with "Coming Thru the Rye" and a ditty of her own composition entitled "Kiss Me". The prima donna has excellent poise acquired in her training for the opera and a sweet soprano voice that never tires her auditors. Also her diction is remarkably clear, which is certainly essential to working this house with any degree of success. Mme. De Pasquali received a bouquet of flowers.

Johannes Josefsson, in his new offering, "The Pioneer", depicting an episode from early American settler days, closed the first half. A genuine thriller is this act, Josefsson doing his Icelander glima stuff, which is the native style of jiu-jitsu, while in the role of a pioneer captured and attacked by Indians. The set is artistic and action is true to the period in which it is supposed to have happened. Not only is it scientific, but from start to finish the act is all fire and pep worked up to an intense climax. Probably the best novelty of its kind on the American vaudeville stage today. It's a sure enough show stopper if given half a chance.

Samayoa opened the second half in a few minutes of aerial work, specializing on about two sensational feats, which he does on a swing and rings. Personally we think the offering overrated in the billing. There are many acrobatic turns, both male and female, opening and closing shows, that can hand this routine cards and spades and win in a walk.

John Miller and James Mack did very well, as usual, their nut-comic makeup getting the eye at once, while the dancing, singing and gags further aided and abetted in making a hit. One thing about this comedy turn is that the latter part of the act is just as good if not better than the first, which is contrary to most such offerings that manage to put in a few weak spots here and there.

Gilda Gray did her three best numbers, done within the past two years in the "Ziegfeld Follies". They were: "It's Getting Darker on Old Broadway", ending with the St. Vitus dance movements, while the stage is black out in order to show up the radium gowns. This afternoon, however, it was not quite dark enough for the luminous paint to do very well. The second number, done after a wait, was "Ty-Tee", South Sea Island number, in which she did her best dance. "Beale Street Blues" preceded her shimmy dance, but this was considerable of an illusion due to the gold frames on her dress. The Hippodrome ensembles and special sets added to the offering's good points. In the interval before the final number a girl doing a toe specialty received a fine round of applause for her dainty, graceful dancing, done as a solo. Miss Gray at the conclusion of her performance sweetly apologized for the wait, which she said was due to the boys back stage getting excited and forgetting to light her dressing room. It would never happen again in any of the subsequent shows, according to Gilda, whose many professional friends witnessed her show.

Eddie Nelson, with "Dolly" and Policeman Patrick Rafferty, successfully held the next-to-closing spot in an all-round good comedy offering that breezed across wonderfully well every minute it was on. The turn is further reviewed elsewhere under "New Turns".

Les Ghezzi, hand-balancing turn with hardly a peer, closed the show, assisted by the house ensemble.

M. H. SHAPIRO.

Majestic, Chicago

(Reviewed Sunday Matinee, June 1)

Nihla opened the new bill. It is a woman in a posing act with illusion accompaniment. Good to look upon and well produced. Five minutes, full stage; two bows.

Jack Danger has a single with some song and jokes that are fair and comes into his own strong with juggling Indian clubs, dancing and making cracks at the same time. Strong finish; nine minutes, in one; two bows.

Hamlin and Mack, man and girl, open in novelty phonograph setting from which they emerge. Material is comedy and dancing and fair entertainment repository. Ten minutes; two and a half; two bows.

Mallia Bart Company provided a knockout with a neat presentation in which a [illegible] wagon figured. Two men and one woman, latter appearing briefly. Men small but [illegible] swift comic accomplishments and acrobatics. Close with whirlwind motorcycle [illegible] excellence delivered with equally rare finish. Acrobatic dancing is remarkable. Twenty [illegible] into an upset. Nine minutes, full stage; [illegible] after bow and encore brought another [illegible] dance of similar tendencies.

Hap Farnell and Florence, man and woman, open with sonsense material by [illegible] which is effective. Entry of Florence [illegible] some clever double comedy. Material [illegible] and technique sustained and funny. Fourteen minutes, in one; two bows.

La Palva Company offers a dancing and singing presentation with two men and two women. One man at piano, one girl sings good [illegible] other man and girl give Spanish and Russian dances. Act is lively, colorful, well dressed and execution is unusually good. Fifteen minutes, full stage; three bows.

Jones and West, two men, entertain with what we used to call crossfire, and work at speed. Some of the material is rather vulgar in a suggestive sense but it goes with a vengeance. Most of the comedy is clever and one of them dances splendidly. Fourteen minutes, in one; two bows.

Kronos, the strong man, closed with an exhibition of herculean feats of strength. Has several assistants. The act was well received. Borders on the spectacular. Ten minutes, full stage; three bows.

FRED HOLLMAN.

HOLLAND THEATER NOW IN NEW HANDS

St. Joseph, Mich., May 30.—The Holland, a new and modern movie house at Holland, Mich., has been purchased by James Dwan, for several years manager of the Caldwell Theater in St. Joseph. He plans to assume active management about June 1.

B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, June 2)

[illegible] Kelton & O'Hanlon Bros. [illegible] performance [illegible] give this offering. [illegible] with the last number of the [illegible] the next instant [illegible] with the [illegible] performance, power [illegible] among the dancers of our [illegible] stage. [illegible] Tom [illegible] Zeidman, the [illegible] The work of Seymour Gerard, [illegible] in the Spanish [illegible] was most stimulating [illegible] orchestra, [illegible] as the [illegible] for the turn. [illegible] and well deserved [illegible] and it got it [illegible]

[illegible] Free [illegible] to check at [illegible]. It [illegible] but [illegible] with laughter, but the [illegible] pleasing [illegible] gems. Something [illegible]

[illegible] Dunham and Marie [illegible] their way [illegible] in for a [illegible] character [illegible] of [illegible] and simply [illegible] and kissed herself to a fairy [illegible] with her specialty, while the [illegible] with their soft-shoe [illegible]

[illegible] and Dunham, [illegible] stepping and [illegible] entertained [illegible] the good will of the folks and made a decided [illegible] of it. Black is a [illegible] dancing [illegible] for [illegible] grateful and [illegible] figure.

[illegible] and [illegible] pleased. [illegible] and [illegible] with a fairly [illegible] and [illegible] with a [illegible] Tom [illegible] set in a [illegible] good [illegible] of [illegible] piano [illegible] the piano [illegible] His partners [illegible] out of a [illegible] is [illegible] in her [illegible] Tom [illegible] dress [illegible] success [illegible] as the [illegible] were concerned.

In [illegible] Florida presented a [illegible] the [illegible] and [illegible] woman [illegible] The [illegible] in the entertainment [illegible] Gloria [illegible] singing [illegible] Lady [illegible] and [illegible] for [illegible] a minute and a [illegible] and [illegible] for [illegible] guest of applause. BEN BODEC.

Loew's State, New York

(Reviewed Monday Matinee, June 2)

[illegible] of the Justins and overtures, the [illegible] Rhapsody, [illegible] and the [illegible] at [illegible] entertainment [illegible] the [illegible] Walking [illegible] Silver [illegible] Moonlight".

[illegible] Dennis, a [illegible] and [illegible] of [illegible] This variety of [illegible] Dennis, is by [illegible] the most [illegible] for [illegible] of [illegible] Nevertheless [illegible] Dennis [illegible] and a [illegible] Dennis [illegible] at [illegible]).

[illegible] Sampson and Brooks offered a [illegible] Both [illegible] and [illegible] good [illegible] in the numbers "Bring Me Again" and "Queen of Argentina". The latter was [illegible] gather [illegible] by a [illegible] of [illegible] Good [illegible]

[illegible] and Olson, comedy and [illegible] band at the [illegible] Despite the fact that [illegible] only [illegible] certain stages [illegible] the audience [illegible] by the mighty [illegible] certainly [illegible] given by the [illegible] promise in [illegible] of all the way [illegible] the act [illegible] Dunber up a [illegible] of the offering, there [illegible] the rank of small time, the [illegible] very ordinary.

At this point in the bill the Three [illegible] and sister team, came on and liv-

Palace, Chicago

(Reviewed Sunday Matinee, June 1)

[illegible] gave a lot for the money this week at the Palace.

[illegible] Mack and Margie Larne put over a real opener [illegible] fast roller skating, most [illegible] times, till a swivel-neck double [illegible] turn on end. A cannonade of [illegible] at the end. Six minutes, full stage; four curtains.

[illegible] Doner and Lorraine Berkes follow with an [illegible] song and dance act that is better [illegible] than [illegible]. Miss Doner has a fair voice, [illegible] as well as the rest of the talented Doner family, and Berkes is a clever comedian, fair dancer, and together their [illegible] for an act, but the material [illegible] in the making. Fifteen minutes, in [illegible] two.

[illegible] Lelia and "The Land of Fantasy", produced by George [illegible]. Three scenes, each [illegible] Jimmy Lyons doing a [illegible] between the first two, and two [illegible] and the English dancers step between the last two. The [illegible] all to check the performance [illegible] and Russell Scott [illegible] good [illegible] singing to the really fine representative dancing of the dainty Lelia and her partner, Wilson. The [illegible] scenes, [illegible] and land of fancy scene were equally [illegible]. Twenty-three minutes, full stage, four curtains.

[illegible] and Anna Francis, a rapid-fire [illegible] to the component towering [illegible] accompanied by the graces of Miss Francis. [illegible] and the audience [illegible] Twelve minutes, in [illegible].

[illegible] Bennett, interpreting folking with [illegible] family, his girl and his friends. A good, laughable kidder with [illegible] suggestive rather than [illegible]. Eighteen minutes, in one; two [illegible].

[illegible] Ely and Dave Rice [illegible] a stunt orchestra as [illegible]. One of the best-trained [illegible] on vaudeville, with class, speed, [illegible], and the [illegible] dancer [illegible] waltz in her heels and toes to [illegible] every day in the week. Twenty-[illegible], full stage; a flock of curtains and [illegible].

[illegible] character studies, consisting [illegible] the [illegible] girl [illegible] the [illegible] girl [illegible] the [illegible] Sam [illegible] gets both [illegible] the [illegible] place with [illegible] character [illegible] is a gem of wit [illegible] by [illegible]. Twenty-[illegible], full stage, four bows, special.

[illegible] Bear [illegible] a half dozen bears [illegible] boy's jazz dance and [illegible] of [illegible]. Has [illegible] animal acts created [illegible] on the rollicking fun, the [illegible] have both on and off [illegible] four curtains.

[illegible] Stout.

LOUIS O. RUNNER.

[illegible] with violin and guitar [illegible] and singing. Versatile [illegible] of the Mac[illegible] the writer can think of. Everything [illegible] the [illegible] costumes, even [illegible] scenery, etc., [illegible] and [illegible].

[illegible] necessary to say about Sophie Tucker, the [illegible] comedian, who [illegible] the Palace Revue when the [illegible] was [illegible] on the front door of that [illegible]. [illegible] Howard has a [illegible] and [illegible] the [illegible].

In "[illegible]", the Russian act which [illegible] "A Night at a Carnival" and a [illegible] a very remarkable [illegible] Russian dancing [illegible] well-staged and [illegible]. It had been playing [illegible] prior to its appearance here.

ROY CHARTIER

COURT DECREES ACTRESS IS HEIR TO $500,000

Chicago, May 30.—Mrs. Irma Wright, a former actress, today was adjudged the daughter of the late Charles F. Swigert, a former Abbotsford, by a [illegible] and the sole heir to his [illegible] estate. The estate has been in litigation several years.

The decision of Circuit Judge W. A. Brewer gave to the estate of [illegible] of Mrs. Wright that she was the daughter of one Tom Jim Davis, and was born on Wolf Island, Canada.

BUYS INTEREST IN HOUSE

[illegible] Fla., May 24.—The Sunset Theatre, [illegible] under the [illegible] management of George L. Denton, who recently purchased an interest in the house. Mr. Denton has been engaged in the picture business the past 12 years in Tennessee, having successfully operated a chain of theaters in that State.

Keith's Hamilton, N. Y.

(Reviewed Thursday Evening, May 29)

The entire of acts here the last half of the week assembled a show that struck a pretty fair average in entertainment value, tho it's not to be compared with some that have been lined up for this split-week house recently. The show last Thursday night, for instance, was far superior from many angles.

Benny Rubin made up for the sparsity of comedy in the bill with his laugh-jammed act, "How It Happened", a novel offering, in which he is ably assisted by Sherry Mathews and a company of three. He was the outstanding hit of the evening, with Ross and Edwards coming in for second choice, carrying the proverbially dreaded dance spot to a big victory amidst a deluge of applause.

The Zelnas Sisters opened in a trapeze novelty that ran a little more than four minutes. They wound up with an iron-jaw act in which swift twirling featured, getting across nicely.

Ross and Edwards followed, having in their wake the echo of a hand that few dance spotters can boast. The boys utilized more than their allotted time no doubt, having done a couple encores of their punch number "La Bulgaria", which started the applause rolling in the same fashion. The lyrics to this and the other numbers the routine comprises are of a distinctly parody sort, guaranteed to get a rise out of any audience.

Benny Rubin had third position. Every burlesque scene in his act packs a number of powerful laughs. The police-quizzing bit in connection with the theft of some jewelry from a Fifth avenue home was hilarious, and the Russian scene, in which cards were dealt to determine who would take the gal with whom they all were in love, also stirred the risibilities to a far-reaching extent. The singing in Rubin's act is a treat in itself, his comic number to the tune of the "Wooden Soldier" being a veritable wow.

Louis Bennett and Muriel Pollock, the latter a songwriter, registered favorably in a routine of four songs sung by Miss Bennett. Miss Pollock does her stuff at the piano. She offered a composition of her own, called "The March of the Cossacks", which was really delightful. Miss Bennett possesses a sweet voice and a likable personality. She is billed as "A ray of Western sunshine."

William and Joe Mandel amused the audience, as they always do, in their comedy acrobatic offering. The burlesqued terpsichore bit—the dance of "The Poisoned Kiss", as they call it—put the audience in a howl. In the dance, which really is the best thing the Mandel boys do, they display a keen sense of comedy values. But if it weren't for the versatility of these chaps they wouldn't have the act they do.

Ted and Kathryn Andrews, with Steve Zretzmer at the piano, closed in a dancing act along the lines of that which Adelaide and Hughes do. The attractive costuming, dressing of the stage, etc., are the distinctive note of the offering. The dancing, while not of a sensational sort, nevertheless passes muster.

ROY CHARTIER.

B. S. Moss' Regent, N. Y.

(Reviewed Thursday Evening, May 29)

Comedy is the predominating note in this week's last-half show, supplemented by a clever singing novelty and an excellent dance offering. Ed and Ida Tin Bell opened with a peculiar turn that did not seem to run very smoothly, probably because it needed more room than two and a half or three it used. The girl sang a song on a swing appended to the trapeze and later did a few back and wing steps while her partner did some stunts on the trapeze. Most of this was ineffective, inasmuch as he took too much time preparing for a comparatively poor trick. The back of the eye drop seemed to interfere with his swinging at times.

In the second spot Margaret Ford gave 'em just about enough, left them wanting more, and virtually stopped the show. Miss Ford, whose unique voice ranges from a bass absolutely masculine to a soprano of fine timbre, has greatly improved her duet style of singing the song in two voices, adding considerably to the novelty of the offering. Included in her repertoire are "Just One More Night In Your Arms" and "You Wanted Somebody To Play With". Despite working in vaudeville for several years this act continues to keep the audiences guessing as to whether the singer is really a woman or a man masquerading as such.

Van and Ernie Stanton breezed thru their routine with little effort insofar as getting the laughs was concerned. They know their material backwards and when hitting right they simply click thru a neat little performance. We still are of the opinion that the burlesque bit on the Salvation Army lasses might be replaced by something else.

Alfred Latell scored a knockout with his imitations of a capricious bull pup, all of his clever antics getting over powerfully. "Pongo" has been on the boards for many years and always seems to be very enjoyable. Latell is assisted by a cute girl who sings and dances in dainty style.

The next-to-closing spot brought Jimmy Lucas, assisted by Goldie Redding. Lucas, after putting over the best and most [illegible] of his turn, joined the ranks of the [illegible] comedians and did another bit that [illegible] absolutely disgusting, and to our [illegible] caused a few respectable-looking [illegible] to leave the theater. Evidently it was [illegible] these patrons understood Yiddish and [illegible] to anything in that language that they would not care to hear in another.

Grace Edler and Company, with Anna Andria, Belle Gordon and Mildred Millard, closed the show with an unusually fine dance offering in which Miss Edler's buck and wing was the feature. The numbers and solos danced by her four assistants were very good. Miss Edler has some excellent costumes, not all of them being in harmony, however, insofar as the color schemes are concerned.

S. H. MYER.

Fox's Audubon, N. Y.

(Reviewed Thursday Evening, May 29)

Eddie Nelson, last heard of in the short-lived musical spontaneous combustion "Sally", evidenced his way then a revelation of laughter that even edged over into the next act. It was Eddie's show, and Eddie was determined to bask in the applause of the audience as long as he could. And he did to the extent of crashing into dack to [illegible] offering on the bill. Nothing that Eddie Nelson paces off in his new turn can be regarded as original, but everything he does is funny. That dance executed while sitting on the floor, resembling the flopping of a [illegible] was the lasting point of his [illegible]. "Dolly" achieved a double [illegible] Egyptian number and played [illegible] to Eddie's buffoonery at all times. "Patrolman" Patrick Rafferty satisfied as the straight in the trouble directing bit.

Jack Denny and his band piled the audience to the saturation point with a delicious ragout of melodic innumerations. Every member got a hefty hand; the outstanding individual novelty was the playing of a [illegible] and a saxophone, in a sort of [illegible] duet, by one of the boys. Another hit that went over with a stamping outfit was Barbette's warbling of "They Call Her Hula-Hula". The song from "Kid Boots" was effectively struck off by the ensemble, while the rendition of "What I Do" served to give the band's efforts a delightfully fine touch. On the encore Eddie Nelson slipped into the turn to shuffle off some of the vim still lacking in him.

Johnson and Berman, the opening spot, twirled their way into the good graces of the audience with a somewhat comic routine of hat and hat-club juggling. Morey and Cervin made a decidedly good impression with their cycle of jazz and sob songs, their "On a Midnight Train Going West" hit to the tune of "Casey Jones" scoring particularly.

Conrad Tabau's dancing act flashed with brilliant touches of the joyously rhythmical and beautiful. The Delsen number, the varied cuts, the toe peregrinations, the acrobatic-classical mixture and the Russian hocking all went over to the accompaniment of strenuous palm-pounding. Conrad's girl partner was a figure of delightful grace and talent, while the youth at the piano contributed several hits on the keys and on the violin. BEN BODEC.

ENTERTAIN PRISONERS

The prisoners at Jackson Prison, Jackson, Mich., had a wonderful time Decoration Day, when Charles Mack, of the International Vaudeville Exchange of Detroit, sent a number of performers to the institution to give an entertainment for the unfortunates confined there. The acts were met by Warden Harry L. Hulbert, known as the "Golden Rule" warden, and escorted to the prison, where a stage had been erected on the ball grounds. After the entertainment the acts were dined and given souvenirs and sent for a joy ride around Jackson before taking the train back to Detroit. The Rev. William F. Hogg, chaplain of the prison, acted as master of ceremonies, and Lew Hulbert, a former Chicago booking agent, looked after the acts. Among those who volunteered their services were: Mathews Trio, Jim O'Day, Moor and Horton, George Watts, Earl Rial Revue, Artie Luftus, 4 Boyers, Manilo Trio, Georgette Trio, Bud McIntyre, George Mack, Charlie Burns, Carol Burns, Tom Davies, Pasternack & Rubenstine Hotel Tuller Orchestra, Howard Humphrey, Martin and Walters, and others.

BAN ON SUNDAY MOVIES UPHELD

Detroit, Minn., May 30.—The ban against Sunday movies in Detroit will be continued as the result of the election here this week, at which time the matter was submitted to the voters. The proposition to permit moving pictures to operate on Sunday was defeated, 829 to 157.

FRANCE ORDERS U. S. BANDS TO LEAVE; A. F. of M. RETALIATES

Charging Continued Discrimination, Joe Weber To Seek Government Aid To Exclude French Musicians From Playing in This Country

NEW YORK, May 31.—Continued discrimination against American musicians by the French authorities will compel American musicians in this country to take retaliatory measures here against imported French players President Joseph N. Weber, of the American Federation of Musicians, declared today.

Commenting upon a dispatch received here today from Paris, stating the members of a dozen American jazz bands working in Parisian clubs and at French seaside and health resorts have received notice to quit French soil within five days, President Weber said his organization will enter a protest to Washington and ask that American musicians be protected by instituting a ban against further importations of musicians from France.

It will be recalled that the musicians' union last winter refused to extend the usual courtesy to an English conductor, Philip Braham, of wielding the baton during the first few weeks of the American presentation of "Andre Charlot's Revue" because of the hostile attitude taken against American musicians in England. Not until the American producers of Charlot's revue agreed to also employ a union leader was Braham permitted to enter the musicians' pit.

According to the cablegram received here today, the American musicians were suddenly served with writs of expulsion and ordered to leave France before June 4.

The orders, said to have come from the Minister of Labor, were served upon the American musicians individually by the prefecture of police. In recent weeks, it is recalled, French musicians have complained that the increasing popularity of American jazz players threatens their jobs. But in none of the cases of the men ordered to quit France was there any reason for such action given, tho it is known that under the French law the government is not compelled to state the cause for expulsion.

It was found on previous occasions when French musicians complained that the preference for American jazz players was threatening their jobs, that with the dancing craze in full swing, no worth-while French players were out of work, and that as a result of the expensive American importations those in work were now getting three or four times their former scales.

The American jazz band, French directors of dancing clubs declare, has been an inestimable draw for the American tourist trade, and these directors admit that not only will their business suffer because of the loss of American jazz musicians, but that the American players can never be replaced by French musicians.

Several of the musicians coming under the expulsion order have families in France, while one recently started a business for the exportation of French musical instruments to America. With the loss of his identity papers the last is not only banned from playing in an orchestra, but he must abandon his instrument business. All the men affected by the order had their papers in proper order, many of them doing service in France during the war. Two of the cases are those of men wounded in the war and who have since become residents of France.

MICKEY McDONALD IN HOSPITAL

New York, May 31.—A. H. Pinkson, manager of the Hotel Edwards, Bowdoin street near the State House, Boston, Mass., wishes it known to burlesquers that his wife, Mickey McDonald Pinkson, formerly of Dave Talbot's show, is ill at the Sturgis Hospital, 568 Beacon street, Boston. She may be confined there for some time and will be pleased to receive visits or letters from her many friends in burlesque who have worked with her or been her guests at the Hotel Edwards.

THEATER MANAGER HELD UP BY BANDITS IN CHICAGO

Chicago, June 2.—Harry Corbett, manager of the Woodlawn Theater on the South Side, was held up by bandits Saturday evening while on his way to a bank and robbed of $900 after being forced to drive to a lonely spot on Ninety-third street.

May Robson, accompanied by her daughter, Mrs. Edward Gore, and Lillian Harmer, both of whom have been members of her company for twelve years, sailed May 31 for France, Italy and England.

Methodists Remove Ban on Theater Attendance

Conference by Vote of 5 to 1 Changes Church's Stand on Amusements

Springfield, Mass., May 31.—By a vote of 5 to 1 the Methodist General Conference, in session here, this week lifted the ban on amusements which for fifty-two years has held members of the church liable to expulsion for attending theaters, dancing, circuses and other forms of public entertainment.

The minority report, forbidding theater attendance on Sundays and specifying amusements of an immoral nature, was tabled by a vote of 460 to 295. The adoption of the majority report removes restrictions against theater attendance, dancing and cards, which have been in force since the church's inception.

The latter report admonishes members of the church "against frequenting various types of amusement—immoral, questionable and misleading theatrical or motion picture performances, dancing and such games of chance as are frequently associated with gambling—all of which have been found to be antagonistic to vital piety, promotive of worldliness and especially pernicious to youth."

It also admonishes the people of the Methodist Church to make their amusements the subject of careful thought and frequent prayer, to study the subject of amusements in the light of their tendencies, and to be scrupulously careful not to set any injurious examples.

Those amusements which in the opinion of the Methodist Church "can not be used in the name of the Lord Jesus" are, of course, still banned.

"MERRY WIDOW" REVIVAL

London, May 31 (Special Cable to The Billboard).—George Graves revived "The Merry Widow" at the Lyceum Theater Wednesday at popular prices. Graves' appearance as Popoff should assure the audience, and Nancie and Carl Brisson add to the attractiveness of the excellent musical comedy.

FULL TEXT OF BASIC AGREEMENT BETWEEN EQUITY AND M. P. A.

(Continued from page 3)

members, hereinafter called "Equity Members", parties of the second part,

Witnesseth

WHEREAS, the Protective Association is composed of a number of producers and theater owners having substantial private interests and engaged in producing dramatic and musical compositions to the public; and

WHEREAS, the Equity Association represents actors and performers engaged in part by Producers herein; and

WHEREAS, both parties hereto are desirous of avoiding disputes which might prevent the giving of performances to the end that the parties hereto suffer no pecuniary loss and that the public may have the benefical enjoyment of such performances, and are further desirous of avoiding possible litigation; and

WHEREAS, the parties hereto are desirous of establishing the terms and conditions upon which their respective interests may be safeguarded, and under which Equity members shall appear and perform; and

WHEREAS, heretofore the Equity Association has duly adopted as a fundamental principle controlling the action of its members the condition that in their several companies in which they are employed Equity members will work only with Equity members, which said principle has been in operation for about three years last past in all companies in which Equity members have been engaged, except those of the Producing Managers' Association; and

WHEREAS, said Equity Association has heretofore duly adopted rules and regulations providing that the foregoing conditions shall, on and after June 1, 1924, apply in all companies, regardless of by whom managed; and

WHEREAS, of all of the foregoing the Protective Association has had due notice, but in making this agreement desires that such rules adopted by the Equity Association and its members shall be so modified that, to the extent hereinafter agreed, Equity members will agree to work with performers not members of the Equity Association; and

WHEREAS, it is recognized in determining as to the character and extent of these modifications, and the terms upon which it is equitable that they should be made, that the Equity Association has today more than an eighty (80) per cent representation in productions in the field covered by this agreement and that a large majority of the matters in dispute which have arisen and have been adjusted during the last five years have affected entire companies, and that such adjustment of all of such company difficulties has required the extensive services of the executive department of the Equity Association and increased overhead and expense, and that as such adjustments have worked out in actual practice nonmembers have been continually receiving the benefits of these company adjustments without any personal expense or any contribution towards the cost thereof;

NOW, THEREFORE, THE PARTIES HERETO AGREE:

First: The consideration hereof is the sum on one dollar, lawful money of the United States, paid by each of the parties hereto to the other, the receipt whereof is hereby acknowledged, and the mutual promises herein contained.

Second: Subject to the exemptions herein contained, wherever the term "actor" is used herein, it shall apply to any and all males and/or females portraying any parts or characters, and/or any persons performing in any theatrical troupe or company of performers, and also understudies and permanent company stage managers.

Third: This agreement relates solely to productions of the parties in the field of first-class dramatic and musical productions, and to producers when engaged in such field, and not otherwise. It does not apply to productions in stock, repertoire, tents, or other classes of production, nor to producers and/or actors when engaged in such other classes of production. When producers are referred to imeaning thereby individual producers), the acts or omissions of such individuals shall include the acts or omissions of any and all corporations, partnerships, associations, alliances and concerns, of whatsoever nature, through whom or by means of which any individual producer may operate and/or which be [illegible] or substantial control, manage or [illegible] when productions are referred to [illegible] and productions in the field [illegible] rectly or indirectly controlled by [illegible] of the foregoing.

Fourth: The provisions herein [illegible] apply to that class of performers [illegible] "chorus", with whom a separate [illegible] agreement has been executed [illegible] forewith between the Protective [illegible] and the Equity Association [illegible] of the chorus are not hereafter, [illegible] petition, to be considered or [illegible] a member of any cast, said compensation [illegible] based upon the number of principals, [illegible] studies and permanent company stage managers as aforesaid only. "Extras" are [illegible] be counted.

Fifth: If it shall hereafter appear that either paragraphs numbered "Eighth", "Ninth", "Twenty-sixth", "Twenty-seventh" and "Thirteenth", or any clause or subdivision of any of said paragraphs herein, are illegal or against the policy, or rules for the by any court of the jurisdiction hereto or if any or [illegible] parties hereto shall be at any time restrained from enforcing or performing agreement as contained in any or [illegible] said paragraphs, or any part, [illegible] division of said paragraphs, then and in [illegible] event, and at the option of either party [illegible] agreement shall be void and terminable forthwith.

Sixth: All future contracts between [illegible] producer and any Equity member shall [illegible] tain as a minimum at least the provisions [illegible]

(Continued on page 113)

1,000 DELEGATES AT MUSIC TRADES' MEET

Annual Allied Music Trades' Convention Gets Under Way in New York

New York, June 2.—More than 1,000 representatives from the allied music trades arrived in this city to attend the combined conventions starting today, with headquarters at the Waldorf-Astoria Hotel. The many committees will hold a series of meetings and entertainments scheduled to conclude on Saturday, June 7, preceded on Friday by a trip up the Hudson River to the West Point Military Academy, on the return trip of which the annual meeting of directors of the Music Industries' Chamber of Commerce will take place.

Organizations whose affairs will be [illegible] the extended program are: National Association of Music Merchants, the National Piano Manufacturers' Association, Supply Association of America, Organ Builders' Association of America, National Association of Band Instrument Manufacturers, National Music Merchandise Association, and Music Industries Chamber of Commerce, of which all the associations are members.

The music merchants, about the largest [illegible] of the organizations, have their headquarters in the Astor gallery of the Waldorf-Astoria. The piano manufacturers will hold forth in the East Room, the band supply men in Room [illegible], organ builders in Room 110, band instrument makers in the State Apartment and [illegible] merchandise men in East Room [illegible].

Each day will be crowded with [illegible] business matters waiting to be taken up and touching on pertinent questions. The entertainment, luncheons, dinners, etc., [illegible] worked in with a minimum amount of [illegible] advantage to the visitors and their [illegible] attending the conventions. The ma[illegible] will be held on the evening of June 7 in the grand ballroom of the hotel.

VAUDEVILLE NOTES

JACK MENDY, who closed a few weeks back [illegible] Has Beeners", a CHARLES B. [illegible] production, as a result of ill-[illegible] in Rapids, but will not re-[illegible] next season, when he [illegible] under the direction of MAD-[illegible] JAMES BURKE and ELEA-[illegible] SKIN [illegible] in New York June 23 [illegible] of the Orpheum and Middle West-[illegible] will play some of the New [illegible] houses before going into [illegible] a new act, which they will do [illegible] They are booked by HARRY WEBER. . . . RICHARD KEANE, the character actor, who does "characters from famous plays", is booked on the Orpheum Time to open two weeks hence at Los Angeles. He will work eastward, with a view to playing the Keith Circuit, Middle West and East following the Orpheum dates. . . . The Century Roof Theater, Baltimore, closed last week for the summer [illegible] The house plays a bill of six acts. . . . DOROTHY ALLEN arrived in New York [illegible] after playing finished Keith [illegible] New York and New England [illegible] and now is getting together a new act to break in soon. MISS ARGO will be supported by a musical sextet. The act is being produced by HAW SHARPE and FAYAN COSBY in association with CHARLES SCHWEIN. . . . SOPHIE TUCKER, playing at the Orpheum Theater, Los Angeles, [illegible] new material to her routine, written by JAMES MADISON, who continues to be in attendance with business at his home in San Francisco. MISS TUCKER played [illegible] . . . PORT LEVEY is in [illegible] said to be cooking up some new [illegible] for this [illegible] . . . ROSS AND EDWARDS, doing a [illegible] act, will vacation for the summer [illegible] . . . [illegible] week [illegible] the Keith and Orpheum circuits last [illegible] they played Keith's Hamilton, New York. They will probably go out again [illegible] in the same act, written and [illegible] by ALAN GERBER. . . . FRANK [illegible], the ventriloquist, will shortly return [illegible] a new act. He closed with [illegible] "Dixie", last week in [illegible]. . . . HARRY FRIEDMAN and BUDDY [illegible] a thirty-seven week route [illegible] and Western Vaudeville Managers' [illegible] week and will open for Keith June [illegible] Fall stands up New England [illegible] FRIEDMAN and MORTON do a [illegible], singing and talking act.

MAE NORDSTROM, who showed her act, "Seeing Sights", written by her sister, FRANCES, recently at [illegible] Twenty-Third Street Theater, New York, is tentatively booked into the Palace Theater, New York, for the week of June 9. [illegible] time, beginning in September, [illegible] been held out irrespective of any [illegible] during the summer. . . . JEAN ADAIR, who recently came in after a season's plays in "The Cake Eaters" over the Keith and Orpheum circuits, is now rehearsing a new [illegible] called "There's a Crowd", by ELAINE SIDNEY. Miss Adair [illegible] so [illegible] appear in MISS [illegible]'S support in [illegible] MARGARET [illegible] LISE LONDON [illegible] CHALZEL [illegible] closed [illegible] MARKEY [illegible] the [illegible] "The [illegible] MUSICAL [illegible] Breaking [illegible] for the [illegible] after having [illegible] from [illegible] for more [illegible]

Jean Adair

[illegible] AND GAYLORD split partnership [illegible] having been together for several [illegible] HERRON has teamed up [illegible] GUNSMAN and they will shortly [illegible] act, titled "Loan Lappers". [illegible] SMITH and BOBBY JARVIS [illegible] for the summer to [illegible] at the Empire Theater, [illegible] act will go out again [illegible] new material. . . . ALICE [illegible] to vaudeville June 8 at the [illegible] Orpheum Time soon, to play the Orpheum Time in her old skit, "Cassie Cook of the Yellow Sea", by JOHN COLTON and DAISY S. ANDREWS. The vehicle is taken from "Drifting", the play in which MISS BRADY appeared season before last. . . . EARLE REYNOLDS and NELLIE DONEGAN, sisters, with a company including REYNOLD'S daughter, HELEN, are tentatively slated for an Orpheum tour beginning this fall. They recently played the Hippodrome, New York.

"BILLY" the Australian midget, known as "vaudeville's tiniest performer", arrived in New York last week after a four-month illness in Australia and went to Lynn, Mass., where his mother now resides, to recuperate. He went to Australia to play a twenty-week booking, but took ill after two weeks' work. At one time, it is said, he was not expected to live. His manager, IRVING PLEMMER, arrived with him in New York on the same boat. . . . TEDDY CLAIRE has been booked to tour the Orpheum Time next season in his twelve-people act, "Snappy Bits", which has been playing Keith Time in the East since last fall. The act will go out early in September under the direction of ROEHM & RICHARDS, who produced it. CLAIRE has written two new acts, according to WILL ROEHM, which will be produced by them the coming season. . . . JACK POWELL, whose act, "Powell's Sextet", soon finishes a thirty-week route of the Keith Circuit, will take a vacation this summer, returning to vaudeville next fall in a new act. . . . MARJORIE RAMBEAU is at the Riverside Theater, New York, this week in her skit, "Bracelets", after having played several Orpheum dates out West. She will do all the stands in and around New York and may go out again for further Orpheum bookings. . . . FRANK DAVIS this week closed up the office he has had for some time in the Romax Building, New York. DAVIS, now playing in New York in his act, "The Conductor", soon goes out West to do Orpheum Time. . . . HOWARD AND NORWOOD will open soon in a new act, the material of which has been written by JAMES MADISON. . . . FALLY MARKUS is now booking the Steinway Theater, Astoria, Long Island, having put that house on his books last week. The A. & B. DOW AGENCY heretofore supplied acts for the Steinway, which usually plays a bill of five attractions. . . . "Radio Station JOY", a revue produced by CHARLES WILSHIN and which was to have opened this week, has been laid on the shelf for the time being. It will probably be thrown into rehearsal again the first part of July.

Teddy Claire

BLOSSOM SEELEY and Company opened this week at Buffalo. After playing Detroit next week, MISS SEELEY and her company will jump to San Francisco to commence a ten-week booking on the West Coast for the Orpheum Circuit. WARNER GAULT is in the east. . . . CLEM BENINS and ARCH HENDRICKS opened last week out of town (New York) to break in a new act, called "A One-Cylinder Town", written by BENINS. . . . HENRY HULL and EDNA HIBBARD, doing a sketch, "Five Minutes From the Station" by ELAINE STERNE, will arrive in New York the week of July 7, when they will play the Palace Theater. At present HULL and MISS HIBBARD are at the State-Lake Theater, Chicago, whence they went following some Orpheum dates west of Chicago. Their act is a LEWIS & GORDON product. . . . The Palace Theater, Bound Brook, N. J., a house that plays a bill of five acts, closed last Friday for the summer months. It will reopen in August, booked by the A. & B. DOW AGENCY. . . . KNAPP AND CORNALLA, who do a dancing act and have just arrived back in New York after playing a season on the Keith Time, are to open soon to break in a new offering. . . . HARRY STEWART, with EDDIE LEONARD for the past three seasons, is to return to the boards soon with his wife, OLIVE, with whom he has appeared before in the two-a-day. OLIVE will with him the season of 1922 in the EDDIE LEONARD act. . . . CHERNIAVSKY and His Orchestra, a novelty orchestra, opened last week at the Alhambra, New York, to begin a route on the Keith Circuit. GEORGE M. RUBINSTEIN is managing director of the band. . . . MARION GREEN, musical comedy and light opera baritone, made his first appearance in the two-a-day this week at the Palace Theater, New York, in a song recital. GREEN is under the direction of ALF T. WILTON. . . . DU CALION, English variety artiste, who does a ladder-balancing act, has been signed up to appear in this country for the Orpheum people. He will open November 23 at the Orpheum Theater, San Francisco. DU CALION is represented in this country by H. B. MARINELLI, LTD. . . . GILDA GRAY, the shimmy dancer, appearing at the Hippodrome, New York, this week and next, a two-week engagement only, will take a vacation following the date, perhaps going to Europe for the summer.

Edna Hibbard

THEODORE ROBERTS returns to vaudeville in "The Man Higher Up", at the Palace Theater, Cleveland, October 27. This is the same vehicle in which ROBERTS appeared last fall when taken ill suddenly in Pittsburg, compelling him to cancel all dates. . . . JOSEPH SANTLEY and IVY SAWYER, who closed recently with the "Music Box Revue", in which they appeared all season, will headline at the Palace Theater, New York, within a few weeks. SANTLEY and MISS SAWYER have been in the past three editions of the "Music Box Revue". . . . Three of HARRY SAUBER and HERMAN BECKER'S acts will lay off for the summer, going out again early in September. They are "The Vanities Shop", which closed last week in Dayton, O.; "Tourflushing", which closed a week ago at New Brunswick, N. J., and "Mavourneen" which finishes bookings in a couple of weeks. All acts have worked on the Keith Time since last fall. . . . "Stars of the Future", HOCKY & GREEN'S production, came in from a tour

(Continued on page 17)

Joseph Santley

NEW TURNS and RETURNS

WALTER MILLER AND COMPANY

Reviewed Tuesday afternoon, May 27, at the Grand Opera House, New York. Style—Skit. Setting—Special, in full. Time—Sixteen minutes.

Hokum of a skit is made to wind up with an O. Henry-like twist summarizes Walter Miller's second vehicle for the current season. Miller appeared at the same theater several months ago in a comedy skit entitled "The Clock of the Long Arm". The present skit, of an altogether different dramatic flavor, may be aptly entitled "The Clock of the Parade", the woman private detective role justifying the paraphrase.

The setting of the skit is the office of "Hurd's Dog Stuff". The story unwinds with the information that Hurd's wife is lot on his mind for flirting with other women and that Hurd (Walter Miller) is in need of a stenographer. A woman, well past the early stages of washing youth, shows up for the job. It develops that the applicant just got out of the pen for embezzling $500 from her last employer. To test her expressed resolution to "go straight," Hurd underhandedly tempts her by offering her $1,000 to break into the adjoining office of a chemist and steal a dyestuff formula. The down-and-out ex-con, in a spirit of desperate favor, resists his offer and denounces him. Hurd then tells her that the chemist and the formula were both a myth, and he not only offers her the key-pounding job, but money with which to get started. The applicant then informs him that she is a private detective and that he'd better look out in the matters of affairs of the heart, because his wife has put a private detective on his trail. Hurd's closing line follows: "From now on I'm going straight." That is all. There isn't any more.

The folks at the Grand Opera House gave the turn a resounding hand of appreciation.

B. B.

FRANCIS AND GRAY

Reviewed Monday evening, May 26, at Proctor's Twenty-Third Street Theater, New York. Style—Female impersonation. Setting—Specials, in two. Time Nine minutes.

From the outset it is quite perspicacious that Francis and Gray are female impersonators, tho every effort is apparently made to conceal the identity until the finish. The singing, suppressed as it is, has an unusual quality of tone and the movements, especially in the dancing numbers, are not of a distinctly feminine nature, giving one reason straightaway to dispel any idea that Francis and Gray are a sister team.

The vaudeville specialty gave the secret away easily, the wooden blocks built in the ends of the shoes so as to give the appearance of dancing on the toes being too obviously stunted. The routine is well laid out, however, including a castanet number, a Colonial song and dance, vocal numbers and semi-classical dances, occasioning several changes of costume. The closing song, "You Never Can Be Too Sure About the Girls", serves to disclose the team's identities, the wigs coming off on the conclusion of the number.

The act was well applauded, when reviewed, and ought to make good in neighborhood houses where novelties of this kind are usually enthusiastically received. It lacks the art touches necessary to tackle the Broadway stands.

R. C.

HARRY PARKER

Reviewed Monday evening, May 26, at Proctor's Twenty-Third Street Theater, New York. Style—Singing. Setting—In one. Time—Eleven minutes.

Harry Parker is a hard-working little performer who puts everything he has into his numbers and sends them across the footlights in good vaudeville style. He has a voice of promising tenor qualities, displayed best in his opening number, "In The Town Where I Was Born". For the following numbers of his routine, he stands on top of the orchestra platform, a seemingly unnecessary thing since the piano of the leader was built for that purpose. The numbers, including "Home, James, Home", medleyed to "Oh Gee, Georgie" (Mort Dixon and Ross Gorman), "What I Like It Used To Was", a special number.

Parker's appearance, when reviewed, in an ill-kept suit sadly in need of pressing, went a little against him, but the audience nevertheless applauded generously at the conclusion of his act.

R. C.

LOCKARD AND LEAHY

Reviewed Monday evening, May 26, at Proctor's Twenty-Third Street Theater, New York. Style—Singing and talking. Setting—Special drop, with practical entrances, in two and a half. Time—Twelve minutes.

Lockard and Leahy's singing and talking act makes mild entertainment, failing to land a big punch at any point in the routine. The drop used for the first half of the act depicts a delicatessen on one side and a beauty parlor [illegible] to both. [illegible] sings [illegible] song. [illegible] business being [illegible] discourse about the [illegible] Well, the [illegible] sings on, a dizzy [illegible] It is not except [illegible] of coaxing up [illegible] is just wasting a perfectly good Leonard Paper [illegible] is here in one, where more talk is indulged in. On the close a song, "Hug Along With Me", is rendered by dialog, is offered.

Lockard and Leahy, it would seem, have the skeleton of a good act, the idea of the delicatessen keeper and the beauty parlor girl being a good foundation for one rich kind of material. This obviously is what is lacking. If sure-fire stuff were written around the situation, Lockard and Leahy doubtless could put it across. They lack nothing in the way of appearance, stage presence, personality and the like. The present act is medium time.

R. C.

JEANETTE AND HARRY SHIELDS

Reviewed Monday evening, May 26, at Proctor's Twenty-Third Street Theater, New York. Style—Dancing. Setting—Special cyc and drops, in three. Time—Fifteen minutes.

The big punch of this classic and semi-classic dancing act is an imitation of Pavlova's "The Dying Swan", by Miss Shields, who executed the difficult toe number to perfection. Miss Shields proved herself an artiste of rare quality, not only in this specialty, but in all their dances, particularly the waltz with Harry in "Three O'clock in the Morning", in which she did a back-kick that extended over her head and two or three inches below the chin. She did [illegible] with an exquisite ease that [illegible] never [illegible] He [illegible] dancing for the sake of [illegible] the turn. Harry [illegible] too, is a very [illegible] dancer. He does a soft-shoe number in which [illegible] kicking higher than [illegible] his face. He also [illegible] merit.

[illegible] display [illegible] in their dancing. They [illegible] the conclusion of the act. It is of big time caliber.

R. C.

PHIL BAKER

Reviewed Tuesday afternoon, May 26, at Loew's State Theater, New York. Style—Singing and talking, with piano accompaniment. Setting—In one. Time—Twenty-five minutes.

This marks Phil Baker's return to vaudeville after having played a season in the "Music Box Revue", which closed a couple weeks ago. His act is not greatly [illegible] on the same order that [illegible] and [illegible] the "Music Box" and also in vaudeville before. His material is new, tho, and includes some snappy stuff, both in the way of songs and gags.

Baker opens with "The Deserted Egg Man From The West", a comedy song that packs a laugh in each line but is a little, perhaps, a little too much for [illegible]. The gags that follow, too, are [illegible] exceptionally funny. The radio [illegible] remarks about various Americans and Canadians, which Baker did in the "Music Box", follows, bringing the act up to the point where [illegible] in a balcony box takes part in the [illegible] engaging in a crossfire with Baker [illegible] keeps the laughs coming.

The plant song "What'll I Do?" in Baker's accordion music, and for an encore did "I Wonder What's Become of Sally", doing straight and jazz renditions of both numbers. The plant was not mentioned in the letter introduced by Baker.

The act was a big go with the state crowd, stopping the show in the fourth spot, when reviewed.

R. C.

THE EMPIRE GIRLS

Reviewed at the Palace Theater, New York. Style—Dancing. Setting—In one and full. Time—Sixteen minutes.

The crack dancing troupe, trained by Lawrence Tiller, the English dancing master, the last edition of the Zig Zag Girls with Chester Frederiks, [illegible] recently graduated from the [illegible] revue act, offers a fast [illegible] ensemble and solo dancing [illegible]

The Empire Girls display [illegible] precision and ensemble that [illegible] the dancing of Tiller's troupe. Young Frederiks shows his soft footwork [illegible] the girls, topping the exercises [illegible] with a bit of a novelty, that will cut for all it's entertainment value.

The act is nicely dressed, the girls appearing first in variegated gypsy garb, [illegible] to Indian costume with [illegible] dress. Young Frederiks wears a [illegible] white satin-lined opera cloak, with a short jacketed Eton costume underneath.

MAUD GERRARD AND BOYS

Reviewed Tuesday afternoon, May 27, at the Grand Opera House, New York. Style—Singing and dancing. Setting—In full. Time—Fourteen minutes.

Four ambitious youngsters who strive hard to thrill with their dancing steps support a pretty, winsome lass with a rather girl voice, but withal easy to listen to. Miss Gerrard dresses exquisitely and pants out her songs with a marthal charm, while the four boys indulge in a variety of stepping that ranges from toe-dopping to sensational acrobatics. The toe-hopping bit was deftly put across by one of the lads in ballet costume. As a whole, the turn class with vigorous dancing and genuine talent, but needs considerable dressing up.

B. B.

SHANNON AND VAN HORN

Reviewed Tuesday afternoon, May 27, at Loew's American Theater, New York. Style—Comedy skit. Setting—Special, in one. Time—Twelve minutes.

Before a drop depicting a gateway bearing the sign, "Dr. D. Daffies Dip, Sanitarium", two men enact a comedy skit, which centers around the efforts of a "nut" to gain entry to the sanitarium grounds. The straight plays the role of the doctor; the comic, who makes much of the business of licking a red lollypop, the nut. There is a running fire of nonsensical gags with occasional references to "teasing rabbits". This keeps up until finally the comic confesses that he's not a "nut", but only the laundry boy. This is the cue for a confession from the straight, who explains that he was only kidding about being the doctor, that he is really a songwriter. Whereupon the comic replies: "You don't look Jewish." And both go into a song for the finish.

EDDIE NELSON

With Dolly and Patrolman Patrick Rafferty

Reviewed Thursday evening, May 29, at Fox's Audubon, New York City. Style—Comedy, singing and dancing. Setting—Special, in one. Time—Twenty minutes.

Eddie Nelson, of "Last Waltz" fame, offers a routine that ought to crack him thru any title. For the most part Eddie is one of those gentle working comedians that obtain the results by sheer recitation of some comical characteristics. In Nelson it is his speaking voice and flopping stride. Get the audience to laugh at these at every successive exhibition and no matter what you say or do to the accompaniment of these comical characteristics it will be forthcoming. Nelson opens on this theory and has stuff in each line bring the bacon. Dolly has a charming manner, prances gracefully and induces a [illegible] while Patrick Rafferty, in the traditional [illegible] role, holds up well under Nelson's [illegible] fire of fun.

In the way of eccentric dancing, Nelson has a treasury of steps all his own, part of his special number that starts with an [illegible] shuffle and winds up with a [illegible] of [illegible] crawling and rolling on the floor. Besides a loose, checkered suit, Nelson trots around about in an outfit that is a cross between a night shirt and a sack, with the name of a hotel stenciled on the front.

Nelson also sings several ditties about his mother-in-law and other things to the accompaniment of a uke which are bound to bring

a pretty [illegible] of laughs. The would-be funny [illegible] could be omitted, as it seems to detract from the general effect of the turn.
B. B.

MOORE AND MITCHELL

Reviewed Monday evening, May 26, at Proctor's Twenty-Third Street Theater, New York. Style—Acrobatic [illegible] Setting—In one. Time—Seventeen minutes.

Moore and Mitchell look well with the Monday night crowd [illegible] a [illegible] [illegible] enlivened by [illegible] and witty sayings and [illegible] with dance [illegible] of a [illegible] variety. The gags used were laughs, the dancing above the [illegible] and [illegible] of a truly sensational nature, [illegible] with [illegible] stunts.

A burlesque [illegible] of a [illegible] doing something [illegible] to open. With a short dance [illegible] they go into the acrobatics, [illegible] a good deal but, nevertheless, accomplishing some [illegible] clever feats. [illegible] follow. Moore and [illegible] [illegible]. The [illegible] number, featuring [illegible], went over big when [illegible], and the fast tumbling [illegible] brought up the close served as a good finish.

The act is a good [illegible] for the neighborhood time.
R. C.

MARION AND ARDSLEY

Reviewed Tuesday afternoon, May 27, at the Grand Opera House, New York. Style—Singing and talking. Setting—In one. Time—Fifteen minutes.

A two-act [illegible] of high worth for medium time. Marion, [illegible] a [illegible] of [illegible] strain, turns out to be a fairly fine comedian. Miss Ardsley, attractive of face and form and tastefully gowned, [illegible] a delightful coloratura soprano, strikingly dramatic in its quality, and adequately fills the straight role to her partner's [illegible] and [illegible]. Her singing and supplemented [illegible] "I'm Wondering Who Is Dancing With You Tonight" was put over with extraordinary [illegible].

Words [illegible] the team's high scoring with the audience [illegible] to stop the show and bring them out for an encore. Marion then added [illegible] proving he was a hoofer of no mean ability.
B. B.

GEORGE JESSEL

Reviewed at the Palace Theater, New York. Style—Comedy. Setting—In one and full. Time—Six and fourteen minutes.

George Jessel is back in vaudeville doing [illegible], both of which have served him as [illegible] in a former edition of the "Passing Show" and in Shubert vaudeville. In his first act [illegible] a few moments of humorous [illegible] he is assisted by Nancy Lee and [illegible]. The latter are supposed to be two young girls who have run away from [illegible] to go on the stage. Both offer their [illegible] for George's consideration, and in return he advises [illegible] and heartaches that confront those who follow the footlights. This is a great bit of sentimental hokum, with some strong comedy flashes.

Act Two is [illegible] "Mamma at a French Play". This is a screaming farce, in which Jessel and "[illegible]" work from a box, while a company of four enact a scene in French [illegible]. George translates the dialog, first into English for the edification of the audience and then into Yiddish for "his mamma." To our way of thinking, George Jessel is one of the best juvenile comedians on the stage today. It's a pity that revue and musical comedy demands so much of his time and we don't see him more in vaudeville. The [illegible] bookers would do well to make it worth his while to devote a little more time to this field of entertainment. When reviewed he [illegible] the Palace audience.

VAUDEVILLE NOTES

(Continued from page 15)

of the Keith and Orpheum circuits this week to be laid on the shelf for the summer unless a few dates around New York can be secured. The act finished its route at Philadelphia. . . . DARLING AND PAULINE are breaking in a new act in the sticks which they will bring to Broadway in a few weeks for showing to the [illegible] bookers. . . . ANTHONY FERRY, booking for MORRIS & FEIL on the Keith Floor, sustained severe injuries to his back and lower limbs last week when an auto hit him. The accident occurred in New Brunswick, N. J., where FERRY had gone to look over a new act that was breaking in. . . . EVANS, MERO AND EVANS were compelled to cancel Proctor's Twenty-Third Street Theater, New York, the last half of last week, due to an injury to CHUCK EVANS' hand. The act will show probably the latter part of this week. . . . JOSEPH HUGHES is putting on a vaudeville show June 20 at West New Brighton, Staten Island, for the benefit of the Actors' Fund. A series of one-act sketches, written and produced by HUGHES, including "The Last Hour", "The End of the Road", "In Strange Places" and "Do Dreams Come True", make up the entertainment. HUGHES' two sons, KENNETH and JOSEPH, JR., the latter only five years old, appear in the show. All these acts have played in vaudeville before, with the exception of "Do Dreams Come True?", which HUGHES has just written. . . . FATTY ARBUCKLE will play a few dates for Pantages, opening June 8 in San Francisco.

RALPH BEVAN and BEATRICE FLINT recently closed their season at Poli's Capitol Theater, Hartford, Conn., and plan to enjoy a well-earned vacation. . . . The THREE CARR BROTHERS, who have been the feature attraction with BEN LORING'S "Greenwich Village Revue", are now working vaudeville out of Keith's Boston office. . . . ROBERT McKIM, screen celebrity and equally well known in dramatic stock circles, is now playing Pantages Time. . . . McDONALD AND BLAIR are now playing the Bell Circuit in their comedy skit, "The Piano Tuner". . . . PAUL HOSIER infos. that he is breaking in a mind-reading and crystal-gazing act for Pantages Circuit, and that he is assisted by MARIE GEORGE, formerly of the team of LEO AND GEORGE, and MADAME HAFITEN, formerly a member of the Turkish harem in Constantinople. . . . The YATES info. that they recently closed their season in Texas and will spend the summer at the home of MRS. YATES' mother, in the village of Lake George, N. Y., as they have done for some years past. . . . HARDING AND KIMLING, blackface team that played John I. Pittman's Palace Theater, Beaumont, Tex., last year, are making a decided hit at Gabe Laskin's Cozy Theater in Houston, Tex., and altho the weather is unusually warm a packed house greets each night performance, according to reports.

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ORCHESTRAS GET PANICKY FEELING AT HEIGHT OF RUSH FOR SUMMER JOBS

Prices Are Forced Down Below Average for Same Period Last Season — Weather and Federal Closing Orders Help Create Poor Conditions

New York, June 2.—The supply of orchestras being greater than the demand, leaders and musicians are rushing to take summer engagements at prices averaging $25 less per man than for the corresponding period last year. First-class orchestras under competent direction are receiving about $75 a man per week, whereas they had little trouble in commanding $100 a week for the same job last season. Only the top-notch combinations are getting $100 or over, while the average pickup combination is glad to take a contract calling for $40 per man and up. Most of the jobs are night work, within union hours, but the panicky feeling of not being set for the summer is resulting in no questions being asked about the hours or conditions of the prospective engagement.

Inclement weather, giving summer resorts a late start, has resulted in changing the managers' mind about the quality of the orchestra and money he wishes to spend. This has the effect of bringing prices down, and scaring the leaders into taking any kind of job for the summer. Federal closing of big cabarets further is adding to the big orchestras' predicament, and for the first time such outfits are glad to get away from the city and work a hotel or dance engagement at the seaside at comparatively low-price scales.

As a matter of fact, many big orchestras that would have no trouble in getting a local cabaret or supper club engagement now consider such work too precarious to risk the loss of a safe contract at the seaside or other places good for the summer. In other words, they are anxious to flee the city as the a bombardment by the enemy was imminent.

Vaudeville holds no special attraction for jazz orchestras, the prices being little if any higher than that offered for a stationary job. A ten to fourteen-piece orchestra is lucky to receive an offer of more than $750 to $1,000 for big time houses, and the orchestra must be there powerful. Loew's State, this city, then the booker, Jake Lubin, will offer $1,000 a week for an orchestra strong enough to draw a crowd, but on the other hand a big orchestra upward of twelve pieces played a Sunday night concert for Loew at a Shubert house leased for such shows for $75. The Palace refuses to pay out more than $750 for a showing there, and the Hippodrome will separate itself from $1,000 for an attractive orchestra.

Fox movie houses are paying as high as $1,200, but it has to be a crack combination. The Strand, this city, also pays as much to first-class outfits, but the engagements are limited.

In the face of such prices it hardly pays an orchestra to travel and the panic is on for a soft summer job at any price. Few orchestras are believed to be at the stage where they will work below union scales, but, in the event there is not much difference, it is said that family men may be given a chance to get away with it, provided, of course, no specific charges are brought by a member.

Several first-class orchestras were forced to take barnstorming dance tours thru the country for the summer in order to get somewhere near their regular price for working and to keep the men together.

WHITEMAIN RETURNING TO NEW YORK JUNE 6

New York, May 31.—Paul Whiteman and His Orchestra, now on concert tour, will return to this city June 6, and with the exception of two or three weeks of concert work is expected to spend the summer making records and rehearsing for an extended concert tour of the country to open in the fall.

It is believed that Whiteman will not be heard as a dance player for many months to come, and due to the closing of the Palais Royal, where he held forth for three years, there is no place big enough for him to play in New York. Rumors that he would settle in Chicago were quoted at his offices, where it is said that his only plans are for a country-wide concert tour beginning about September.

VINCENT LOPEZ AT PENN. ROOF

New York, May 31.—Vincent Lopez and His Hotel Pennsylvania orchestra transferred their activities this week from the mezzanine floor to the roof garden, where they will hold forth for the usual summer season. Their semi-weekly radio concerts and conferences as usual on Thursday and Saturday evenings, last station WEAF with Lopez making the announcements.

Direct connection [illegible] WEAF this week [illegible] the Moore Bros. orchestra, semi-[illegible] Weldon's [illegible] orchestra, [illegible] Capitol Theater Grand Orchestra, the Serenaders, Dixie Dechestra of Long Beach, N. J., direction Lewis and Dawes; Moscito Roofers Jazz Orchestra, James A. N. Carusso and His Nassau Country Club Orchestra and the Serenaders Banjo Quartet.

SILVERS AT BLOSSOM HEATH

New York, May 31.—Frank Silvers and His Orchestra opens tonight at the Blossom Heath Inn, Lynnbrook, L. I. Silvers, who composed "Yes, We Have No Bananas", recently closed a tour of the Loew Vaudeville Circuit.

DAVIS' GENEROSITY PRAISED

New York, May 31.—The Daily National Hotel Reporter gave nearly two columns of space to Meyer Davis, orchestra man, in effort to praise his generosity in connection with a recent contribution to a woman of Chicago who had lost two sons in the war, another gassed and blinded and whose husband was an insane asylum.

According to The Hotel Reporter story Davis read an article reprinted from The Chicago Daily News telling of the plight of Mrs. John Evans. Following the printing of the story, an investigation by The Reporter proved that the sum of $15 had been contributed from various sources. Shortly afterward a check was received from Meyer Davis for $100, together with a letter asking The Reporter to convey it to Mrs. Evans with his sincere wishes. He also wrote that the matter reflected somewhat on the manner in which the government is caring for its disabled veterans and thought it called for greater interest on the part of "those who went in" and "came out" whole.

LOPEZ JUNIOR BAND BOOKED

New York, May 31.—The Lopez Junior Band opened a thirty-five week tour of the Famous Players-Lasky Corporation motion picture houses, which will take the organization thru the South, Western States and the Coast. James F. Gillespie, press representative of Vincent Lopez, joined the band in Dallas, Tex., this week, and thereafter will travel ahead of it, exploiting and pulling various stunts and tieups similar to that done for the Lopez Hotel Pennsylvania Orchestra on a recent tour. The contract calls for a five-week engagement at the Metropolitan Theater, Los Angeles.

The Lopez Junior Band is composed of ten pieces, the personnel all being under the age of twenty years. Most of the musicians are graduates of the Keith Boys' Band and are "hot" players of show-stopping quality.

EDDIE DAVIS AT CLUB LIDO

New York, May 31.—Eddie Davis and His Orchestra are now furnishing the music at the Club Lido, which will remain open all summer. Basil Durant and Kendall Lee are the featured attractions.

At the Club Trocadero, adjoining the Lido, Earl Coleman and His Orchestra consume as society favorites, where their tango is the chief topic of conversation. On Monday night Dorothy Clark and William Reardon will introduce a new dance called "The Bailes Hawianos".

SCOTTI RADIOS SAX. SOLOS

New York, May 31.—William Scotti, considered one of the most proficient saxophone players in the East, will render two groups of [illegible] specials arranged by himself from [illegible] WEAF on Thursday, June 5. Scotti played with the original Earl Fuller orchestra when it was at Rector's, then he played with New York cafe. Since then he has sat in with Jack Green at the Biltmore, Al Jolson's at the Woodmansten Inn, Goodman's Club Royale and the Sherry Montmartre orchestras.

HERBERT'S LAST ENGAGEMENT

New York, May 31.—Victor Herbert's last performance as an orchestra leader took place at Atlantic City Sunday night, May 18, when he directed a twenty-three-piece orchestra at the Million-Dollar Pier. The occasion was the opening night of the annual convention of the National Electric Light Association, and the orchestra was from the Whiteman offices, featuring Zez Confrey, and in charge of Mell Morris.

A potpourri of his selections was specially arranged and played by Mr. Herbert at the convention. His last arrangement of a medley of his works, and baton, are being tenderly regarded at the Whiteman offices.

CHANGES IN RADIO STATIONS

Chicago, May 31.—It is reported that the broadcasting station first known as WJAZ and later as WGN, on the Edgewater Beach Hotel, has been sold by E. F. McDonald, Jr., president of the Zenith Radio Corporation, to the Edgewater Beach Hotel Company. It is said a new call, WEBH, is to be assigned to this station. Mr. McDonald will resume the use of the old call, WJAZ, for the small station of the Zenith Corporation on the McCormick building.

It is further reported that the interests of the Chicago Board of Trade in the Drake Hotel station, WDAP, has been sold to John B. Drake and leased from him by the Chicago Tribune. It is understood the new call will be WGN.

BERLINER FOR MOTION PICTURES

New York, May 31.—Rudolph Berliner, former musical director for the Ritz-Carlton hotels and for the Klaw & Erlanger productions, is now on the assistant director staff of Cecil B. DeMille, motion picture man, to learn the film business. His first important duties will be in connection with the forthcoming picture "Feet of Clay", which DeMille is doing for the Paramount.

KAHN WRITES TWO NEW ONES

New York, May 31.—Art Kahn, leader of the orchestra at the Senate Hotel, Chicago, has written two new songs which he is featuring with his orchestra. Both are being published by Jack Mills, Inc., one of them being "Way Down in Georgia" and the other "Hand in Hand". The Kahn musicians are proving highly successful as Columbia record artistes.

BILLIE ROWE ORCHESTRA AT CLEVELAND SPRINGS

Chicago, May 29.—Billie Rowe writes The Billboard that he has his novelty orchestra at the Cleveland Springs Hotel, Shelby, N. C. He is using sax., trumpet, trombone, violin, banjo, piano and drums.

SERENADERS AT PINE FOREST

New York, May 31.—The Phil-Harmonic Society Serenaders opened Thursday night at the Pine Forest Colony, Wingdale, New York. Phil Sands is directing the orchestra, which is engaged until September at the resort.

SONGWRITER TO HOLD BATON

New York, May 30.—Charles K. Harris, song writer and publisher, whose "After the Ball" was one of the popular hits a generation ago, will conduct the orchestra at the opening performance of "The Fatal Wedding" next Monday night at the Ritz Theater. He will interpret a medley of his own compositions.

NEW BAND FOR ASTOR ROOF

New York, June 2.—Abe Lyman's California Ambassador Orchestra opens today at both the Hotel Astor Roof and the Palace Theater. Later in the week, June 5, the orchestra, which records for the Brunswick Company, will make a special appearance at the Music Trades' Convention at the Hotel Waldorf-Astoria.

FROM COAST TO COAST ON HORSEBACK

From Coast to Coast on horseback is the novel vacation planned by Marshall Montgomery, ventriloquist, now touring the Loew Circuit. He plans to start from Los Angeles or San Francisco and reach New York within three months.

MELODY MART

The band and orchestra department of the average publisher is rapidly adjusting itself to the more stringent regulations recently adopted as part of a general retrenchment policy. One house in particular made a strong effort to take the department out of the rut into which it had fallen and the manager put the matter squarely up to his B. and O. man, telling him exactly what was wanted and what he expected of the department in the future. After a few weeks of concentrated effort, this department, under the administration of a diplomatic head, resulted in a good deal that might well be studied by other music men.

Not all the results obtained, nor the rules put into effect, are exclusive with this house, but they give a comprehensive idea of the difference between the method of running a B. and O. department now and how it was done in the past. All the band and orchestra men are on the job every possible moment now; previously the one house to which we refer seems to have gone just a little bit further than the rest. As an illustration, we print a few facts below.

First, the band and orchestra man told his employer that he must have absolute control of the counter and all orchestrations given out. No one else in the establishment to have the authority to give a free orchestration to any leader no matter who he was. No girls were left to take care of the department, and this precluded the possibility of a recognized musical director being insulted because a menial threw an orchestration at him, or wanted to charge him twenty-five cents each.

The next step was to cut down on the printing orders for orchestrations as well as the instrumentation parts. Two standard orchestrations were decided upon: one for the theater orchestra, composed of seventeen parts, with an optional twenty-one part number. The former includes horns, cello, flute and other such instruments in a theater combination.

Dance orchestrations are of eleven parts, including three saxophones. This covers the average dance orchestra from six pieces up. It was found inadvisable to print smaller orchestrations for the five, six or eight-piece bands, as the instrumentation of such outfits varies considerably. However, the former dance orchestration was composed of seventeen parts and ninety per cent of these resulted in anywhere from seven to ten parts going to waste. Everything considered, it costs the publisher a little less than a cent a page to put out the orchestration and a big saving is made on the new dance arrangements.

All who applied for orchestrations were urged to join the orchestra club, which is not a money making proposition but an aid to systematizing the distribution. If the musician was a member and had credentials of membership in the form of a new card, he had to have an excellent reason for wanting another orchestration. If not a member, and he didn't join the club, then he was charged at the rate of twenty-five cents for each orchestration.

Members of theater orchestras who come around for stuff now have to have a letter from the musical director, who is out of luck himself if he is not a member of the club.

Another profit-draining practice eliminated is the giving of free music to members of well-known orchestras who take a night off in order to play a private job with a pick-up combination, which they lead for the night. Such men usually come around for a set of orchestrations which they intend using for one occasion. This practice, a plug is not considered profitable to the publisher, inasmuch as every man in the orchestra might be doing the same thing on another night.

At present hundreds of musicians from the same and different orchestras who have small jobs at resorts and seaside resorts and hotels are clamoring for music. This angle is being handled by not accommodating the musicians, who were told to rehearse what music they had on hand, and beginning this week, they were to model music as per list compiled by the concern. All such resorts are being listed and the leaders indexed. This insures the music going where it should and a minimum amount of duplication in sets being distributed. A complete list of all music sent to each leader will be kept, as in the case of other large dance jobs and theater directors.

Letters on business stationery are requested from leaders who are going out of town, in which they are asked to state what they are playing and how the numbers are going. One of the ways that B. and O. men check up on certain musicians.

The habit of asking for a set of professional copies is another thing that is being gradually discouraged. Well-known orchestra leaders who are friends of the B. and O. man are being requested not to o. k. cards and notes for friends and acquaintances who seek music. Other angles and tribulations arise daily, and each in turn is taken care of in a way not to hurt the existing friendship between the musician and publisher.

That the new method of running the department is a success is beyond question. At least one small band or orchestra order was taken in from $5 to $6 in club membership fees and for orchestrations at twenty-five cents each. In times like these this action is not to be despised. Previously a pretzel box hanged suspended above the counter and at the end of the day if more than $2 was found in it the girl in the department were flown to ice cream cones and perhaps there was something left with which to buy a few postage stamps. Now there are few if any pins around to eat the cones and the receipts go to the publisher's cashier.

The old way of not running a band and orchestra department on a profitable basis seems to have done a flop. It is evident that this end of the popular music business, long a source of good money, can be effectually stopped, and no great harm done to the cordial relations existing between worth-while orchestra men and publishers.

H. Emerson Yorke, who recently severed connections with M. Witmark & Sons after many years as manager of the mechanical department, is now affiliated with the Brunswick-Balke-Collender Co., devoting time to sales promotion and publicity work under the supervision of H. A. Resch, Eastern sales manager of the phonograph division. During his career in the publishing business Mr. Yorke was in close touch with the phonograph trade where he made many friends and naturally decided on that field when he made a change. Percy A. Ware, who, until recently, was manager of the sales promotion department, resigned his position with the Brunswick company and is now interested in another line of endeavor. All of the various Brunswick activities, including the recording laboratories, are now located in the company's new building at 799 Seventh avenue, New York.

Sam Coslow, songwriter and entertainer, is playing a two-week engagement at the Oriole Terrace, Detroit, as an added attraction to Ernie Young's Revue. He is featuring his own songs, including "Say, Say, Sadie", which he wrote with Con Conrad, who also publishes it.

The Radio Music Publishing Co., of New York, announces that its song "Somebody's Sister", by Henry Gegert and Sol Hirsch, is being used by more than one hundred vaudeville acts and radio artistes, altho the number has been exploited but a short time thru station WHN by the writers. Several mechanical companies will release the song at an early date.

Popular musical circles have received a rapid succession of body blows during the past few months. In as many months, five of the best-known composers, all active members or officials of the American Society of Composers, Authors and Publishers, have died. Glen MacDonough, for many years secretary of the society, passed on about two months ago. Gustave Kerker followed shortly afterward. Two weeks ago Lou A. Hirsch succumbed to pneumonia, and last week Theodore Morse and Victor Herbert, vice-president of the society, died of pneumonia and heart disease, respectively.

On Wednesday of last week all of the big publishers and others were closed for the day, when both Herbert and Morse were interred. The music world's loss when Herbert died can hardly be measured in words. Ted Morse, while he was officially in charge of the Leo Feist, Inc., mechanical department, was much more than that and an all-round help to the concern, such as it will probably find it quite impossible to replace.

Alfred Dalby, well-known arranger and composer, has written the music for Jane Cowl's new play, "The Depths", adapted from the German play "La Flamme", lately produced in Berlin. The play is expected to open in Boston, June 9.

The Jack Mills Dance Folio No. 2, released this week, contains some of the newest Mills publications. Among the numbers are "It's a Man Every Time, It's a Man", "Nobody's Sweetheart", "Mickey Donohue", "Tripping Along", "I'll Take You Home Again, Pal o' Mine" and twenty-five others. A feature of this dance folio is several songs arranged for the ukulele, while others include words and music. The Mills dance books are the first to include the lyrics.

"Should broadcasters pay a royalty for sending copyrighted music?", was the question asked last Wednesday by the "Inquiring Photographer", of The New York Daily News, of six lay passersby. The whole five answered in favor of the composers and put the public in the light of being fair despite the fact that they have a chance to get free radio entertainment by copyright revision laws, waiting to be passed.

Excerpts of the answers were: "If a man creates something, and is being paid for it in one field, I do not see why he should not be paid for it by everyone who uses it, no matter how on where it is used." "The broadcasters take their cohice of what they want to broadcast, and make their programs as attractive as possible, so that the public will listen in. Why shouldn't they pay for their material?" "The creation of music is a real asset certain people have, and they should benefit with the development of radio if their talents are used." "I used to buy records of many songs every week. The music publishers collected a royalty on these. Now I never buy a record because I can hear the latest songs on the radio and like them better." "Otherwise the composers might as well stop writing songs. They will be unable to earn anything like the amount they earn now. Their special talents deserve reward." "How will composers be able to live if their music is stolen for broadcasting purposes?"

The National Association of Sheet Music Dealers will hold its annual convention June 9, at the Waldorf-Astoria Hotel, New York. Important business to be taken up includes the establishment of a bureau with co-operative beneficial advantages to all members. This will be worked out with the Music Industries Chamber of Commerce, which will probably establish the bureau.

The new song, "Drifting to You", with lyrics by O. J. Gunnell, and a fetching waltz for the music, for which Clay Smith and Albert Short are jointly responsible, is reported to be making great headway in its native city, Chicago.

It has been taken up by the Balaban & Katz interests for an elaborate scenic production in which William Pontius and company appeared in the Chicago Theater week of May 25. The preliminaries were so satisfactory that two additional weeks will be given at the Tivoli and the Riviera.

Suits alleging violation of the copyright laws and asking injunctions to prevent infringement of rights have been filed in Federal Court here by two New York music firms against two Indiana theater proprietors. M. Witmark & Son, music publishers, have filed a suit against Ezra Rhodes, of Elkhart, Ind., alleging that he permitted copyrighted music to be played in his theater without the consent of the plaintiff. A similar suit has been filed against the Blackstone Theater at South Bend, Ind., by Irving Berlin, Inc. Local representatives of music publishers say an active campaign will continue to be waged against all theaters using copyrighted music and songs unless they comply with the terms of the publishers' association.

Isham Jones and His Orchestra are said to be breaking all attendance records on their vaudeville tour, featuring Milton Weil Music Co., Inc., songs. Mr. Weil reports a marked increase in sheet-music sales in Chicago, Peoria, Kansas City and Milwaukee and wherever the famous Jones recording aggregation appears.

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COURT UPHOLDS EQUITY-M. P. A. AGREEMENT

P. M. A. Injunction Vacated—Full Text of Decision

New York, May 29.—Supreme Court Justice Philip J. McCook yesterday vacated the temporary injunction granted last Friday to the Producing Managers' Association against Equity and the Managers' Protective Association to prevent them carrying out the agreement which the two associations had signed, stipulating the conditions which would obtain for the next ten years in the productions of the signing producers. Justice McCook also refused to issue a continuing injunction.

The vacating of the injunction leaves the members of the P. M. A. the choice of joining the M. P. A., agreeing to the dissolution of the M. P. A. and its members rejoining the P. M. A. and all signing the agreement in one body, or going on an independent basis with one hundred per cent Equity casts. The decision will have to be made this week if a strike is not to be called on their productions.

Equity's reaction to the decision was made clear in statements from Frank Gillmore and John Emerson. Mr. Gillmore said:

"The decision of Supreme Court Justice Philip J. McCook, vacating the temporary injunction obtained from Justice John Ford by members of the Producing Managers' Association last Friday, establishes beyond the possibility of a doubt the legality of Equity's new contract with the Managers' Protective Association, and also the Equity Shop conditions which will apply to independent managers.

"This was the real crux of the charges the question of conspiracy was secondary, and was in fact impossible to sustain because of the publicity which had accompanied all the negotiations.

"The Actors' Equity Association is naturally glad to be cleared of the charges preferred and to have the fact judicially confirmed that Equity has been acting solely in the interests of its members and for the good of the theater as a whole.

"The next move must come from the members of the Producing Managers' Association who are not covered by any agreement after June 1. We have told the court and the members of this Round Robin group that the Producing Managers' Association may have until June 1 to avail themselves of the benefits of the agreement already reached with the new Managers' Protective Association either by joining the Managers' Protective Association or by accepting the dissolution of that organization and taking over the contract it had obtained.

"But by accepting this offer the Producing Managers' Association must not penalize the members of the new managers' organization for negotiating the agreement with Equity. This position was indorsed by Judge McCook.

"If, however, the two associations of managers cannot get together, Equity will be glad to have its members work with managers of recognized standing under the regular form of independent contract now in force with twenty-one current New York successes.

"There is no necessity, as far as Equity is concerned, for the closing of a single theater. It is Equity's hope that this decision will mark the close of all dissension and that the managers will realize that we are willing and anxious to work with them in our common cause—the good of the theater."

John Emerson, after a study of the opinion handed down by Judge McCook, said:

"The Round Robin group of managers have put up the very best fight possible in a poor and feeble cause and have exhausted their last resource to prove Equity in the wrong. They have been beaten at every point and Equity's position has been indorsed by the court without reservation. It seems to be that the dignified thing for this group to do is to accept their defeat gracefully and join with the rest of us in securing peace in the theater. Any other course would inevitably, as I see it, bring upon them the condemnation of all right-minded and right-thinking men."

Lee Shubert, who was much elated over the victory, said:

"As a matter of fact, sixty per cent of the members of the Round Robin group were willing to accept our contract, but under their agreement a small group could prevent it, and the others were therefore deprived of getting their actual desire. Those who fought hardest against a settlement were those who had nothing to lose and those who wanted to get some publicity.

"All we wanted was to avert a strike and we consider the contract offered by Equity to be fair and just. We are not going to be forced into a strike by a few people who had something to gain personally by such a condition."

No announcement has been made as to the next step the P. M. A. will take. Apparently the only remaining move they can make in law will be to appeal Justice McCook's decision to a higher court. Even tho this were done, the status of the case would be just as it is now. They could not enjoin Equity or the M. P. A. again. Samuel R. Golding, counsel for the P. M. A., has not announced whether he will appeal or not. In the event an appeal is taken, the case will not be reached for many months and by that time, it is more than probable, the theater will have settled down thoroly.

Justice McCook's decision, in full, is as follows:

"The preliminary injunction which plaintiff seeks to have continued, pending the action begun, is drastic in terms and will seriously injure at a very early moment, if it does not now injure, both the defendant association and their members, and a host of innocent individuals outside either body, dependent upon the theater for their living. To succeed, the plaintiff must clearly point out some definite wrong, from which such relief is required, and the absence of an adequate remedy at law.

"The moving papers set forth an alleged conspiracy between the two defendant associations to injure and force out of business the plaintiff, Producing Managers' Association, and its members. They charge the individual defendants (members of the Managers' Protective Association) with violating their duties as members of the Producing Managers' Association, and criticize the contract between the defendant associations as unlawful.

"Following the disastrous theatrical strike of five years past, an agreement was made between the Producing Managers' Association and the Actors' Equity Association, which will expire June 1, 1924. Many months ago each side appointed a so-called steering committee to agree if possible upon the terms of a new contract between managers and actors. Tentative understandings were reached between the committees and submitted to the respective principals. Plaintiff procured distinguished counsel to pass upon certain proposals of the Actors' Equity Association and he advised that a contract based upon them would be unlawful. The committees resumed negotiations, and again reached a tentative understanding. When, however, plaintiff's committee presented further proposals to plaintiff's membership at a meeting of that body held on or about April 29, 1924, the committee was met by a resolution codified in the moving papers a regulation reading as follows:

"'That the proposal of eighty per cent twenty per cent closed shop, together with proposal that money taken from independent actors be devoted to actors' benefit be rejected.'

"With the events of this day (defendants say it was April 28), as appears from the affidavits on both sides, dates the beginning of the crisis which all now admit. The individual defendants, who claim they then first learned of the 'Round Robin agreement', to which reference will later be made, say that they were met with a silent, determined attitude which forbade discussion and barred further progress. Soon afterwards the individual defendants incorporated the Managers' Protective Association and on May 12, 1924, executed with the defendant, Actors' Equity Association, the contract to which the plaintiff here takes such strong exception.

"The plaintiff's accusations will be examined in turn.

"The court is unable to say that the course of the individual defendants and that of the defendant, Managers' Protective Association, regarded from the standpoint of the duties of the former as members of the plaintiff association, was such as to justify the interposition of Equity. If they had violated the by-laws or have otherwise offended the Producing Managers' Association, the latter has a recourse under the by-laws and regulations of that body. The plaintiff refers to the opinion, In re Haebler vs. N. Y. Produce Exchange, 149 N. Y., 414, which emphasizes the duty of fairness between the members of such an association, and uses this case as a precedent for attacking as unfair the conduct of the present defendants. In view of the situation as already described, however, including the existence of the 'declaration' of the Round Robin group, the court will not say, as a basis for injunctive relief, that it was unfair of the individual defendants, after learning the substance of that declaration, if they then determined, on the eve of the old contract's expiration, to protect themselves, especially since the form of protection they selected left open to their fellow members of the plaintiff association the opportunity to join in the new contract. Such a secret agreement by twenty nine out of fifty five of the plaintiff's voting membership was evidently taken to mean that its signers were no longer open to argument in free conference as members. The situation did not tend to mutual confidence, and in advance of a trial the defendants appear to have answered this charge so far as necessary for the purpose of the motion.

"Plaintiff points out that three of the Round Robin signers have since gone over to the opposition. If this shifts the majority and thus makes even clearer the existence of two powerful factions, certainly it is no less proper that plaintiff should be relegated to disciplinary measures within its own organization.

"Turning to the contract under consideration, and again for the purposes of this motion, the court is not prepared to find it unlawful. It does not affect, except as it expressly excludes, the important elements of wages and

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FLORENCE RITTENHOUSE

Who gives a remarkable impersonation of youth and old age in the dual role of Lize Burns in "The Shame Woman", Lulu Vollmer's successful mountain play at the Comedy Theater, New York.

Florence Rittenhouse Believes in Old Copy Book Maxim: "Nothing Venture, Nothing Gain"

She learned the value of that good old copy book maxim when she was a schoolgirl, in whom amateur dramatics had inculcated a desire for the professional stage.

She was born in Philadelphia, Pa., the city of serious thinkers, who have the magic ability to find time to do that thinking.

After dreaming a great deal about a stage career she one day decided thinking would get her nowhere. And she recalled the old maxim, "Nothing venture, nothing gain". Deciding to test the merit of this prescription for success, she ventured into the presence of the manager for a Philadelphia stock company and asked for an engagement.

She secured the engagement and then decided to test the elasticity of the maxim by making a bid for ingenue roles. Her faith in her ability to play such roles was given a chance to exercise itself and, once started, it never stopped. It went right on exercising.

Florence Rittenhouse played in stock companies in Hartford, Baltimore and Wadsworth. Then came "Red Geranium" at the Princess Theater, New York, followed by a few weeks in stock at Atlanta.

It was while with Adelaide Fitzallen in Louisville that destiny scored its first inning with Miss Rittenhouse's career as a Broadway star. After seeing Miss Rittenhouse in her first emotional character part, Miss Fitzallen said, "I know of a part that seems made for you". She then told the story of "The Shame Woman", written by Lulu Vollmer, adding that it was going to be difficult to find an actress who could portray age and youth sufficiently well to carry the part to success. She was so convinced that Miss Rittenhouse was the ideal person for the part that she considered producing "The Shame Woman" herself, but for some reason was unable to fulfill her wish to present it.

Miss Rittenhouse then came to New York. For a long while she was idle and did a lot of thinking about "The Shame Woman" until the old copy-book maxim again came to mind, "Nothing venture, nothing gain". Why not venture to call on Lulu Vollmer. She found Miss Vollmer a most human and approachable person and a good listener. After listening to Miss Rittenhouse's ideas about "The Shame Woman", she gave the part to her, so far as she could, because of a certain quality she discerned in the actress, a spiritual quality. (We discovered it, too, shining from soulful Irish Blue eyes.)

But—there's always a "but" to every good drama—when it came to casting the play, there were those who judged Miss Rittenhouse too light and dainty for the role. Finally, after a number of other actresses had been considered and dismissed as lacking the ability to successfully portray the two extremes, youth and age, Miss Rittenhouse was called to the scene of action. It was decided to give her the part on ten-day probation. But after the first rehearsal she was given a run-of-play contract.

There are many in the profession who divide responsibility for the success of "The Shame Woman" between Lulu Vollmer, its author and Florence Rittenhouse, its leading woman. But Florence Rittenhouse lays all the credit at Miss Vollmer's door and Miss Vollmer is said to return the compliment. But one thing is certain, Miss Rittenhouse herself is responsible for the fact that a role which might prove screamingly melodramatic in her hands becomes a thing of glowing spiritual beauty.

After seeing her wonderful transition from age to youth we were convinced that here was an actress of long experience artfully portraying youth. But the opposite proved to be the case. For after meeting the youthful, dainty and winsome Miss Rittenhouse we decided that it was an artful portrayal of age by youth.

Except for a patrician bearing, one might call Miss Rittenhouse "Sweet Simplicity". She's evidently the kind of girl who loves old friends best and manages to keep them, as witness the fact that her pet dog is old and blind in one eye, all animation seemingly retired to his sense of friendliness and ability to wag cordially. As soon as mistress and dog reach the dressing room, the latter snooze heavily in a corner until it is time to go home and snooze some more after a midnight supper of warm milk to induce rest.

"What kind of a dog is he, a brindle bull?" we asked doubtfully, noting a departure from the thoroughbred brindle bull in ears and nose.

"No," replied Miss Rittenhouse, with a chuckle, "he is a Jersey bull. He came from Jersey. That's all we know about his pedigree."

Then it was time for the young Miss Rittenhouse to transform herself into the old Lize Burns, who greets her audience in the first act ironing in motherly fashion a dress for the adopted daughter. And she irons it, too! As actually as Lucille LaVerne strung beans in "Sun Up" until she scored a record as a fast worker.

ELITA MILLER LENZ.

We are writing this on Decoration Day and the sun is out for the first time in a week . . . It can stay out for a couple of days and not displease us. : : : : We feel sure the outdoor show business will not protest at this registration of our feelings. : : : : The coming of the sun reminds us of that eminent cinematographer, **DAVE GOBBET**. : : : : We met him recently and he informed us he is turning the crank on a picture called "The Golden Panther". : : : : And the word "golden" reminds us that **EDWARD E. RICE** hands on the information that this year marks the golden Jubilee of his famous play, "Evangeline". : : : : Produced on July 28, 1874, it will be fifty years old soon. : : : : At that, we don't know what **ED** is going to do about it. : : : : **"DOC" BABBITT** drops us a note saying he saw a certain play in Brockton, Mass., together with a rather pungent criticism. : : : : He says, "I witnessed a crime called The ——— committed at the City Theater, Brockton, Mass., tonight, but in justice to the artistes, will not squeal on them." : : : : Being a charitable cuss we will do likewise concerning the name of the show, but if any manager suspects it is his attraction, he can address a formal inquiry to us together with a stamped and addressed envelope and we will tell him whether it is his piece or not. : : : : We expect that will bring in a flood of . . . : : : : **ED WYNN** is in town again and tells us he had a great season on the road. : : : : **ED** is a wise showman. : : : : Long ago he told us that if he ever got his own show he would make a point of touring the country, instead of sticking to Broadway all the time. : : : : **ED** maintains that a star is not a star unless he is a national favorite. : : : : And Broadway is not the whole country. : : : : That belief, which **ED** rigidly adheres to, is going to bring him a big reward, we feel sure. : : : : It is certainly sound reasoning. : : : : As we told you, long before it was officially announced, **WILL ROGERS** would be in the new "Follies". : : : : We saw **WILL** the other day, but had little more than a chance to say, "Hello". : : : : The lad is too popular. : : : : Every time he stops on Broadway a crowd of friends gathers. : : : : He holds a daily convention of well-wishers outside the Hotel Astor. : : : : We thought it was an accident. : : : : However, **BILL** thrives on it all and looks "fat and sassy". : : : : Incidentally, **BILL** has sprouted a mustache. : : : : It looks as tho the moths had been at it, but it is a brush, nevertheless. : : : : We have the honor to announce that we have acquired a dog. : : : : He is but a pup and we have grave doubts as to what he will turn out to be. : : : : At present he rather resembles an Austrian Goofus hound. : : : : We have named him **IBSEN** and will let it go at that. : : : : The name, we mean, not the pup. : : : : Look for later adventures of IBSEN.

TOM PEPPER.

COURT UPHOLDS EQUITY-M. P. A. AGREEMENT

(Continued from page 20)

hours. The Equity actors have expressly abandoned the extreme position previously maintained. The contract cannot be said improperly to interfere with competition, since admittedly more than ninety per cent of actors are already members of Equity, so that the protection of eighty Equity members to twenty nonmembers provided for is not on its face unreasonable or conclusive to greater control of the profession than already existed.

"The requirement that nonmembers during participation shall pay their share of expenses while not obligated to join the association is apparently unobjectionable. We have already seen that the members of the plaintiff association may share in the benefits of the contract. There is no duress, as numerous authorities hold, where the interest of nonmembers are not unlawful compulsion makes the argument for joining. Altogether the plaintiff has failed to show that the contract of May 12, 1924, and the defendant's combination are void and illegal as in restraint of trade or in violation of the civil and penal laws of this state or of the penal laws of the United States. (Bossert vs. Dunn, 221 N. Y., 312.)

"It may be remarked in passing that the proposals submitted to distinguished counsel by plaintiff and by him condemned are different from the terms finally embodied in the contract of May 12, 1924. The defendant Managers' Association does not include all managers, nor the defendant Actors' Equity Association all actors. A distinguished jurist whose services were embodied as umpire in an arbitration case brought by the Producing Managers' Association against the Actors' Equity Association in August, 1921, supported many of the features of the contract of May 12, 1924. Finally, it should be noted that the moving papers rely, not on the contract of May 12, 1924, which plaintiff says it had not seen, but on an abstract or summary of its proposed terms, and on an article which appeared in the May, 1924, number of the official organ of the Actors' Equity Association. This article, by the way, does not sustain plaintiff's inference of a conspiracy drawn from it. Rather, by its very frankness, exultation and exaggeration it negatives anything resembling a conspiracy between the two defendant associations; rather, it bears evidence of an attempt to render palatable to the members of the Actors' Equity an agreement which has receded from their long-standing contention for a one hundred per cent 'Equity Shop'. Needless to say, it is not upon such summaries or such articles that the court will rely, when we have before us the very language of the contract in question.

"Motion for a continuing injunction denied. Preliminary injunction against defendants vacated. Injunction against the plaintiff directed in open court on May 26, 1924, will also be vacated."

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances [illegible] including Saturday, May 31.

IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING DATE.	NO. OF PERFS.
Able's Irish Rose	———	Republic	May 22	367
All God's Chillun Got Wings	———	Provincetown	May 1	11
Beggar on Horseback	———	Broadhurst	Feb. 12	127
Bride, The	———	Thirty-Ninth St.	May 5	32
Cheaper To Marry	———	Belmont	Apr. 15	[illegible]
Cobra	———	Hudson	Apr. 2	48
Cyrano de Bergerac	Walter Hampden	National	Dec. 17	191
Emperor Jones, The	———	Provincetown	May 6	11
Expressing Willie	———	Forty-Eighth St.	Apr. 7	[illegible]
Fashion	———	Greenwich Village	Feb. 5	104
Fata Morgana	———	Lyceum	Mar. 3	104
Fatal Wedding, The	———	Ritz	June 2	—
Goose Hangs High, The	———	Bijou	Jan. 29	141
Hedda Gabler	———	Forty-Eighth St.	May 16	7
Kreutzer Sonata, The	Bertha Kalich	Frazee	May 14	20
Leap, The	———	Cherry Lane	May 22	9
*Man Who Ate the Popomac	———	Punch & Judy	Mar. 24	57
Meet the Wife	———	Klaw	Nov. 26	[illegible]
†Melody Man, The	Lew Fields	Ritz	May 13	23
Miracle, The	———	Century	Jan. 15	170
‡Nervous Wreck, The	———	Harris	Oct. 9	209
Outside, The	Lionel Atwill	Ambassador	Mar. 3	90
Potters, The	———	Plymouth	Dec. 8	23
‡Rain	Jeanne Eagels	Maxine Elliott's	Nov. 7	210
Right To Dream, The	———	Forty-Ninth St.	May 26	8
Saint Joan	———	Garrick	Dec. 28	156
‡Seventh Heaven	———	Booth	Oct. 30	220
Shame Woman, The	———	Comedy	Oct. 16	200
Show Off, The	———	Playhouse	Feb. 5	148
Spring Cleaning	———	Eltinge	Nov. 9	21
‡Swan, The	———	Cort	Oct. 29	261
Two Strangers From Nowhere	———	Nora Bayes	Apr. 7	61
White Cargo	———	Daly's	Nov. 5	217
Wonderful Visit, The	———	Princess	May 14	21

*Closed May 24. †Moves to Forty-Ninth St. June 2.
‡Continuance contingent upon reaching agreement with Equity.

IN CHICAGO

Able's Irish Rose	———	Studebaker	Dec. 23	210
Climax, The	Jay Bates Post	Cort	Apr. 6	72
Easy Street	Mary Newcomb	Playhouse	May 11	27
New Toys	Ernest Truex	Central	Apr. 20	50
Simon Called Peter	———	Great Northern	Apr. 27	41
Sun Up	Lucille La Verne	La Salle	May 4	36
Whole Town's Talking, The	Grant Mitchell	Adelphi	Apr. 20	51

IN BOSTON

*Helena's Boys	Mrs. Fiske	Plymouth	May 12	24
*Hightwayman, The	Joseph Schildkraut	Majestic	May 5	33
*Howard Thurston	———	Selwyn	May 5	33
*Leah Kleschna	———	Shubert	May 26	8
Whole Town's Talking	Grant Mitchell	Plymouth	June 2	—

*Closed May 31.

DRAMATIC NOTES

The Vilna Troupe, seen for a time at the Nora Bayes Theater, New York, has reopened at the Second Avenue Jewish Theater.

George Le Guere is general manager of the Lambs' Golden Jubilee Gambol, to be held at the Earl Carroll Theater, New York, June 8.

Ernest Truex has terminated his starring engagement in "New Toys" at the Central Theater, Chicago. Next season will find Truex in New York with a new play.

Patricia Calvert, daughter of the late Louis Calvert, has replaced Lela Frost in the role of the ingenue in "Meet the Wife". Miss Calvert will continue in the part until the end of the New York run at the Klaw Theater.

William Elliott, formerly an American producer, has left for France after a two-weeks stay in this country. Louise Lagrange, his wife, will follow him on completing her present film engagement with Valentino.

Myron C. Fagan, author and producer of "Two Strangers From Nowhere", now playing at the Nora Bayes Theater, New York, has completed a new play called "The Adorable Spartan". It will be unfolded on Broadway early next season.

The Klaw management has secured a new play from the pen of John Hastings Turner called "Lady of the Field", which flourished in London all of last season. The title, however, will be changed, thereby removing any reference to William Hurlbut's play of the same name produced in this country.

"The Long Arm", which Lewis and Gordon will present, includes in the cast Flora Sheffield, Saxon King, Denman Maley and Arthur Aylsworth, who were all seen in this Owen Davis' satiric melodrama when it was tried out recently.

Fred W. Wrede, Viennese producer, is returning home with the Central European rights to "Ram". The German translation has been made by Rudolph Kommer and the play will be staged by Max Reinhardt in Berlin during the early part of October.

Jacob Weiser has everything but a complete cast for "The Closed Door", which he hopes to present in the early fall. The only players thus far engaged are Reginald Mason and Hortense Alden, who will have the leading roles.

Basil Sydney, who was seen on tour as the principal player in the Theater Guild Repertoire Company, may return to London next season. He has received an offer from Percy Burton to appear there next fall in a new play of French origin.

The cast of "One Hellava Night", to be presented in New York shortly on the cooperative plan under the auspices of the Cheese Club, comprises Fay Roope, Gwen Burroughs, Arthur Villars, Ben H. Roberts, W. Messenger Bellis and Ruby Blackburn.

Lola Fisher has left for Europe to confer with Frederick Lonsdale relative to a new play especially written for her, in which she will star next season under the management of Charles Dillingham. Miss Fisher, who last was seen with Leo Ditrichstein in "The Busy Widow", plans to remain abroad until mid-August.

COMING TO BROADWAY

New York, May 31.—Only one dramatic opening is scheduled positively for next week on Broadway and that is a revival of the old favorite melodrama, "The Fatal Wedding". Mary Kirkpatrick is to make the presentation Monday night at the Ritz Theater and it will be the first time this famous play has ever been seen on Broadway.

Con Conrad will be associated with Miss Kirkpatrick in making the production and they will endeavor to bring the atmosphere of the melodrama theaters of 1900 into the acting and staging of the play. Incidentally, Broadway opines they will not be displeased if this results in giving the audience a hearty laugh.

Beyond stating that the boys' choir of St. Malachy's Church will be used in the play, the management is making no announcement of the cast. It is understood that it will be made up of stock players, wise in the ways of melodrama and hitherto unknown to Broadway.

A last-minute starter is "Chessie", a musical comedy, by Armand Robé, which is announced to open at the Lyric Theater Tuesday. Charles Mulligan is the producer and the cast is headed by Doris Duncan, Sidney Grant, Alice Cavanaugh and Shep Camp. Paul Specht's Lido Venice Orchestra is to be a feature.

There is also a possibility that "One Hellava Night", a play, by Jo Swerling, dubbed the "world's worst play" by the Cheese Club, its sponsors on a short bankroll, will be unfolded during the week at either the Sam H. Harris or Colonial theater.

Guthrie McClintic is in possession of a new play by Mark Reed, entitled "The Hugus Millions", which will be offered during the autumn. Three seasons ago the author furnished Grace George a starring vehicle in "She Would and She Did".

"Fashion" is due to move presently from the Greenwich Village Theater, New York, to one of the Shubert houses, probably the Forty-Ninth Street. The vacancy at the downtown house will be filled by either "The Emperor Jones" or "All God's Chillun Got Wings", Eugene O'Neill's plays now alternating at the Provincetown Playhouse.

Frances Carson will have the chief feminine role in "The Fool", which is to be presented in London in the fall by Charles B. Cochran in association with the Selwyns and Channing Pollock, the author. Miss Carson has been affiliated with the English stage for the past two years. Her last appearance in America was with "The Blue Lagoon".

George Marion and Ann Harding, who until recently have been appearing in Chicago in Owen Davis' "The Horse Thief", will probably be seen together in Melville Raymond's revival production of "Faust". Raymond, in association with the Taits of Australia, further plans to send Marion on a tour of the world next season in a play.

May Robson, who is appearing on tour this season in a revival of "The Rejuvenation of Aunt Mary", is angling for the road rights to "The Show-Off", for next season. In the event her manager, Augustus Pitou, completes negotiations with Rosalie Stewart, who controls the production now playing at the Playhouse, New York, Miss Robson will be seen in the role created by Helen Lowell.

Winthrop Ames and Guthrie McClintic have completed arrangements with Basil Dean for the London presentation of "In the Next

(Continued on page 69)

DRAMATIC ~ STOCK

Reviews, News and Comment by Alfred Nelson ~

Communications to 1493 Broadway, New York

Popular Plays at Popular Prices

Appeal to Producers and Patrons Alike—Opinions Expressed by Producers Indicate Their Optimism

New York, May 30.—There seems to be plenty of activity around the offices of the Standard Play Company, Inc., these days, for when a Billboard representative called upon Harry Clay Blaney, president and general manager of this hustling play brokerage firm, she found several stock managers and directors selecting plays for their various companies. A spirit of optimism seemed to prevail, and it was the general opinion of those present that the coming season would be one of the most successful, especially for stock and repertoire companies, in many years. No, the past season has not been any too good, they agreed, but there were many logical reasons advanced as to the cause. To begin with, the stock managers had not been able to secure as many good stock plays as usual. There were not so many sure-fire bills released during the past year as usual, but the outlook for the coming season is more encouraging. One manager claimed that while he thought it necessary to play a certain number of late releases with the Broadway stamp attached, he had discovered that during the past season his most successful weeks have been with plays that had never been real Broadway successes. For, after all, he said the play's the thing, and if a play possesses good comedy, love interest, a few thrills, together with a good title, it does not matter if it has played on Broadwawy for a season or not. Your patrons usually know what kind of entertainment you are offering after Monday night's performance, and word-of-mouth advertising is generally the thing that counts with a stock house.

"A number of large cities thruout the country were without stock companies during the past season," remarked The Billboard reporter, who had "tuned in" by this time with the "general broadcasting" of stock talk. "What was the reason of that condition?" we asked. Mr. Blaney ventured the opinion: "It was because a number of good stock cities had been giving them stock continuously for five, six or seven years and the stock managers of these cities had simply stocked them to death. They had played all of the good plays available, the good material became exhausted and new releases were not made fast enough to give the patrons of these stock towns good stock plays each week, so naturally the business became bad. I know several cities like this that were simply given a rest during the past season for that reason, but will again be in the field, beginning on Labor Day, with plenty of new plays to offer and they will no doubt be successful again.

"Stock companies are also being established in cities thruout the country that were never fore thought large enough to support a permanent organization of this kind. With the falling off of traveling road shows many of these towns have not seen a legitimate performance of the spoken drama more often than once a month, and no matter how much they may admire their Mary, Doug, Charlie or Harold they also want to see the actor in flesh and blood, hear his or her voice say 'I love you' as the curtain descends.

"I believe," Mr. Blaney continued, "that performances given by stock companies of today are becoming better and better. To begin with, they give really good productions, built and painted each week, duplicating as nearly as possible the original settings as when these plays were first staged, and I firmly believe that the stock actor is usually the best all-round artist available. They must be in order to portray the widely different types necessary in playing a new bill each week and many of our better class thespians nowadays prefer the sure-fire stock engagement, where he or she is sure of being located in one city for forty to forty-five weeks permanently and can live a more natural, homey life, than to accept a road engagement or take chances with a half dozen new Broadway productions during the course of the season. That is no doubt the reason why so many really good high-class actors remain in stock."

So all in all, it looks to The Billboard as if the stock season of 1924-'25 is going to be a very big one, for whenever you hear a lot of optimistic talk among theatrical managers it usually means "good times". E. K.

COMMENT

There is much food for thought in the foregoing article, based upon information that a Billboard representative obtained from several producing managers congregated in the offices of Harry Clay Blaney. The chief subject discussed was the royalty question as it applies to many of the smaller towns, where the seating capacity and clientele do not warrant high prices for seats, and the general demand is for popular plays at popular prices for producers and patrons alike. This in itself will in all probability solve the problem of profit or loss for the producers, many of them having been forced to close their companies because there was not a sufficient number of plays available at popular-price royalty. Be that as it may, there is every indication that the plans and promises of Mr. Blaney for the release of plays at popular-price royalty tends towards optimism on the part of producers, and seldom have so many been seen in a play broker's office as our representative saw in the Blaney offices during the past week seeking those plays. What effect it will have on dramatic stock is problematic, as many of the producers are like some of the play brokers, in a rut, and resent any innovation that calls for more modernized methods of doing business. We hold no brief for Harry Clay Blaney nor his Standard Play Company, but in justice to ourself make it known to our readers that we have solicited the co-operation of the older established play brokers in giving the publicity gratis in the interests of our numerous readers, and for the most part they have turned a deaf ear to our request for news relative to their releases. We have gone so far as to request them to keep us advised as to when and where they would have their recent releases produced in the vicinity of this city, so that we could review those plays in person for the benefit of our readers, and they have neglected to do so, which leads us to the belief that they do not desire this kind of publicity for their plays. The dramatic stock field is a fertile field for the exploitation of theatricals, and the time is not far distant when one and all alike will give it the recognition that it merits. Co-operation assures mutual benefits, and the columns of The Billboard are available to all those who desire to co-operate for the betterment of dramatic stock plays and players.

In closing it will not be amiss to make mention of the Artists' Representatives listed under that caption in each issue, for they are making every effort to secure desirable players for the producers and co-operating with us in giving publicity to producers and players alike. A. N.

GRAND PLAYERS

"The Gold Diggers" was fine amusement as presented by the Grand Players at the Grand Opera House, Cincinnati, O., last week. All the players showed deep interest in their work and the results were splendid. Week by week more Cincinnati theatergoers are awakening to the fact that the management has accomplished an ideal striven for in many cities at the present time—stock presentation of popular plays at popular prices that will command and warrant the continued patronage and support of the most discriminating patrons. Leonard Willey and Shirley Booth continue as the popular leads and are fortified with competent supporting players, who are adding to their popularity as the weeks roll by. George D. Watters, partner of Sam Taylor in the management of the Grand Players, has been in Birmingham, Ala., for a short time in the interest of their stock company there, and is expected to return to Cincinnati the early part of this week. The Grand Players are presenting "Up in Mabel's Room" for the current week. J. L.

MARY VERNON WOLFE

This talented young lady, who made her stage debut as a child actress, has appeared in many Broadway and dramatic stock productions.

MARY VERNON WOLFE

As a Child Actress Appeared in Many Broadway Productions and Is Now a Recognized Dramatic Stock Actress of Personality, Talent and Ability

Miss Wolfe, who has just returned to New York from a season of twenty-six weeks in stock at Dayton, O., is one of the cleverest ingenues in the dramatic profession. Mary has inherent talent, her father and mother having played in leading companies thruout the country and were in the original Nancy Davis Stock Company, of Pittsburg, Pa. Miss Wolfe began her career when a child of seven under the direction of Winthrop Ames, playing in the production of "Beethoven" at the New Century Theater, New York, followed by an engagement in the "Blue Bird" under the same management. Then came various stock engagements, she alternating with her sister, Constance, in numerous child parts with the Crescent, Blaney and Poli stock companies in such plays as "The Awakening of Helen Ritchie", "Jimmie Valentine" and "Mrs. Wiggs of the Cabbage Patch". The sisters also have played the twins in "Mother". Then came a pause in dramatic activities to permit Mary to gain an education to befit her for her professional career. Miss Wolfe attended the Robertson School at Central Park and Ninety-fifth street, New York City, graduating from there; then came an engagement with Sam Harris in "The Talking Shop", another in William A. Brady's "Up She Goes", then a season with the Yorkville Stock Company under the management of Hurtig & Seamon. Mary has the endorsement of her late director, who speaks in highest terms of her work, saying that if earnestness and reliability count she will attain a high place in her chosen profession. E. K.

GENE LEWIS VISITS BROADWAY

New York, May 30.—Gene Lewis, producing manager of the Gene Lewis-Olga Worth Players, which recently closed in Memphis, Tenn., was a visitor to Broadway the past week, and expressed himself well satisfied with his season in Memphis, which he brought to a close in order that he and Mrs. Lewis (Olga Worth) could take a much-needed summer vacation. Miss Worth motored in her own car to her home at Miami, Fla., while Mr. Lewis drove to this city, en route to California. Mr. Lewis later will take his car to Paris, where he will join Miss Worth, who sails on the S. S. Paris July 2. While in Paris Miss Worth will make a selection of gowns to be worn by her when the company reopens September 1.

Herbert Clark, of the Brockton Players, Brockton, Mass., was seen greeting many acquaintances on Broadway during the past week.

HARDER-HALL PLAYERS

Welcomed by Port Richmond Playgoers—"Why Men Leave Home" a Laugh-Evoking Comedy

New York, May 30.—The Palace Theater, Port Richmond, Staten Island, was filled to overflowing Monday evening when the Harder-Hall Players gave their premiere of "Why Men Leave Home". The players left nothing to be desired in the way of legitimate entertainment, for there wasn't a dull moment from the rising of the curtain until its final downfall. Between the second and third acts President Lynch of Richmond Borough addressed the audience from the stage and commended the community spirit that welcomed the players. He was followed by other local celebrities, who discoursed on the theatrical situation on Staten Island, and what the coming of the Harder-Hall Players would mean to the social life of the community.

"Why Men Leave Home" is well known to nearly every one in dramatic stock, but a few words relative to the players and their characterizations will not be amiss. Frances Wessbury, as Fifi, appeared so unusual to us that we do not feel justified in commenting on her personality, talent and ability until we have seen her in one or more plays. Robert Bentley, as Tom, was typical of the clean-cut American husband ever ready and willing to sanction the whims of a flighty wife until life alone became monotonous. Then he arose to the occasion like a real man and taught her a much-needed lesson. Mr. Bentley did it like an able actor in real life, and this was especially true of his big scene in the second act. Edith Spencer, as Nina, distinguished herself admirably thruout the entire performance. She has a likable personality, set off to great advantage by ability to handle lines with an intonation that carries conviction of her sincerity, be it emotional or in humoring her lines and actions for laughter. She did one and all like a well-seasoned actress of remarkable ability. Franklyn Munnell, as Sam, was so perfectly self-possessed that one could readily imagine him in the same role for a long time past. He mastered every line and act with a sureness that could only be acquired by an acter who had played the role many times, or an actor of exceptional ability. Jap Holly, as Artie, was a continuous delight, for he has all the qualifications for a light comedy role that will eventually find its place in a Broadway production. His comedy was legitimate at all times and merited the laughter and applause that rewarded his clever performance. Edna Burns, as Grandma, the world-wise maternal counselor of her youthful family and friends, was lovable. Seldom have we seen or heard her equal on any stage. Phyllis Connard, as Betty, and Dorothy Dunn, as Sybil, were personally attractive and handled their ingenue roles decidedly well. Richard Polette, as Billy, is a likable juvenile, with a clear, distinct delivery of lines, and in action an able actor. Helen Olcott, as Doris, is a bobbed blond Dresden doll type of kiddie, entirely free of affectation, who gives one the impression of sweet girlish simplicity enhanced by ability to deliver lines distinctly and act in a natural childish manner without in any way showing the mannerisms of older actresses, which is a fault of so many stage juveniles. She evidences intellect and refinement. Edwin E. Vickery, as the butler, carried himself with all the dignity of a Fifth avenue major domo.

The dressing of the various characterizations were costly and in good taste. This is especially true of the feminines, gowned in the latest modes. The stage settings and lighting effects were apropos to the requirements of the play. Mr. Vickery, who staged the production, evidenced the fact that he was familiar with all the essentials.

Considering the fact that the Port Richmond playgoers were represented by the elite, and that many friends of the players came over from New York City loaded down with floral tributes there was little or no nervousness shown by any of the players and the performance was par excellence. ALFRED NELSON.

Louis Haines, former stock actor, but more recently in the cast of "Polly Preferred" on tour, was recognized while surrounded by a group of well-known players on Broadway during the past week.

PERSONALITIES Here and There

[illegible] Taggart, well-known stock man, was seen on Broadway the past week, having recently closed with "The Bat" Company en tour.

[illegible] Ravanel, late of the St. Augustine [illegible] Players, was another visitor seen on Broadway during the past week.

Carl Bence, playing stock at Waterbury, Conn., couldn't resist the temptation to make a Broadway visit just to renew old acquaintances.

Harvey Hayes, late of the Hudson Players at [illegible] Hill, N. J., is negotiating another engagement.

Helen Robinson has moved to Evelyn Lodge, St. George, Staten Island, for the summer, and reports three subway trains and an ocean voyage as part of her daily routine.

Louis Ancker, late of the Colonial Players, Lawrence, Mass., was seen on Broadway negotiating another engagement for next season on the strains for his summer camp in Lake George, N. Y.

Kenneth Thompson, juvenile, who made a success in Doris Keane's "Czarine" when it played in New York City, is now doing likewise in the various roles with the Garry McGarry Players at the Majestic Theater, Buffalo, N. Y.

Jack Norworth, who profitably spent several months this year in "Honeymoon House", in the Bryant Central Theater, Chicago, will, it is reported, take a stock engagement in Cleveland to open in "The Demi-Virgin".

Hugh Cairns and his wife, Helen Kinsel, are closing with the Myrkle-Harder Stock Company after an engagement of forty weeks. Leaving the company at Johnstown, Pa., they will motor their new car to Boston, stopping off at New York City en route.

Alleyn Bushnell was a visitor to the St. [illegible] Theater, Boston, last week, and greatly enjoyed watching her former fellow players in their presentation of "Eyes of Youth". Miss Bushnell opens with the Albee Stock Company, Providence, R. I., about the middle of June.

Tommy Martelle, guest star of many stock companies, is sufficiently popular thru New England to increase the box-office receipts wherever he appears. At Bangor, Me., recently the house played to capacity at every performance, and Tommy was booked for a return engagement in August.

[illegible] Sherwood, who has placed numerous plays with various companies, has just purchased outright "The Town Fool" and "The Lone Star" from Harry J. Pamplin, likewise "The House in Order" from Betty Brooks. Miss Brooks is a short story writer for magazines and has several successful plays to her credit.

[illegible] Scott, the well-known agent, recommended by Judge McLeod, of the Supreme Court of New York State, were among the celebrities who attended the premiere performance of the Parker Hall Players at the Palace Theater, Staten Island, N. Y. The learned judge commended the play and players, and as he is never reversed by the higher courts his opinion stands.

"The Alarm Clock" is being given its post-season run by the Boston Stock Company, Bos-

(Continued on page 32)

Companies' Openings and Closings

Telegraph Hill Players

San Francisco, Calif., May 30.—The Telegraph Hill Players opened their season at the Plaza Theater May 24 with Hermann Bahr's "The Master". Mr. Bahr wrote the drama some twenty years ago, and in 1911 it was produced and presented by Arnold Daley. Ben Legre, who was in the original Daley company cast, has been especially engaged to play the part of Dr. Wesley.

Empire Stock Company

Salem, Mass., May 26.—The Empire Stock Company, which has been playing at the Empire Theater, closed a thirty-seven-week engagement here Saturday last with their presentation of "The Gingham Girl". Bobby Jarvis and Loring Smith, of the original road company of "The Gingham Girl", were especially engaged to play their former roles. Among the members of the company who played the entire season were Josephine Fox, Grace Young, Lois Jesson, William Worswick, Kenneth Fleming, Jack Matthew and Joe Thayer. Mr. Thayer has been a member of the Empire Stock Company for the past seven years, and gave his 3,218th performance on the closing night.

F. James Carroll Players

St. Johns, N. B., May 26.—The F. James Carroll Players closed their season here Saturday evening for the purpose of touring the provinces. They will play one and two-night stands at New Brunswick, Prince Edward Island and Nova Scotia. Mr. Carroll has also closed his company at the City Theater, Roseville, on the outskirts of Newark, N. J., but will have a company at Bangor, Me., for a summer run.

The Century Players

Lynn, Mass., May 30.—The Century Players, at the Auditorium Theater for the past thirty-nine weeks, will bring their season to a close tomorrow night.

Stuart Walker Players

Dayton, O., May 28.—Stuart Walker will inaugurate a stock season at the Victory Theater June 3. Mr. Walker is at present conducting a company at the Cox Theater, Cincinnati, and it is his intention to shift plays and players back and forth between the two cities in much the same manner as he did between Indianapolis and Cincinnati last season. Robert W. MacBride, for five years manager for Mr. Walker in Cincinnati, Indianapolis and other cities, recently returned to his home in Versailles, Ky., to recuperate from illness contracted during the past winter while on tour with Mr. Walker's "The Book of Job" Company. During Mr. MacBride's absence Paul Hillman, present manager of the Shubert Theater, Cincinnati, will manage the Stuart Walker Company at the Cox Theater, and Charles Zuber, for many years a Shubert publicity representative in Cincinnati, will do the press work for the Walker Company. William A. Fields, who has been press representative for Walker during the past two years in Cincinnati, will take over both the management and press work of the Dayton company. The opening attraction of the Stuart Walker Company here will be Winchell Smith's and Victor Mapes' comedy, "The Boomerang". Another change affecting the Stuart Walker Company is the recent acquisition of Charles Kling as treasurer at the Cox Theater, Cincinnati. Mr. Kling is one of the best known theater treasurers in the East, and has been in many houses in Baltimore, Washington and New York. During the past winter Mr. Kling served as treasurer of the Stuart Walker Company at the Academy of Music in Baltimore.

RECENT RELEASES

New York, May 30.—Harry Clay Blaney, head of the Standard Play Company, Inc., announces the release for stock of Oliver White's crook comedy, "Dangerous People". This play, used the past season by William Courtenay, enjoyed a long run at the Selwyn Theater, Boston, and the Cort Theater, Chicago, and is said to be an ideal stock bill.

"KEMPY" WELL PLAYED

"Kempy", as produced in Cincinnati, O., last week by the Stuart Walker Players at the Cox Theater, afforded an evening of pleasant entertainment.

The role of "Kempy" fell to Donald MacDonald, who took advantage of his first opportunity this season to play a role which gave him sufficient field for some good acting. Lucile Nikolas, as the quick-tempered Katherine Bence, showed that she understood the role. "Dad" Bence, the best comedy role of the play, was entrusted to William Evarts, who put over his humor with telling effect. Beulah Bondi, as "Ma" Bence, was accorded hearty applause after her exits, which suffices as to her competence in character roles. Ruth Hammond, as Ruth Bence, was again good to look upon with her pretty blue eyes and bobbed hair. L'Estrange Millman was cast as Ben Wade, husband of Jane Wade, played by Julia McMahon. McKay Morris again pleased his admirers as Duke Merrill. In the second act Millman and Morris were amusing as thick-tongued "drunks". Incidentally Elliott Nugent, co-author with his father of "Kempy", will make several appearances at the Cox during the summer, it is announced. Mr. Nugent appeared with the Stuart Walker Players at Indianapolis, Ind., several seasons ago. J. L.

Maida Reed, after a successful tour in "Sally, Irene, Mary", joined the stock company playing Houston, Tex., and later entrained for New York and was seen among the strollers during the past week.

HOUSE TENT REPERTOIRE

Boat-Shows "Tom" Shows & Medicine Shows

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Hendricks' Comedians Struck by Tornado

Babe Ecols Bruised in Gale at Groesbeck, Tex.—Considerable Damage Done to Outfit

Hendricks' Comedians were victims at Groesbeck, Tex., May 21, of one of the devastating series of tornadoes which have struck the South in the past month. According to advices from the show there was no loss of life, altho Babe Ecols, wife of Wm. Lew Ecols, was bruised about the arms and legs. The tornado was accompanied by torrential rains. Fifteen minutes after the night performance started the large audience was requested to leave, and soon after the tent collapsed. Considerable damage was done, especially to the stage and scenery.

Mr. and Mrs. Fred H. Roberts have joined the company, the former as band and orchestra leader. Members under his direction are Lottie Carsey, pianist; Ann Goldsmith, violinist; Chester Espy, trombone; Harley Norton, banjo; H. B. Galliher, tenor saxophone, traps, bells, xylophone soloist; Lew Ecols, traps; Mrs. Fred Roberts, bass; E. C. Terry, clarinet and saxophone. The orchestra is a feature, playing late popular numbers and jazz selections.

SHOWS BUNCHED IN ILLINOIS

Billy Terrell's Stock Company is finding business conditions very bad in Illinois, according to C. C. Minyard, advance agent. Mr. Minyard says most of the mines are shut down and a few are operating one or two days a week. "The strange part is there is a large number of tent shows playing within a radius of seventy-five miles. There are more shows in Southern Illinois than we have ever seen before. None report doing any business and it is practically going on a lot another show is leaving. Sometimes the lots are rented before we leave town for the following week. We are contemplating a change of territory and canceling towns we have booked in this vicinity, as no change of conditions is in sight."

AMSDEN PLAYERS OPEN

Chicago, May 29.—A communication to The Billboard office here from the Amsden Players reads as follows: "The Amsden Players opened their third season under canvas May 19 in Assumption, Ill., to turnaway business. Tuesday and Wednesday nights were bad, owing to rain and cold, but business held up fair. Thursday night, feature night, we again had a turnaway. Charles F. Harrison's 'Saintly Hypocrites and Honest Sinners' is used for the feature. The roster includes B. G. (Peck) Amsden, manager and owner; T. Andrew Johnston, leads; Myrtle Odell, ingenue leads; Mae Lavelle, ingenue; Tom Sargent, juveniles; Ollie Cameron, characters; James Audrey, general business; Stephen Clark, comedian; William Tate, boss canvasman. A feature is the California Jazz Bandits, five musicians, conducted by Chuck Wilson. The company will play Central Illinois and Wisconsin this summer and Florida during the winter."

GEORGE BUTLER CORRECTS

In announcing the repertoire of plays to be presented by the Price & Butler Stock Company this season, a correspondent by mistake mentioned a list of bills that were used a year ago. In justice to Robert Sherman, who has leased some of the plays to opposition shows, George Butler wishes it known that his company is presenting a new line of plays this summer. Robert Sherman's "Hell's Kitchen" and "Jane Eyre", by Charlotte Bronte, are the feature plays this season. Mr. Butler announces his intention of playing the same territory thru Northern Michigan as last summer, commencing the second week in June. He says business to date has been good considering the unfavorable weather. Grayce Joyner, Ruby Major, Madge Morrison, Ethel Kimberly, Mary Price, Ella LeVaut, Eugene Kellier, William G. Price, George Butler, Allister Shell, Garfield Price, Lee LeVant and The Howells comprise the acting cast.

BROWNIES COMEDIANS IN PATH OF ELEMENTS

Brownies Comedians, now touring Southern Ohio, opened May 5, and have been plowing thru the rain and mud ever since. In spite of the bad weather the company has been doing a fair business. Paul Brown, manager, says he has an exceptionally good company and a good line of bills. The roster is as follows: Paul Brown, owner and manager; J. D. Fredric, director; Lowell Cooper, leads; Wm. Burnside, juvenile; Herman Goldsen, illusions and magic; D. C. Tomlinson, pianist; Masters Jimmie Brown, Joe O'Neal and Little Anna Mary Brown, specialties and parts; Selma Brown, leads; Harrie Sherman Fredric, ingenue; Georgia King, characters; Kenneth McEnroe; James Maxwell, boss canvasman.

At present the company is playing one-week stands, and later in the season expects to play two-week stands.

LLOYD PRAISES MANAGER OF CHARLEROI (PA.) HOUSE

We have on more than one occasion heard vaudeville artistes remark that there is no theater manager more sincere in his efforts to make an engagement more pleasant than Harry Barnhart, of the Palace Theater, Charleroi, Pa. Harry E. Lloyd, character man, who recently played there, is the latest thespian to comment on the courteous nature of Mr. Barnhart and the interest he takes in the performers playing his theater. "The house is well equipped and the dressing rooms are warm and comfortable," Harry writes. "There is also a Green Room, with a variety of magazines, including The Billboard, to read between acts and shows." Harry quotes Mr. Barnhart as having said the performers helped him get where he is and it is only natural that he looks to their comfort. "All the rooms in my apartment house in St. Louis, Mo., are occupied," continued Harry. Harry will continue in vaudeville until time to reopen with the Newton & Livingston "Uncle Tom's Cabin" Company in Dayton, O., August 1.

DEROO AND SEXON ROLL INTO CINCINNATI

Following a trip from Huntington, W. Va., Chas. DeRoo and wife, Iona Sexton, arrived in Cincinnati last week with their rolling home. The motor trip was made in leisurely manner, stops of short duration being made in the various cities en route. Mr. and Mrs. DeRoo, who are known as DeRoo and Sexton, left Huntington after their tent outfit was destroyed by fire May 14. As explained by Mr. DeRoo, the top was ignited by flames from a cook stove which he was generating at the time. All his billing, wardrobe and other equipment were also lost. Mr. DeRoo expressed his intention of leaving Cincinnati for St. Louis, Mo., for the purpose of spending a nomadic summer vacation in the West, stopping where they pleased without being dependent upon hotels and railroads.

MIDDLETON (WIS.) EDITOR LIKED CAIRNS BROS.' SHOW

A newspaper editor who spent twenty-nine years in Middleton, Wis., awards the Seven Cairns Brothers the distinction of having given local people the best show in that village during that period of time. He expressed himself in the foregoing words and also said: "We are pleased to say that they will come to Middleton again and we feel assured that if they do so they will be greeted with well-filled houses, as everyone is speaking very highly of them. This theatrical troupe is composed of people of good moral character who have no catch-penny scheme to present to the public." Despite weather conditions and opposition of a school entertainment the company received as good attendance as could be expected in Middleton.

DALTON OPENING SOON

Carl M. Dalton's Big Motorized Show will open the second week in June, playing a new comedy, written by Will H. Locke. The show will carry all new scenery and equipment, and travel in motor cars. A new touring home, with a special high-speed chassis, will be used for the manager and his wife, Doris Dale. Josephine Friel, Earl Porter, Beatrice Towne and Jack Woods have been re-engaged. The route will cover Minnesota, Montana, Wyoming, Colorado and Nebraska.

HAZEL M. CASS, leading lady with the Hazel M. Cass Players, one of the best known and better class of tent shows playing Iowa. Miss Cass in private life is Mrs. S. G. Davidson, manager of the Cass Company.

TILTON-GUTHRIE PLAYERS DOING GOOD BUSINESS

The Tilton & Guthrie Players opened their tent season at Woodward, Ia., May 5. The next day, on account of weather conditions, the company moved to the Opera House for the balance of the week. Business has been good in spite of the cool weather. This year they have an exceptionally capable company and a very good line of plays, it is said, and also a five-piece orchestra. On opening night the company had quite a few visitors from Des Moines, including Bill Bruno, former partner of Mr. Guthrie; Mr. and Mrs. Andy Ballord, Lawrence and Marie Prosser. With the company this year are Mr. and Mrs. Billy Guthrie, Mr. and Mrs. M. R. Tilton, Boyd Tilton, W. H. Niemeyer and Vera Temple, leads; Fred C. Bennett, second business; Otis Eaton, characters; Eddie Wilson, juveniles and general business; Marion Raymond, general business, and Beatrice Savelle, ingenues. The plays are under the direction of Mr. Niemeyer and include "In the Dark", "24 Hours of Truth", both featured and produced with special scenery and lighting effects; "Bunk", "The Green Mask", "Along the Mississippi" and "The Bumble Bee".

JOHNSTONE BOOKINGS

Chicago, May 27.—Arthur Gale, director for the Regent Theater, Muskegon, Mich., has been in Chicago engaging people for one-bill-a-week stock, opening with "It's a Boy" June 29. The cast, which was engaged thru O. H. Johnstone's American Theatrical Agency, includes Edna Sevier, Edgar Mason, George Robbins, J. F. Marlowe, Addie Melnotte, Marie O'Sullivan, Lou Streeter, Mattie McNab, Mabelle Marlowe and LeRoy McNeill.

The Johnstone Agency reports the following people placed the past week: Mae Ambler, with the Graves Brothers' musical comedy stock; Pauline Thomas and Kathryn Van Esse, with the Halton Powell musical comedy stock; Fred Harrington, Marie Harrington, Hilda Dahlman, Fred Carmel and Fred Reetlis, with the Russell Brothers' Repertoire; Wm. Yale, W. H. Ware and Ethel Castle, with the Jule Theater Company; Herbert Lewis, Betty Lewis, Harvey Maxwell, with the Fred Gordon Players; A. D. Ohml, J. M. Daul and Harry Rosseau, with the Ed Williams Players; Jessie Gilde, with the Lem Thompson Stock; Tom C. Ryan, with the Callahan-Glance Players; Adrian Ellsworth, with the Waddell Stock Company; Charles Herbert, with the Hillard Wight Company, and Arthur Rutledge, with the Dorothy Richards vaudeville act.

Norton's Comedians opened the summer season at Caney, Kan., June 2, after playing seven weeks in Florida.

INMATES GRATEFUL FOR SHOW

"Tiny", in The Men's Reformatory Press, is responsible for the following token of appreciation for the services of the Otis Oliver Players, who gave a benefit performance May 21 for inmates of the State Prison at Anamosa, Ia.:

"We wish to take this means of expressing thanks to the members of the Otis Oliver Players for the very enjoyable afternoon we spent last Wednesday, when they so kindly presented a three-act farce comedy, 'Married Today'. We wish to state, and we believe we express the sentiment of the whole inmate population, that we have never spent a more pleasant afternoon in any theater. The parts were all splendidly rendered, full of wit and humor, and hearty applause was given each player. Again we wish to say that we thank each and every member of the Otis Oliver Players for the ray of sunshine and good cheer which they brought to us, and our grateful wish for them is that as our Walled In City turned out en masse to see their show so will the people in the various cities which they visit give them packed houses with never an Annie Oakley in the audience. We hope that some day we will have the pleasure of seeing the Otis Oliver Players across the footlights again, but we also hope it will be in more pleasant surroundings. Come again, thesplans; the welcome will always be on the doormat and the S. R. O. sign on the box-office."

Mr. Oliver evidently believes in the doctrine of cheer and there is no better way to place a smile on the face of those who have erred than to provide them with occasional entertainment.

KELL BACK IN MISSOURI

Leslie E. Kell's Comedians are back in Missouri after a trip that took them thru Arkansas, Louisiana, Oklahoma and Texas. The show was out all winter under canvas and lost only two nights, one at Paris, Tex., on account of a snowstorm, and the other at Mineola, Tex., on account of rail trouble. The show has played many return dates and is doing a nice business considering the weather. Several new members have joined lately. The roster is as follows: Leslie E. Kell, manager-comedian; "Dad" Zelno, business manager; Eddie McKenney, leads; Dee Haynes, heavies; Phil Phillips, general business; Harry Valpo, characters; Erman Gray, juveniles; Dolly Seymoure, leads and ingenues; Amber Wymore, leads and ingenues; Queen Roselle, heavies and characters; Bennie Stokes, trombone and leader; Harry Valpo, cornet; Ub Gan, cornet; Dee Haynes, trombone; Mrs. Valpo, alto; Reta Gray, saxophone; Billy Watson, baritone; Erman Gray, clarinet; Phil Phillips, bass; Mrs. Watson, French horn; Eddie McKenny, bass drum; Bob Chambers, snare drum; Mrs. W. I. Algood, front door tickets; Bill Algood, candy concession; Bill Wesley, boss canvasman; Ora Blazier, Carl Blazier; W. M. Seal, property man; "Whittle" Benson, Jimmie Waverly, Mrs. "Dad" Zelno, banners. The show will play Missouri until late fall and again go into Texas for the winter on the way to sunny California.

The Kell & Crawley Comedians are doing very nicely since the opening at Stuggart, Ark., six weeks ago. They are at present in Missouri. The show is under the management of George Crawley and is in first-class shape for a long season.

RALPH MOODY WRITES

Ralph Moody, manager of the Hazel McOwen Stock Company, writes: "Never before have I received so many replies to an ad in The Billboard as I did to my notice for people in issue of May 24—128 letters and telegrams by actual count. Owing to the fact that I have been so busy in preparation for my opening, it was impossible to reply to them all.

"The Hazel McOwen Stock Company will open the summer season June 9 with a new outfit and complete list of new attractions. The best company of artists and musicians ever assembled under this banner has been engaged."

MOVEMENTS OF ACTORS

Chicago, May 29.—The Bennett Dramatic Exchange this week booked James Leroy, Lew Newman, Jack Labadie and Walter Hawley with "The Deluge" company, which will open in the Cort Theater June 15.

Sherrill Page is back from a stock season in the Winnipeg Theater, Winnipeg, Can.

Raymond Ketcham, manager of the Chase-Lister Shows, has written Chicago friends that the show opened to fine business in Iowa.

Nellie Stevens is back from a stock engagement with the Wilkes Players in Denver.

Josephine Dominick will begin rehearsals of "Friendly Enemies" in Albert Lea, Minn., June 8. The company will be taken over chautauqua time in the Northwest.

Sam Parks, manager of the Parks-Maddox Company, which played long stock engagements in Atlanta, Ga., and Birmingham, Ala., is in Chicago this week.

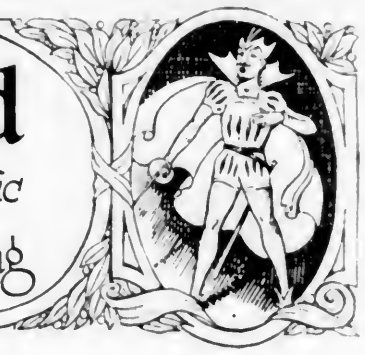
John H. O'Hara, who took the place in "Lightnin'" left vacant by the death of Frank Bacon, was in Chicago this week on his way

(Continued on page 32)

American Concert Field

and American Achievements in the World of Music

Pageantry — By Izetta May McHenry — Classic Dancing



DeLEONE OPERA

Received With Much Acclaim at Premiere in Akron, O.

"Algiala", the American opera written by Professor DeLeone, of Akron, O., was received with much acclaim at its premiere in Akron the evening of May 23. Before an audience which included many men and women prominent in the music world, many of whom had come from far-distant cities, this new American opera was given an elaborate production under the auspices of the National Federation of Music Clubs, and Mrs. John F. Lyons, as president of the organization, presented Professor DeLeone with a gold medal in recognition of his work. The opera is a purely American one based upon an American theme and was sung in English by American artists, including Mabel Garrison, Edward Johnson, Cecil Fanning and Francis Sadlier. The chorus was composed of members of the chorus of the Cleveland Opera Company and the forty-piece orchestra under the direction of Carl Grossman, assistant director of the Cleveland Symphony Orchestra, contributed much to the success of the production. The Akron press accorded highest praise to the opera and we quote the opinion given in The Akron Evening Times under the signature, "A Layman": "'Algiala', viewed by one who loves good music, but professes no critical expertness, meets the two great requirements of an opera; it thrills to the point of terror with its sterner passages and melts to the point of tears with the sweetness of its interludes. Massive power and tender beauty are happily contrasted."

James H. Rogers, reviewing for The Cleveland Plain Dealer, said: "Mr. DeLeone has written a score to this brief and vivid story that seizes and stresses opportunities for dramatic utterance and at the same time does not fail to give due consideration to melodic values. There are lovely lyric moments in the music of the name part and in the duets for soprano and tenor and for soprano and baritone. Dr. DeLeone has in the main sought beauty rather than what we may call aboriginal atmosphere and he has not sought in vain."

JUDSON DENIES

Wholesale Resignations of Philadelphia Orchestra Musicians

Arthur Judson, manager of the Philadelphia Orchestra, denies the report that there has been wholesale resignations from the Philadelphia Orchestra following the settlement of differences between the orchestra association and the Musicians' Protective Union. Mr. Judson states that each season a few changes in the personnel of the orchestra is made, the same as in all orchestras, but that the contracts for next season are now being signed and until they have all been completed it is not possible to know how many of the former men will sign up for next season.

Thomas M. Rivel, president of the Musicians' Protective Union, of Philadelphia, also denied the rumor of a large number of resignations and asserted he was sure there will be no more changes in the personnel of the orchestra this year than in any preceding year.

FRANCES SONIN

Pleases in Character Song Recital

Frances Sonin, interpreter of juvenile character songs, gave her annual recital in the Town Hall, New York, the evening of May 22 before a fair-sized audience. Miss Sonin, if considered from the standpoint of a concert singer, would be classed as disappointing, but as an interpreter of songs of juvenile character she deserves high praise. She gave, in costume, a group of art songs of Japan and followed these with Chinese Mother Goose rhymes, but it was as a ragged boy of the streets that she completely charmed her audience and several of the numbers had to be repeated, particularly "Vacation", by Floy Bartlett, and "Fair Warning", by Jessie Pease. A feature of the last group was her interpretation of W. B. Olds' song, "Baltimore Oriole", and this, too, had to be sung a second time.

HAROLD HANSON,

An American, Appointed Director of Eastman School of Music

New York, May 31.—Harold Hanson, American pianist-composer and winner of the Prix de Rome in 1921, has been appointed director of the Eastman School of Music in Rochester, N. Y., according to announcement made by Dr. Rhees, of the University of Rochester. Mr. Hanson, who is at present a resident member of the American Academy in Rome, Italy, will take up his duties at the Eastman School in the fall.

MEMBERSHIP CAMPAIGN

Successful at East Liverpool

The Civic Music Association, of East Liverpool, O., successfully waged a week's campaign for membership in the organization and has now an enrollment of 1,000. The purpose of the organization is to bring famous artists to East Liverpool for a series of three or four concerts each season and, with the increased membership, it is thought the prices for the series can be made at a price which will bring good music within the reach of all who desire to attend the concerts.

DOUGLAS STANBURY, baritone, who has for the last year been one of the principal soloists at the Capitol Theater, New York, will sing important roles with the Chicago Civic Opera Company next season.

NEW YORK DEBUT

Made by Rhys Morgan, Welsh Tenor

At Aeolian Hall, New York City, the evening of May 26, Rhys Morgan, Welsh tenor, gave his first recital before a Metropolitan audience. Despite the fact that the musical season is about over, Mr. Rhys was cordially greeted by a good house. Accompanied by Jutin Williams at the piano, Mr. Morgan presented a program, opening with an aria from Handel's "Judas Maccabeus", sang in rather forceful tones. He followed this with songs by Dvorak, Brahms and two French compositions, but with the interpretation of these, however, Mr. Morgan was not quite so fortunate as in his singing of "Recondita Armonia" from "Tosca". It was in the group of old Welsh songs and a Welsh composition by William Davies the artist was at his best, singing these in a sympathetic manner. His program closed with a group of English compositions by Protheroe, Hammond, Walford Davies and James H. Rogers, which would have been more enjoyable had there been more of a variety in Mr. Morgan's interpretations.

TWENTY-SEVEN STUDENTS

Graduated by American Orchestral Society

Too much praise cannot be given the American Orchestra Society, of New York, and Mrs. E. H. Harriman, its sponsor and guarantor. Three years ago Mrs. Harriman organized the society for the purpose of affording training under the best possible conditions for young people who were desirous of obtaining both instruction and experience in orchestra playing. This purpose has been fully carried out; furthermore, as the result of the training obtained, students are being placed with several of the most prominent symphony orchestras of this country. The society will graduate twenty-seven students this year and two of them will be members of the Cincinnati Symphony Orchestra next season, while others will be placed with the symphony orchestras of St. Louis, Minneapolis and New York.

Harold Bachman and His Million-Dollar Band, immediately following their engagement at the Masonic Exposition in Madison Square Garden, played for one week at Woodlawn Park, Trenton, N. J.

DOUGLAS STANBURY

Joins List of Artists From Motion Picture Theaters To Enter Grand Opera Ranks

As recently announced briefly in these columns, Douglas Stanbury, well-known and well-liked soloist of the Capitol Theater, New York, has been given a contract by the Chicago Civic Opera Company for next season. He will sing in several important roles, among them Valentine in "Faust", Pelleas in "Pelleas and Melisande" and Lord Ashton in "Lucia". Mr. Stanbury, a native of Toronto, Canada, comes of a musical family, and in his home city studied music under the direction of Otto Morando. Just one year ago he came to New York and made his debut in the metropolis at the Capitol Theater under the direction of S. L. Rothafel. He has been singing at the theater almost continuously thruout the year, appearing as soloist; also in the leading baritone roles of the tabloid operas which Mr. Rothafel has been featuring, and has also sung over the radio in all programs broadcast on Sunday evenings from the Capitol station.

Mr. Stanbury will continue singing at the Capitol until shortly before the opening of the grand opera season in Chicago. His engagement with the Chicago organization adds one more name to the long list of artists who have been prepared for musical careers thru their work in motion picture theaters managed by S. L. Rothafel. Mario Chamlee, Jeanne Gordon, Desiree Defrere of the Metropolitan first attained success thru singing under the noted Capitol director. Warren Proctor went from the Capitol to a leading role in the revival of the light opera "Erminie". Bertram Peacock, who for some time was a popular soloist at that theater, created the leading role of Franz Schubert in "Blossom Time", which ran for more than two seasons in New York, and this role is now being played in New York by Greek Evans, another artist who first came into prominence thru his appearances in the Rivoli and Rialto theaters of New York, and later was on tour with the Scotti Grand Opera Company. Other motion picture theater soloists now appearing in grand and light opera are Mary Fabian, Anita Klinova, Anna Roselle and Vincente Ballister.

INDIANA ORGANIZATION

Is Doing Much To Increase Interest in Music

Columbus, Ind., is coming to the fore in the musical world thru the good work being done by the Columbus Symphony Orchestra. The organization is composed of seventy pieces and was organized two years ago thru the enterprise of G. Chester Kitzinger, violinist and teacher. Its latest success was the concert given on May 9 as a contribution to the observation of National Music Week in Columbus. For this concert the soloists were: Elise Kitzinger, soprano; Anna Newell Brown, contralto; William Morgan Knox, violinist, of the Cincinnati Symphony Orchestra, and Dorothea Martin, advance pupil of Mr. Knox.

No member of the orchestra nor Mr. Kitzinger receives any remuneration for their services and the receipts from all concerts are given to the work of some civic organization in the city of Columbus. The entire community is greatly interested in the young orchestra and every concert is attended by an enormous audience. The programs are of a high standard and compositions presented in recent concerts with much success included Hayden's Military Symphony, Turkish March from Beethoven's "Ruins of Athens" and Hayden's Symphony No. 2 in D.

CONWAY'S BAND

Will Play at Many State Fairs This Summer

Patrick Conway and the celebrated Conway Band have been engaged by a number of the large State fairs for their annual fair this summer. Among these engagements are the State fairs of Nebraska, Iowa and New York. Prior to the opening of the fair season Mr. Conway and his men will play in some of the largest parks in the country, and the soloists who are being featured this season are: Valerah Verba, soprano; Carlo Ferretti, baritone; H. Benne Henton, saxophone, and Ernest F. Pechin, cornet.

PAGEANTS

Gaining Steadily in Community Celebrations

Pageants are gaining in popularity steadily as a feature of the celebration of holidays by community organizations. According to the Playground and Recreation Association of America, communities are increasingly planning celebrations for Independence Day and the community historical pageant is more and more coming to the fore because it presents a stirring picture of the patriotism of pioneer days and lends preparing for it unites a community most successfully. Weaver Pangborn, of Community Service, Inc., reports numerous communities are arranging pageants for presentation July 4, many of which have been obtained thru the list available upon application to the office of Community Service. As quite often the all-important question is "What Pageant Shall We Give?", we list a few of the pageants suitable for 'Independence Day: "America, Yesterday and Today", "A Festival of Freedom" (this is a review of the nation's patriotic songs in chronological order and expressed by tableau, song and story), "The Flag of the Free", "A Pageant of Independence Day", "Under the Stars and Stripes" (a festival of citizenship designed for neighborhood clubs, civic and other community organizations and includes singing games, folk songs and dances, national anthems and marches of more than sixty nations), "A Hosting of Heroes" (a patriotic community celebration for national holidays). All of these and a list of many others may be obtained by writing Community Service, Inc., at headquarters in New York City.

INTERESTING PROGRAM

Presented by Louise Alice Williams

In Carnegie Chamber Music Hall, New York, the evening of May 27, Louise Alice Williams, lyric soprano, assisted by Marion Marsh Bannerman, harpist, presented a most interesting program of music, Negro stories and folk songs. Miss Williams, who is a native of Georgia, included in her program cradle songs, also a number of spirituals which she personally collected directly from Negroes in Georgia and South Carolina and presented them in such a charming manner as to thoroly delight her audience. Miss Bannerman, a harpist of much ability, was heard in compositions by Mendelssohn, Hasselmans, Holy and a medley of old Southern melodies. The program would prove a most worthwhile addition for a series offered by any club.

"ELIJAH"

Will Be Presented in the Stanford Stadium

Under the auspices of the Stanford University, "Elijah" is to be given an elaborate performance in the Stadium at Stanford, Calif. The performance is scheduled for June 8, with a chorus of 500 voices and an orchestra composed of seventy-five members from the San Francisco Symphony Orchestra. Warren D. Allen, organist at Stanford University, will conduct the concert, and the soloists announced thus far are Louis Graveure, baritone, and Constance Balfour, soprano.

COMMUNITY MUSICAL ACTIVITIES

The Civic Music and Art Association of Los Angeles is working toward holding a Southern California Eisteddfod in which vocal and instrumental groups from all communities in the counties of Southern California will be asked to participate. Every county as well as the large district centers of population will be encouraged to hold musical competitions during the year and the grand final or Eisteddfod will be held in Los Angeles or some other large city. The success of the recent Ventura County Eisteddfod promoted by Oxnard Community Service influenced Los Angeles to undertake a similar contest.

Not content with the success of its Boys' Band, Elmira, N. Y., is now to have a similar organization among its girls. The Community Service of Elmira plans to build up a new band of 150 pieces, all of which are to be played by girls. The conductor of the new organization will be Frank E. Hauver.

For the third time the Community Opera Company of Johnstown, Pa., has been heard in grand opera. The organization presented "Il Trovatore" recently with much success. Grace Sefton Mayer sang "Leonora" and James Bent "Manrico", and the members of the community choruses of men and women assisted in the opera. The productions are all given under the direction of Prof. Silvio Landino.

A feature of the Fifteenth District Rotary convention recently held in Parsons, Kan., was the comic opera, "All at Sea", directed by Harry Aharrson, of Community Service, and M. C. Buvane. The principals were selected from the Rotary clubs of four States and the feminine soloists were chosen from the "Rotary Anns", the name given the women who accompanied their husbands to the convention.

The Spanish residents of the community at Long Beach, Calif., recently gave a very worth-while concert at the Long Beach Municipal Auditorium. Typical Spanish music by these folks made up a very colorful program in which the Mexican Community Band was a feature. There were also solos, dances and instrumental numbers on the guitar and violin.

The Flint Symphony Orchestra, of Flint, Mich., presented a series of five concerts during the winter and spring. The orchestra, which is an organization of amateurs assisted by professionals and directed by William Wellington Norton, gave programs which related one to the other, and the series terminated with a May Festival.

The Community Symphony Orchestra launched in Glendale, Calif., by Community Service bids fair to be as fine an advertising medium for the city as the Community Choral has been. The orchestra is under the direction of J. Arthur Myers, who is also leader of the Choral Club. At one of the recent sings of Glendale Community Service a visiting community chorus of 100 voices from the Arroyo Seco provided an excellent program.

The first winter carnival held in Lawrence, Mass., last February netted a profit of almost $2,000, according to the treasurer of the carnival committee, C. H. Choat. The carnival was given under the auspices of the Lawrence Community Service.

Clarence J. Hawkins, director of the Community Orchestra of Salt Lake City, expects to present the orchestra in a concert early next month. The organization is doing good work in that it encourages serious students of music to become members and thus have opportunity to study orchestral playing.

Stamford, Conn., recently enjoyed a concert by the Stamford Community Chorus, assisted by the Stamford Symphony Orchestra, and the interest evidenced in these two organizations was proven by the large audience which filled the auditorium. Ralph McCarter, tenor, and James Mix, baritone, were the soloists.

A strictly community concert was presented at the Coliseum in Des Moines, Ia., as a feature of Music Week. The program was given by community musicians and was arranged by members of the Fortnightly Musical Club and Alfred H. Smith, music director in the city schools. The feature was the appearance of the Iowa State College Band from Ames, with Oscar H. Hawley as bandmaster. Then there were selections by the combined choirs of the city and songs by the Glee Club, also community singing with Alfred Smith as leader.

CONCERT AND OPERA NOTES

Ed Armstrong, well known in theatrical circles thru his connection with Henry W. Savage, Al. G. Field and several others, is now in charge of the musical department at the Masonic Home and School in Ft. Worth, Tex. In this connection he is very active in music at Ft. Worth. During the past season he directed the Masonic Home Symphony Orchestra in the concerts given in the various theaters of Ft. Worth. Early in May he presented his comic opera, "Scenes From Fairyland", with principals and chorus made up of children from Ft. Worth. The opera was presented under the auspices of the Ft. Worth Recreation Board, with the co-operation of practically all the music teachers of the city.

Griffith L. Gordon, professor of music in the State University of Oklahoma, at Pawhuska, is the leader in musical activities in that city. Recently he directed the presentation of his college opera, "Prexy", in which students of the university and also several members of the faculty appeared. The scenery was made by the art department under the supervision of Mr. Gordon and Jessie Severtson, art supervisor. Mr. Gordon has had wide experience in music and in the theater as well. His first grand opera was produced at Ann Arbor, Mich., in 1904, when it was sung by a professional cast and a locally trained chorus of eighty singers. For seven years Mr. Gordon, who is known as "Griff" Gordon thruout the entire United States, presented his Indian operetta, "Hiawatha's Wooing", in vaudeville theaters.

MOTION PICTURE MUSIC NOTES

Capitol Orchestra Plays at College of the City of New York

For the first time in history the College of the City of New York heard a concert by a theater orchestra. The Capitol Theater Grand Orchestra gave a concert in the Great Hall of the College one morning last week before 3,000 students. The concert was arranged by S. L. Rothafel, managing director, with a view to encouraging an interest in music among the students, and the management of the Capitol Theater paid for the orchestra and the cost of transporting the instruments. The program included compositions by Nicolai, Hadlow, Grainger and Rimsky-Korsakoff, and the soloists were Mme. Elsa Stralia and Eugen Ormandy.

A return engagement is being played by C. Sharpe Minor at the Missouri Theater, St. Louis. The well-known organist is playing on the Wurlitzer "Reminiscences of Dixie" (Minor). On the program for the week Conductor Littau directed his men in the "Orpheus" overture (Offenbach). As a special feature O'Malley and Maxfield, billed as "Two Boys From Harmony Land", were introduced.

Following the success of the Gilbert and Sullivan revival at the Capitol Theater, New York, S. L. Rothafel is now planning to follow these with a revival of light operas, and the first of these, "The Spring Maid", is being given a twenty-five-minute tabloid at the Capitol this week. Frank Moulan is continuing in the capacity of assistant to Mr. Rothafel, and the members of the cast are Sara Edwards, Betsy Ayres, Gladys Rice, Joseph Wenzel, James Parker Coombs, Ava Bombarger, Pierre Harrower and Marjorie Harcum. The "Firefly Ballet" by the Capitol Ballet Corps is headed by Mlle. Gambarelli. The prelude to the third act of "Lohengrin" is being played by the orchestra, under the leadership of David Mendoza, and Eugene Ormandy, concertmaster of the orchestra, is playing variations on a Hungarian Theme from the "Scene de la Czarda" (Hubay).

Surrounding the feature film "The Marriage Cheat" at the New York Strand Theater, this week, Managing Director Joseph Plunkett is presenting an excellent musical program, opening with the "Dance of the Hours" overture. Helene Sherman, coloratura soprano, is singing the "Shadow Song" from "Dinorah", and as a prolog to the film Hurtedos' Royal Marimba Band is playing. There is also a dance fantasy "In a Shop Window" featuring Mlle. Klementowicz and M. Bourman and the complete ballet.

During the week of May 25 Liza Lehmann's Song Cycle "In a Persian Garden" was presented at the Eastman Theater, Rochester, N. Y. This was given under the direction of Vladimir Rosing by a quartet from the Operatic Department of the Eastman School of Music, including Margaret Stevenson, soprano; Jessica Cole, mezzo-soprano; Charles Hedley and Archie Ruggles, tenors, and Howard Hitz and John M. Monerieff, bassos. For the overture the orchestra, conducted by Victor Wagner, played "Il Guarany" (Gomez).

In memory of Victor Herbert selections from his "Fortune Teller" are being played at the New York Rialto Theater this week. Miriam Lax, soprano, and Adrian daSilva, tenor, are soloists for the week, singing numbers from "Maytime", and there are the usual good additions to the musical program by the orchestra, directed by Hugo Riesenfeld and Willy Stahl.

Lily Kovacs, the young pianist, who has been filling numerous engagements thruout the country, was soloist at the Palace Theater, Dallas, Tex., the week of May 24.

One of the chief attractions at the New York Sheridan Theater, during the current week, is Jack Harell and his novelty song revue. In addition to this there is the usual good musical program presented by J. Walter Davidson and His Concert Orchestra.

This week's music program at the New York Rivoli Theater opens with the overture "Capriccio Italien" by Tschaikovsky, played by the orchestra which is directed by Irvin Talbot and Emanuel Baer. As a specialty number there is a dance fantasy, "On the Surf", by La Torrecilla, premiere danseuse, and ensemble, with attractive settings designed by John Wenger. Frank Stewart Adams and Harold Ramsbottom are rendering the organ numbers.

Mary Mitchell and Chauncey Parsons were presented in an atmospheric prolog to the feature film at Loew's Aldine Theater, Pittsburg, Pa., on a recent program.

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

EDDIE CANTOR TO PRODUCE COMEDY

Will Launch Play by J. C. Nugent—Star To Continue in "Kid Boots"

New York, May 30.—Eddie Cantor will try his hand at producing next season, altho he has no intention of discontinuing his starring engagement in "Kid Boots". He has accepted a new comedy by J. C. Nugent, which bears the tentative title of "Restless Joe Malone". The launching of this play will mark Cantor's debut in the producing field and he plans to follow it with two other plays which he has been holding for the past two months.

The star, moreover, is the author of two comedy sketches, one of which will be incorporated in the new "Music Box Revue", while the other will appear in the next issue of "The Greenwich Village Follies".

WILL ROGERS TAKES A BOW

Washington, May 30.—Will Rogers was given a round of applause by the members of the House while sitting as a spectator in the visitors' gallery. The presence of Rogers was brought to the attention of the House by Congressman Blanton, of Texas. "The House is honored today by having one of the big men of the country in attendance on the session," said the gentleman from Texas. "I refer to Will Rogers, who is seated in yonder gallery." For once Rogers was not called upon to make a speech.

REHEARSING ALL-COLORED SHOW

New York, May 30.—Rehearsals are now under way on the new musical comedy by Miller & Lyles, which is due to come into the Fifty-Second Street Theater on June 11. Louis Asgalth is sponsoring the piece. Porter Grainger, Robert Ricketts and Joseph Trent collaborated in writing the music. The cast will comprise Shelton Brooks, Walter Richardson, Anna Reid, Ethel Finney, Eva Freeman and a fast-moving chorus of twelve girls. The title of this all-colored revue has not been determined as yet.

CASTING "BE YOURSELF"

New York, May 30.—Thus far "Be Yourself" is the only musical production definitely announced to spend the summer months in Boston, altho no less than three revues were promised for the Hub City. Jack McGowan, author of the book, will co-star with Elizabeth Hines. The principal members of the cast will be Skeets Gallagher, Andrew Tombes, Al Gerard, Roy Royston and, in all probability, Mabel Withee, who has but to sign the dotted line. The piece is set to open the last week in June.

STAR TO QUIT "POPPY"

New York, May 30.—Madge Kennedy is in the last two weeks of her engagement in "Poppy" at the Apollo Theater. No one as yet has been listed to take the place of the star, who will return to the films for the summer.

ENGAGED FOR "ROSE MARIE"

New York, May 30.—Rose Rolando, who closes this week with "Round the Town" at the Century Roof, has been newly engaged for "Rose Marie", to be presented by Arthur Hammerstein in the fall. Miss Rolando appeared in one of the earlier editions of "The Music Box Revue".

NEW LEHAR OPERETTA

New York, May 30.—Local managers are said to be negotiating for the American rights to "The Three Graces", the new Franz Lehar operetta now on view in London. The composer is best known in this country for his music in "The Merry Widow", which Henry W. Savage revived several seasons ago.

The receipts of the single midnight performance of "Andre Charlot's Revue of 1924", to be held Thursday of this week at the Selwyn Theater, New York, will go toward establishing a dramatic scholarship in memory of Meggie Albanesi at the Royal Academy of Dramatic Arts in London. Gertrude Lawrence, one of the leading members of the revue, is managing the benefit performance.

"SUNSHOWERS" AGAIN

New York, May 30.—Harry Delf, who retired recently from "The Dream Girl", the new Shubert musical comedy starring Fay Bainter, now playing in Boston, is resurrecting "Sunshowers", which was done last season. The production will be given a tour of the road next season, with Johnny Hines in the leading role originally created by Delf.

COSTUMING TWO NEW SHOWS

New York, May 30.—Charles LeMaire has been commissioned to design the costumes for Ziegfeld's new "Follies", also the gowns for Arthur Hammerstein's new operetta, "Rose Marie", in which Mary Ellis is to star. LeMaire costumed such productions as "Poppy", "Wildflower", "Mary Jane McKane", "Peg o' My Dreams", "Vogues", "Sitting Pretty" and "The Music Box Revue".

TWO HOFFMAN PLAYS SOON

New York, May 30.—The Bohemians, Inc., will sponsor "Good for Nothin' Jones", the musical comedy by Aaron Hoffman, who died suddenly at his home here this week. Rehearsals will commence next week, with Eddie Buzzell and Helen Ford in the leading roles. The playwright had planned on rewriting his musical farce, "The Politicians", as a starring vehicle for Gallagher and Shean next fall.

"BAMVILLE" FOR BOSTON

New York, May 30.—New booking plans for "In Bamville" will see H. C. Whitney's new all-colored revue in Boston next week, where it is listed to remain at the Tremont Theater for the summer months. It was previously reported that the production would put in an appearance here before long at the Colonial Theater.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, May 31.

IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING DATE.	NO. OF PERFS.
Andre Charlot's Revue of '24	——	Selwyn	Jan. 9	171
Battling Buttler, Mr.	——	Times Square	Oct. 8	273
Blossom Time	——	Jolson's	May 19	16
Grand St. Follies	——	Neighborhood	May 20	12
I'll Say She Is	——	Casino	May 13	17
Innocent Eyes	——	Winter Garden	May 20	16
Keep Kool	——	Morosco	May 22	12
Kid Boots	Eddie Cantor	Earl Carroll	Dec. 31	185
Little Jessie James	——	Little	Aug. 15	329
§Lollipop	——	Knickerbocker	Jan. 21	153
Moonlight	Julia Sanderson	Longacre	Jan. 30	112
**Paradise Alley	——	Vanderbilt	Mar. 31	72
*Peg o' My Dreams	——	Imperial	May 5	32
Plain Jane	——	New Amsterdam	May 12	24
Poppy	Madge Kennedy	Apollo	Sep. 3	314
*Round the Town	——	Century Roof	May 21	15
Sitting Pretty	——	Fulton	Apr. 8	63
§Stepping Stones	Fred Stone	Globe	Nov. 6	243
Vogues	——	Shubert	Mar. 27	79

*Closed May 31. **Closed May 24.
§Continuance contingent upon reaching agreement with Equity.

IN CHICAGO

Green. Vil. Follies	Gallagher & Shean	Garrick	May 18	18
No, No, Nanette	——	Harris	May 4	36
Topsy and Eva	Duncan Sisters	Selwyn	Dec. 30	200
Wildflower	Edith Day	Apollo	Apr. 20	54

IN BOSTON

Dream Girl, The	Bainter-Woolf	Wilbur	May 15	21
In Bamville	Sissle and Blake	Tremont	June 2	—

NOW IT'S FRITZI SCHEFF

New York, May 30.—Charles Dillingham is said to be considering Fritzi Scheff for the prima donna role in "Madame Pompadour", which will be given production here next season. Thus far the list of candidates submitted for the producer's consideration includes Maggie Teyte, Marilynn Miller, Gertrude Bryan and Geraldine Farrar. By way of coincidence Fritzi Scheff is appearing in vaudeville in a sketch entitled "When Pompadour Was Queen".

ACTOR TO REVIEW PLAYS

New York, May 31.—Fred Allen, now appearing in "Vogues" at the Shubert, has signed a contract with The Metropolitan Magazine to act as its official dramatic critic. His first review will be "Round the Town", with particular attention devoted to Heywood Broun. Altho some critics are now adopting the stage as a profession, the reverse of this, as in Allen's assignment, appears to be the first on record.

DOUBLING IN BRASS

New York, May 30.—Betty Prescott, business manager of the Cherry Lane Playhouse, where "The Leap", a new play, opened last week, is appearing nightly in the "Grand Street Follies" at the Neighborhood Playhouse. Miss Prescott does a burlesque imitation of Fanny Brice playing the Shakespearean role, "Ophelia". In addition to this and the business details attendant upon running the Cherry Lane Playhouse, Miss Prescott acts as company manager for "The Man Who Ate the Popomac", the Cherry Lane first production which recently moved uptown to the Punch and Judy.

RECASTING "NANETTE"

New York, May 30.—Several important changes will be instituted shortly in the cast of "No, No, Nanette", the musical version of "My Lady Friends" now playing in Chicago. Muriel Hudson will relieve Anna Wheaton, who is appearing in one of the featured roles, while Charles Winninger is to succeed Skeets Gallagher. Louise Groody, last seen in "One Kiss", will supplant Phillis Cleveland, and Bernard Granville will replace Francis X. Donegan. Another newcomer is Mary Lawlor, who succeeds Emily Fitzgerald. The only members of the original cast now summer down to Georgia O'Ramey, Edna Whistler and Juliette Day. The production will be seen on Broadway in short order.

CATLETT FOR NEW "FOLLIES"

New York, May 30.—Walter Catlett, who recently closed his engagement of several seasons in "Sally", has signed a contract with Florenz Ziegfeld for the new "Follies", now in rehearsal. It was previously reported that Catlett would appear in one of the three stellar roles to grace Jerome Kern's new operetta which Philip Boodman is to present next season. The comedian will later head his own company under the Ziegfeld management.

MISS GRIFFITH RECOVERS

New York, May 30.—Eleanor Griffith, who was forced to retire from the cast of "Sitting Pretty" at the Fulton Theater owing to a severe cold, has returned to the role of May Tolliver. During Miss Griffith's absence the part was played by Frieda Fitzgerald.

MUSICAL COMEDY NOTES

Tom Patricola has been re-engaged to appear in the forthcoming edition of George White's "Scandals".

Leonard St. Leo recently joined "Lollipop" at the Knickerbocker Theater, New York, as Bertrude Dolan's new dancing partner.

Irene Castle's special appearance in "Sitting Pretty" at the Fulton Theater, New York, announced for last week, has been indefinitely postponed.

Comstock & Gest are seeking more commodious quarters for their musical production, "Sitting Pretty", now playing at the Fulton Theater, New York.

Harriet Bennett is the new prima donna of "Topsy and Eva", the musical comedy starring the Duncan Sisters, at the Selwyn Theater in Chicago. Miss Bennett replaces Nana Bryant.

"The Rue de la Paix", the continental revue, starring Raquel Meller, the Spanish comedienne, will be presented by the Selwyns in Atlantic City October 27.

Barney Gallant, who did much toward placing Greenwich Village on New York's theatrical map, has left for Europe in the interests of the Bohemians, Inc., and their next production of "The Greenwich Village Follies".

Benny Leonard showed up in the cast of "Plain Jane" at the New Amsterdam Theater, New York, last week for one performance. The light-weight champion essayed the role of referee during the prize-fight scene.

John Hartley is a newcomer to the cast of "Moonlight", having joined the musical show at the Longacre Theater, New York, simultaneously with Frank Crumit and Ottilie Corday.

Joe Laurie, Jr., comedian of "Plain Jane", at the New Amsterdam Theater, New York, is the featured columnist for The Chicago Literary Times. His contributions will be captioned "Stereopticon Slides of Wit-Land".

Gregory Kelly, with the "Little Jesse James" Company that recently played in the Garrick Theater, Chicago, has joined the Eastern company of the same name, replacing Allen Kearns.

Madge Kennedy will not go to Chicago as the star in "Poppy" when that play reaches the Selwyn in August, so it is reported. It is said Miss Kennedy will return to the silent drama.

"Belles of Yesterday", a new production, with book and lyrics by Dailey Paskman and Kenneth Keith and music by Otto Motzan, will be offered in New York this summer by Harry H. Herts.

Mitzi has finally closed her season in "The Magic Ring" following a thirty-eight weeks' tour of the country. The star will leave shortly for Europe and on her return to America will again appear under the direction of Henry W. Savage.

Julian Eltinge, who has just completed a tour in vaudeville on the Keith Circuit, will probably journey this summer to Australia to star in a musical production. Eltinge is announced to appear in New York next season in a new revue.

Joseph Regan, at present in vaudeville, next fall will enter stardom in an Irish play, taking, it is said, Fiske O'Hara's place in the managerial aims of August Pitou. Mr. Regan sang in Will Morrissey's "Hollywood Follies" in Chicago last season.

Robert Benchley also figures among the recongagements for the new "Music Box Revue". Life's dramatic critic will deliver an exacting treatise on the precarious adventures of the polyp. Coming from Benchley, this biological study should command the attention of the groundlings, the bourgeoisie and what nots.

Florenz Ziegfeld, as in former years, has booked the new "Follies" for a week of tryout performances in Atlantic City, beginning June 16, with the New York opening to take place Monday, June 23, at the New Amsterdam Theater. Returning to the fold are Ann Pennington and the Tiller Dancing Girls.

Tabloids

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

THE GRACE RICHARDS EXCHANGE is now installed in its new offices in the Delaware Building, Chicago.

BUELLA STIGERS is reported to be in a serious condition at her home in Louisville, Ky., as a result of a nervous collapse.

OPENINGS OF THEATERS playing Sun tabloids the week of June 1 are: Blackstone, South Bend, Ind., and Garden, Lock Haven, Pa.

LESLIE DAINTON is producing chorus at the Columbia Theater, Ashland, Ky., her second engagement there in that capacity in about a year.

"HAP" FARNELL, of the team of Farnell and Florence, was in Chicago last week en route from Boston to Milwaukee. "Hap" knows most tabloid people south of the Mason-Dixon line.

DENTH LA FARRA, principal comedian of Wyatt's Comedians, threatens to open his own show June 18. The following people have been engaged: Arthur Stanley, manager; John Thomas, Fred Howard, principals; Lola DuPree, Miss Dale, Marie Lane, Anna Miller, Hilda LaFrance and Betty Allan.

THE LYRIC THEATER, Birmingham, Ala., June 2 will begin its summer policy of musical comedy to replace vaudeville. The "Honey Bunch" Company, which has been a stock attraction in Little Rock, Ark., is the opening attraction at the Lyric, Manager Ed Raymond has announced.

THE "ATLANTIC CITY FOUR" is a late addition to the stock company appearing at the new Lyric Theater, Dallas, Tex. Others with the organization are Walter (Bozo) St. Clair, principal comedian; Mr. Youngblood, characters; Eddie Brown, juvenile; Jessie Mae Brown, soubret; Connie St. Clair, prima donna; Fay Craig, ingenue, and ten chorus girls.

CHICK GRIFFIN reports good health for himself and wife and says he is getting lots of joy out of life with his new seven-passenger car. Chick opened in Los Angeles, Calif., for the Dalton Bros. April 8, 1923, and has had a continuous season ever since. His contract with the Daltons expires October 25, this year. The Griffins are appearing at the Folly Theater.

"THE SAUCY BABIES", a baseball club made up of male members of the Graves Bros.' "Saucy Baby" tabloid company, are either lucky or good. They won the last eight games played. The players are Maloney, catcher; Page, pitcher and outfielder; Bishop, first base; Barnett, second base; Mahon, third base and pitcher; Dougherty, short and pitcher; Bill and George Graves and Rictner, outfielders.

HAPPY "BLUE" LAWSON is at the Bandbox Theater, Cleveland, O., dispensing syncopated melodies with the Blue Melody Boys, of which, he says, he is manager, featuring his new number, "Some Day You'll Cry Over Someone Who Has Cried Many Days Over You." Whew! The black-face entertainer says the combination has a fifteen-week contract at the Bandbox and will be in burlesque next season.

"CLARK SISTERS' REVUE" is a very good show with plenty of comedy, according to the manager of the Orpheum Theater, Grand Rapids, Mich., in a report to the Sun Booking Exchange. The company of eighteen people has good wardrobe, good scenery, good chorus and good script, the manager wrote. The Clark Sisters are stars of the cast in variations of musical numbers. "I will always be glad to book this show back," the manager wrote.

MARTIN BOWERS, comedian, who was stricken with inflammatory rheumatism in Kansas City while playing a stock engagement with "Oh, Daddy", Company a short time ago, reports improvement in his condition altho it will be impossible for him to work the balance of the summer. He is recuperating at his sister's home in Chicago and says he may join a burlesque company next season. His partner, Anna M. Johnston, is with Norton's Comedians, a repertoire company, doing ingenue leads.

JOSEPH D. HICKS, manager of the American Theater, Smackover, Ark., and a theater in Norphlet, Ark., wrote from Smackover under date of May 22 as follows: "Dick Harrison's 'Dancing Doll' Company played my house here and the one in Norphlet the past two weeks and not only packed them, but pleased the audience every night, changing program nightly. Dick Harrison is comedian, Jack Meyers straight man, Doc Rogers pianist and general business, Loren Ray prima donna, Alene Streifert characters, Viola Larke dancing specialties, Katherine White 'blues' singer and a fast stepping chorus of six girls".

"NIG" SHOPE celebrated his thirty-sixth birthday anniversary May 18 at Atlanta, Ga., and received a watch and chain, pair of gold cuff links and other presents. Peggy Osborne, manager of Peggy Osborne's "Fashion Revue", was host at a birthday dinner in his honor. Those present at the cutting of the cake were: Peggy Osborne, Rachel Osborne, Mr. and Mrs. Johnnie Knott, "Nig" Shope, Billie Hansen, Ray Daniels, Lucile Russell, Jim Churchill, Red Bettie, Bob Kaine, Happy Donaldson, Aline Harrison, Al Bartee, Att Candler and Cupie Candler, of the Att Candler Show; Clarence Prichard and Charlie Knott. All present voted it a good time and wished "Nig" many more birthday parties and hoped they would be there to enjoy them.

"KEYSTONE" BOB FAGAN wrote from Oklahoma City, Okla.: "Business continues to hold its own here despite hot weather and opposition. At the Orpheum Graves Bros.' 'Saucy Babies' recently held sway for two weeks, and at the Rialto my old friend, Tom Attaway, and his tab. was opposition the same week. Business was good at all three houses, however. I have made some changes in the roster of the company, the greatest asset being Anna Rose Bernhard, known as Bobby Bernard, whom I married at the residence of Rev. A. C. Aten May 22 after the matinee show. A wedding supper was enjoyed at the apartment of Johnny Price, house manager, by all members of the company." Bob is manager and principal comedian with Fagan's "Texas Steppers".

THE WALTER SCOTT BAND, of which E. M. Howland is manager and musical director, is reported to have pleased a large audience at Concord Junction, Mass., twenty-five miles from Boston, where it gave a concert under auspices of the Union Club at Association Hall, Friday evening, May 23. Where each member acquits himself with credit in the place assigned him special mention of names is superfluous, the report says. A recent addition to the company is James I. Buckner, Scotch comedian. His makeup, dialect and general appearance are said to be very funny, and he also possesses a very good singing voice. One of the outstanding hits of the program was the dance number offered by Mrs. Eugene M. Howland and her sister, C. M. Adamson. The company made the trip from Boston to Concord Junction via motor bus.

FOR THE WEEK beginning May 25 Pete Pate's "Syncopated Steppers", in stock at the Jefferson Theater, Dallas, Tex., presented "Blunderland", described by a local critic as a collection of bits featuring Pete Pate and Bud Morgan in blackface. A banjo and "uke" specialty of these comedians "tied up the Sunday matinee". "The male quartet in which the two appeared with Chuck Hoback and Bob McDaniel almost divided honors with the team," said The Dallas Morning News. "Mother Goose blocks, each containing a member of the chorus, are used effectively in the opening numbers by Ruby McElyea and Julie Ridgell. In addition to supporting various principals, the chorus contributed a pleasing specialty, a double number by Louise Bowman and Betty McDaniel. An enthusiastic reception was accorded Betty Connors in her number, and Edna Moore made a hit with her blues song. Chet Wilson danced his way into popularity, Bud Hashman also making a distinct hit."

IN "SWEETHEARTS AGAIN", the offering week of May 25 by the Bridge Players at the Majestic Theater, Dallas, Tex., Al and Lole Bridge were featured in their favorite roles of the old couple. One of the local critics had the following to say of the opening performance: "From the opening number, with orchestra playing 'Crinoline Days' and the girls dressed in the costumes of 1871, the show proved interesting to Sunday audiences. Beulah Hayes is a pretty wife, Dorothy Woodward is a good juvenile and is pleasing in her number, 'Ain't You Ashamed'? The others in the cast are Bill Rader, Alan MacDonald and Clarence Wurdig. The feature musical offering was the individual number given by Al and Lole Bridge. The bit was well staged. Miss Hayes' number, "What'll I Do?", was pleasing, and Clarence Wurdig's 'Going South', with chorus, won much applause. Other numbers included the California Four, Alan MacDonald in 'Along the Rainbow Trail' and Harvey Curzon in the opening scenes."

MARTY DUPREE and her associates are in their third consecutive week at the Somerville Theater, Somerville, Mass., where they are proving quite as popular as the stock company that recently closed its season there. A new program is presented each week. For a tabloid show the amount of attractive scenery and costumes carried by Miss Dupree is unusual. The principals surrounding Miss Dupree include the uproarious Bennie Drohan; Frank Murray, a rather forced French comic; Madeline Bowland, prima donna; Steve Hughes, a pleasing Irish singer and former partner of the late George Driscoll; Wallace Melvin, George Brown and Lew Caron and a chorus composed of Frances McCarthy, Arline Doherty, Jean McCarthy, Lillian Monohan, Eleanor McCarthy, Anna Murray, Josie Clark and Agnes Hyland. According to the Brewster Amusement Company, under whose direction the show is playing, many requests for bookings of the Dupree show next season are already being received.

HONKS FROM DETROIT

The local weather bureau has been decidedly in favor of the houses, while outdoor attractions have been hit hard by rain and cold.

Mildred Edward has returned from a visit at home and is "jobbing" with local aggregations.

Jean Jordan has retired from the ranks permanently.

The past season was most successful for the majority of local houses, especially those in the outlying districts.

Harold Brow contemplates keeping his "Yankeeland Girls" going until the last of June, after which a two-month vacation will be declared before starting the 1924-'25 season. Mr. Brow has set a merry pace this season for other tab. shows invading the local field and promises that next season will see him better equipped than ever. VIN.

CARLO AND CECILLE

This dancing team is able to execute a routine of dancing in excellent manner. Cecilia Foa, in the abbreviated costume, is a Cincinnati girl. Carlo Roden, a native of Verviers, Belgium, danced at various amusement places in Europe before coming to this country fourteen months ago. Carlo and Cecilie are playing club and vaudeville engagements in Cincinnati, and in several weeks will go to New York to meet Miss Roden's mother, who is coming from abroad.

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

COLONEL HENRY C. JACOBS

Dean of Burlesque Diplomats Represents Columbia Producing Managers at I. A. T. S. E. Convention, in Cincinnati--Resolutions Offered by Various Committees of I. A. Receive Consideration

New York, May 30.—That burlesque has become a big factor in theatricals was made manifest during the 27th convention of the International Alliance of Theatrical Stage Employees at Cincinnati during the week of May 19.

The Columbia Producing Managers, operating burlesque shows over the Columbia Circuit, considered it of sufficient importance to request Col. Henry C. Jacobs, of the firm of Jacobs & Jermon, to act as representative of burlesque at the convention, due to the fact that Col. Jacobs is one of the oldest established producers and operators of burlesque houses and shows in the business today, and conceded to be the "Dean of Burlesque Diplomats". The Colonel appeared before the convention Wednesday, May 21, and set forth the views of the Columbia Producing Managers, viz.:

From the Columbia Producers' Viewpoint—Extra Pay for Stage Hands

In towns where conditions or orders demand that the crew be called to work at 11 o'clock on mornings of the days when the shows open, your committee can readily see how impossible it would be to set the scenery and hang the show in order to give a matinee, so the traveling manager, in order to be ready on time for the matinee, can not possibly take any chances, so he has the house crew appear at 8 or 9 o'clock, and for this he has to pay out of his pocket two or three hours' extra pay for the entire crew.

Therefore would respectfully ask that the existing rule in this matter be amended so as to have the entire house crew assemble at 8 o'clock on opening day, and on other days at their usual time. This applies to Chicago and all other cities wherein this condition exists. Burlesques, ever ready to accede to the requests and requirements of your body, ask this concession, as you know their top price is $1, and in a few places $1.25, and they have to pay the same amount to their crew as the companies that charge $4 and $5 admission, and the incomes or gross receipts at burlesque shows are not much more today than they were when salaries of the crew were $50 per week per man.

A thoro canvass of the last season's business has shown that, out of about forty shows, eight or ten have made a profit between $5,000 and $10,000; two or three have made over $10,000; about eighteen or twenty shows have just got back their outlay for equipment, and the operators have not received one cent to repay them for their time or wages, and about ten shows have not got back their original outlay for the show equipment and their managers have lost large sums of money.

In many spots thruout the country, or circuit, shows play successively five, six or seven weeks without earning a dollar, tho you have, no doubt, read in the trade papers the figures of inflated receipts. These inflated figures are made public two or three ways; often by the local house managers, in many cases by the traveling show managers, each of whom wants to pose as a hero by having played to big receipts; often an untruthful operator of shows, and very often the correspondent of the newspaper who published these figures, who can not get the exact amount of receipts—and he guesses.

I can assure you that week after week I have read in these papers reports of receipts in various cities of my own shows that were from $1,000 to $3,000 per week more than we really played to. In a few towns thruout the circuit where some of the theaters, for a very few weeks, increased their business, when they dropped they fell 75 per cent even below their normal business, and this same condition exists in 80 per cent of the houses, only very few of them having held up their houses of former years.

I might go on indefinitely telling you of good, honest business reasons why the expense of the traveling burlesque manager should not be increased, and in order to continue in business must either be reduced or at least remain as it is, as there already exists a great hardship on the producer, and, if continued, he must eventually quit, as I might quote many men who have not received a dollar in the past two seasons for their work.

Respectfully submitted,
HENRY C. JACOBS,
Columbia Theater Building, New York City,
Representing Columbia Producing Managers.

The committee recommends nonconcurrence.

Delegate Winick, Local No. 306, moved the adoption of the recommendation of the committee. Seconded by Delegate Browne, Local No. 2, and unanimously carried.

From the Viewpoint of Various Locals

From the printed reports of the convention we have selected such resolutions as apply specifically to burlesque in order that our readers can be reliably informed as to their status upon the stage, as set forth, viz.:

RESOLUTION NO. 12.

Whereas, Under the present conditions of the Alliance 90 per cent of the burlesque shows on the Columbia wheel call for six men to work show, and carry as much equipment as a road attraction, which calls for twelve men to work show; therefore be it

Resolved, That Burlesque attractions be placed on the same basis as a traveling road attraction in regard to help required to put on and work show. (Signed)

P. W. TIMMONS, Local No. 129.
A. PRENTICE, Local No. 58.

Endorsed by the Eleventh District.
Committee recommends concurrence.
Recommendation of committee adopted.

RESOLUTION NO. 17

Whereas, The International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada should be ever desirous of improving the general conditions of its members, and

Whereas, The Burlesque situation in the past has been an unfair and unjust condition, permitted to exist thruout the country, carrying from 20 to 39 Hanging Pieces with an unlimited amount of Flat Pieces, Properties and Electrical Effects with a Road Call of only six (6) men in all departments including the House Crew, and

Whereas, Any other attraction carrying the same amount of material would regularly have a Road Call for twelve (12) men to put on and work production, and

Whereas, This condition imposes a hardship on the House Crew playing Burlesque attractions, as well as upon the Road Crew on account of insufficient help; therefore be it

Resolved, That the Yellow Card for Burlesque attractions be open as for other road attractions, calling for a sufficient number of men in each Department, according to the amount of material carried in that Department.

Submitted by Local No. 64, Wheeling, W. Va.
Endorsed by the following Locals at Tri-State Meeting, April 27, 1921:

Local No. 64, Wheeling, W. Va.
Local No. 171, Pittsburg, Pa.
Local No. 627, Washington, Pa.
Local No. 100, Parkersburg, W. Va.
Local No. 239, Fairmont, W. Va.
Local No. 270, Clarksburg, W. Va.
Local No. 123, East Liverpool, O.
Local No. 543, Marietta, O.

Covered by previous action.

RESOLUTION NO. 18

Whereas, Burlesque attractions carrying only one Electrician with Electrical Effects on Stage, Spot Lamps for front of House, in addition to Traveling Electrician to operate said Spot Lamps and also to come down to Stage and set Olivet Stands and Electrical Effects for change of Scenes, and

Whereas, House Electrican is occupied with Light Cues on Switchboard, and in addition must look out for Set and Clear Olivet Stands and other Electrical Effects, and

Whereas, This condition is a great injustice imposing a hardship on Traveling Electrician and also upon House Electrician; therefore be it

Resolved, That Burlesque attractions carrying Spot Lamps for front of House, in addition to Electrical Effects and equipment on Stage must carry an Assistant Electrician to operate Spot Lamps, or else put on a Spot Lamp Operator locally.

Submitted by Local No. 64, Wheeling, W. Va.
Endorsed by the Following Locals at Tri-State Meeting, April 27, 1921:

Local No. 64, Wheeling, W. Va.
Local No. 171, Pittsburg, Pa.
Local No. 627, Washington, Pa.
Local No. 100, Parkersburg, W. Va.
Local No. 239, Fairmont, W. Va.
Local No. 270, Clarksburg, W. Va.
Local No. 123, East Liverpool, O.
Local No. 543, Marietta, O.

Committee recommends concurrence.
Recommendation of Committee adopted.

RESOLUTION NO. 47

Resolved, That this convention insist that a universal agreement be enacted at this convention in the City of Cincinnati, O., relative to all burlesque shows, regarding the number of men in said theaters playing burlesque. Whereas the conditions in said classification be numbered to the amount of eight.

(Signed)
FLOYD C. MERRILL, Local No. 51

Committee recommends nonconcurrence.
Report of committee adopted.

RESOLUTION NO. 59

Whereas, That certain class of traveling companies known as burlesque shows have been elevating as to the amount of members required to take in, work and put out these companies, and

Whereas, There is a new class of attractions invading the so-called burlesque circuits from the so-called legitimate circuits, and are using one third of our members to take in, work and put out these companies; therefore be it

Resolved, That the International President stand instructed to send a Vice President or an International Representative at the opening of the season to each and every stand, and the Vice President or International Representative, together with the House Carpenter and the Local Business Representative, determine the number of men required to take in, work and put out all of these traveling companies, formerly known as burlesque shows.

This resolution is introduced by the Ways and Means Committee.

B. J. RYAN, Chairman, Local No. 4.
WM. J. HARRER, Secretary.
HARRY SHERMAN.

Committee recommends concurrence.

President Canavan called attention to the fact that it would be impossible to carry out a law of this kind, as there are from fifty to sixty burlesque companies which open at the same time.

The chair now put the motion which was to concur in the recommendation of the committee and which was unanimously defeated.

COMMENT

Both sides having set forth their viewpoints it is now up to one and all alike to abide by the rulings, and co-operate for mutual benefits giving and taking, as local conditions warrant for united they stand for better burlesque, and divided they fall for discord, that may eventually work a hardship on one and all alike.

NELSE.

THE BURLESQUE CLUB BUILDING

The structure at 245 West 48th street, New York, was purchased by The Burlesque Club for $60,000. Renovations cost an additional $20,000.

The Burlesque Club Jamboree

Sunday Evening, June 8, Columbia Theater, New York City, Promises To Be Theatrical Event of Season —Headliners From Every Branch of Business To Participate

Never in the history of the Burlesque Club have the officials individually and collectively manifested the interest in the annual "Jamboree" that they have this year, for each and every one is striving to outdo the others in their efforts to make the coming "Jamboree" the theatrical event of the season.

Lou Bernstein, chairman of the entertainment committee, is at it day and night seeking former burlesquers who have advanced themselves into stardom in musical comedy and vaudeville to take part in the "Jamboree" and many of them have consented to do so with the permission of their producing managers.

That the "powers that be" in other than burlesque are willing to give his recognition makes manifest the esteem in which they hold burlesque.

While the entertainment committee is hard at it making up an unexcelled program, the other committees are doing their bit, and those in charge of the souvenir program are giving a good account of themselves.

What the Jamboree Means to the Club

Readers of The Billboard are sufficiently familiar with the history of The Burlesque Club to require no descriptive review of its progress from one small room over a cigar store adjacent to the Columbia Theater to its present quarters in the building pictured on the opposite page, which represents a purchase price of $80,000 for the building, its renovation and furnishings, paid for in full, with little or no indebtedness against the club other than its maintenance.

Granted that all the officials give their services gratis, that alone in not sufficient, for the club has fixed charges for its maintenance that must be met each and every month. There is a steward and an assistant to pay, also wear and tear on the furnishings, likewise light, heat and other incidentals; therefore, if the club is to continue in its growth, it must of necessity rely on benefit performances in the form of the coming "Jamboree" to make up the deficit in the treasury.

When the officials are willing to give their time and services gratis to the management of the club, and maintain it for the convenience and comfort of its members and visitors, it is up to those who do not give up any time and services to the maintenance of the club to give up a little bit of their money in the purchase of tickets for the "Jamboree". Those who get their living out of burlesque and fail to do so are slackers who should be ostracized from burlesque. There is no factor greater than The Burlesque Club in the future welfare of burlesque. This has been proven beyond all reasonable doubt during the past few years, for in the club the executives of both the Columbia and Mutual Circuits, their house managers and producing managers, likewise performers, congregate frequently for friendly discussion on the merits and demerits of burlesque, and as a result of these meetings there have been many evils eliminated and many improvements made in the operation of houses and shows; likewise many engagements made to the mutual benefit of producer and performer.

What the Slackers Mean to Burlesque

During the late World War there were numerous burlesquers who volunteered to go to the front and do their duty, and they did it sufficiently well, for some of them remain there in unknown graves, while others came back wounded and disabled and are now unable to follow their chosen profession.

It is in memory of those boys that The Burlesque Club decided to make an appeal to all burlesquers to purchase gallery tickets at $1.10 each for the "Jamboree" and donate same tickets to the club, that it could help the disabled veterans of the World War to enjoy at least one night's entertainment given by burlesquers for burlesquers at the Columbia Theater Sunday evening, June 8. Every ticket purchased for will be distributed thru legitimate agencies, and members of The Burlesque Club will utilize their own automobiles to bring the vets from near-by government hospitals to the Columbia Theater.

Many burlesquers and others have sent in checks for one or more tickets for this specific purpose, and it now remains to see how many slackers there are who fail to do so.

Many burlesquers have been notified of what the Burlesque Club is trying to do for the disabled veterans, but have been negligent in sending in money or checks for tickets, but it is not too late, as there are many tickets as yet unsold, and it is up to every reader of this article, if he hasn't bought one or more tickets, to do so immediately by sending a money order or check to Louis Lesser, secretary of The Burlesque Club, Room 712 Columbia Theater Building, 701 Seventh avenue, or The Burlesque Club, 215 West 48th street, New York City.

Every dollar spent for tickets for the "Jamboree", minus the necessary expenses, will go into the treasury of The Burlesque Club for its future maintenance, and those who fail to do their duty by the club will be listed as slackers in the war for better burlesque.—N.

HEXTER SAID "LET'S GO"

To Burlesquers, Whereupon Cops Said "Let's Go" to Hexter

New York, May 27.—The Columbia Corner was the scene of a commotion yesterday, due to the congregation of numerous burlesquers who in one group discussed the merits of Fred Clark's "Let's Go" show, playing at the Columbia Theater. Bill Hexter, late company manager of "Bubble, Bubble", on joining the group, said "let's go", and several of the burlesquers slipped the price of tickets to Bill, while one or two advised Bill to put it in the book, and as Bill proceeded to do so a couple of detectives stepped up to Hexter and said: "let's go to the station house and explain why you are making a bandbook." Hexter, in an effort to explain the bookmaking accusation, flashed the tickets that he had in hand, whereupon the "dicks" exclaimed, "All right, we'll change the charge to ticket speculation," and no explanation of Bill's could persuade them out of taking Bill to the boosegow, where he was rescued by Fred M. McCloy, who arrived soon after at the lockup with a bankroll to go Bill's bail.

UNRELIABLE PROGRAMS

New York, May 27.—House programs are sometimes unreliable. In our recent review of Ed Rush's "Beauty Paraders", at the Star Theater, Brooklyn, appeared the following paragraph:

Jack Holliday, the juvenile, is also new to us, but he is a great asset to the show, for he is an able actor in scenes, and when he appears in front of a drop, in one, for a singing specialty he carries one below the Mason and Dixon line, for he has a sweet, yet resonant, voice that is usually expected from one reared in the South.

It was only recently that we were advised that Jack Holliday was out of the cast, and had been succeeded by George A. Woods; therefore the paragraph applies to the aforementioned George A. Woods, who is fully entitled to the commendation. A. N.

ED E. DALEY'S "COLUMBIA BURLESQUE" SHOWS

New York, May 28.—Ed E. Daley, who will have two shows on the Columbia Circuit next season and will produce a third show for Jess Burns, is now busily engaged in casting the various shows. So far he has engaged John D. Grant, Babe Healy, Billy Foster, Mildred Holmes, Edythe Bates and Tommy Seymour, supplemented by the Gonzelle White band of ten pieces and two feminine singers and dancers, for his "Runnin' Wild" Company, which will be managed by Louis Oberwalte.

Lena Daley and her own show, "Miss Tabasco", has not been casted as yet, but will replace the former "Broadway Brevities", in which Lena Daley was the feminine star last season.

Jess Burns' show will replace the former "Breezy Times" show, under the title of "Fast Steppers", with Harry Evanson as featured comic and a cast yet to be signed.

Jimmie Stanton, formerly of the Dave Marion shows and for the past two seasons with the Ed Daley shows, will produce the dances and ensembles for all three of the shows to be produced by Daley. Stanton is anxious for all his friends and acquaintances to know that he is not the Jimmie Stanton arrested some time ago, who, in giving his vocation, referred to himself as a vaudevillian and burlesquer. As the Jimmie Stanton of the Daley shows has always borne a good reputation it is embarrassing to him to be confused with some other Jimmie Stanton or someone who has assumed the name to cover his own name at the time of arrest.

CHATTER FROM CLEVELAND

Charles Klotz Country and his "Cracker Jacks" are now holding down the boards at the Empire. Mrs. Country spent last week in Akron, O., visiting with friends and relatives of Mandie Morell, a chorister. The Empire has again resumed its policy of midnight shows on Saturday nights, after discontinuing them for about a month.

The Lamb Sisters, who have been working around the city for nearly three months, have gone over to Detroit.

Billie Carson is a new addition to the cast at the Empire Theater.

Kelso Brothers, burlesque favorites here, were on the bill at Read's Hippodrome the week before last.

Rae LeAnse is out of the cast at the Star. Bessie Palmer and Walter Marlon are back again. Margie Catlin is laying off this week. Edna Ray is a new addition and well liked. Frankie Moore keeps on piling up new admirers each week. Ethel Spear, Bobby Richard, Flo Stevens and Peggy Ahrene are new choristers. The past week marks the beginning of the third season of the Star under the stock policy. Sydney Sampliner, the orchestra leader, has been there since the stock policy was inaugurated. Miss M. Herb, treasurer and cashier, has done much to put the house on a paying basis, and Max Cohen, the congenial manager, deserves much credit for pulling what seemed to be a sinking ship up to the top as a first-class stock burlesque house.

Clark and McCollough, formerly in burlesque, are billed at Keith's Palace.

Jack Staib and Bimbo Benbo have finished at Luna Park and are again working the outlying houses.

Billy Marquise, Mitty DeVere, Jeanette Buckley, George Sears, "Red" Marshall and Frank Schirmer are the leading lights in the cast at the Bandbox Theater.

Olivette and Hafter are the new specialty team at the Bandbox and Olivette Paul is well received as a peppy soubret.

Bob Shinn, Jack Fuquay, Dolores Leon, Helen Manning, Gail Hood and Mae Baxter are part of a large ensemble that Fred Hurley has at Luna Park. FLO ROCKWOOD.

REDELSHEIMER REPORTS

New York, May 30.—Louis Redelsheimer, who is specializing in booking principals and choristers for Mutual Circuit shows for next season, has placed Rhoda Freed and Charles Berger with Ed Rush's "Get Hot" Company, Ida Blanchard with Openheimer & Myers' "Merry Rounders" Company, Moss and Lavere with "Sidman & Fay's Revue", Ed G. and Helen Jackson and Billy Wild with Ed J. Ryan's "Midnight Frolic" Company, Mr. and Mrs. Ed Griffin, Frank McKay and Pep Bedford with Fields & West's "Kuddling Kiddies" Company, Mr. and Mrs. Al Watson with Frances Farr's "Make It Peppy" Company, Phil J. Peters with Billy Gilbert's "Whiz Bang Girls" Company, Walter Austin and "Wee" Mary McPherson with Chester (Rube) Nelson's "Bobbed-Hair Bandits" Company.

Louie Oberwalth, after signing up with Ed E. Daley to manage Daley's "Runnin Wild" Company on the Columbia Circuit for next season, phoned Keansburg, N. J., to put his bungalow in readiness for his summer vacation.

MINSKY BROS.' STOCK COMPANY

New York, May 27.—Minsky Bros.' Stock Company continues to please the patrons of burlesque at the Minsky Bros.' National Winter Garden, Second avenue and Houston street, with a cast that includes Joe Rose, Harry Seymore, Harry Evenston, Walter Webber, Raymond Paine, Hattie Beall, Margie Pennell, Miss Germaine and Isabelle Van. For the week of May 19 they put on "Antony and Cleopatra" with a chorus that included Ethel Reid, Cecil Reid, Sally Van, Jessie Richards, Billy White, Florence Trautman, Dot Kelly, Hattie Barron, Jean Darling, Vivian Serney, Buster Johnson, Gertie Wellington, May McClennan, Mazie Irwin, Anna Kreamer, Adele Gold and Alma Smith.

Harry Bentley is booked to succeed Harry Evenston and other comics of burlesque will appear in their respective turns during the summer layoff, as the Minsky Bros. are not only furnishing their patrons with an occasional change in cast, but also furnishing employment to principals who otherwise would be laying off for the summer. Nick Elliott, manager of the National Winter Garden for the Minsky Bros., is always in attendance to see that the patrons are treated with courtesy by the ushers and that the performers put pep into their show.

In a recent conversation Abe Minsky confirmed the report that the Minsky Bros. would have a stock company at the Apollo Theater, 125th street and Seventh avenue, on or about September 1 and that full details relative to the venture would be given out for publication later in the summer.

SEEN AND HEARD

By NELSE

Gus Flaig is in Cleveland, O., producing stock for the S. W. Manheim Circuit at the Bandbox Theater.

Barney Gerard has engaged Dave Posner to manage the Tommy ("Bozo") Snyder Company next season.

Harry Finberg has been engaged as company manager of the Chester ("Rube") Nelson show on the Mutual Circuit next season.

Mark Thompson has been engaged by Al Reeves for his new show on the Mutual Circuit next season.

Shorty Franklin, of the Gayety Theater, Buffalo, is now in New York City on his annual visit, en route to Atlantic City for his usual summer vacation.

Maurice Weinstock has been engaged as company manager for "Come Along", the new show that Fred Clark will produce and present on the Columbia Circuit next season.

The Strand Music Box Revue at Newark, N. J., after experimenting for two weeks only with "special" rural comedies, decided to close Saturday, May 24.

Harry Hastings has re-engaged Ed A. Shafer as company manager and Sammy Clark as agent in advance for his "Silk Stocking Revue" for next season. Frank X. Silk will continue as featured comedian and Carney and Carr will continue as dancers of the company.

Bob Travers and William Brandell have proven their showmanship by signing up Frankie Hunter to be their featured comedian in the new show they will have on the Columbia Circuit next season, as Hunter is conceded to be one of the biggest drawing cards in burlesque.

The Temple Club, made up of musical leaders in New York and Brooklyn, held an election of officers at Keen's Chop House on Broadway last week, at which time Hughey Shubert was elected president; Sam Schiller, vice-president; William Brede, secretary, and Moses Galil, treasurer. After the election the officers, members and their ladies were banqueted.

Ray Caffery, the journalistic reviewer of burlesque in Newark, N. J., has fully recovered from his recent illness and can be seen on Columbia Corner nightly awaiting the close of Fred Clark's "Let's Go" performance for the purpose of escorting one of the "Toy Soldiers" of that show to her home in Newark. O yes, she is the titian-tinted pony, Mattie Sullivan Caffery, the attractive wife of Ray.

Mrs. Pete Barlow, formerly in the box-office of the Gayety Theater, Brooklyn, and last season at the Gayety Theater, Washington, D. C., accompanied by her daughter, visited Columbia Corner during the last week and the glad hand shaking of numerous burlesquers with the fair feminines makes manifest their popularity. Mr. Barlow and her daughter are to be transferred to the Columbia Theater, Cleveland, O., for next season.

THE NEW PLAYS ON BROADWAY

NEIGHBORHOOD PLAYHOUSE, NEW YORK
Beginning Tuesday Evening, May 20, 1924
Second Edition (1924) of

"THE GRAND STREET FOLLIES"

Music Composed and Arranged by Lily Hyland. Book and Lyrics by Agnes Morgan. Dances Staged by Albert Carroll. Costumes and Settings by Aline Bernstein. Masks by Jo Davidson. Unicorn's Head by Marjorie Content.

THE CAST:

Helen Arthur, John C. Roche, Edmond Rickett, George Bratt, Junius Matthews, Dan Walker, Albert Carroll, Edmund Kent, Evan Mosher, Edla Frankau, Hadra Spelvin, Aline MacMahon, George Heller, John Scott, Lily Lubell, Esther Mitchell, Agnes Morgan, Philip Mann, Polaire Weissman, Grace D. Hooper, Sol Friedman, Paula Trueman, Ella Markowitz, Joanna Roos, Ann Schmidt.

It is a good-natured, intelligent lot of spoofing that the Neighborhood Players are offering in "The Grand Street Follies". For the benefit of the uninitiated it might be well to state that the Neighborhood Playhouse is on Grand Street, in the heart of the Ghetto, and it principally occupies itself with the presentation of good plays by good authors, played by a resident company. The whole enterprise is animated by a desire to present worthy plays which otherwise might not see the light of day, due to their uncommercial aspect. And annually, this group winds up its season by the presentation of "The Grand Street Follies", in which it kids the productions it has made and any others which strike its fancy.

Agnes Morgan, who is responsible for the writing of the book, displays a genuine sense of satire. She has written good-natured jibes at the critics, a delightful burlesque on "Hamlet", and amusing travesties of "The Sewing Up of Blanco Posnet", "The Player Queen" and "This Fine-Pretty World", the latter three of which were done this season by the Neighborhood Players.

A proper sense of travesty playing was manifested by all those who took part in the "Follies". There was absolutely no tendency to be funny. All the players did their tasks most seriously and let the fun take care of itself. It did, most successfully. The simple settings used and the direction were both exceptionally well done. Altogether the subscribers to the Neighborhood Playhouse should be thoroly delighted with the fun that is made of the enterprise they support.

It is a fine thing to be able to poke fun at yourself and in the theater it is a healthy sign. There will be nothing wrong with the Neighborhood Players as long as they are able to see the humor in their enterprise. It will prevent them from contracting the deadly seriousness which infects too many art theater groups. I always enjoy going to the Neighborhood Playhouse, but I have never felt better repaid for the long trip than by "The Grand Street Follies". Besides Grand street is a wonderful street on which to play "beaver".

A revue rich in travesty and exceedingly well played. GORDON WHYTE.

PUNCH AND JUDY THEATER, NEW YORK
Week Beginning Monday Evening, May 26, 1924
S. K. & B. S. KNAUER, INC., Present

"THE RIGHT TO DREAM"

By Irving Kaye Davis

CHARACTERS
(In Order of Their Appearance)

Mrs. Anna Hermuller.....Augusta Burmester
Sylvia Emerson-Dean.....Bertha Broad
David Dean.....Ralph Shirley
Typewriter Clerk.....Edward Colebrook
Mrs. Ethel Emerson.....Marion Barney
Dr. Emil Meyer.....Sardos Lawrence
Edward R. Steele.....James Hughes
McKman .....George Jones
Officers and Detectives From Police Headquarters.

ACT ONE—Sylvia and David's Room in Mrs. Hermuller's furnished room house. (Evening.)
ACT TWO—Same as Act One. (The next morning.)
ACT THREE—Living Room of Sylvia and David's Apartment on the Upper West Side, New York City. (Two years later.)

"The Right To Dream" presents as its central idea the allegation that genius, forced to labor at distasteful tasks, has the genius knocked out of it and cannot flower under such circumstances. The particular instance offered in the play is that of a young genius of a writer, married to a girl, both living in very much reduced circumstances while he writes. The girl's mother walks in on them and lays down the law to the genius. She wants him to go to work and provide for her daughter. The girl cries out against this, saying it will blight his genius, that he cannot write his beautiful works if he is tied down to an uncongenial job. But mother carries the day and the genius becomes the editor of Scintillating Stories. Two years later he is all shot to pieces, nerves are gone, he is irritable, he can not write as he used to; in fact, he can not write at all. So he shoots himself.

Could anything be more absurd? The histories of all the arts are full of instances where drudging away at a detested occupation has failed to quench the divine spark in the true genius. In fact, one might offer the ability to rise above this sort of thing as one of the marks of genius. Richard Wagner drudged for years as a conductor, was a hack orchestrator during those distressing years in Paris and was educed to writing cornet arrangements of popular music to get a living. Yet he afterwards wrote "The Niebelungen Ring".

Literature is filled with similar examples, of which Charles Lamb, clerking at the India office for twenty-five years and writing his exquisite prose while doing so, is one; Charles Dickens sweating away as a short-hand reporter in the House of Commons, then writing his immortal stories, also comes to mind. And Mr. Davis, the author of "The Right To Dream", might ponder the case of another craftsman in his own line, one Shakespeare, who wrote several good plays. He did not find his genius cramped by being the hack playwright of a London theater, required to patch up other men's work or contrive new twists to their plots.

But you may argue that plays have been written on instrinsically unsound premises and have, nevertheless, turned out interestingly. I willingly grant that, but it only occurs when the dramatist writes a more than ordinarily well-contrived play. He has to put all his genius at work to accomplish his task and his false premises do not help him. He succeeds in spite of them. It would be very idle to argue that, because a play is successful despite an illogical central idea, the way to write a success is to start with a wrong premise. Unfortunately Mr. Davis seemed to think so, for he chose an unsound premise and then wrote a poor play around it.

Bertha Broad plays the wife of the genius and plays the part very well. Since I last saw Miss Broad she has improved much in the matter of diction. Where formerly she was prone to speak in an indistinct manner her words now carry crisply. Ralph Shirley, burdened with the genius role, wrestled with it manfully. For all his effort neither he nor the part amounted to much. Marion Barney did about all that could be done as the girl's mother. Sardos Lawrence, James Hughes, George Jones and Edward Colebrook played smaller roles for all they were worth. To tell the truth, none of the parts, with the exception of a German furnished room landlady, which was better written than the others and exceptionally well characterized by Augusta Burmester, was calculated to bring out the best in a player.

Very wordy, slow of pace and inherently uninteresting, I can not see much ahead for "The Right To Dream". There have been worse plays on Broadway, many of them, but that is about all one can say in its favor. It is not good enough to warrant any great hope for its future.

A poorly written drama.
GORDON WHYTE.

WHAT THE NEW YORK CRITICS SAY

"The Right To Dream"
(Punch and Judy Theater)

TIMES: "It is a rather dismal play."
WORLD: "A dismal, truthless little tragedy."—Quinn Martin.
TRIBUNE: "The worst play I ever saw, even on Broadway."—Percy Hammond.
SUN: "An innocent, artless drama."—Alexander Woollcott.

MOVEMENTS OF ACTORS
(Continued from page 24)

to Australia, where he will stage several American plays. This will be Mr. O'Hara's second trip to the Antipodes to direct successful plays.

Jack Ball, of the Hawkins-Ball Stock Company, was a Chicago visitor this week. The company will close its season in Lima, O., June 7. The company will reopen in the Majestic Theater, Gary, Ind., June 15.

Al A. Root, manager of Root Bros.' Players, opened his tent repertoire season in Mitchell, S. D., the week of May 12 and is playing Yankton, S. D., this week. Lenore Connolly has been sent to the company by the Bennett Agency.

The Gifford Players will close a very satisfactory stock run in Galesburg, Ill., Saturday night.

Frank O. Ireson, a Chicago actor, had his back broken, according to reports, while riding on a stagecoach in Arizona a few days ago. He had been sent thru the Bennett Agency to play in "Six-Cylinder Love" for the Ellis & White Chautauqua Company. It appears that the stagecoach overturned on the journey between two dates on which the company was booked. Mr. Ireson, it is said, will never be able to act again. The leading woman and the company manager also were painfully injured. The company had only been playing four days when the accident occurred. Elwin Stanley was sent to take the part played by Mr. Ireson, who is at St. Joseph's Hospital in Gallup, New Mexico.

REP. TATTLES

Parsons and Pyne joined the Geo. M. Miller Tent Show at Bigler, Pa., May 23, and report fairly good business for the company.

The Russell & Robbins Motorized Show opened the season May 26 at Whaleysville, Md. Eight people comprise the acting cast. B. L. Brown is secretary and treasurer.

After a five-week engagement in Cleveland, O., Paul and Gladys Adams have joined the M. A. Hunt Stock Company, which is playing in Michigan.

Bert Cushman, of Jack King's Comedians, imparts the information that Mr. King is organizing four shows for the road. Cushman boasts of having been with the No. 1 King Company four seasons.

H. P. and Myrtle Vinton Bulmer recently joined D. O. Hitner's "Cotton Blossom" Showboat. Fishing, hunting, frogging and many games are indulged in by members of the company. The band and orchestra are making the natives sit up and think, writes H. P.

Massey's Comedians opened at Bernie, Mo., May 19, and have been doing a nice business since in spite of bad weather, according to report. The show moves in a private baggage car and is owned by Geo. Massey, former carnival man. There are twenty-three people with the company, including a nine-piece band.

Robert L. Johnson has been going about with a chest of manly expansion since the arrival, May 20, of a ten-pound off-spring, christened Saxon Lathey Johnson. "Bob" is juvenile and light comedian with Harve Holland's Comedians touring Texas, and will be with the Lasses White Minstrels again next season.

The Cartwright Players closed at the Orpheum Theater, Kingston, N. Y., May 24, after a week's engagement. Before they opened the press notices stated that they were to play an indefinite engagement, it is reported. "The Heart of Alaska", the piece presented the second half of the week, had Sue Higgins, the featured member of the cast, in the role of Salvation Sue.

While showing at Pittsburg, Kan., recently, the performers of Rodgers & Harris' Circus were guests of the J. Doug. Morgan Show at Independence, Kan., visiting with Mac Mathews, formerly an aerialist with that show; also Jake Newman, formerly owner of the Gentry Bros.' Shows. In the party from the Rodgers & Harris Circus were the Hamilton Sisters, Leo Hamilton, Messrs. Rodgers and Harris, W. K. Maxwell, Clyde O'Neal and Roy Brown, of the Maxwell Trio; Harold Myers and wife, Georgie Goodel, Helen Vermillion and George Bink.

J. Doug. Morgan wired The Billboard from Chillicothe, Mo., under date of May 29, that Tom Williams is not director with his company as was reported in the sketch which accompanied his picture in last week's issue. Mr. Morgan further said that Mr. Williams has not been with the show in weeks. "Billy Adrain is our director," Mr. Morgan says, "putting on such plays as 'Experience', 'Why Wives Go Wrong', 'The Blockhead', 'Pollyanna' and other high-class royalty plays, and never have we had a better show or better business."

Prof. W. B. Leonard, of Glens Falls, N. Y., is guest at the home of C. R. Reno in Cape Charles, Va., and reports the opening soon of the Reno Company under canvas. "Mr. Reno is well and favorably known in this section, and it is safe to wager that the show will get the money," Prof. Leonard writes. "Mr. Reno has a brand-new outfit, consisting of a khaki top, several sets of special scenery, an electric light plant and everything that goes to make up a modern tent theater. His repertoire consists of six late plays, which are well handled by a capable cast of players. The show will stay South all summer."

PERSONALITIES
(Continued from page 23)

ton, Mass., beginning May 26. Manager Robert Sparks of the St. James Theater hasn't missed anything in the way of advertising and giving publicity to this play. Among the many new, novel and ingenious methods of exploitation employed was the distribution of a large number of colored felt pennants with "The Alarm Clock" printed on them.

Edward Latimer, who has made a name for himself in comedy roles with the Century Players at Lynn, Mass., garnered fresh laurels on their closing week as Karl Pfeiffer in "Friendly Enemies". The same is applicable in his portrayal of Isidore Solomon in "Welcome Stranger". Verily this young actor is making rapid strides toward a Broadway production if the local newspaper reviews are any criterion of his work.

Dwight A. Meade, who is making such an impression as the Stranger in "Easy Street", the Ralph T. Kettering success now holding forth at The Playhouse, Chicago, is one of our best known stock leading men, having a record of successes in prominent stocks which has kept his services in constant demand. This season Mr. Meade deserted stock for productions, where his personality, ability and appearance is bringing him an even greater degree of success than was his in the stock field.

The Al Luttringer Players at the Kurtz Theater, Bethlehem, Pa., have appointed Edna Earl Andrews as Equity deputy. All the players are members of the Actors' Equity Association, and feel sufficiently interested in all its activities to have their own deputy keep them fully advised on everything appertaining to Equity. Betty Brown, who recently replaced Bessie Dainty, has become very popular with players and patrons alike. Robert McClung made a decided hit as Allen in "Getting Gertie's Garter", and the local newspapers commended him highly for his work. The same is applicable to Foster Williams in his role.

REPRESENTING PRODUCERS AND PLAYERS

Packard Theatrical Exchange

Miss Humbert has engaged an entire cast for the Elitsch Garden Players at Denver, Col., that includes Mabel Colcord, Butler Hixton, C. Henry Gordon, George Farren, Helen Baxter, Dudley Hawley, Ben Webster, Rollo Lloyd, Charles Waldron, June Walker and Dianathe Pattison. Miss Humbert also placed Minnette Barrett, character comedienne, for a special engagement in the presentation of "The Bat" by the Proctor Players at Harmanus Bleecker Hall, Albany, N. Y. George Giles, of the St. James Theater, Boston, Mass., was in town the past week seeking additional players for the Boston Stock Company.

Paul Scott Agency

Paul Scott has engaged for the most part the cast for the Harder-Hall Players at the Palace Theater, Port Richmond, Staten Island, N. Y., that includes Edna Burne, Robert Bentley, Frances Woodbury, Dorothy Dunn, Richard Polette, Edith Spencer, Phyllis Conuard, Jay Holly, Frank Mannell and Little Helen Olcott.

Helen Robinson

Miss Robinson has engaged George Leach for the Poli Players at the Court Square Theater, Springfield, Mass. Miss Robinson has also placed Carlotta Irwin, who recently closed with "Kempy", and Ethel Mulholland, who recently closed with the Al Luttringer Players at the Kurtz Theater, Bethlehem, Pa., with the vaudeville act, "The Fighting Judge", on a year's contract.

HENRY DUFFY PLAYERS

New York, May 30.—J. V. McStea, personal representative of the Henry Duffy Players at the Orpheum Theater, Montreal, Can., was in the city the past week. During an interview in the office of Pauline Boyle he commented on the company to some extent, paying glowing tributes to Mr. Duffy for the manner in which he manages his company. McStea referred to the company as a happy little family striving to make life happier for each other, and cooperating in their work for the betterment of their plays and the pleasure of their patrons. The entire cast, engaged thru Pauline Boyle, includes William Norton, who alternates in leads with Mr. Duffy; Marguerite Knight, leading woman; Minna Phillips, general business; Elwyn Harvey, second business; Katherine Revner, ingenue; Agnes Moran, John Carmidy, Roger Barker, Franklin George, second business and Day Manson, juvenile. T. Daniel Frawley, director, is well known for his tours with his own company thru the Orient and Australia. He is ably assisted by Harry Mannares. Geo. Bossel is the scenic artist, assisted by Edwin Connelly. Supplemental players include Dorothy McCord, wife of a local newspaperman, Muriel Greer and Ruth Miller, who take part when required. The executive staff includes Yvonne Bernard, secretary to Mr. Duffy; Richard Marshall, manager; Walter Cheuowet, formerly with the Shubert houses in Baltimore and Washington, treasurer, and Josephine Taft, assistant treasurer. The company opened April 20 with "The Cat and Canary" and has played recent releases to a gross weekly business of over $7,000. While Mr. McStea was somewhat noncommittal as to his own achievements he modestly admitted that he had managed various theaters in the South, including his native city of New Orleans; twenty years in Houston, Tex.; five years with the Blaneys at the Gotham Theater, Brooklyn, N. Y., and more recently manager of one of the "Hunchback of Notre Dame" film units.

Theatrical Notes

E. L. Roll recently purchased a picture house at Easton, Ill.

A new cinema theater will open soon at Franklin, Tenn.

W. H. Clouse recently leased the theater at Minatare, Minn.

Robert Cluster is now manager of the Lyric Theater, Salem, Ill.

The Folly Theater, Drumright, Okla., closed recently for an indefinite period.

The Rigney Theater Building, Albany, Mo., recently was sold at a trustee's sale.

The Themer Bros. recently sold their Chateau Theater, Kankakee, Ill., to A. C. Bothfur.

The Palace Theater, Exira, Ia., is now under the ownership and management of Clyde Jones.

F. H. Crinklaw recently assumed management of the Orpheum Theater, Ft. Madison, Ia.

L. J. Dunning is the new owner and manager of the Strand, a picture theater at Warsaw, Ind.

L. E. Mathews recently leased and assumed management of the Lyric Theater, Elmore, Minn.

The Empress Theater, Eveleth, Minn., recently closed its doors, giving way to a 10-cent store.

Gene Fagan recently purchased the American Theater at Corsicana, Tex., and renamed it the Isis.

The Grand Theater, Burlington, Wash., reopened recently after having undergone a thoro renovation.

Improvements costing from $12,000 to $15,000 are to be made soon on the Modjeska Theater, Augusta, Ga.

The American Theater, Molson, Wash., recently was destroyed by fire, with loss partly covered by insurance.

The Majestic Theater, Allentown, Pa., reopened recently, having undergone extensive improvements and redecoration.

The Shubert interests recently purchased the Cecil Spooner Theater in the Bronx, New York City. It has a seating capacity of 1,800.

W. D. Martin recently sold the Lyric Theater, Casey, Ill., to Mrs. O. M. Musser, of West Union, Ia., whose son assumed management of the house.

E. C. Huntington recently established a picture theater at Cumberland, Ind., and will operate it under the name of Cumberland Community Theater.

The Empress Theater, Kearney, Neb., was recently taken over by Mr. and Mrs. Hansen, who will manage it in conjunction with their Crescent Theater.

It is reported that C. A. Schafer, formerly with the Fenray Photoplay Co., Martins Ferry, O., intends leaving the theatrical field for another line of business.

Leon H. Grandjean is now manager of the St. Charles Theater, New Orleans, succeeding Edward H. Greenblatt, who has been promoted to manager of the Saenger interests in Monroe, La.

Otto Schroeppel recently resumed management of the Andrews and Strand theaters, Salamanca, N. Y. He was formerly in charge of the houses but left early last season to take over the management of the Teck Theater in Buffalo for the Shuberts.

BUSINESS RECORDS

NEW INCORPORATIONS

Delaware

Cape Cod Camps Corp., Wilmington; amusement places, $250,000.

Illinois

The Perfect Motion Pictures Corp., Chicago, $25,000; to produce and sell motion pictures, photoplays, etc.

Park Theater Building Corp., Chicago; capital, $60,000; acquire, own, erect one building and site. Incorporators: Chas. H. Miller, B. K. Cochrane and Archie G. Spencer.

Park Ridge Amusement Co., 122 Main street, Park Ridge; capital, $100,000; own and operate a theater. Incorporators: V. T. Lynch, R. C. McGregor, Dr. A. J. Buchheit and Schroeder.

Indiana

The Hoosier Theater Co., Indianapolis, to operate theaters, $10,000; Axel Zaring, Samuel W. Neall, William O'Connor.

Terre Haute Amusement Corporation, Terre Haute; capital, $10,000; to operate places of amusement; directors, Sieber Nicholson, Charles M. Reagan, Charles Fox.

New Jersey

Weequahic Amusement Company, Inc., amusements, Newark, $125,000, Roe, Lilly & Kramer, New York.

New York

Associated Managers, Manhattan, motion pictures; 200 shares common stock, no par value; A. J. Johnston, E. Kraychie, A. S. Killman.

Film Distributing Corp. of America, Manhattan, motion pictures; 2,000 shares common stock, no par value; G. H. Kerner, R. Saudlow, E. C. Drever.

Lavenham Corp., Manhattan, films, 500 shares preferred stock, $100 each; 1,500 common, no par value; F. A. Fritz, H. N. Taylor, H. J. Wickes.

Lake Shore Beach and Service Co., Buffalo, amusement park, 100 shares common stock, no par value; J. A. and M. B. McGraw, A. G. Maddigan.

Par-Got Productions, Manhattan, moving pictures, $100,000; R. Weinberg, F. H. Chase, L. Frank.

Bernfeld Amusement Co., Manhattan, parks, $10,000; H. Gittelson, D. Adelman.

Algee Producing Co., Manhattan, theaters, etc., $10,000; E. H. Faustermacher, L. Simrelch, S. Berthoff.

Professional Toe Ballet Corp., Manhattan, $10,000; G. Santangelo, J. Fontana, G. Georges.

Sultan Candies, Manhattan, theatrical proprietors, $100,000; E. Kraychie, A. Skillman, I. Rehm.

Verdi Theater, Queens, moving pictures, $25,000; A. D. Wise, A. Litterello, C. C. Cortesi.

Studio Guild, Manhattan, dramatic, musical; 100 members' shares, $10 each; 300 founders' shares, no par value; G. Puckett, P. V. Fairbrook, E. B. Miller, 491 Fulton street, Brooklyn.

Tom Rooney, Manhattan, manage actors and musicians, 300 shares common stock, no par value; T. V. Rooney, E. M. Bryce, W. F. Stanley.

S. K. & B. S. Knauer, Manhattan, theatrical proprietors, 250 shares preferred stock, $100 each; 150 common, no par value; S. K. and B. S. Knauer, H. E. Kerner.

Stamford Capitol Theater Corp., Manhattan, 1,000 shares preferred stock, $100 each; 4,000 common, no par value; J. T. Higgins, S. Cooper.

Acme Publishing Co., Manhattan, music, $5,000; E. Balkcom, P. Gradford, J. L. Johnson.

Stone House Amusement Corp., Brooklyn, theaters, 200 shares common stock, no par value; I. M. Racer, C. Fisher.

Victor Cine Sales Corp., Manhattan, motion pictures, $64,000; F. A. Fritz, H. N. Taylor, H. H. Wickes.

Greenwich Village Playhouse, Manhattan, motion pictures, 9,960 shares preferred stock, $25 each; 1,000 common, $1 each; active capital, $250,000; K. Macgowan, R. E. Jones, E. O'Neill.

Anne Nichols Producing, Manhattan, theatrical enterprises, 10 shares common stock, Class A, $100 each; 100 Class B, no par value; M. L. Malevinsky, E. C. Raftery, A. R. Walsh.

(Communications to Our New York Offices)

A CLOSEUP OF THE MOVIES

ON THE LOT AND OFF is a collection of short stories by GEORGE RANDOLPH CHESTER on and of Hollywood and its chief industry. It is a book with many recognizable characters, written by a man who knew the motion picture business from A to Izzard and who could tell a story well.

When GEORGE RANDOLPH CHESTER wrote these stories he did so with his tongue in his cheek, I am sure. He was "on" to the movies and, without offense, he expresses in this book a healthy contempt for the manner in which the average picture is manufactured and marketed. I do not think this will be apparent to the casual reader. CHESTER had such fine skill in the handling of words that a real weighing of those words and a sympathy with his attitude will be necessary for this to come out, I think. In no way does he allow his low opinion of the industry to affect the telling of his story. He does not propagandize. He is out to make an entertaining yarn and he does it. It is in the descriptions, the side lights, that his indignation at the prostitution of what promises to be a great art comes clearly to the fore. An incident here and there, a natural happening so written that the conclusion drawn by a discerning reader would register his opinion, is all that CHESTER permitted himself. It is so admirably done that the message is twice as forceful as it might have been had it been couched in indignant terms.

The central character, Izzy Ishkovitch, will serve as a good example of what CHESTER achieved in pointing his lesson. This boy comes into the story when he is eighteen and by sheer cheek, a winning smile, a keen business brain and a lot of dynamics forces his way into the moving picture business. Izzy has no ambition to be an actor; no Morton is Izzy. He wants to be a producer in his own right; his thinking, his saving is day and night devoted to this end. Everything that Izzy does in relation to picture making is animated by the thought, "Will it sell?" All things being equal, Izzy would produce artistic pictures; but if it came to a choice of doing a fine picture that might lie on the shelf or a piece of trash that would sell Izzy could only do one thing. He must do the trash; regrettably, perhaps, but inexorably. Izzy, shrewd and capable thinker that he is, knows he must please the exhibitor if he is to sell pictures. The public has little to do with it. Before they can tell whether they like a picture or not it must first be shown to them. There is only one way to show a picture. It must please the exhibitor. Ergo: Produce pictures that please the exhibitors.

And what may these pictures be, pray? GEORGE RANDOLPH CHESTER says they must be like other pictures that have pleased the exhibitors. So with withering irony he makes Izzy, when the firm which employs him is wondering what can be done to restore its lost favor, make "bigger and better pictures" out of the old films which have pleased the exhibitors in the years past. Dig out all the old successes and where there was one horse put in a hundred; where there were one hundred snipers put in a thousand; keep the old story, retitle it and make it "bigger and better". And it worked. Why shouldn't it?

CHESTER makes a comedy situation out of material such as this. He is not the serious preacher; the intelligent reader can get the irony of this situation; the surface reader will find it entertaining even if he misses its inner meaning. One suspects the author felt very strongly about the misuse of the movie; one can almost picture him expressing himself on the subject, in private and to sympathetic ears, very wholeheartedly. But with rare intelligence and with great technical skill he has turned his earnestness to humor.

I do not often have an opportunity to read modern fiction, but I made this one and am thankful that I did. ON THE LOT AND OFF is a thoroly amusing and vastly entertaining book. I counsel all my readers who are in search of amusing fiction to read it.

ON THE LOT AND OFF, by GEORGE RANDOLPH CHESTER. Published by Harper & Brothers, 49 East 33rd street, New York City. $2.00.

TENLEY AND HIS "CRACKS"

ELMER TENLEY, who will be remembered for his column of BOKAYS AND BOWS in The Billboard, has compiled a book of humorous material which he publishes under the title of CRACKS.

It is an apt title that MR. TENLEY has chosen for his volume. Most of the bits in it would come under the head of what Broadway calls the "wise cracks", tho there is poetry and story as well as the witty aphorism. Much of the material would be useful for stage purposes. The monologist in search of something to brighten his act, the comedian in need of a gag, might easily find something in CRACKS to satisfy them.

For reading purposes the book is one to be taken up and dipped into rather than read at a stretch. Doing this one gets his laughs in homeopathic doses and enjoys them more than trying to down a bolus of them in one gulp.

Altogether ELMER TENLEY has made a creditable job of CRACKS, and it deserves attention from those who are in the business of purveying humor from the stage to the public.

CRACKS, by Elmer Tenley. Published by Elmer Tenley, New York City. 50 cents.

IN THE MAGAZINES

THE CENTURY MAGAZINE for JUNE has an excellent theatrical short story, by ARNOLD BENNETT, called OUTSIDE AND INSIDE. There is an appreciation of ELEONORA DUSE, too, by LUIGI PIRANDELLO, which is well worth reading. It is entitled ELEONORA DUSE, ACTRESS SUPREME.

THE INTERNATIONAL STUDIO for JUNE contains a well-considered article on operatic scenery, under the title of THE CHANGING OPERA, by SINCLAIR DUMBROW.

The JUNE issue of THE AMERICAN MAGAZINE has ELEANOR ROBSON'S STORY IS A ROMANCE IN REAL LIFE, by MARY B. MULLETT; a corking account of Pete Mardo's career, by EARL CHAPIN MAY, under the title of THIS CLOWN HAS MADE 20,000,000 LAUGH, and an article on PAUL WHITEMAN, by SUSIE SEXTON.

VIENNA

By BARNET BRAVERMAN
Care Fremden Buro, Wiener Bank Verein
(American Express Co.)

VIENNA, May 7.—As this is being written, all of musical Vienna is in the throes of a thirteen-day celebration (May 2 to 14) to honor Richard Strauss on his sixtieth birthday. The Stadt Opera, with Jeritza playing the leading roles, has already given "Salome" and "Electra", Strauss directing the orchestra for the latter opera. Concerts consisting of nothing but Strauss music are to be heard during this thirteen-day period in every music salon and concert house. Truly, the Viennese appreciate their prophet.

The theater in this city is in a predicament akin to a man skating on thin ice, thanks to the ruthless taxation policy here. Forty per cent—yes, a round, clean-cut forty per cent—on all box-office proceeds is the small item which theaters in Vienna must surrender to the government. The result: Inadequate salaries for actors, technicians, musicians and limited opportunities for new experiments in stagecraft. Whenever the managers have tried to protest to the government, they have been told, "If you can't pay the tax, then shut your doors!"

Yet it is almost safe to say that there isn't a city in the world whose theaters offer drama and acting as good as that which is to be seen on the Viennese stage, for the Viennese audiences are most discriminating. They demand good acting and real plays. Plays by Goldoni, Schiller, Pirandello, Hauptman, Claudel, Guitry, Von Hoffmansthal, Schnitzler, George Kaiser, Ernest Toller, Ibsen, Wedekind, Strindberg, Shaw and others by writers of equal merit, compose the daily fare of the Viennese theater fan. At home (U. S.) plays by these men are considered en masse to be "high-brow" stuff.

At least two Shakespearean plays are to be seen every week here, and these are so solidly patronized that seats must be bought several days in advance. Between acts, men, women, old and young, can be seen munching rolls and sandwiches—their evening meal. When it is understood that the cost of living in Vienna is but little less than that prevailing in the United States and that Viennese pay envelope is considerably less than half of the income received by the average American worker or professional man, it is possible to realize how genuinely devoted the Viennese is to his theater.

Another feature of Vienna is that it is the only city in the world to keep two great opera organizations in operation (the Stadt Opera and the Volks Opera) when it is all that cities like Chicago, New York and Boston can do to maintain one opera company.

Vienna is to have a new experimental theater. A few days ago a meeting attended by several hundred people was held at the Concert House to discuss this new theater. Its purpose is to depart from accepted practices in the theater. Here, in the Steigrif Buehne, actors will improvise, and thus do away with playwrights; they will undress before the audience and permit the latter to see how "make-up" is made, and settings are to be built or painted, as the case may be, in full view of the audience.

The management of the Josef Stadtes Theater is to convert its large reception room into a cabaret.

Director Ben Tuber, of the Apollo Theater, has concluded a five-year contract with Wrenschinsky, the Berlin cabaret producer. A revue will feature the fall opening next September 1.

Artzebascheff's new play, "The Sex War", is to be produced at the Neue Wiener Buehne, under direction of Ernest Stahl-Nachbaurs. The cast is to consist of Rudolph Teuhler, Oscar Bergi, Ernst Stahl-Nachbaurs, Egon Jordan, Rudolph Archer, Carolla Toelle and Hilde Wagener.

"Baronin Fritzi", a comedy, by Emil and Arnold Golz, has been staged at the Renaissance Buehne, under direction of Ernst Oestreichers.

At the Carl Theater "A London Favorite" has been going strong the last four weeks.

(Continued on page 52)

Actors' Equity Association

John Emerson, *President* Ethel Barrymore, *Vice President*
Grant Mitchell, *Second Vice President*
Paul N. Turner, *Counsel* - Frank Gillmore, *Executive Sec. Treas.* - Grant Stewart, *Rec. Sec.*
Los Angeles *Office* 6412 Hollywood Boulvd. 115 West 47th St NEW YORK Tel. Bryant 2141-2 Kansas City *Office* Gayety Theater Bldg.
CHICAGO *Office* - CAPITOL BLDG
San Francisco *Office* - 369 Pine St.

Rent Free and Everybody Happy

ABOUT the beginning of the month a mild-mannered woman, about 40 years old, called and asked one of our representatives if he knew of any actors or actresses who wanted apartments free of rent from May 4 to June 5, 1924, as she had fourteen five-room apartments, two of which were vacant. She was anxious to have all of them occupied due to the fact that she was putting thru a real estate deal. Our representative got busy and inside of twenty-four hours was able to get three girls to occupy one of the apartments and two married couples for the other.

Won't Countenance Scabbing

The Entertainment Federal Council of Great Britain, composed of the Musicians' Union, the Actors' Association and the National Association of Theatrical Employees, according to advices just received from the secretary, has passed the following resolution:

"That no member of the federated unions will work for or with any actor who shall have been proved to have blacklegged on the Actors' Equity Association of America should the trade dispute with the Producing Managers' Association lead to a strike."

Reply Speaks for Itself

"Your note received. I don't believe you will find any increase in the number of amateurs coming into the profession on account of our new agreement with the M. P. A. It would be a very difficult thing for Equity to attempt to stop people from going on the stage just because they happen to be well to do. If such people have talent surely it would be very arbitrary to prevent them from exercising it. Besides Equity has always pledged itself not to prevent the admission of new blood.

"The importance of a good cast is so great that managers generally choose the people they believe to be best suited, irrespective of 'pull' or other considerations.

"We are sorry you feel we have lost the chance to do something big; such is not the general opinion."

The Old Chromo

It amuses us to hear people in departing audiences say: "Well, it was very good, but there is enough sadness and unhappiness in real life without putting it on the stage."

Where would the classics as well as the great modern dramas be if the Pollyannas only were considered?

Perhaps the solution of the problem lies in a classification of audiences.

So This Is Brooklynski

In Brooklyn we were amused to see that the street cars had come under the Russian influence to the extent that a typically Chauve-Souris sun was painted around the headlights in front.

Morris Gest, what a lot you have to answer for. Look what you've already done to the New York elevated trains. However, the gay yellow and red is cheerier than the old drab.

Reports Managers' Meeting

Be sure to read Samuel Hoffenstein's article, entitled "The New York Theatrical Managers Meet and Disagree Unanimously", in the June Vanity Fair, page 39.

A. E. A. Members Fill Classes

When the dancing classes were arranged at Chorus Equity headquarters there was no idea that so many A. E. A. members would be interested. But as it has worked out they are in the majority, and some of our most important members, leading men and women, all types, in fact, are diligently learning to "buck and wing", "clog", "soft shoe", etc.

How sensible it is for actors and actresses to devote their spare time to exercise and study both of which will help them in their profession, even tho indirectly.

Dancing and fencing promote an easy carriage and create grace and a control over the muscles of the body.

Earnest study of literature, especially the classics, stimulates the mind and makes the student richer in thought.

No matter how great one's latent talent, it can always be improved.

Morality in Pennsylvania

We live in a curious age. A stock company in Pennsylvania was putting on "Camille", and, in the gambling scene, wanted to use a roulette wheel, an appliance against the law in that State. The managers asked the local authorities for permission to import one for the purposes of the play, but this privilege was denied. No roulette wheel could be used, even on the stage.

Getting Atmosphere at Equity

Two or three young people who confessed to being amateurs with stage aspirations told us that they and many others of their ilk visited the Equity office to absorb some of its atmosphere of the theater. They said it was almost as good as getting thru a stage door.

Charity Begins at Home

Daniel Frohman, president of the Actors' Fund, writes:

"Yours of May 21 regarding the matter of Ocean Steamship Concerts and The Actors' Fund was received.

"You are quite right in your expression of doubt as to the advisability of making a demand of a share of the receipts from all concerts.

"The demand I urge in behalf of our professional charity is when several well-known artists are asked to participate. Many amateurs are usually happy to appear at these concerts because they are associated with professionals.

"At first these concerts were given solely for English sailors. As ocean travel increased a demand crept in to the effect that as the performances were due to the efforts of American actors and American passengers a share of receipts should be given also to the American Sailors' Fund. This was readily agreed to and continued for years.

"Ocean travel has grown in gigantic proportions and more actors than ever are in constant transport between the two countries, and as the Actors' Fund is really in more need of financial aid than either of these two other charities it has frequently been the case where professionals appeared that a share of the proceeds was given to their own charity. This has never been refused upon request. But often the actor does not think of making this request. This is only to remind him to do so.

"My plea is that when a number of professionals make up a major part of the entertainment they ask the purser to send one-third of the receipts to the Actors' Fund of America, the balance going to the two sailors' charities.

"Most of the passengers knowing they are aiding the theatrical charity as well as the American Sailors' Fund would be more liberal or more ready to respond financially.

"And the request I make is that when such concerts are given the Actors' Fund be added for its one-third share of its benefactions.

"In spite of the fact that English Actors, of course, take part in these performances, it is the American theater and the American public that enable them to prosper on this side, for, as you doubtless know, the English actor working in this country is not denied assistance from the Actors' Fund when required and is frequently aided by our charity."

Reflection on Our Womenfolk

The following letter was sent to David Belasco:

"I don't suppose the advertisements for the motion picture version of 'The Gold Diggers' have come to your attention, and so I am sending you a couple of examples, which I think you will agree will not be viewed by the theatrical profession with any satisfaction.

"I don't know whether it is within your province to dictate to the picture people as to how they should advertise their attraction, but I am sure you feel with me that people who are making their money by the work of actors and actresses should have at least a little respect for their feelings.

"In the clipping from The Illinois State Register, Springfield, Ill., you will note that it states: '"Gold Digger" is the name given chorus girls and other females of the profession who sell their companionship to "tired" business men for jewels, clothes, motor cars and the like.'"

To which Mr. Belasco replied:

"I am in perfect accord with you about the slur on the thousands of worthy girls in the theatrical profession in advertising the screen version of 'The Gold Diggers'. Whatever I can do to stop it shall be done.

"Mr. Hopwood and I sold the picture rights to Warner Bros., 1600 Broadway. We have no connection in any way with advertising and booking the picture. I am writing to Messrs. Warner Bros., asking that the matter be given attention with the view to stopping the practice. I am sure they will co-operate in any way they possibly can.

"Thank you for bringing the matter to my attention, enabling me to put myself on record as being opposed, heart and soul, to anything that casts reproach on the people of the profession to which I have devoted the energy of my life."

Understudies Should Be Announced

It is certainly unfair, both to the understudy or successor and to the audience, when a management fails to announce a change in cast.

Call for William Balfour

Will anyone knowing the whereabouts of William Balfour kindly communicate with Equity headquarters?

Pullman Fare Necessary Expense

A company was compelled to make a jump on an all-Pullman train. Equity informed the management that it should pay the extra fare.

Mexican Actors Organize

The Mexican Actors' Association (Sindicato Mexicano de Actores) has sent Equity a letter of good wishes and a booklet describing its activities.

What Equity Means to One Member

A member in Chicago writes:

"I feel impelled to write a few words of congratulation upon the splendid victory won in the interests of our beloved 'Equity'.

"To me the special feature of Equity's administration is the voice of fairness and justice which governs not only the interest of the actor, but that of the manager, and, above all, the great public upon which both actor and manager depend for their support.

"The very word 'Equity', full of beauty, strength and practical application, should bring to every member of our organization a sense of the dignity and individuality such membership confers. As applied to our art it teaches us, first of all, to thoroly appreciate whatever we have to give and then give of it to the best of our ability for the good of all in the interests of a harmonious whole."

Critic Makes Debut as Actor

Did you read Heywood Broun's impressions on making his debut as an actor (strictly speaking, a monologist) which appeared in his column in The New York Morning World? We think our members would be interested, and so are hoping to reprint his articles in the Equity magazine.

Rally Round the Book, Boys

We have been reading with much interest Nellie Revell's book, "Right Off the Chest".

Many of our members are aiding in its sale, as they should. It is to be had at Equity headquarters for $2.50. Stop by or write in and get a copy.

It was a great testimonial dinner given Miss Revell Sunday night, May 25, at the Hotel Astor, New York.

Decorated for Loyalty

All of those 211 Equity members in the eight companies of the P. M. A. "stand pat" or "Round Robin" group, who gave in their two weeks' notice to take effect May 31, will receive gold stars on their membership cards.

At this writing it is not at all definite which of the shows will actually close, for it is hoped

(Continued on page 115)

Chorus Equity Association of America

JOHN EMERSON, President. DOROTHY BRYANT, Executive Secretary.

FIFTY-SEVEN new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Abner Barnhart, Aimee La Mar, Mae De Vaul and Dorothy Dare.

Be sure that we have your correct address. We have been holding packages for some months for Bonnie Rossley, Frances Greenleaf and Sadie Murdock. If you are on the road we will forward mail to you upon request.

The headquarters of your association is the place to get information regarding the present situation. Don't depend on rumors. No agreement has been signed with the round-robin group of managers. Until you are informed that such an agreement has been signed notify us before beginning rehearsals with any management. We cannot be expected to know what engagement has been accepted by each of our members—it is your duty to keep us informed.

Don't sign petitions brought around by your management asking your association to allow you to violate any of the provisions of your contract. The chorus members of one company signed a request presented to them by the manager asking that they be allowed to lay off a week without salary. They then rushed to the association and stated that they were to be laid off one week without salary and asked if the association would allow such an injustice to be done them. They said nothing about the paper bearing their signature. Granted that the manager had no right to make such a request, remember that the association cannot get you out of your legal obligations. But you might be suspended for signing such a paper. The girls claimed they were afraid not to sign for fear they would get notices. No manager can give you a notice if you say that you can't sign the paper because it violates a rule of your association and you may be suspended for doing so. He will not give you your notice because he would have to replace you with Equity members who would be working under the same rules as you are working and who would not be allowed to lay off. No association is foolproof. Our rules are made for your protection. Don't violate them!

Beginning June 1 members who are not in good standing and who do not have excused cards will be fined 25 cents a month. If you are going out of the business ask for an honorable withdrawal card.

Do you hold a card paid to November 1, 1924?

DOROTHY BRYANT, Executive Secretary.

The Spoken Word

Conducted by WINDSOR P. DAGGETT

The Hippodrome, New York, is a big theater for spoken drama and for the speech of vaudeville comedy. The mezzanine is a long way from the stage and the auditorium is cavernously high and wide. In numerous instances the dialog and verses of popular songs have been entirely lost in some cases. They lose their pulse in their travels toward the rear of the house. Sunday night, May 25, the entertainment was unusually well delivered in this respect, and the audibility of spoken words and sung words went to show that the acoustics of the Hippodrome are favorable to distinctness when the actors adapt themselves to the space to be filled.

Fred Lindsay, Australian sportsman, for instance, made a little speech. He was easily heard. Mr. Lindsay has a somewhat typical baritone voice with plenty of upper resonance and a medium strength on the fundamental tone. He spoke in an even tempo, giving the vowel a long enough wave-length to travel on. With a steady supply of upper resonance to give sail to his "diction", Mr. Lindsay spoke easily and naturally without "lifting" his voice or using a big tone.

In "Fifty Miles From Broadway" Harry B. Watson and Reg. R. Melville delivered their lines to all parts of the house. Watson has a big voice of strong fundamental pulsations and sonorous quality. This naturally starts a long-wave vibration well intended to travel at a distance. Melville's voice is more normal, a smaller voice amplified by resonance. Both men take time to sing out the vowels in individual words. They speak with sufficient deliberation to give their thought words a little vocal swing into space. The juveniles on the Hippodrome stage seldom "get across" as well as the others. Their speech has a transient, vanishing quality that makes a feeble and far-off impression. Olga Woods and Dan McNeil were not above the average in this respect.

Claude and Marion filled the theater and registered with momentary precision on the ear as well as any team that I have seen on Keith programs at the Hippodrome. Miss Marion's voice is naturally flexible, with an unusual amount of reserve power in range and fullness of tone. But Claude's voice is by no means unusual, except that it is especially well balanced, balanced in adjustment of fundamental tone and resonance, balanced in finely mixed vibration and good placement. His ordinary conversational tone hits clear.

Will Mahoney, monologist, like Miss Marion, has a full, musical voice that rounds out his speech with richness and curves. Now, what is the matter with the young folks and others who only half register in the Hippodrome? The chief difficulty is adaptability of tempo and the swing of the voice for a large auditorium. The Hippodrome is no place for mincing speech and small-mouth chatter. Many of the juveniles have relatively small or light-weight voices. If they speak rapidly, in little mewed-up vowel sounds, their speech at a distance is all washed out, and the more precisely they articulate their consonants the more the vowels are muffled and confused. To fill the Hippodrome, the vocal chords require a longer, looser swing than for a smaller theater. The tight voice and the guttural tone is a failure. To keep the identity of the speech, the vowels—of the thought words at least—must be sung out in sufficient wave-length to give a vibration that will not exhaust itself half way down the aisle. This does not mean that the speaker must sound like an orator. He must simply measure his distance in the matter of time, and the vowel note must have an openness and saliency to fill the conditions. Speech cannot be spun like a fine thread, too big enough to pass thru the eye of a needle, and it cannot be minced by articulation of consonants that chop the vowels into nothing.

If the actors would take some paper lanterns onto the stage and practice throwing them into all corners of the house, they might get an idea of throwing their voices in the same directions. Altho the voice cannot be thrown, it takes some kind of an impulse to set it in motion.

Speaking of this very thing, I was watching Roland Young in "Hedda Gabler" recently, and I could not help noticing the relation between Mr. Young's vocal nuances and intonation and his gesture. If you know Mr. Young, you know that he is subtle. He never does anything obvious. His gesture is much more likely to be a motion of the finger or a motion of the hand from the wrist than an action of the arm from the shoulder. His gesture is also likely to express something that he does not express in words or to give words a significant extension of meaning. Mr. Young therefore may with his finger what he might also say with the curve of his voice. In other words, if he had a piece of chalk at the end of his finger and were writing on a slate, the curved drawing would be a picture of a Roland Young intonation. These gestures have the same quality, the same saliency, the same bigness in little that Mr. Young's intonations have. They have the same tickle as Mr. Young's speech, the same healthy imagination in their power of suggestion, and they give the listening mind the same swing of thought momentum.

The good comedian, from the very rhythm of his spirit, has a swing in his delivery. In vaudeville there is one kind of chatter that is just mincemeat, but the speech of a real comedian has touch, curve and swing, no matter how much he disguises it in his appearance of chatter. That difference shows up at the Hippodrome. As a rule the juvenile is just a feeder. He finds no meat in his lines and he delivers them in haste, without touch, curve or swing. He is all text. But the real comedian gets a little swoop under his text, and it makes all the difference in the world.

I confess a personal interest in seeing Claude and Marion at the Hippodrome. In my school-boy days I knew a repertory actor who managed his own company thru the factory towns of New England. He came from my neck of the woods, and one season he asked my assistance in selecting his company. He came home one day to announce a "discovery." In a tiny music hall of Boston he had found a young girl who could "sing like a bird." Her name was Marion. The manager engaged her on the spot, and finding a husband in the family by the name of Claude, he gave the husband the job of property man. Probably the joint salary of Claude and Marion at that time wouldn't pay for a taxi ride in New York today, but Marion sang like a bird and Claude's inexperience as property man was passed over in silence. To the important ladies and old-timers of the company, Claude and Marion were two little nobodies stealing a ride in the show business. But you never can tell. They have made good. I always remembered Marion's over-bubbling good nature and Claude's dreamy eyes. They were just starting their first season on the road when I saw them last, two kids in their teens with a company headed for the woods. Now they turn up at the Hippodrome with their tinted pictures, large as life, at the front door, and they warm up a Hippodrome audience to a point of enthusiasm not seen in every bill in this arena. Marion's bubbling spirit and versatile voice have grown in comic bigness and authority. Her walk, the wabble in her throat, the cant of her bonnet and the high notes of her funny laugh have a Marie Dressler wallop in them, and Claude, as the little "first husband" of the act, lives a life of artistic repose and restfulness as if he had never soiled his hands on a small "rep" property trunk in Damariscotta. You never can tell. Claude and Marion must always have been headed for somewhere or they wouldn't have arrived.

There is a mellow sweetness and gentle pathos, along with plenty of comedy, in Lew Fields' acting in "The Melody Man". Mr. Fields not only has comic character in his voice, but warmth of spirit and a well-rounded technique. Here is another speaker who quite naturally narrows the corners of his mouth (in contrast to widening) to keep his tone from spreading and scattering in an open cavity. The narrowed corners help to focus the tone that is to be molded into speech and to keep the warmth of tone that comes from the sympathetic muscles of the throat. In spite of all the low comedy and broad effects that Mr. Fields is capable of, his vocal delivery has a certain elegance and finish. Delicacy is as much an asset in funmaking as it is in straight parts. Mr. Fields, for instance, has a good control of his diction, which again is in the front of his mouth "on the tongue". This separates the muscles of voice production from the muscles of speech, giving freedom and relaxation to the former, agility, precision and forward direction to the latter. This, with well-regulated resonance, gives the complete gamut of voice. What is particularly pleasing and effective in Mr. Fields' work is the security of his fundamental tone in a change of pitch. A rising intonation or a high note does not rob him of a normal fullness and rich quality of tone, neither does it carry the vowel backward out of its forward focus. The crest of an intonation is therefore delicately poised, the touch of the voice on the intonation is entirely under command, and the voice paints its feeling or emphasis either by holding the note or by curving it into a finely shaded expression. Here Mr. Fields and Roland Young have the same sense of shading, altho in an entirely different line of parts. In dialect Mr. Fields shows moderation, and seldom uses a broad dialectal sound.

Sympathy and pathos are frequently fundamental qualities of comedy. Mr. Fields can mold his audience in either direction at a moment's notice. "The Melody Man" is a laugh-filled entertainment, and, incidentally, has a goodly supply of new lines that have a sudden and spontaneous laugh at the end. The interesting thing is that in the midst of these comic scenes Mr. Fields can sit down to draw a poetical little picture about "the cool of a morning breeze" and produce the same silence that Hampden produces in more beautifully written speeches of "Cyrano de Bergerac". Mr. Fields does this in all sincerity, and this same sincerity underlies his comedy. Like De Wolf Hopper, if Mr. Fields hadn't been a comedian he might have been a tragic actor.

There are several interesting personalities in "The Melody Man". Eva Puck has a happy faculty for blending straight and comic acting in a part that is a mixture of two extremes. She manages sudden and bold gestures of comedy without seeming at all grotesque or stagey. There is a fine intelligence in her work and much personal charm. Donald Gallaher almost deserves credit for creating a character, he understands so thoroly what his character in the play is supposed to be. He successfully avoids being sentimental and with equal success he avoids being barbarous. The curious thing is that you are constantly tempted to dislike the character of Tyler. By the end of act two you have quite made up your mind to dislike him. But before the play is over, with no change of heart on his part, you call him a good fellow. Mr. Gallaher plays straight, which is part of his good judgment. We cannot avoid referring to the term "type", that term of many abuses in the theater. It is necessary to consider "types" in casting a play. Aside from acting the part with discrimination Mr. Gallaher is a favorable "type" for the part of Tyler. His firm features, solid build and positive gaze give him the stamp of the practical. Mr. Gallaher is earthbound rather than ethereal. That stood in his way in playing the youthful hero in "The Yellow Jacket". It puts him right in his element as a young business man. The rest of the type is that Mr. Gallaher's features are kindly turned and he is positive without being hard or antagonistic. In this way he plays Tyler without concessions and yet forces us to like him before the play is over. Betty Weston, who has a somewhat colorless part at the opening of the play, shows considerable versatility in the last act and becomes freshly interested with her new-fangled notions borrowed from a trip abroad. Sam White is skillful in originality and is a likable comedian.

Handling the voice in change of pitch involves the whole art of voice management. A perfect technique results in the voice "hitting" with absolute convincingness and authority, and failure to "hit"—as the actor calls it—takes the keen edge from delivery. Blanche Yurka has a somewhat loosely geared voice and rambling intonation in this direction. Her resonance cavities seem to be spacious, but the tone wanders off in these chambers without coming to a focus. In "Man and the Masses" Miss Yurka had a difficult part. It required a grand vocal gamut in contrast to ordinary speech. There was variety, light and shade, and at times tremendous power in Miss Yurka's delivery. As a general thing an individual voice may be sufficiently dramatic to mold and move me regardless of the argument of the play, but for some reason the speech of "Man and the Masses" simply sounded at my ear without getting inside.

Miss Yurka's lower register and fundamental tones are her best. They have a power and long swing vibration of almost masculine virility. It was these notes that came nearest to moving me, but when Miss Yurka rises in intonation to take notes higher up on the score her tone changes. She loses her fundamental tone. Her upper notes have a feeble touch, sometimes languid, and they somehow dissolve without getting anywhere. Altho Miss Yurka "climbs" to dramatic pinnacles, her "climbing" does not carry her theme or her passion up the ascent. There are "breaks" in her voice and changes of texture that make flabby intervals or dissipated effects at the climax. It is a rambling, loosely connected voice. It never quite comes together with a perch at the teeth in Miss Yurka's delivery. Even with a wealth of varied colors it somewhat uncertainly paints a design. It circles all round the idea without quite hitting the vital spot.

"Man and the Masses" is a thankless type of play for the actor, and I didn't envy Miss Yurka in playing the part. The actor has only rhetoric to play upon, just journalistic prose.

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VALUE STRESSING

WANT of stress tends everywhere to obscure vowel sounds; languages with movable accent are exposed to the danger that related words, or different forms of the same words, are made more different than they would else have been, and their connection is more obscured than is strictly necessary. Compare, for instance, the two sounds in the first syllable of "family" (fa-) and "familiar" (fu-), or the different treatment of the vowels in "photograph, photographer, photographic", ("fo.oo-tu-graha.f, fu-"tawg-ru-fu, fo.oo-tu-"gra-fik). The phonetic clearness inherent in the consistent stress system is certainly a linguistic advantage, and the obscuration of the connection between related words is generally to be considered a drawback. The language of our forefathers seems therefore to have gained considerably by replacing the movable stress by a fixed one.

The question naturally arises: Why was the accent shifted in this way? Two possible answers present themselves. The change may have been either a purely mechanical process, by which the first syllable was stressed without regard to significance, or else it may have been a psychological process, by which the root syllable became stressed because it was the most important part of the word. In the vast majority of cases the root syllable is the first. The case seems to be strongly in favor of the psychological theory which favors "value-stressing".

We find the principle of value-stressing everywhere, even in those languages whose traditional stress rests or may rest on other syllables than the root or the most significant element, but in these languages it only plays the part of causing a deviation from the traditional stress now and then, whereas in Germanic it became habitual to stress the root syllable, and this led to other consequences of some interest. In those languages where the stress syllable is not always the most significant one, the difference between stressed and unstressed syllables is generally less than in the Germanic languages; there is a nicer and subtler play of accent, which we may observe in French, perhaps, better than elsewhere. In 'nous chantons' the last syllable is stressed, but 'chan-' is stronger than 'for-' in English 'we forget', because its psychological value is greater. Where a contrast is to be expressed it will most often be associated with one of the traditionally unstressed syllables, and the result is that the contrast is brought vividly before the mind with much less force than is necessary in English: in 'nous chanton, et nous ne dansons pas' you need not even make 'chan' and 'dan' stronger, at any rate not much stronger than the endings, while in English 'we sing, but we don't dance', the syllables 'sing' and 'dance' must be spoken with an enormous force, because they are in themselves strongly stressed even when no contrast is to be pointed out. A still better example is French 'c'est un acteur et non pas un auteur' and English 'he is an actor, but not an author'; the Frenchman produces the intended effect by a slight tap, so to speak, on the two initial syllables of the contrasted words, while an Englishman hammers or knocks the corresponding syllables into the head of the hearer. The French system is more elegant, more artistic; the Germanic system is heavier or more clumsy, perhaps, in such cases as these just mentioned, but on the whole it must be said to be more rational, more logical, as an exact correspondence between the inner and the outer world is established if the most significant element receives the strongest phonetic expression. What has been said here seems to indicate a certain connection between language and national character; for has it not always been considered characteristic of the Germanic peoples (English, Scandinavians, Germans) that they say their say bluntly without much considering the artistic effect, and that they emphasize what is essential without always having due regard to nuances or accessory notions? And does not the stress system we have been considering present the very same aspect? We do not know in what century the stress was shifted, but the shifting certainly took place centuries before the immigration of the English into Great Britain.

—Adapted from JESPERSEN'S "Growth and Structure of the English Language".

Shop Windows

Dear Readers:

The Shopper wishes to call your attention to the following requests:

Please address all communications to Elita Miller Lenz, care The Billboard Publishing Co., 1493 Broadway, New York.

Money orders should be made payable to The Billboard Publishing Co. No personal checks are accepted and goods are not sent C. O. D.

A stamp should accompany all communications to which replies are desired.

Kindly give your mailing address for at least two weeks ahead.

The Shopper regrets to announce that, due to an extremely heavy demand, the large fashion catalog was not sent out immediately to all requesting it. The supply allotted to The Shopper was exhausted in several days and an additional lot was ordered. But The Shopper was informed that the catalog in question had been discontinued and succeeded by a newer one, not so large, but more up-to-date. This catalog has been sent to those who failed to receive the first one. We trust that the attractiveness of the merchandise illustrated and the modesty of the prices will more than compensate for the delay.

A real "find" is the lingerie shown on the figure. A merchant offers it to you at practically wholesale prices. If desired, the garments may be purchased separately.

The nightgown, developed from white Crepe de Chine with self stripe, is gathered at the hips after the manner of a frock. Three futuristic flowers made of Crepe de Chine in pastel blue, pink and orchid are appliqued on the bosom with outline leaves. The dainty pocket is hemstitched to the gown, the top being picoed. The price of the gown is $7.

The step-in set is made of the same material, the chemise decorated in the same manner as the nightgown, while the same design is repeated on each corner of the step-ins, which, like the chemise, are hemstitched. The price of the step-in set, chemise and drawers, is $7. The gown or set may be ordered in any desired shade.

Queen woman evidently occupied the thoughts of the designer who created the charming coronet shaped boudoir cap. While it may be had in any wanted color, the one we have chosen for illustration is made of yellow taffeta silk, trimmed with black lace at the headband. Gold lace and black net form the top, which is set off with a coquettish rosette of black and yellow ribbon. The side frills are of net edged with wide lace of a gold and Russian color scheme. Three dollars buys it.

"The corpulent woman looks older than she is," says Anna G. Schmidt, rejuvenation specialist, who is director of a perfectly equipped sanitarium of rejuvenation at 204 Madison avenue, N. Y. Continuing her remarks concerning the over-weight woman, Miss Schmidt says: "The corpulent woman is inefficient physically, because her organs do not function properly. She is inefficient mentally as well. Both mind and body are clogged."

If you want to look and feel young, bright-eyed and healthy, try one of Anna Schmidt's marvelous treatments. They are better than a Turkish bath. From one to four pounds disappear with each treatment. Three treatments a week are advised. The treatment consists of the elimination of superfluous fatty tissue thru oxidation in conjunction with a gentle stimulation of the glands and is entirely external. When calling on Miss Schmidt or writing her regarding her home treatments, please say "I saw it in The Billboard."

Seen at a leading department store: Dainty ostrich feather evening bags, to hang about the wrist, at $3.95. Just the thing to lend a touch of color to the stage costume.

Many New York actresses are using a liquid nail polish that has the tint of American Beauty roses. The effect is rather bizarre and it takes a clever woman with a shapely hand to "carry it off successfully"—but, well, it is indescribably smart, especially behind the footlights. The same nail polish may be had

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Side Glances

The Crab and the Actor

An actor of our acquaintance who lives in a bungalow fronting on a small beach went fishing the other day. The trip was a failure because the crabs greedily ate the bait from his hook. Reeling in his line he prepared to depart from the scene of his fishing when a pail he was carrying fell into the sea, bait and all. After considerable difficulty he recovered the pail plus a crab. While he was debating whether to dispatch the bait thief into the crab heaven or return it to the sea, we came along and made a startling discovery.

"It's a lady crab," we exclaimed.

"How do you know?" inquired the actor.

"Because she has a baby cuddled to her breast," we replied.

"Right you are," agreed the actor. With a stick he separated the baby from its mother to see what Mrs. Crab would do. She did exactly what any mother would do—reached out her many arms and snatched her baby away from danger, endeavoring to hide it from view.

"There's a bit of human interest for you," said the actor. "Many a true mother heart beats beneath a hard-shell exterior!" Then he tenderly replaced Mrs. Crab and her cuddling baby back into the sea.

Lilian Owen, Puppeteer

We spent a most enjoyable afternoon not so long ago as one of an audience composed mostly of delighted kiddies, viewing Lilian Owen's Marionette Show. While many admire Miss Owen's skill in manipulating her surprisingly life-like puppets with silk cord, few realize that her interest in them extends beyond making them act. She makes them act so well because she herself creates them and designs their costumes. Some are entirely original with Miss Owen while others are copied from portraits and photographs. Her artistry in modeling faces from photographs, with a specially treated papier mache has enabled her to strike a popular and up-to-date note in her performance. For she introduces such popular stars as Jackie Coogan, Sir Harry Lauder and Ted Lewis. Miss Owen studied various phases in art and gave her first marionette show in the little theater of Maurice Brown and Ellen Van Valkenburgh. A gifted person is Lilian Owen, with her art, her voice and producing genius.

Jessie Bonstelle, the Busy

Everyone knows that Jessie Bonstelle is eulogized by many young stars who owe their success to her coaching, that she is intrusted with the direction of plays by Broadway managers, that she maintains several stock companies and occasionally appears as "guest star" with one of them, but who knows where she found the time to organize that new theater out in Detroit? In said new theater, which will be devoted to dramatic arts and crafts, professional and amateur activities are to be combined along educational lines for the benefit of both. It looks as tho the long list of professionals who wish they might play with Miss Bonstelle again will be supplemented with a list of amateurs who, graduating from Miss Bonstelle's direction, will find themselves on Broadway.

Louis Calvert's Daughter

Patricia Calvert, daughter of the late Louis Calvert, evidently inherited her father's genius. Last week she stepped into the ingenue's role, played originally by Lelia Frost, in "Meet the Wife", at the Klaw Theater, New York, and did so well that she was retained in the part for the balance of the New York run.

NEW LINGERIE

Crepe de Chine elaborated with futuristic flowers is used to develop many pleasing wearables. (See "Shop Windows" for details.)

Beautification

FOUR BEAUTIFIERS FOR ONE DOLLAR

A maker of toilet preparations has sent for our inspection a combination which he offers to our readers for $1. One of them is a cold cream face powder that stays on unusually long, retaining its freshness and effectiveness tho the wearer may swim, dance or indulge in biking under the sun. It is recommended particularly for the warm months, when the constant use of cooling powder invites disaster to the complexion, as its cold cream basis is beneficial to the skin. Other articles of the combination are a fine cold cream, Narcissus talcum powder and a pocket vial of Narcissus perfume.

FAN AWAY THOSE LINES OF AGE!

Yes, you can actually fan them away. First apply a clear sparkling liquid called "Line-No-More". As one fans it dry, with an artistic fan which accompanies each dollar bottle of the preparation, the sensation is that of ice being applied. The loose skin is tightened and firmed and the lines smoothed out. It is an excellent astringent for the entire face, as it refines the pores and promotes circulation. Those who have tried it once are sending us additional orders. It is harmless and pleasant to use.

DAINTINESS IS CHARM AS GREAT AS BEAUTY

The question of overcoming the odor of perspiration is a very personal one, indeed, but permissible we feel, inasmuch as he have something really worth while to recommend for this distressing condition. It is a fragrant cream that is applied under the arms, a wee bit each morning after the bath, to keep you dainty and sweet all day long. While it does not retard natural perspiration it neutralizes its odor. Does not eat into fine fabrics or cause discoloration. Has not the slightest suggestion of antiseptics. A large jar sells for fifty cents and a small jar for twenty five cents.

LONG, SHADOWY AND INTERESTING EYES

lend enchantment even to a plain face, compelling attention and interest. The addition of Venetian Eye Shade, a soft, compact powder, enhances the color and accentuates the depth of the eye. It may be had in every conceivable shade, blue for dark blue eyes, gray-

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Midsummer Fashion

In June the fashionable woman turns her thoughts to additions to her wardrobe to light the midsummer with airy or colorful grace.

THE SUIT

The forecast for mid-summer fashions is that suits shall be of the costume type, with three-quarter coats over a straight-line frock. Flannel in the new bright shades is used for the development of the costume suit, which is trimmed and bordered with tapestry effects. There is a circular suggestion in the skirts, collars flare upward and away from the face and the sleeves are long with bell cuffs. Other trimming notes are summer fur and rows of vari-colored ribbon. This is the type of costume with which one wears a jaunty felt hat and carries a swagger cane.

THE FROCK

Foremost among the materials for mid-summer frocks are linen, voile and Roman-striped silk. Printed voiles in foulard design bid to be popular, as this is a cool and easily laundered fabric, and is low priced to boot. In the dressier frocks one notes a preference for embroidered batiste. Hand-drawn voiles in white and colors, without print designs, also bid fair to enjoy favor.

THE COAT

No matter how warm the weather, the summer coat fills a niche in the mid-summer wardrobe, says Dame Fashion. Light-weight flannel, kasha, charmeen of light weight, satin crepe, ribbed silk and faille are the materials from which the summer coat is being made. Flannel coats follow colors of the pastel family, to which may be added that fascinating and becoming shade designated as brickdust. Green and white are also noted among the showings. Insets of Roman-striped fabric, eyelet embroideries posed over colored lining, button designs and summer fur are some of the trimming suggestions. The silhouet follows the wrap-around effect, which achieves straight lines, while the sleeves have bell cuffs. A throw scarf is another coat feature.

Since writing the above notes we have seen some very smart box-coat suits in mohair and flannel, tailored in strictly mannish fashion. Short coats of the Eton type are also shown to be worn with pleated separate skirt for sportswear.

BATHING SUITS

Bathing suits, it would seem, are endeavoring to imitate the frocks when it comes to style tendencies. A new material is Roman-stripe taffeta. Another new fabric is plaid alpaca in the Tartan designs. Tunic suits of black satin and taffeta will prove a boon to the stout woman who wishes to avoid the all-revealing character of jersey. Cretonne and printed silks in gay patterns are also found among displays. Chemisier fronts and scarf collars are new notes, while some of the more youthful frocks show lavish turn-over collars of white. The tiered skirt is also embodied in bathing suits.

Terry cloth and rubberized silk make the beach caps, and the shops are now specializing in rubber-lined bags of the drawstring and envelope styles in which to tote the bathing suit.

Fashion Notes

Here are the twelve colors for mid-summer, designated by the hat manufacturers: Narcissus, a pale yellow; Aphrodite, a bright green; Gladiolus, a bright red verging on cerise; Sistine, a powder blue tone; orchid, cameo pink, silver; Daphne, a vivid blue, brighter than Copen; Tarragon, a reseda green; Crab-apple, the pink salmon now in vogue; Sombrero, a pale tan, and Terrapin, suggesting cinnamon.

It is refreshing to see the lovely large hats arriving from Paris, with drooping brim and with the saucy upward back flare, trimmed with blended flowers, bright bird heads and the quills striped with flamboyant paints. Exclusive milliners are using the large parrot in applique form.

Grace George is wearing one of those black and white crepe scarfs with deep fringe.

The woman who likes chic, close fitting hats should demand the square shapes of ribbon silk with exaggerated points at the side.

MANSTYLES

The superiority of English styles for men has been sadly stressed. The men's shops are easing up English fashions so indiscriminately that truth has ceased to be a virtue. And, in this connection, here is a strange paradox. Altho England is considered the arbiter of men's fashions, the well-dressed Englishman, compared to the entire male population of England, is surprisingly small when compared to the same proportion in America, according to Men's Wear, an authority.

We have it from the same source that there are three well-defined groups of English styles in England. The first, made up of the masses of Englishmen who wear ill-fitting, poorly made suits of good fabric; the second group, comprising the conservative element of England known as the landed gentry, owners of estates, the third, composed of "Knuts", the group from which we in this country get our English styles.

Undoubtedly many of you will be as grateful as were we to have a definition of the word "Knut". Formerly we suspected that it meant the same thing as "Nut", and therefore we held it in reservation, altho the fashion experts used it glibly.)

Well, anyway, the Knuts are young men of wealth and social position, arm and navy officers (and it takes many of 'em to keep the King's navy afloat). It is this class which sets the upper class vogue in England. If this fact were more generally known, Americans seeking English fashions would bear in mind that they are only worth while when one has the wherewith to pay well for them.

A TYPICAL KNUT

Whether or not an actor comes within the Knut category, Jack Buchanan, who appeared in New York with "Charlot's Revue" and who was summoned back to England to appear in another production, is visibly one of them from the sartorial standpoint, at any rate.

Those who saw this tall, dashing comedian in "Charlot's Revue" will probably recall the points that gave his clothes exclusive smartness:

Broad shoulders.
Snug armholes.
Roominess across the chest.
Narrow and close fit over hips.
Slight fullness and slight crease in trousers.

COMEDY HATS

Have you ever noticed that we have among us many "unconscious" comedians all the humor contributed by the hats they wear? For instance:

The chubby-faced man with a narrow head and brow seems to take keen pleasure in selecting a small, narrow-brimmed derby. He's the warbler of "Nobody Loves a Fat Man".

The cadaverous chap with sunken cheeks wears a hat too big in the head size, with too broad a brim, which make it fit well down on his brows and gives him a most forlorn appearance. Altho he may be the lean horse that is good for a long run, his friends ask him solicitously, "Aren't you feelin' well?" And he gets the suggestion.

Then there is the little guy with the big mustache who drives a big roadster and wears a cap almost as big. The back of the cap rests on his neck and he looks for all the world like a walrus.

Why in the world don't men emulate women in selecting hats with crowns no less narrow than their cheek bones?

Fashion Notes

With winged collars becoming more popular, it is wise to be governed by the size that suits your countenance.

If you want to suggest, in a part, that you are attending an afternoon social affair, do not wear with the formal day-time ensemble dark gloves with a funeral aspect. There are many light shades of tan on the market, as well as pure white.

ONE OF THE NEWEST COATS

Developed from Cote de Cheval, a new ribbed silk, this smart straight-line wrap combines lace with ermine to present the smart coat for summer-time wear. From Avedon, Fifth avenue, New York.

Crystal leather gloves in bright shades are a new note in the dressy world.

With the formal daytime suit high-laced shoes are bad form. They should have buttoned tops of brown cloth or black kid, with patent leather or calfskin lowers.

SHOPPING TIPS

Tuxedos at $25 are the topic of an interesting bit of literature which will be sent on request.

The Shopper regrets to advise that the large catalog featuring jazz suits was so much in demand that her supply became exhausted in a few days. She sent for a new supply, but was informed that the catalog has been discontinued and was replaced by a new one. As there was a slight delay while waiting for the new catalog to come from the press, it may have missed some of you. But it was sent. Let us know if you missed yours.

Interest in single and double-breasted waistcoats for the tuxedo and dress suit is so great that we have ferreted out the most reasonably priced ones in town for our readers. Black silk, with black pearl buttons, single or double breasted, is quoted at $6.75, while white corduroy with white pearl buttons, single or double breasted, may be had for $5.50. The high-class shops are offering them at $10 and $12.

SHOP WINDOWS

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in light pink, regular or even. The unusual feature about this liquid polish is that it is accompanied by a liquid remover, which aids in keeping the polish smooth when it is renewed. The price of the combination is 75 cents.

A wardrobe trunk is a great convenience, whether for traveling of use at home, as it is really an improvement on a closet as a safe and clean keeping place for clothes. And speaking of wardrobe trunks, we believe we have discovered a gem. It is 45 x 23 x 25 inches, with an 11-inch clothes compartment. Being larger than the average wardrobe trunk, it accommodates fifteen garments. Top drawer divided into three spaces with Yale lock and jewel case. Toilet drawer arranged for photos, makeup, etc. There are two plain drawers and one hatbox with tray, large enough to carry four hats. Steel locking bar, shoebox, laundry bag, detachable ironing board and a three-pound iron holder. It has pantasote lining and ten assorted hangers. All for the reasonable price of $75. An illustration on request.

BEAUTIFICATION

(Continued from page 36)

blue for eyes of lighter blue, brown for deep velvety eyes, gray-brown for gray and hazel eyes and black for the darkest eyes. This subtle cosmetic may be had for $1. Order thru The Shopper.

FACE LIFTING IN A FEW MINUTES

Sadie MacDonald, former actress, is not only an interesting and lovable person, but a very, very clever woman. She has invented and perfected a face-lifting device that is worn by many leading actresses and club women to restore a youthful contour to the face. It is invisible when worn, as it is covered by the hair. The loose flesh, mouth droop and lines under the eyes are lifted and held firmly with an adhesive arrangement, set in a silk frame the color of your hair (when ordering please mention the color of your hair), it transforms the character women into ingenues. If you are in town, drop in on Mrs. MacDonald, who wears a face lifter herself, and have her give you a free demonstration of what she can do for you. If you are out of town and desire more information, literature will be sent you on request to The Shopper. Five dollars is the price of the Sadie MacDonald Face Lifter.

Berlin News Letter

By O. M. SEIBT

BERLIN, May 5.—Mae Marsh, the first American screen star to accept an engagement with a German film company, arrived here last night from Paris and has already started work at Staaken, just outside Berlin, in a Carl Grune production, "Arabella".

A new movie house was opened a few days ago on Kurfuerstendamm by the British-American Film Co., with a Metro production, "The Prisoner of Zenda".

Billy Reeves, well known in the States from "A Night in an English Music Hall", did a flop at the Wintergarten. His act, a comedy sketch with three people, "The Wrong Key to the Right Flat", was booked only last week by telegram on the recommendation of an English booking manager here now, when Cornalla and Eddie, who were originally booked for the current month, advised the Wintergarten management of their inability to arrive from London on account of an accident. Reeves' act was taken off the bill after the first performance following a settlement by paying him half a month's salary. Another disappointment at the Wintergarten were "The Seven Jolly Jack Tars", who failed to arrive, not even notifying the management of the fact that the act, an English comedy acrobatic turn, had split up. Tamara Karsavina, Russian dancer, who is the heavily paid feature of this month's program, so far is not the draw anticipated.

A new vaudeville house opens June 1 in the Hasenhaide section at Kliem's Festsale, under the management of Brothers Erbe. Kliem's has been running small-time burlesque since the revolution, but was a well-known summer vaudeville resort in pre-war days.

Following a successful run at the Piccadilly Hotel, London, Alex Hyde's Jazz Syncopators arrived here on their way to Hannover and gave a concert at the Metropole cabaret, just to show Berliners what a regular jazz band can do. Many local musicians were in attendance and, quite naturally, declared they were just as good, only perhaps the rhythm needed a little pep. However judging from the number of contracts offered to Hyde by managers and

(Continued on page 38)

Reflections of Dorothea

Don't look for thistles in the garden of love,
Or thorns on the bush of fair roses;
But for the sweet blessings showered from above,
And the wondrous beauties all life discloses.
—Berton Bellis.

WHILE authors, publishers and the radio people are arguing about the royalty question, those who own receiving sets are hoping the fight won't spoil the fun. My radio set has been the source of much happiness and comfort. Often, when the weather is stormy and my body aches as if it had joined with the weather in a conspiracy to defeat my efforts to remain cheerful, I turn to my ally for assistance. Presently the strains of some splendid orchestra pour forth from the big horn, or perhaps it is the voice of some celebrated soloist or a comic story or dialog, and gradually the thoughts of more welcome and beautiful things gain mastery over the pain and depression.

Because the radio is so extremely popular, I was very much surprised when Minnie Dupree told me she had never yet listened in. It seemed almost incredible that such an active and alert little woman could have missed that pleasure so long, yet strangely enough she has broadcasted and the story of her experience, told in her own inimitable way, provided me with many hearty laughs. The incident occurred while she was a featured member of "The Shame Woman" Company in New York. Miss Dupree is rather a diminutive person and, as she was being bounced about in the big limousine that was taking her to the studio, innumerable fears and dreadful anticipations possessed her, so that eventually she felt about as big and as brave as a mouse. When she reached the radio studio she was suffering, silently, of course, from the worst case of stage fright she had ever known. However, when she faced the microphone her courage returned and none of the multitude of listeners-in could detect any indication of her mental anguish.

Nellie Revell had her coming-out, or should I say come-back, party in the form of a dinner given by the Friars in her honor at the Hotel Astor, New York. Nellie Revell needs no introduction. She has just about reached the end of her long siege, thanks to her indomitable spirit and the splendid co-operation of her friends, who are legion. I should have been very happy to attend that party but, of course, that was out of the question, so I did the next best thing. I tuned in on my radio and imagined myself there. I plainly heard and enjoyed the speeches of Irvin Cobb, Senator Copeland and Will Rogers, but what pleased me most was to hear Nellie herself. It was a great party and a sincere tribute to a wonderful woman. I hope her memories of the event will help her thru the final stage to complete recovery.

"Abie's Irish Rose" has entered upon its third year at the Republic Theater. When "Abie" opened more than two years ago all of the critics and the wise ones of Broadway predicted an early death, so it must have been music to Anne Nichols' ears to listen to the flattering compliments bestowed upon her brain child by the literary lights and others who attended the second anniversary performance. The popularity of this remarkable comedy is still far from waning, but about the only way it can break any more box-office records is to have Anne Nichols put rubber walls in the Republic.

I feel proud of the personally autographed photo of Cardinal Hayes, which he so kindly sent me with his blessing a few days ago. Cardinal Hayes was only recently appointed to his high office and I hope God will guide and guard him.

One evening last week I had the very pleasant surprise of receiving a personal radio message from an amateur station at Westerly, R. I. A letter which came later informed me that the operator of the station is Donald B. Lawrence, a constant reader of "Reflections".

Peter P. Neumann, a legless cripple, who is trying hard to make a success of his music-publishing business in Long Prairie, Minn., sent me a cheery card and a letter. Greetings to you, Mr. Neumann, and best wishes for success.

I received what looked like a rather imposing legal document in my mail the other day, but after I carefully read it discovered it was a special invitation to attend the Calgary Exhibition and Stampede, to be held at Calgary, Canada, July 7 to 12. The invitation is signed by the mayor of Calgary and the officers of the various associations participating. I certainly wish it were possible for me to be present, for the event promises a lot of good fun, but I'm afraid I'll have to content myself with enjoying the pictures.

Don't forget, dear readers, that Uncle Sam is always on duty and the postal department never sleeps. All your letters are very welcome at 600 West 186th street, New York City.

Dorothea Antel

THE SPOKEN WORD

(Continued from page 35)

The orator can hypnotize himself with his rhetoric or words, but the actor depends on something else. He is used to a man-to-man situation and reaction, to a conviction of character, to a human—or at least strategic—situation with a rebound. The actor by nature is not a preacher or a propagandist. When that is the sum total of his speeches he is simply the mouthpiece of abstractions that he cannot believe or feel by dramatic identification. This play, however, discovered a good deal of dramatic power at Miss Yurka's disposal. The better her material the more truly she may "hit" her notes as time goes on.

The first bulletin of the Shakespeare Association of America, Inc., is nearly ready for publication. Copies will be sent to all members. A number of extra copies will be available for distribution. Readers of The Spoken Word who wish a copy should notify the editor of The Bulletin, Prof. Harry Morgan Ayres, Columbia University, New York City.

BERLIN NEWS LETTER

(Continued from page 37)

gramophone people, there seems to be a divergence of opinion. Meanwhile, Hyde's band is playing to large crowds at the Tivoli, the only first rate vaudeville house in Hannover.

With numerous English and American vaudeville artistes in this country, complaints have been lodged as to the difficulty of sending money out of Germany. According to the law only small amounts can be sent by the post, while no money can be sent thru a bank. There are cases where foreign artistes wish to forward money earned here to their families at home, and these are the complaints mentioned. The government, while doing all in its power to prevent another inflation of the currency, will give permission thru the local Finanzamt to such actors who, preferably thru the I. A. L., state their cases and wish to provide for their people at home.

Henry Hadley, American composer-conductor, has arrived in town, stopping at the Esplanade. Mr. Hadley for several years was leader of the municipal orchestra in Mainz and has had his symphonic compositions extensively played in Berlin and other German cities.

Curt Rehfeld, of Los Angeles, general manager of the Rex Ingram productions and Metro Pictures, had to undergo an operation of his left foot. He and his wife are sailing soon for America.

A heavy gale recently completely destroyed the large tent of the Circus Blumenfeld at Tegel, just outside Berlin. The estimated damage is $10,000.

The Yiddish Art Theater of New York, under direction of Maurice Swartz, now playing at the New Scala in London, is dealing with James Klein relative to a Berlin season in June at the Apollo.

On the current bill of the Metropole cabaret are: The Sixteen Glazeroffs, Bim and Bom, Coco and Jo Ro, Reima von Postema, Hertsch Co., Reichstein and Partner, Two Ewas, Peter Wolski, D. Wolfsecker and Walter Steiner.

Fritzi Massary, at the Nollendorfplatz in Oscar Straus' "Pearls of Cleopatra", is still the idol of Berliners. The theater is packed nightly in spite of prohibitive admission prices, $10 top.

George Baklanoff as "Mephisto" at the Deutsches Opernhaus is a great success. At the same house are Mme. Charles Cahier and Tino Pattiera in leading parts.

Berlin legitimate theaters, with few exceptions, are just now experiencing a crisis and rumors are afloat as to some more breakdowns in the near future following the closings of the Walhalla and the Wallner. Business was very poor during the lenten season, and now that the weather has been most favorable for indoor amusements the general election campaign is blamed. Showpeople, however, declare the reason for the big slump aside from the unfavorable trade conditions of the entire country is the great number of theaters, picture houses and cabarets, in fact far too many places of amusement are at the choice of the Berliners, and in consequence it is a case of the survival of the fittest.

Max Reinhardt will produce "Orpheus" in New York next season with Max Pallenberg. Fritzi Massary's husband, in the title role. Fritzi will accompany her husband and will probably appear in one of the big productions on Broadway, making her American debut.

HARD WORDS

AZALEA-S (n-"zel-li-u) (-z). Any kind of shrubs closely related to the rhododendron From the Greek, meaning dry, because supposed to grow best in dry ground. In British use (n-"zell-ju).

BOLL WEEVIL ("bo.ool "wi:-vil). The lava of a moth which devours the bolls or unripe pods of the cotton.

CRO-MAGNON (kro mah-'njaw). Race of men whose remains have been found in the Cro-Magnon cave in Dordogne, France—a type of caveman of about 25,000 years ago. Some ethnologists regard this race as the substratum of the modern European population, and even as still surviving in local populations, in comparative purity.

D'OISY (dwah-'si:), Capt. Pelletier, French aviator.

DORDOGNE (dwar-'dawnj), a department and river of France. The (uj) is intended to represent the French sound of "-gn-". The middle of the tongue is bunched against the roof of the mouth, in front of the ng-position and further back than the n-position.

FAUX PAS (fo 'pah). French: Literally, a false step, blunder, or breach of etiquette.

FEBRUARY ("feb-roo-'e-ri). This is standard, but ("feb-joo-'e-ri) is frequently heard in cultured speech due to the analogy of January. In British use ("feb-roo-u-ri).

KILAUEA ('ki-lah.oo-"ei-ah). Crater of Mauna Loa, Hawaiian volcano, which broke loose in spectacular eruption May 17.

LINDSAY ("lin-dzi) or ("lin-zi), Fred. Australian sportsman, soldier, rancher and African big-game hunter, now appearing in vaudeville

MAUNA LOA ("mah-oo:-nah-"lo-ah). Hawaiian volcano.

KEY: (i) as in "see" (si:), (I) as in "it" (It), (e) as in "met" (met), (ei) as in "day" (dei), (e.) as in "there" (&.u), (ɔ) pronounce close-o with the lip rounding of (c) as in Fr. "monsieur" (mu-'sjɔ), (a) as in "at" (at), (ai) as in "ice" (ais), (oo:) as in "true" (troo:), (oo) as in "wood" (wood), (o.oo) as in "go" (go.oo), (aw:) as in "law" (law:), (oi) as in "boy" (boi), (ɔ) as in "on" (awn), (ah:) as in "father" ("fah:&u), (u:) as in "urge" (u:dzh), (us) as in "water" (waw:tu), (nh) as in "up" (uhp).

(&) voiced th-sound as in "this" (&is), (j) glided i-sound as in "yes" (jes), (c) breathed fricative with tongue in position of (j) as in German "ich" (?ic), (x) velar fricative as in Scotch "loch" (lawx) and in Ger. "ach" (?ahx), (ug) one sound as in "sing", (?) glottal plosive which in North German precedes all initial strong vowels. Capital letters represent nasalized vowels as in Fr. "vlu" (vE).

THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.
899 Main Street, Buffalo, N. Y.

Office of Grand Secretary-Treasurer

The new lodge known as Long Island Lodge, No. 67, called a meeting for the evening of May 20, at which time, we are given to understand, a large class of candidates was admitted.

Good reports are coming in from all sections and everyboy is out to boost.

There has been a goodly number of road members thru here the past season and we have tried to reach them all and give them the "Welcome all" signs.

Preparations have been started toward transportation facilities heading westward and ending at Frisco, 1925. We understand that great work is going on in No. 21 in the way of arrangements to give visitors the time of their lives, even surpassing what was done at the last convention there.

All lodges are requested to make an effort to send a delegate or more to the convention, as there are many matters to be brought out that will be of vital importance to the order. Do not let a few handle these things but send a representative and have a voice in the manner in which the grand lodge should be conducted. By doing this you are helping your own lodge as well as all other lodges. Then again we want to put in action some means of increasing the number of our lodges and covering the places where there are none, and create a chain that will extend around, up and down and across the whole United States and Canada. This can be done, so let us do it.

Contributors to the column this week are Brothers D. J. Sweeney, Newark lodge, and Frank Giovanni, Bronx (N. Y. City) lodge.

Newark Lodge, No. 28

The regular meeting of the lodge was held May 18 and some favorable reports were received from the T. M. A. Day Committee in reference to the outing to be held at Dreamland Park, Wednesday, July 16. The park management has donated a band to be used for advertising purposes on that day and President Duerrler has received an offer from Brother Sorhagen to donate the use of one of his transfer trucks to carry the band about town. So it looks as if the lodge will get plenty of advertising, along with considerable paper to bill the town. Corresponding Secretary Sweeney, who is an old circus lithographer with considerable experience, will look after the billing.

Brother Flandreau is getting to be himself again after a long spell of illness and he will see that the billposting is taken care of.

The following members are still on the sick list: Brothers Harris, Twombley, Popp, Marriott and Solinsky. Edward A. Mueller, a son of Edw. Mueller, an old orchestra leader, was obligated at the last meeting.

If anyone knows the address of Brother Robert Fletcher, last address General Delivery, Los Angeles, Calif., please send it to Corresponding Secretary D. J. Sweeney, 138½ Bloomfield avenue, Newark, N. J.

The June meeting will be the last meeting until September, so all traveling members will please take notice.

All members of sister lodges will be admitted to Dreamland Park Wednesday, July 16, by presenting their dues card, so if you are in town please pay us a visit.

Bronx Lodge, No. 38

Brothers R. E. Wels and E. T. Stewart of the operators' local, No. 306, went to the I. A. T. S. E. convention in Cincinnati.

Brother E. J. Lorange has been transferred from the Forum Theater to the Tivoli Theater, belonging to the same company.

Our initiation committee will put on some big doings for the monthly initiation night, May 31. A banquet, in charge of Brother Romeo, is a feature of the initiation.

A LONDON LETTER

Treating of the "Legitimate"

By "COCKAIGNE"

Closing the Shop

LONDON, May 10.—Trades Unionism in the theater has now entered the lists in good [illegible]. The question of whether the stage is to continue in the bad old [illegible] way—made all the worse and all the more [illegible] by war-time interlopers and [illegible]man financial syndicates—is now to be [illegible] by primer and tongs.

[illegible] engagements in this campaign [illegible] week. Arthur Bourchier, a representative of the best, most prosperous, most [illegible] successful and aristocratic elements [illegible] life of this country, took the [illegible] an open meeting April 28. The motion, [illegible] various interested parties to little [illegible] was eventually passed by an overwhelming [illegible]. It read: "That this meeting of [illegible] interested in the stage heartily endorses [illegible] entry into the theatrical profession [illegible] the interests of that profession it recommends that every support be given to the [illegible] Association in any steps that may be [illegible] necessary to close the theatrical [illegible] to undesirables."

The meeting and discussion have created [illegible] interest in professional and lay circles and it is difficult to overestimate the value of [illegible] regard to the future of theatrical unionism. Certainly it has caused many of the laggards to [illegible]—which will doubtless prove the [illegible] of a more vital consideration of the [illegible] of stage life by the well placed and, perhaps therefore, lethargic West-End actors of [illegible].

Barrow

While the discussion was raging in London, in Barrow they were getting on with the practical [illegible]. The musicians, stage hands and actors [illegible] a "closed shop" policy to be [illegible] at Barrow. The Royalty Theater there [illegible] last week as members of the [illegible] company were not A. A. At the local [illegible] however, a much more serious and regrettable state of affairs developed.

Some weeks ago the A. A. organizer saw [illegible] Kenneth, whose "Anna Christie" Company was due at the Barrow Tivoli last week. He told Kenneth of the Federal Council's plan for enforcing the closed shop and, I gather from A. G. Fry, the A. A. organizer, this [illegible] expressed himself as being in agreement with this, the only way to straighten out the tangle of provincial theatrical economies. He visited the company and appears to have [illegible] the impression that all would be [illegible] by the time the crowd arrived at Barrow.

The A. A. case is that, between time, some [illegible] of the company joined the V. A. F., with the result that when the company arrived at Barrow, the vaudeville association decided to protect its members." The V. A. F. has [illegible] of alliance with the sister unions of [illegible], the A. A., N. A. T. E. and A. M. U., and on the face of things it seems that this [illegible] of the V. A. F. amount to breaking the [illegible] of a non-union company. Arthur [illegible], Liverpool representative of the A. A., [illegible] that they could not recognize V. A. F. cards taken out after April 2. Three old A. A. members of the company are said to [illegible] resigned owing to their distaste for the A. A. methods. Kenneth says he considers that [illegible] a dispute between the V. A. F., and the A. A. Monte Bayly, of the V. A. F., who was at Barrow to protect the interests of his organization's members, made a statement to the effect [illegible] the V. A. F. was applying for an injunction against the other three unions. Meanwhile, [illegible] of the N. A. T. E., states that the [illegible] has been referred to the Trades Union Congress Disputes Committee owing to the [illegible] people recruiting members who are [illegible] for the A. A.

The actors' union looks upon this as a most [illegible] incident and many actors are loudly [illegible] the V. A. F. of trying to break the [illegible] for the purpose of poaching members [illegible] into the hands of the managers.

[illegible] it is a pernicious condition of [illegible] and will do harm to all the good causes [illegible]. The upshot is still to be seen.

The Disappointing Budget

[illegible] long-awaited statement on the Entertainments' Tax by the Chancellor has caused [illegible] dissatisfaction in theatrical circles. [illegible] all the promises made by labor members [illegible] and the tacit support of highly [illegible] labor politicians, Philip Snowden, the [illegible] of the Exchequer, has introduced a [illegible] which, if not materially modified, will [illegible] in giving the cinemas and cheaper [illegible] a heavy pull over theaters and [illegible] houses.

The remission of tax on seats up to and [illegible] sixpence and the reduction of tax on [illegible] up to one shilling and threepence, already [illegible] football matches, provincial [illegible] and sport enclosures will get off scot-free while the rest of the industry will be saddled with half the total taxation return as before.

This is, on the face of it, sheer vote-catching and window-dressing and will prove as unsound economically as it is inequitable.

Basil Dean Draws In

Only a few weeks ago Basil Dean was in command of four London theaters with a proprietary interest in the future working of a fifth. For Gross-smith and Malone he produced and cast "Hassan" at His Majesty's. He was running the Queen's for Sir Alfred Butt, Reandean, the Reandean management, had the St. Martin's and Ambassadors Theaters and, again with Butt, Dean was due to take over Drury Lane when "Good Luck" finished there.

Since then the hopeless "Conchita" led to the Queen's revival of the Play Actors' success, "The Conquering Hero". Now the short run of Galsworthy's excellent play, "The Forest" (which, as I remarked earlier, ought to make a fortune as a film play), has caused Dean to transfer "The Conquering Hero" to the St. Martin's. The Shaftesbury avenue house is given over to Lee White and Clay Smith, who will shortly produce a revue written by Harry Grattan. The Ambassadors, next to St. Martin's, has passed into other hands ("Collusion", the Allan Limpus production, with Hugh Wakefield in the cast, is doing good business there) and is no longer a Reandean theater.

This leaves the St. Martin's to Rea and Dean and if Monkhouse's play has the success it deserves, Basil Dean will be free to develop the great theater, great historically and in size, as a home of the best and most prosperous British drama. "London Life" is the first production promised.

Galsworthy has been a veritable mainstay of the Reandean management and I gather that the short run of "The Forest" is a great disappointment to this enterprising combine. "Loyalties" and "The Skin Game" were big St. Martin's winners and the African piece ought to have been a useful if not so generally popular successor. The public has, however, decided otherwise; probably on account of the somewhat obscure financial intrigue which is the basis of the play and which, save to the erudite few, is difficult to follow from the city to the forest and back again.

Drury Lane is, by tradition at any rate, the nearest thing we possess to a national theater. Here were produced many of the greatest plays of the post-Restoration tradition. Edmund Kean, greatest of English actors, aspired to and eventually linked his name for all time with this house. Garrick played his "Hamlet" there and all the greatest of our players have some connection with this theater. Its magnificent stage, with a proscenium arch nearly forty feet wide, is capable of setting the biggest pieces and its handsomely renovated interior assures the comforts of a big audience.

With the very definite revival of taste for strong and picturesque drama, which is one of the most definite developments in the sphere of post-war amusements, Basil Dean ought to make a fine thing of his direction of Drury Lane. He will have to find plays of powerful dramatic value, which unite the old theatricality with the more sophisticated psychology of today. This, however, is not unduly difficult. There are plenty of authors to write or collaborate upon such works and if he can find the goods the name of Basil Dean of Old Drury may well rank worthily with the pastmasters and pastmistresses, whose ghosts will welcome a live and imaginative producer to revive the old glories of this great house.

Brevities

"The Mask and The Face", C. B. Fernald's clever adaptation of Ciarelli's piece, will be seen at the Royal, Brighton, May 19, and a week later is due at the Criterion. T. C. Dagnall is associated with Norman MacDermott in the venture. Athene Seyler, Leslie Banks and Frank Cellier are prominent members of the cast.

MacDermott is also associated with Metropolitan Productions, Ltd., in the presentation of a new piece, "The Tropic Line", by Noel Shannon, who had a play, "Bitters Bitten", produced by a Sunday society some months ago.

"The Way of the World" had an enthusiastic audience for its hundredth night last night. Nigel Playfair is to be congratulated on the success of this great comedy—and on his foresight in obtaining Edith Evans, whose Millamant is unapproachable and perfect still. Robert Loraine, who has been ill for some time, returns to the cast next week, his part having been played in the interim by Philip Desborough. Playfair has an opera under consideration to follow the Congreve masterpiece, which will probably go on a No. 1 tour when withdrawn from the Lyric.

The first British film featuring Sessue Hayakawa was given a good sendoff at the Coliseum, where it was shown to an audience including more than 200 members of Parliament. The Colonial Secretary, the Minister of Health and the chief Liberal Whip were present. "The Great Prince Shan" is founded on a novel by E. Phillips Oppenheim and has a political theme.

The Mystical Players end their first series of Sunday matinees in St. Paul's Church, Covent Garden, tomorrow, by presenting Norman McKinnel's piece, "The Bishop's Candlestick". These clerico-theatrical performances, in which many professional actors have taken part, have proved a lively draw.

The Theaters and Music Halls Committee of the London County Council has banned the films "Landru" (dealing with the notorious French murderer) and "Animals as Stupid as Men". The latter picture must, in the view of the committee, have necessitated "a good deal of force to get the animals to perform."

I hear that George Graves will present "The Merry Widow" at the Lyceum shortly. This popular piece by no means exhausted itself at Daly's lately and its revival should get good houses.

Press Agents Advance

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

Harry Willmot has been engaged to handle publicity for Sunnyside Park Beach, Toronto, Canada, for the summer.

N. J. Stratton, now general press representative for the Sparks Circus, is getting much publicity in Long Island newspapers for the show.

A business card reached us recently, on which is printed: "Season 1924. Coming your way soon. Lew Dufour Exposition Circus. Watch the newspapers. Louie G. King, agent".

Claiborne White, one of the fastest stepping billing agents with minstrel shows, is now in advance of F. S. Wolcott's "Rabbit Foot" Company, working under Mike Conner, general agent, who has a classy line of paper for the attraction.

C. H. Burke, old-time advance agent and manager of Broadway productions, made his appearance on Broadway during the past week, but declines to wise us up as what show he is preparing to go out ahead of in the near future.

Billy Exton, in advance of the Sells-Floto Circus, had the time of his eventful life recently while billing Boston. While there he attended the season's close of the Herring Club, a theatrical fraternal organization, held in the Blue Room of the Hotel Tourraine. There are many advance agents of burlesque in the membership roll and Bill was at home with them, as he has been an advance agent, company manager and manager of houses presenting burlesque for many years during the regular theatrical season.

Eddie Mack, publicity promoter for various theaters in New York, has become a familiar figure in different parts of the city. Dressed as animals and birds, he struts about the streets in the vicinity of theaters he advertises, singing thru megaphone from roofs of theaters and adjacent buildings and again astride an old-fashioned, high-wheel bicycle.

As an advertising agent, Mack has employed many unique stunts in attracting attention to himself and the theaters and presentations he has advertised for the Keith, Moss and Proctor houses.

When it comes to versatility there are few in the game who can discount Joe Mack, who has been in burlesque for many years and during the past season with Irons & Clamage's "Town Scandals". Joe opened his season as agent in advance, later relieved the manager of the company and still later filled in as one of the principal comics when they were taken ill, thereby saving the show. When the comics returned, Joe again took up his duties in advance.

With the close of the season, having a large b. r. and no inclination for a summer layoff with auto cars, Joe tied up with Doug Flemming, late of Lasses White's Minstrels and formerly of Ill Henry's Minstrels, to head a minstrel show. It is under the management of Joe and has Pliny Rudilidge as agent in advance.

Fred McCloy, manager of the Columbia Theater, New York, presenting "Columbia Burlesque", while preparing for the opening of the summer run with Fred Clark's "Let's Go" Company, demonstrated the value of an extensive personal acquaintance with local newspaper men when he sent out pressing invitations to first-night reviewers of new shows on Broadway to attend the premiere of the stock engagement.

Among those recognized in the lobby were: James L. Metcalfe, of The Wall Street Journal; Stephen Rathbun, of The Sun; Gene Fowler and George V. Van Cleve, of The American, E. W. Osborne and Quinn Martin, of The World; Fay King, of The Evening Journal, and Eugene Kelcy Allen, of Women's Wear.

The result of their attendance was made manifest in the newspaper publicity given the show, for seldom, if ever, has any Broadway show been given more space in the dailies. Several carried pictorial layouts and double-column spread reviews.

Chief among the reviewers, who pictured the scenes and artistes, was Fay King, of The Evening Journal, who gave an eight-column caricature sketch of the principals as they appeared on the stage.

Manager McCloy thought so well of Miss King's sketch that he had it enlarged and it now has a conspicuous place in the lobby of the theater, where it attracts crowds daily.

Granted, while most press agents of theaters are efficient writers, there are few who can plant their copy without a personal acquaintance with the heads of departments or those assigned to review shows, and the more extensive the acquaintance, the more publicity for the theater and its presentations.

Little Theaters

COMMUNICATIONS TO ERNA MILLER LENZ, NEW YORK OFFICES

WALTER HARTWIG BECOMES A DRAMATIC CONSULTANT

Walter Hartwig has resigned as executive director of the New York Drama League and director of its Little Theater Service, altho he still retains his membership on the board of directors of that organization. He will, however, continue his little theater activities as a consultant and director from his own office, 201 Greenwich Bank Building, 226 West 47th street, New York. Mr. Hartwig has become very popular among little theater people of America because of the helpful advice he has given them thru the Little Theater Supplement issued monthly by the New York Drama League and his activities as general manager of the Little Theater Tournaments held in New York in 1923 and 1924. As an acknowledged leader in the world of little theaters Mr. Hartwig has much to offer in the way of constructive advice and intelligent direction.

THE HUGUENOT PLAYERS OF ROCHELLE, N. Y.,

presented a bill of three one-act plays at the New Rochelle High School May 21 and 22. The plays given were "Will o' the Wisp", by Doris Halman; "The Man in the Stalls", by Sutro, and "The Constant Lover", by St. John Hankin. The Huguenot Players gave a very distinguished performance in the recent Little Theater Tournament held at the Belasco Theater, New York. Mrs. Harvey Deschere, 233 Stokes avenue, New Rochelle, is secretary of the group.

OLIVER HINSDALL RETURNS TO PETERBORO, N. H.

Oliver Hinsdall, director of the Dallas (Tex.) Little Theater, which received the Belasco Cup at the Little Theater Tournament held in New York recently, is returning to the Out-Door Players at Peterboro, N. H., of which Marie Ware Laughton is director, for his third season as instructor in acting and producing and as producer of the plays given during the session.

The Drama Conference and Festival, which for three years has been conducted by the Out-Door Players, will be held August 21, 22 and 23. There will be many speakers of note, among them Walter Pritchard Eaton, dramatic critic of international reputation.

Credit for certain courses at the Out-Door Players Summer School will be given by the Educational Department of Boston Univers ty to students entering the Educational School for a degree.

Attention is called to the fact that the June 14 issue of The Billboard will contain a revised list of little theaters. If you are not registered in the list, please send us your full address.

Every Little Theater should register with the Postmaster. Otherwise it will fail to receive important mail from the field. This suggestion is not intended, of course, for little theaters listed with definite street address.

IN THE WORLD OF BOY THESPIANS

The youthful press agent of the Proscenium Players, New York City, sent us the following report, replete with human interest, and very typical of Young America:

"The third weekly meeting of the Proscenium Players brought forth many interesting and unusual revelations. Perhaps not the least alarming of these was the information that one of the prominent members has been missing from his home, from which he disappeared sometime between midnight and morning more than two weeks ago, and has not been seen or heard from since. Strangely, he was to have appeared in the Players' initial production, 'Midnight', which will be presented in September."

STUDENTS VOTE FOR A FAVORITE PLAYWRIGHT

The two hundred students in the course in dramatic art at New York University prefer Shaw above all other playwrights their annual questionnaire shows, with Shakespeare second and Barrie third. Their favorite actor was shown to be Walter Hampden, with John Barrymore as second choice. Julia Marlowe is their favorite actress, with Mrs. Fiske next in line.

The collegians voted for "Saint Joan" as the best play they had seen this year, and the characterization they liked best was that of Hampden in "Cyrano".

If the outcome of the questionnaire is to be believed, the students have no objection to viewing a play from the gallery. They asserted that they did not permit a reviewer's criticism of a play to affect their attendance at that play.

Comedy is their favorite theatrical entertainment, with drama, opera, revue, farce, musical comedy, vaudeville, movies and burlesque following in the order named.

THE SAINT STEPHEN PLAYERS, MINNEAPOLIS

The Saint Stephen Players, Minneapolis, Minn., brought their actual production season to an auspicious close with a presentation of A. A. Milne's comedy success, "The Dover Road" in their own little theater, May 6 and 7, under the direction of Arthur H. Faust. The cast included Donald Sullivan as Mr. Latimer, Elizabeth Bertrand as Eustasia, Lawrence Londo as Leonard, Coletta Kortenm as Anne, Vernon Bartholomew as Nicholas, Harold Walsh as Dominic, while members of the staff were Lenore Hannon, Agatha Crahan, Rose Nessman, Al Beranek and David Uehle.

THE PASADENA PLAYERS GIVE "JANE CLEGG"

The production of "Jane Clegg", by St. John Irvine, which was offered by the Pasadena Community Players, Pasadena, Calif., in honor of the First Little Theater Conference, part of the fourteenth annual convention of the Drama League of America, held at Pasadena, May 27-June 2, had the following cast: Arthur Lubin as Henry Clegg, Eloise Sterling as Mrs. Clegg, the elder; Lenore Shanewise as Mrs. Clegg, the younger; Bernard Estes and Frances Rivers as Mrs. Clegg's children, Ralph Hillar as Mr. Munce and Herbert Rookery as Mr. Morrison.

The cornerstone laying ceremony for the new Pasadena Community Playhouse was held at 4 p.m., May 31. The site of the new building is in El Molino avenue, just south of Colorado street.

HART HOUSE THEATER TORONTO, CAN.,

is one of the most beautiful and best equipped little theaters in the world. Altho located in the basement of Hart House, an institution of the University of Toronto, the auditorium seats 454 without crowding. In connection with the theater a commodious foyer with bulletin boards is maintained as well as a large and luxurious green room. About 250 persons have acted in productions of the theater since its establishment. Of these a number have since appeared on the professional stage, some of them now pursuing permanent theatrical careers in New York and London.

For its closing bill of the season Hart House offered "The Monkey's Paw", by W. W. Jacobs, and "The Great Catherine" during the week of May 19.

THE MASQUE OF TROY CLOSES ITS SEASON

The Masque of Troy presented "Pomander Walk" for the thirtieth time Friday night, May 23, at Bennington, Vt., in the High School Auditorium and brought to a successful conclusion its fourteenth season. The company was entertained at the Putnam House in that village, and in honor of the affair the dining room was decorated with a big sign, "Welcome to The Masque of Troy", and in the Masque colors. A special menu was also printed. The club will, next fall, take up George Ade's "The County Chairman" as its vehicle for the fifteenth season. In connection with the farewell banquet a birthday party was tendered William G. O'Hara, leader of the orchestra, who received humorous gifts from all present.

COLORED PLAYERS GIVE AMBITIOUS PROGRAM

The Dramatic and Art Club of the 25th Infantry, Nogales, Ariz., composed of colored players and which has been in existence for two years, gave a three-act musical comedy, entitled "The Crimson Eyebrows", at the Ali Baba Theater, May 15. Twenty-one musical numbers were offered by principals and chorus in the first act, ten in the second act and two in the third act. The large cast was directed by Mrs. L. A. Carter.

THE LITTLE COUNTRY THEATER IN N. D.

"The year 1924 promises to further broaden the accomplishments of the Little Country Theater, established in 1914 at the North Dakota Agricultural College," says The Christian Science Monitor, continuing as follows: "Alfred G. Arvold, head of the department of public discussion and social service at the college, is the founder of the Little Country Theater, which is much more than a name, a mere playhouse on the campus. It is an expanding idea constantly unfolding into a fuller expression of usefulness and into a wider sphere of influence.

"This college year upward of 100 plays have been presented by student players. The message of the drama is carried about the State in the frequent presentation in towns outside Fargo of plays by the Little Country Theater players. Plays are presented every December by the theater as part of an entertainment program given for the benefit of boys and girls who attend a juvenile farm institute, held annually at the college.

"The theater also has been given the task of directing the remodeling and fitting up of a building on the fair grounds at Fargo, the use of which was dedicated, as a type of small community building and theater.

"Much is directly accomplished by the Little Country Theater in its advisory and consulting capacity. Already this year Mr. Arvold and staff have been asked for advice, personal conferences and personal assistance in the production of several out-of-town spectacles. One inquiry concerned an historical pageant to feature the annual Stutsman County play day at Jamestown in May, a golden jubilee pageant in Foster County; another in Kidder County; the annual Cass County play day called "America The Beautiful", and exemplifying the Americanization theme. These will involve casts which probably will include 6,000 participants.

"The Little Country Theater recently found expression in an Americanization spectacle at Bismarck, capital of the State, which was host to hundreds of delegates from North Dakota, Minnesota and Wisconsin, who attended the Ninth District Rotary Convention. The committee in charge drew to a great extent upon the Little Country Theater for recommendations as to characters to be portrayed, such as the American Indian, the early character of the Northwest and the schools.

"Last year 35 of the 53 counties in North Dakota held play day, pantomime or drama features. About half the counties giving the play days asked the Little Country Theater for recommendations. Superintendents of schools are drawing more and more upon the theater for advice upon pageants, plays and productions of various kinds.

A STORY ABOUT AN AMATEUR WHO BECAME A PROFESSIONAL

Jessie Royce Landis, since childhood an amateur player, eventually procured a professional contract, playing opposite Joseph Schildkraut in "The Highwayman". One of the conditions of her contract was that she was not to divulge that she was the bride of P. B. Landis, a nephew of Judge Kenisaw Landis. She agreed to the condition, but the young husband, lonely for his wife, paid her a visit at Boston which resulted in divulging the secret to a newspaper reporter, which is the equivalent of "telling the world". It is said, however, that the young actress has proved her merit so well that she will continue in the role. Here's what Miss Landis has to say about little theaters, according to The Boston Post:

"My interest, of course, is in the little theater movement. People of leisure in every city should support the little theater, for some day the little theater is going to give a great contribution to art in quantity as well as quality."

She advises girls with talent to join the little theaters in their home city first, rather than venturing to Broadway, and if they get their experience there and make good she thinks they will encounter little difficulty in getting a bid for the legitimate stage. This has been her experience.

A LETTER FROM THE CAPITAL

John J. Campbell, manager of the Capital Players, 2209 Eye street, N. W., Washington, D. C., writes that their production, May 20, of "The Million-Dollar Baby", a musical revue by Oswald Burke, publicity manager of the Players, was their biggest success since organization.

"Among the biggest hits of the show were the splendid work of Raymond Kibbey, who played the comedy roles, along with William Fletcher, who has been our lead since we started to do business. Another feature of the program was the work of Baby Balderson and Kibbey and Hayden in their musical act."

Due to the illness of the regular director of the Capital Players, Charles Shaver, Mr. Campbell acted as substitute director.

A BOOK OF TWENTY PLAYS IN CONTEMPLATION

The following letter from Fred Wall, president of The Playwrights' Society, 158 West 45th street, New York, is self-explanatory:

"We are contemplating publishing a book of twenty one-act plays by members of The Playwrights' Society.

"It will be a full-size book, selling for $3.

"If there is any profit in the book it is to be divided 50-50 with the author and the society. If little theaters use any of the plays in the book the entire royalty goes to the author.

"The plays must not have been published before. (That is the object of the book-first publication.)

"They can have been produced, we would prefer them that way, with the original cast and theater.

"The concession of paying dues in the society out of the royalties is done to relieve the financial strain of new members.

"The dues are $10 per annum."

Little Theater Brevities

THE LOCK HAVEN COMMUNITY PLAYERS, Lock Haven, Pa., gave five one-act plays at the Normal School Auditorium May 19 and 20.

JESSIE BONSTELLE, well-known actress, director and producer, is organizing an interesting institution in her new theater and craftsmen's arts and crafts building, Detroit, Mich. Professional and amateur activities are to be combined along educational lines for the benefit of both. We are indebted to Henry A. Parker, of The Players, Providence, R. I., for this information.

THE BOOK AND MASK CLUB of the Leonia High School, Leonia, N. J., gave three one-act plays at the school May 23 and 24. "Lady Anne", by Doris Halman; "Neighbors", by Zona Gale, and "The Knave of Hearts", by Louise Saunders, were the offerings.

STUDENTS OF ROSARY COLLEGE, River Forest, Chicago, presented two performances of Shakespeare's "A Winter's Tale" on the college campus the afternoon and evening of May 24. The cast comprised fifty students under direction of Mary Agnes Doyle. The organization gave "The Tempest" last year and plans to produce "Cymbeline" next year.

THE CAROLINA PLAYMAKERS are rehearsing "Prunella", which they will produce in their beautiful forest theater. The players are making their own costumes and scenery, as well as the house and fountain called for by the play, to say nothing of experimenting with lights.

JOHNNY CLEMENTS, director of The Thespians of Bayonne, N. J., as well as Justice of the Peace at that place, has been suffering an attack of flu that he has dropped no plays nor has he performed any marriages for several weeks. He is now on the road to recovery.

THE GLOUCESTER SCHOOL of the Little Theater, Rocky Neck, Gloucester, Mass., will open its fifth season July 2 and will close August 27.

Activities of the Theater Association of Detroit were suddenly called off for the season April 28, owing to the death of one of the members. Plans had been made for a performance May 13, to have included three one-act plays by members, "King Unwanted" and "The Count" by Virginia Moran, and "Aucassin and Nicolette" by Albert Richling Johnson. The Detroit News Choristers, said to be one of the two finest male choirs in the country, were to render an impressive program. The entire performance will be presented early in the fall.

Arthur H. Faust, director of the Saint Stephen Players, Minneapolis, Minn., is believed to be the first person to undertake the broadcasting of a motion picture. From station WLAG, May 19, he gave a synopsis of the story of "The Lullaby". Many who listened in declared it was the finest dramatic bit sent thru the air this season.

MINSTRELSY

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Al Tint and wife are engaged for the summer at Woodside Park, Philadelphia, Pa. Al is managing the "Giggler" and Mrs. Tint is cashier at the whip.

Lew Dockstader is said to have announced his determination to head his own company of burnt-cork artistes next season. Who said Minstrelsy is dead?

A most unusual incident took place recently on the Van Arnam Minstrel car, "Betty Jane". Sid Page, chef, was preparing some baked beans for supper when an engine bumped the car and turned the beans upside down. That night all the boys had hiccoughs.

We have no information to that effect, but we'll wager that "Sugarfoot" Gaffney is hiding away with some tabloid company this summer. Perhaps his own "opry". "Sugarfoot" knows that racket as well as he does 11-45, and is a favorite with tabloid fans in the South.

They are still talking about Neil O'Brien's imitation drunk all along the line. Here's hoping that we have not seen the last of it. We want to see the second of his farewell tours, as the first was a huge success from an entertainment standpoint. How those oldtimers can strut their stuff.

"Hear that Lasses White is playing a pretty pert game of golf daily and writing a new show nightly," writes Hi Tom Long. "Atta boy, Lasses! Let your muscles work by day and your brains at night. The coming season you will have a show that will be a credit to the name of White."

George Bracken, who closed recently with the Neil O'Brien-Bert Swor Minstrels, returned to Toronto, Canada, after spending a month in New York. George is playing piano for a few weeks at concerts, clubs, etc., for Gene Pearson. They will return to New York in a few weeks. Pearson also was formerly with the O'Brien Minstrels, but the female impersonator is now with the "Original Dumbbells".

Charles Reilly, former "big time" porter and a nom de plume for "Belvidere" on Van Arnam's Minstrels, was a welcome visitor when the boys reached Syracuse, N. Y., according to Frank Gilmore. "The contemplated act of Reilly and Duke in their side-splitting farce, 'Maggie and Jiggs', was temporarily abandoned as Reilly is negotiating with some of the local capitalists relative to opening a first-class horse shoeing emporium in the heart of the Salt City," Frank writes. "He manicures the horses' toes and, gosh, he does it grand."

Bert Proctor has had quite a few visitors since he closed with the J. A. Coburn Minstrels and rented a cottage at Russells Point, O. Bert wrote from there under date of May 23: "Bill Barbee, carpenter of George Wintz's 'Venus' Company, is here and can snore louder than any three men. Tom Lynch is in Maine digging clams. Naugle is painting a chicken house in Harrisburg, Pa. Bobunk Allen is catching alligator gars at St. Louis. Where are you, Marion Bell? After seeing the Al G. Barnes Circus at Lima, O., in the mud and rain my feet stopped itching. Barnes has a swell show. Pop Coburn, are they biting at Daytona Beach? 'Slim' Vermont is playing with a jazz band at Dayton, O., but will soon grab the bait box and start for Russell's Point. All visitors welcome."

Joseph M. White has signed for a concert tour of the White & Brown Chautauqua Circuit, opening at Cedartown, Ga., May 28. Mr. White will demonstrate how radio broadcasting is done at large eastern stations, where he has given concerts on numerous occasions. He will carry a portable broadcasting outfit, and the stage will be set to represent a model broadcasting station. Loud speakers will be located at different points in the hall and Mr. White will sing thru the microphone on the stage and give a short talk on radio broadcasting. Mr. White, a former vocalist in minstrelsy, was the first American singer to be heard in England via radio, according to an article published in The Illustrated Sunday Herald of London, issue February 3, 1924. White was born in the old Fourth Ward, New York, but at an early age moved to the Bronx, where he sang at St. Joseph's Church as a boy soprano soloist under Prof. Carl Duerr for seven years. He later studied voice with Chas. Abercrombie, famous old English teacher, who will be recalled as Court Tenor to the late Queen Victoria during her reign. In 1915 Mr. White started vocal study with the well-known voice teacher, E. Presson Miller, of Carnegie Hall and has been under his excellent tutelage since. When war was declared Mr. White enlisted in the 27th Division, New York, and saw active service in Belgium and France. After the Armistice, the Rev. Francis A. Kelley, fighting chaplain of the 27th Division, formed a choir of soldiers and chose Sergeant White as tenor soloist for his midnight mass, Christmas Eve, 1918, in the town of Montford, France. The following Sunday Chaplain Kelley directed his soldier chorus at the solemn high mass of Thanksgiving in the 800-year-old Cathedral St. Julien, Le Mans, France. Sergeant White sang Gounod's "Ave Maria" before 10,000 soldiers and civilians, who filled the great cathedral.

Upon his return from overseas Mr. White went on the road for several seasons. He is one of the pioneers among radio artists, having appeared at the first radio station in Newark, N. J., about three years ago. He has appeared at principal eastern stations on frequent occasions since. White's voice is described as a tenor of pure lyric quality and his singing of old Irish folksongs with their sad or whimsical melodies is always looked forward to with delight by those who claim "The Ould Sod" as their birthplace, or those who have a bit of Irish in them. Among the songs Mr. White will feature on his concert tour are "Mother, O My Mother", "Sing Along", "Sunrise and You", "Heart to Heart", "All the Road to Balnapogue", "Gypsy Love Song" and "Smilin' Thru", all of the Witmark Black and White series; "Little White Moon of My Heart" and "Maybe", composed by Bertrand-Brown, and as a special feature, one of his own compositions, "In Flanders", which he wrote and dedicated to his regiment. George Hewson, concert pianist, who has played at most of Mr. White's radio concerts, arranged the musical setting to "In Flanders", which is also a Black and White publication.

FROM LONDON TOWN

The Vaudeville Field
Billboard Office, 18 Charing Cross Road, W. C. 2
By "WESTCENT"

A. A.-V. A. F. Fight

LONDON, May 17.—This has been brewing for many months now, and the V. A. F. took up the challenge without any hesitation. It really started last year in the summer, when the A. A. forced a revue manager to agree to its terms and one of the conditions was that he engage none but members of the A. A. and that he dismiss by a fortnight's notice any person who was not an A. A. The like thing happened with another company, and the V. A. F. at once read into these agreements the A. A. intention to discriminate against it. At a meeting held this March the A. A. repudiated this statement, and agreed that in all such agreements the holding of a V. A. F. card was to be taken as o. k. Thruout this time Alfred Lugg has been like Alexander, wanting more worlds to conquer and at last conceived the idea that the A. A. should have absolute jurisdiction over every entertainment not exclusively a vaudeville program. He argued that revues, which, in other words, are nothing but burlesques, and all such shows, requiring the license of the Lord Chamberlain, came under the organizing scheme of the A. A. Now, as revues occupy for the moment at least forty weeks out of the fifty-two on most of the vaudeville houses in this country such would seriously handicap the V. A. F. the more so as ninety per cent of the principals in the shows were and still are vaudeville artistes. It must be remembered that the constitution of the V. A. F. and the A. A. both cater for the same class of performers, but it must also be pointed out that it is believed that the insertion of the eligibility of music-hall artistes for membership of the A. A. only dates back to 1919, whereas the V. A. F. adopted the catering for all in the entertainment business right from the jump in 1906. The latter body never seriously concerned itself with actors as such, but nevertheless it has a good number of legitimate ladies and gentlemen from the regular stage on its register of membership.

Difference as To Trade Union Methods

Lugg has gotten the full taste of the extreme labor business in his system. He contested the L. C. C. in the last fight, with Edgar Lansbury as his yoke mate. The Daily Herald is his accredited mouthpiece—not that it is not an excellent paper, but it simply shows his out and out labor standing. The A. A. is also pledged to a minimum wage of at least $12.50 for the chorus girl. The V. A. F. on the other hand is a trade union for the elementary cause of safeguarding its funds by means of the Trade Union Act and for legalizing its actions by the use of the Trades Disputes Act. The V. A. F. has no politics. True, it is affiliated to the British and Scots Trade Union Congress, but that, by way of showing, is mateyness and not for any other reason. The annual meetings of these congresses are used by Albert Voyce and Monte Bayly for the purpose of meeting old and making new friends. The agenda of these meetings are no concern of the V. A. F. except where they affect their own pet resolutions. The fact that the V. A. F. is so affiliated, and likewise the A. A., has been used by Lugg to try and get the V. A. F. to submit to arbitration on lines of demarcation and also to reopen the claim of Lugg to jurisdiction over all non-vaude. shows. The V. A. F. absolutely declines to do anything of the like. It says it knows its own business and the trouble the A. A. has started can only be settled between themselves.

Cause of the Trouble

In order that Lugg could build up his theatrical domination he fostered the idea of the Entertainments' Federal Council. This consists of the A. A., the M. U. and the N. A. T. E. The V. A. F. would have nothing of it. For this reason it wasn't going to be embroiled in the disputes of men who were double jobbers, namely, those who had a commercial or other job in the day time and then filled in their nights at the local entertainment houses, either in the orchestra or as a theatrical employee. It declined to have anything to do with the calling out of its members because an usher hadn't got a union ticket, the more so when that usher or stage hand was only a "part timer". Now the constitution of the E. F. C. was drawn up, we don't know by whom, but there is evidence that Lugg's idea of the eventually-hoped-for control of all shows except straight vaudeville houses was fully considered. The E. F. C. was to see that every musician, stage or theatrical employee and actor was to be in his or her "appropriate" organization. As the A. A. was designated the "appropriate" organization for an actor, and as vaudeville artistes when part of a vaudeville program were not considered actors, the V. A. F. was left to cater only for vaudeville artistes as such. As, according to Lugg, every revue and pantomime being licensed by the Lord Chamberlain was a stage play, therefore all performers and principals in those shows automatically became actors and their "appropriate" organization, as decided by the E. F. C., was the A. A. The reasoning was nicely done, but the application thereof was the acid test. Thus came Barrow, in Furness.

"Key" Town

Barrow has now made a name in theatrical history as being the star of the "rise" of Alfred Lugg. It is a hotbed of discontent. It is thirty miles off the main line and very small potatoes as regards a good financial date for visiting attractions. A mass meeting was held in the Town Hall there April 13 with a delegate from the blast-furnace men's union in the chair. It was then decided that on and after April 28 no person who was not at the time of the visit to Barrow in his "appropriate" union and in "full benefit" would be allowed to open. The latter statement, "full benefit", has only one meaning as regards the A. A. and the V. A. F., viz., that they must have been a subscribing member for the previous twenty-six weeks. On the following day Bram Longstaff, the local agent of the Labor Party, told Monte Bayly of the V. A. F. that in effect the resolution meant that it was a discriminatory one against the V. A. F., which, according to him, consisted of a lot of "snobs", but that admission to the A. A. would be acceptable even on the morning of the actor arriving in Barrow. Naturally the V. A. F. was not going to stand for this stuff. Subsequent events have now brought to light that Keith Kenneth and Betty Fairfax, who were touring "Anna Christie", were on April 2 told at a theater in London by the A. A. organizer, George Fry, that they would have to belong to the A. A., failing which they could not play Barrow in Furness. On April 22 several members of the "Anna Christie" Company approached the V. A. F. asking to join and that they were due to play at Barrow on the following Monday, the twenty-eighth. Two of these people had been V. A. F. members, but had lapsed some years ago. They had last summer (it subsequently transpired) joined the A. A., paid their entrance fee of $1.25, but never bought a subscription stamp. They were informed by the A. A. they would have to pay up all arrears. To make a long story short, the whole of the company, without any solicitation, joined the V. A. F. and the V. A. F. accepted them to membership, knowing that it was right according to its constitution and that there must be some sufficient and good reason for their not wanting to join the A. A. What happened on the twenty-eighth has already been

(Continued on page 44)

For Obvious reasons The BILLBOARD does not necessarily endorse the Views expressed in this department, nor take exception to them either.

Be Brief.~ Be as Courteous as you can, But Be Brief~

OPEN~LETTERS

If you are a member of the Profession, You can say your say here

VOLTAIRE said to HELECTIUS,~ "I Disagree with everything you say sir, but will defend to the death~ your right to say it."

Not Their System

Strand Theater Bldg., New York,
May 15, 1924.

Editor The Billboard:

Sir—The article in The Billboard of May 10, captioned "Club Agent Registers Many at $1 Each But Books Few", is somewhat misleading, and certainly very detrimental to business done by legitimate agencies like ourselves in the same line.

Since the "story" appeared many of our clients who have been successful in securing positions thru our office have suggested that we should remove all doubts from your readers' minds by stating that no such system is adopted by our firm.

Our office records show that during the past year alone ninety-five per cent of our applicants have secured lucrative positions in well-known and reputable concerns thruout the city, the other five per cent being in the form of cancellations owing to sickness and other causes.

We make this statement to our many friends who are readers of your widely read weekly. Our motto of "honesty being the best policy" is well known, and has been the secret of our ever-increasing clientele. In fairness we ask you to give this publicity.

JOHN FRASER,
Publicity Manager of Lillian Bradley's Agency.

Music Style Improving

Editor The Billboard:

Sir—The modern style of American music is gradually improving and will no doubt develop into a permanent form of high-class arrangements typical of America.

It is no longer the noisy cacophony which we were fighting a few years ago. It is nothing similar to the so-called "jazz" produced by kitchen utensils and percussion instruments which was tabooed by the Boston Musicians' union and other locals four years ago.

I believe there are possibilities for big things in the evolution and final development of modern music along American lines. Of course there is at present a great deal of sameness about it. It is being overdone to the entire exclusion of other forms. However, as long as the people want it we must give it to 'em.

Many of the numbers are really excellent and the arrangements are wonderful in variety and resourcefulness. But there is much chaff amongst the wheat.

Less than ten per cent of the published numbers are worth playing at all, being dinky, simple and meaningless; often the mere repetition of a single phrase thruout the chorus. Such numbers are doomed to an early demise. The good numbers are extremely good, while the bad numbers are extremely bad—and the latter are in the majority by a large margin.

Occasionally we hear a hangover of the extreme bad style in playing, especially among the beginners and young players who cannot recognize the difference between music and noise. The burlesquing or deliberate playing out of tune is no longer resorted to by anyone of refined taste, but I still hear some of the younger players squeezing their reed and varying their pitch in a most disagreeable manner. The saxophone players seem to be the worst offenders. There is nothing very musicianly nor pleasing in effects of that kind and they should be frowned upon by all sensible leaders. The public does not understand comedy of that kind, so they merely put it down as being a lack of proficiency in the performers. Don't do it, boys! Don't pinch your reed in that disagreeable manner. Don't try to slide up or down on your tone like a beginner just learning to play. You get no credit for it, I assure you. The public only thinks you are rotten—and so you are when you resort to such vile tactics. I've heard some of it recently and it is quite disgusting.

Remember, it is impossible to be in tune when you vary your pitch, and the only difference between music and noise is that one is in tune and the other is not. Now which do you prefer to make and which do you think the public enjoys most—music or noise? Don't strive for the rotten tremolo effect by quivering your slide. It is awful bad, purely four-flush, and does not make a hit with anyone. A steady, smooth tone is always best, and above all strive to play in tune. Watch your pitch, all of you. Play in tune. A harsh, grating cacophony of discordant sound will never be accepted as music by the dear public.

Select only the best of modern compositions; play them clean and in tune. Don't beat time with your feet. It is extremely bad taste and looks ridiculous.

(Signed) O. A. PETERSON.

Re Old Man Alibi

Editor The Billboard:

Sir—I have been reading those direful tales of producer complaints against exhibitor combinations and I am moved to utter a word.

When the picture business goes bad, that's the time for Old Man Alibi to put on a new suit of excuses and explain the whole trouble. The usual thing is for the exhibitor to put the blame of poor business on the producer, or vice versa. The latest alibi for financial loss on the part of producers is the claim that exhibitor combinations, wholesale bookings, etc., are forcing down prices. This is the most alibiest of them all.

But no, no. That is not the trouble. No one can ever make me believe that the exhibitors have any such organization whereby they can force down prices. This will never happen. If it does, then know that the millennium is here. Why not face facts? Let's be honest in the matter and we will get somewhere. There never has been a time in my long experience when the exhibitor has not paid every dollar he could scrape up for good pictures and he always will. He will always do this for at least one reason: "To keep his competitor from getting the picture."

What is ruinous to all of us is paying big prices for little pictures.

Every time we buy a group of pictures we buy them on blue-sky salesmanship. The producer shows us a lot of pretty booklets of how wonderful their "conceived, but unborn, child will be"—especially in the box office. I have experienced that of these big specials only one out of eight is up to the sales talk. This is the thing that is putting us all out of business. We are first oversold, then we oversell our patrons.

Here are concrete examples:

At the beginning of last season a certain picture was touted sky high. The reviews on it were good, especially as to the gorgeous settings, etc. Recently I played the picture for a three days' run in a small town and it died the death of a dog. I began to examine to learn what was at fault. I had never seen the picture so I helped to fill the empty seats and took a good look. I had a perfectly miserable hour and a half looking at a sordid, inane, asinine story of some half-lewd people going thru a lot of divorce and unhappy situations that would make any ordinary mortal wish there never was a picture show in existence. I paid $150 for the picture and took in a gross of $132. If I could have seen the picture when I bought it, it never would have gone on my screen as a precious gift.

The next two days were off days, and to rest up the town I had a cheap picture that I paid $15 for. It had no big sets. Just a little outdoor picture. But there was more entertainment in one reel of this little picture than in the eight reels of the feature preceding it. I paid expenses on the little picture and pleased my patrons, while I lost a couple of hundred on the big feature.

So you can see when an exhibitor takes a whipping like this on a big feature he soon begins to get hard-boiled on the big feature propaganda. It has got so we cannot believe anything we read about big pictures unless we personally look. There are two reasons why the prices of pictures are going down. One is that we have been fooled so many times that we cannot believe any one any more, and the other one is that we have paid out so much big money for little pictures that we have no money left to experiment further.

Another instance: About a month ago we played a so-called big picture, by a great director, for a week's run in one of our houses. We had done everything for the picture that anyone could do. We opened up to about two-thirds of our regular business and the second day it dropped to zero. I again investigated personally. As I entered the theater it was a delight to see the decorations to boost a picture, but when I looked at the empty seats I almost passed away. I asked the orchestra leader: "Why don't they like our theater this week?" The answer was: "Look at the picture." I did. If I could have seen that picture before I bought it, no amount of money could have let it come to my screen. Not an ounce of entertainment in the whole mess, and for three reels the heroine tried to die and she did not die, so that by that time we were tempted to kill her. What purpose could such sordid, unhappy, unreal, crazy acting in a picture serve? A lot of out-of-focus camera work to serve for art. The same antics by the star that she has gone thru for the last three years. Not a new expression—just her old tricks exaggerated. When she shows grief her Adam's apple goes up and down without a single change of pace. In the name of common sense, why don't they see that we are here to entertain, that the public expects entertainment first last and always. If they only had a dog wagging his tail, a cat washing its whiskers, or something of human interest to relieve the terrible agony of the story.

Entertainment, entertainment, entertainment. That's what we want and have not. Big pictures that are big pictures we are always ready to pay for, but those half-baked, would-be big pictures with costly sets and beautiful clothes and fine manners, all without entertainment—without the soul of pictures—entertainment—that's what ruins us.

When it's a little picture, let's buy it as such. If it's a half way, just between a big one and a little one, sell it for that kind. When it's big, all right, we will support it. But, by heck, we exhibitors are not going to pay out our good money for a lot of anticipated big ones that are just imitations anyhow. And we have about all of us found out this thing about the same time, and that's why we refuse to be held up, paying big prices for little pictures.

No exhibitor combination has brought this about. Just our tearful experiences. I can take a little picture and buy it right and put in something extra with it, build it up, please my patrons, and make money, but when I get in one of those eight to twelve reelers that is quoted as big, paid for as big, I am ruined, because it's too long—too tiresome—too costly, and you cannot afford to add more to the overwhelming amount, and it is impossible to do anything but to try to force it over, take a good whipping and swear by all that lives and has gone before that I never will do it again.

Entertainment. Entertainment. Mr. Producer, please give us pictures that entertain and your exhibitor combinations will pay you more than any individual can or will alone.

(Signed) F. REMBUSH.

Lauds Child-Loving Manager

McRae, Ark., May 27, 1924.

Editor The Billboard:

Sir—In the issue of The Billboard dated May 24, on page 3, there appeared an ad for people for the Hazel McOwen Stock Company. The name of Ralph R. Moody was given as manager. There was one wonderful line in his ad that has no doubt thrilled the hearts of many performers who read it. The line reads thus: "If you have children, bring them on. We like 'em."

How wonderful it is to know there is one man in our beloved profession who welcomes the future generation of performers and is willing to help them get professional environment by giving them a hearty welcome on his show.

It certainly is disgusting to see so many managers put "No children", or, as some put it, "No dogs, children or pets", in their ads. I don't believe there is another profession in the world wherein a couple is expected to drown or otherwise dispose of their children in order to get a position.

I never saw a child who was reared in show business who was not exceedingly bright, so why boycott them? Hats off to Mr. Moody—you and your show are sure to succeed because you are human.

(Signed) JOHN A. WALKER.

AUSTRALIA

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

SYDNEY, April 16.—On the eve of the Easter show this city is packed with country visitors, so that the theaters will benefit considerably. Current attractions include "The Maid of the Mountain", "Aren't We All" (Dion Boucicault and Irene Vanbrugh), "Garden of Allah", "Arrah-na-Pogue" and Musgrove and Fuller vaudeville.

Muriel Starr, American favorite of some five years ago, returned here with a brand-new production, "The Garden of Allah", which is spoken of as being most ambitiously mounted and produced, but lacking in story. Critics of the leading papers are clearly disappointed, in view of the great success of Miss Starr on her previous visit.

Ada Reeve and her "Aladdin" pantomime company will reopen the newly-constructed Palace Theater, in Pitt street, next Saturday. Miss Reeve is Principal Boy—her first impersonation of this character in Australia.

The current Tivoli bill is particularly strong, several acts tying for head-line honors. Included are Jay Laurier, Yorkshire comedian; Carr Lynn, mimic; Rene Riano, American girl with the wonderful legs; Jen Latona, American entertainer at the piano; Estell Rose, another American, in Yiddish songs and stories; Harry Claff, an English act of repute; Bell Onra, trapeze artist; Ohmy Trio, acrobats, and Alex Regan, English light-comedy artist. With one exception, the acts are imported.

Musgrove's Tivoli vaudeville in Melbourne also contains a majority of overseas acts, at witness Bert Weston, Gardiner and Dunham, Lucan and McShane and Tom Finglass. Others are Carlton Max, Cecil Bradley, the Big Four, and a fine continental musical novelty in Noni and Horace.

Mischa Dobrinski, Russian violinist, is due for a recital next week at the King's Hall.

Charles Hackett, announced as the best tenor since Caruso, arrives here next week, via England, and will open his Australian season at the Town Hall April 26, under the direction of E. J. Gravestock.

Merle Robertson, Danish-Australian pianist, arrived here last week, after many years spent abroad, where she was known as the "Lioness of the Piano". Her season commences at the Conservatorium this month.

The Westminster Glee Singers are appearing at the Auditorium, Melbourne, and business is most encouraging.

"Little Nellie Kelly", after a very fine run at the New Princess, Melbourne, will be withdrawn at the end of the month in favor of a brief revival of "The O'Brien Girl".

Bert Coote, English comedian, is the star in "A Lamb on Wall Street", a twenty-minute sketch now being played over the Tivoli Circuit.

Will Hay, Estelle Rose and Julian Rose will soon play New Zealand Time by arrangement with Tivoli Theaters, Ltd. At present the Dominion is being dislocated by a railway strike of large proportions.

Gertrude Elliott is appearing in "Enter Madame" at the King's Theater, Melbourne. In the same city Seymour Hicks, another English dramatic star, is the central figure in "Sleeping Partners".

Cecil Bradley, Australian musical comedy star, leaves for England next month. She goes well fortified with first-class letters of introduction.

Florence Smithson, English pantomime and musical-comedy star of some few years ago, will appear in Musgrove vaudeville next week.

Bert Weston, English comedian, made his Australian premiere in Melbourne April 12. Tom Finglass, another English act, is there also.

Phil Bransby, English comedian, arrived in Adelaide last week, and carries a Fuller contract. The same boat brought Cecil and Jennie Astley. Both acts are to open at the Majestic.

Oscar Asche is presenting Shakespeare and old-time melodrama alternately at the Theater Royal, Adelaide.

The Adelaide Magicians' Club recently made Rear-Admiral Field, of the visiting fleet, an honorary member. Sydney followed suit by extending the same courtesy. In his younger days, this naval celebrity pleads guilty of having been a very fair magician. Included in

Continued on page 80

MAGIC AND MAGICIANS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

New England Magi Celebrate

[illegible] conjurers, in celebration of an [illegible] season, met recently at the home [illegible] Smith at Hartford, Conn., and [illegible] Among those present were: Paul [illegible] of Springfield, Mass.; George Gibson, [illegible] Paul Dalce and Ernest K. Schedige, [illegible] at Hartford. All are members of the [illegible] Brotherhood of Magicians, of [illegible] Schedige is vice-president.

Knights of Magic Entertain

[illegible] Cattlow, president of the Knights [illegible] reports the recent show given by [illegible] in New York, at which the [illegible] was made up of members of the National Conjurers' Club, as follows:

"Jack O'Malla, well-known magician and comedian, opened the show as 'Bozo, the Tramp'. His stories kept the crowd convulsed with laughter thruout his entire act.

"Next on the bill was our old friend, Prof. Steve Brody, ably assisted by that comedy wizard, Al Mortensen, Danish Yodel. They gave a well-rendered number in mindreading and telepathy which was really wonderful. Their offering also brought forth great applause.

"Next came the famous 'giant card king' Jack Miller, well known in the magical profession. He astonished all present by manipulating a deck of giant cards. He made the big pasteboards run up his arm to his shoulder, throw them in the air and cleverly caught them with one hand. In making a fan of giant cards he caused them to vanish one by one by drawing them. Then he produced them from his knee. He made one-hand passes, two-hand passes, color changes and did every sort of finger manipulation generally done with regular cards.

"John McManus, clever impersonator and magician, closed the show. His witty sayings and imitations had the crowd going strong for fifteen minutes.

"The bill was a hit from start to finish and added another feature to the cap of the Knights of Magic Society."

New S. A. M. President

Harry Houdini will not run for another term as president of the Parent Assembly of the Society of American Magicians when the organization holds its annual meeting in New York June 7, so this editor is informed. Houdini has held this high office for eight terms.

Mentalist at Cabaret

Jovedah De Rajah, mentalist, who recently closed a tour of the Orpheum Circuit, is appearing as one of the features of the show presented on the Clarendon Roof, New York's latest supper club. He is assisted by Princess Alga.

Long Jump To Open

Fred Kriss, comedy magician and Punch and Judy artiste, recently opened his second season at Oaks Park, Portland, Ore., jumping from Boston, Mass.

More About Giant Cards

In reply to a recent communication by Harry Houdini, published in the Open Letter Department of The Billboard, comes following letter:

New York, May 23, 1924.

Magic Editor, The Billboard:

Sir—In reply to Mr. Houdini's letter, I wish to state that there is a slight misunderstanding regarding my claims in reference to giant cards.

I know I am not the first magician to use giant cards, but sincerely believe that no former magician using giant cards was able to manipulate them. I have mastered giant cards to the extent of manipulation. I am able to make the Herrmann pass, the single-hand shift and the turnover, by running cards up the arm and reversing them. I also run cards up my arm from the wrist to the elbow and catch them in midair with one hand. Too, I have accomplished the fan vanish and cards to the pocket, using only the covering of my body, legs and hands in the manipulation.

Mr. Houdini is right when he says I am not the original giant card magician.. In my literature is a statement reading, "The original giant card manipulator", not the original giant card magician.

(Signed) JACK MILLER.

Discusses Magic Situation

Jack Miller, manipulator of giant pasteboards, steps forward with a few pertinent comments on the magical situation, which are herewith passed on for our readers' consideration:

Jersey City, N. J., May 24, 1924.

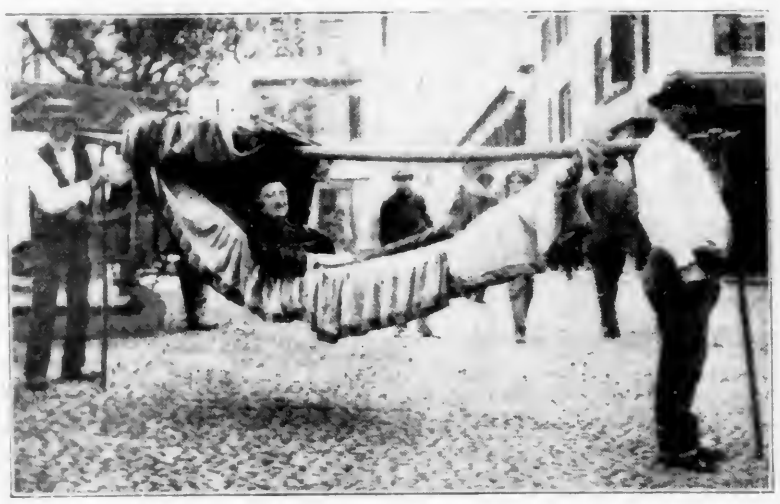
Magic Editor, The Billboard:

Dear Sir: Kindly allow me to make a few comments regarding a question which has been under discussion for some time. The question is "Is Magic Dead?".

It is known thruout the magical world that magic is not as popular as in the days of Herrmann the Great. Why has it lost its popularity? Herrmann the Great, was the most wonderful sleight-of-hand artiste the world has

(Continued on page 69)

WHY NICOLA PREFERS GLOBETROTTING



Here we have a view of a world-touring magician reclining in a Madira Island taxi. The snapshot was taken on the Great Nicola's last globe-encircling expedition. He arrived in New York last week from Europe, where he bought many new illusions and with which he will soon start out on another tour of the universe.

HOTELS

[illegible]

THE BILLBOARD HOTEL DIRECTORY

Conducted by ALFRED NELSON

[illegible]

CONSECUTIVE ADVERTISING

[illegible]

NEW YORK CITY

[illegible]

[illegible]

Hotel America

[illegible]

"THE PERFORMER"

[illegible]

Show and Medicine People

[illegible]

Judge Cochran's Decision

Upholding Right of Composers and Copyright Owners To Charge Performing Rights Fee for Music Performed for Profit

The opinion and final decree by Federal Judge Ernest F. Cochran, in which he upholds the right of composers and copyright owners to charge a performing rights fee for their music publicly performed for profit, is particularly interesting to both music men and those that use music, as it definitely settles every defense ever raised by defendants in copyright infringement actions. Counsel for the defendants put in every known defense used before by motion picture and other forms of amusements using music for profit, and Judge Cochran goes into each thoroly, reciting his precedents, etc., some of them being omitted, as they are unimportant to lay readers. The action involved was started two years ago by the American Society of Composers, Authors and Publishers in behalf of itself and member, M. Witmark & Sons. The case is the first to be adjudicated in the South.

IN THE DISTRICT COURT OF THE UNITED STATES

For the Eastern District of South Carolina

M. WITMARK & SONS, Plaintiff,

vs.

EASTIME AMUSEMENT COMPANY, Defendant.

Opinion.

The plaintiff, a New York corporation, sues the defendant, a South Carolina corporation, for infringement of a copyright of a musical composition, entitled "Kiss Me Again". This song was composed by Henry Blossom and the music by Victor Herbert and their rights were duly assigned to plaintiff. On April 16, 1915, the plaintiff copyrighted this composition by publishing it with the following notice on the first page of the publication, to wit: "Copyrighted MCMXV by M. Witmark & Sons" and by depositing on the 17th of April, 1915, in the office of the Register of Copyrights two complete copies, accompanied by claim of copyright, and a certificate of copyright register was thereupon issued by the Register of Copyrights. Prior to the time of the alleged infringement the plaintiff executed to the American Society of Composers, Authors and Publishers (called "The Performing Rights Society") what is termed an assignment of performing rights, whereby it sold and transferred to "The Performing Rights Society", from the date of the instrument until January 1, 1926, the exclusive right of public performance for profit of the musical composition referred to, and the instrument itself provides that "the words 'public performance' shall be construed to mean non-dramatic renditions with musical instruments."

The plaintiff is a member of the American Society of Composers, Authors and Publishers and on February 18, 1922, entered into an agreement with the various members of the said society whereby said society was appointed the agent of the various members.

The defendant conducts a moving picture theater at the Princess Theater in the city of Charleston. Admission fees are charged, but no specific charge is made for the music. The defendant employed an organist to render music during the moving picture performances. Her instructions were to play music that would be appropriate to the scenes as they were thrown upon the screen, and she endeavored to interpret the pictures with the music. She was furnished from time to time the "scores" of musical compositions, but the music to be played was left largely in the first instance to her discretion and she did not confine the music played to the "scores" furnished her. There is no satisfactory evidence that the "score" of "Kiss Me Again" was ever furnished her. On the contrary she had never seen the publication, but had heard the music and played it "by ear". While she had large discretion in what music she would play, nevertheless she was subject to the orders of the manager and played any pieces he might direct and discontinued playing any pieces he might order discontinued. According to her testimony, unless appropriate music was played, she would "get fired." About the 20th of January, 1922, a moving picture entitled "Ladies Must Live", was shown at the defendant's theater. During the course of the performance the organist played the chorus from "Kiss Me Again". The organist testified substantially that as the picture was thrown upon the screen the chorus of "Kiss Me Again" flashed thru her mind and she thought it would be appropriate and played it.

The first question presented is whether the plaintiff can maintain its suit for infringement in view of the assignment to "The Performing Rights Society". **The plaintiff claims that the song is a dramatic composition and that the copyright proprietor has reserved the dramatic rights and the assignment is therefore not an assignment of the whole copyright and consequently must be deemed a mere license and the right to sue for infringement remains in the plaintiff as proprietor.** The plaintiff cites several English cases and one American case in support of the claim that the song in this case is a dramatic composition. It will not be necessary to review them all. The leading English case appears to be Russell vs. Smith, 12 Q.B., 217. In that case it was held that a song called "The Ship on Fire", which treated the burning of a ship at sea and the fate of those on board, describing their feelings in vehement language, and sometimes expressed them in the supposed words of the suffering parties, was dramatic, even tho it was sung by one person only, sitting at a piano, giving voice to the verses by delivery, but not assisted by scenery or appropriate dress. In this case the Chief Justice said:

"The song in question is stated in the bill to be founded on the loss of the 'Kent' by fire in the Bay of Biscay. It represents a storm at sea, the burning of the ship and the escape of the crew to another ship, and so a safe return to land. It moves terror and pity and sympathy by representing danger and despair and the paternal and conjugal affection. A witness of great experience in publishing music stated that this was considered a dramatic song and published with the title of a dramatic and descriptive song; and there was no evidence that anyone considered it not dramatic. Thus the nature of the production places it rather in the representative than the narrative class of poetry, according to Lord Bacon's division of dramatic from epic (Advancement of Learning, Book II, Poesy), and the evidence states it to be known as dramatic among those who are conversant with such things."

In the present case there is no evidence that the song, "Kiss Me Again", was ever considered by anyone as a dramatic song, nor are there any dramatic features in it such as distinguish "The Ship on Fire" from ordinary songs.

The American case cited by the plaintiff is Green vs. Luby, 177 Fed. 287. In that case a preliminary injunction was issued restraining the defendant from publicly singing a copyrighted song, entitled "I'm a Bringing Up the Family", which was written as a part of a copyrighted sketch entitled "The Queen of the Vaudeville". The contention was made that the sketch was a musical composition and not a dramatic composition, but the Court held that it was a "dramatico-musical composition". But in that case the singer dressed in costumes which represented different characters. There was a little dialog or "patter" (the professional term). There was also a little action (the singer getting out of a cradle), and there was scenery, and lights were thrown upon the singer. It was upon these features that the Court based its conclusion in that case. None of these features is found in the present case.

The other English cases cited by plaintiff held that certain songs may be dramatic in character, but if they hold, as plaintiff apparently contends, that all songs are dramatic compositions I cannot follow them. If the song "Kiss Me Again" is a dramatic composition then such songs as "After the Ball", "Sweet Violets", "White Wings", "Two Little Girls in Blue", "Wait Till the Clouds Roll By" and scores of others that might be mentioned, which in the not remote past have caught the popular fancy and have been hummed, whistled and sung in season and out of season, on the stage and nearly everywhere else, and have soon faded from the popular mind and passed almost into oblivion, would be deemed dramatic compositions, to say nothing of such modern productions as "Yes, We Have No Bananas Today", and the like. I do not think anyone would class any of these songs as dramatic compositions, but they are as much entitled to that classification as the song "Kiss Me Again".

But, altho this song is not a dramatic composition as it stands, it might conceivably be dramatized. The Copyright Act (Act March 4, 1909, c. 320, Sec. 1; 35 Stat. 1075) gives the copyright owner the right "to dramatize it if it be a non-dramatic work."

In relation to the right to sue for an infringement a copyright is an indivisible thing and cannot be split up and partially assigned either as to time, place, or particular rights or privileges, less than the sum of all the rights comprehended in the copyright. Certainly the statute authorizing assignments of copyright contains no recognition of such partial assignments. Of course such exclusive rights may be granted, limited as to time, place or extent of privileges which the grantee may enjoy, but the better view is that such limited grants operate merely as licenses and not as technical assignments, altho often spoken of as assignments.

Empire City Amusement Company vs. Wilton, 131 Fed. 132.

As was said by the Circuit Court of Appeals for the Second Circuit in Goldwyn Pictures Corporation vs. Howells, supra: "The license under a copyright is analogous with that under a patent so far as it affects the right to sue and beginning with the much-cited case of Waterman vs. McKenzie, 138 U. S. 252, 255, the inability of the licensee to sue for an infringement is no longer an arguable question."

It follows from the foregoing that the plaintiff and not "The Performing Rights Society" is the "proprietor" of the copyright and is the proper party to sue for an infringement.

The next defense interposed by the defendant is that of abandonment. The defendant claims that the plaintiff by the publication of the song before depositing copies with the Register of Copyrights and obtaining the certificate of copyright abandoned its claim. The Copyright Act requires (Sec. 9) as one of the steps necessary for the securing of the copyright a publication of the work with notice of the copyright as required by the act. This is what was done in this case by the plaintiff, and upon such publication with the notice it promptly deposited the copies required by law with the Register of Copyrights. There is no evidence before the Court that the plaintiff published the work without the notice required by the act, and certainly the publication with the notice as a preliminary step required by the act for the securing of the copyright could not be deemed in any sense an abandonment of its claim to a copyright. **Therefore this objection cannot be sustained.**

The defendant's next defense is that the organist is an independent contractor over whose actions while playing the defendant had no control. He who employs a musician to perform in an exhibition for profit under a contract by which the musician has authority to play whatever compositions are, in accordance with her judgment, appropriate and fitting, must be held responsible for all that is done by the musician. By giving her that authority the employer acquiesces in and ratifies whatever she does. If under his contract he has parted with the right to exercise this control over her actions without making inquiry as to what she intends to play, he yet must be deemed to have taken part and to have given her the general right to perform copyright compositions. Harms vs. Cohen, 279 Fed. 276, 278. In this case, however, the fact is that **the defendant did** retain and exercise control over the organist in reference to her selections. **The defense of independent contractor is overruled.**

The next defense set up by the defendant is that there has been no performance of the musical composition in question "for profit, as no charge is made for the privilege of listening to the playing of music, which is purely incidental and not a part of the motion pictures exhibited by the defendant."

The Copyright Act (Sec. 1) provides that the proprietor shall have the exclusive right to perform the copyrighted work publicly for profit if it be a musical composition and for the purpose of public performance for profit."

The defendant argues that inasmuch as no charge was made specifically for the music, but only the general admission fee at the door, there is no performance for profit. I think the question is settled by the decision of the Supreme Court in the two cases of Herbert vs. Shanley Company and John Church Company vs. Hilliard Hotel Company, 242 U. S. 591. The Shanley Company caused the song to be sung by professional singers upon a stage in its restaurant on Broadway accompanied by an orchestra. The Supreme Court held that the fact that no charge was made for the music did not prevent the performance from being one for profit, that the defendant's performances were not eleemosynary, that they were a part of the total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order is not important.

The defense that no charge is made for the music must be overruled.

The next defense interposed is that there is **no infringement because merely the chorus of the copyrighted work was played.** The language of the learned counsel for the defendant is as follows:

"'Musical Compositions' within the meaning of the copyright act are not 'Performed' in defendant's theater for profit inasmuch as merely short excerpts of musical selections of varying length are played while the motion picture is being exhibited, the character of the selection constantly and rapidly changing with the shifting of the scenes and the action upon the screen."

To constitute infringement it is not necessary that the whole or even a large portion of the work shall have been copied and on the principle of de minimis non curat lex it is necessary that a material and substantial part of it shall have been copied, it being insufficient that mere words or lines have been abstracted. Between these extremes no precise and definite rules can be cited. If so much is taken that the value of the original is sensibly diminished, or the labors of the original author are substantially and to an injurious extent appropriated by another, that is sufficient in point of law to constitute piracy. The question is one of quality rather than quantity and is to be determined by the character of the work and the relative value of the material taken. It has been said that in deciding questions of this sort the Court must look to the nature and objects of the selections made, the quantity and value of the materials used and the degree in which this may prejudice the sale, diminish the profits or supersede the objects of the original work.

Counsel for defendant insists, however, that the precise question under the present Copyright Act has not been passed upon by any Appellate Court and that in the case of Harms vs. Cohen Judge Thompson did not have before him certain facts and arguments on the history of the present act and the changes made during the course of its enactment by Congress. In view of counsel's earnest and able argument I have given full consideration to the question as presented by him from his new standpoint. In order that this new view of the question may be clearly understood I shall state it in counsel's own language, which is as follows:

"The question whether the playing of a few measures of music coincident with the showing of a motion picture is a public 'performance' of a 'musical composition' is therefore thoroly novel and by reason of the vast growth of the motion picture theater business of extreme and vital importance.

"In order to arrive at a solution to the question not only should the statute be carefully scrutinized, but every other source of information must be sought out and examined.

"The Copyright Act of March 4, 1909, Sec. 1 (E) reads:

"'That any person entitled thereto shall have the exclusive right to perform the copyrighted work publicly for profit if it be a musical composition.'

"When in response to the message of the President, Congress in 1905 sought to amend and consolidate the copyright laws, there were two bills, Senate Bill No. 6,330 and House Bill No. 19,853, which were referred to the committee on patents, and numerous sessions were held and volumes of testimony taken during the years 1906 and 1908 before they were finally enacted into law in the form of the act of March 4, 1909.

"When the bill was first introduced and sent to the conference committee for consideration thereon it contained this clause (Section 1 [F]):

"'That the copyright secured by this act shall include the sole and exclusive right to publicly perform a copyrighted musical work **or any part thereof.** . . .'

"During the progress of the hearings the words **or any part thereof** were dropped, the words **for profit** were added and the law emerged in its present form as follows:

"'That any person entitled thereto shall have the exclusive right to perform the copyrighted work for profit if it be a musical composition.'

"The committee on patents went into the matter exhaustively, summoned hundreds of witnesses, lawyers, musicians, publishers and the leaders of every business and profession to be affected by the act, and the result of all their wisdom was the present act, **without the words 'or any part thereof'.**"

I was very much impressed with this presentation of the matter and at first I thought the decision of the Supreme Court in Carey vs. Honohue, 240 U. S., 430 (a case not cited by counsel however), was decisive of this question. In that case a bill to amend the Bankrupt Law in reference to preferences, as it was passed by the House, provided that the four months' period should not expire until four months after the recording if such recording "is required or permitted." The Senate struck out the words "or permitted" and certain words following these words and the bill was finally passed as thus amended, and the Supreme Court held that since Congress had deliberately struck out these words the Court could not supply by construction what Congress had clearly shown its intention to omit.

The present Copyright Act (Sec. 25) gives a right of action for an "infringement", but neither the present nor the former act undertook to define the word "infringement". Under the former law it was clearly settled that the taking of any substantial and material part of the copyrighted work constituted an infringement, and if Congress had permitted the words "or any part thereof" to remain in the section now under consideration it would not have been unreasonable to suppose that Congress intended to change the existing rule and to allow damages for the taking of **any part** of the copyrighted work, **no matter how trivial or unsubstantial.** I think the reasonable view is that Congress deemed it wiser not to define how much of a work would have to be taken to constitute an infringement, but to leave each case for judicial determination in the light of principles which had already been firmly established.

Counsel argues that the use of a part of a song by moving picture shows is merely as a vehicle to "put the pictures across." If such use were permitted the thousands of moving picture shows thruout the country could use the very best portions of copyrighted songs for their own benefit until the public was thoroughly tired of hearing them and the owners would have little left of any value. I cannot think that Congress intended any such result.

Applying the principles above stated to the case now before the Court, I think that there was the use of such a substantial and material part of the plaintiff's song as to constitute an infringement. It is true that the chorus constitutes only a part of the song, but it constitutes half of it, and the whole chorus was played. It was easily distinguished by the witness for the plaintiff who was present at the performance. In order to assist the Court on this point counsel for the parties arranged for the music to be played before me. I do not profess any special knowledge or judgment on such matters, but the impression made on hearing the music was that the chorus would probably be as pleasing to the public as any other part of the song, possibly more so. **In view of all the circumstances, I think the chorus is a substantial and material part of the song and the playing of it for profit constitutes an infringement.**

The next defense is that **the agreement between plaintiff and other copyright proprietors dated February 18, 1922, constitutes a monopoly in violation of the Sherman Act.** It is not necessary to decide whether the agreement constitutes a monopoly, nor whether the rights affected can be considered trade or commerce, nor whether interstate commerce is directly affected or not. The Sherman Act does not make the party to an interstate monopoly an outlaw. It does not prevent such a party from asserting his rights in the courts. It does not give any person the right to trespass upon the rights of such party or to deprive him unlawfully of his property. There is no provision in the act divesting the members of combinations in restraint of trade of their property. The illegality of such a combination cannot be tested collaterally. The act itself provides the remedies against the illegal combination and these remedies are exclusive.

It is true that the fact of such a monopoly was held to be a defense in Continental Wallpaper Company vs. Voight, 212 U. S. 227, but that case was a suit on a contract which grew directly out of the illegal agreement. There was no independent collateral agreement. The elements of illegality inhered in the very contract sued on. In Wilder Manufacturing Company vs. Corn Products Company, supra, the Supreme Court pointed out these distinctions. In any event the later cases I have cited are controlling. **For these reasons the defense interposed under the Sherman Act must be overruled.**

The next question relates to the amount of **damages.** There is no proof of actual damages or profits. The plaintiff contends that the case is governed by the general clause of Subd. b, of Section 25 of the Copyright Act and that the damages must be assessed at not less than two hundred and fifty dollars ($250.00) and not more than five thousand dollars ($5,000.00). Defendant contends that the Court is restricted to an allowance of ten dollars ($10.00) for each infringing performance of a musical composition as provided in the "fourth" paragraph of Sec. 25. The "fourth" paragraph also provides in the case of a dramatic or dramatico-musical composition for an allowance of one hundred dollars ($100.00) for the first and fifty dollars ($50.00) for each subsequent infringing performance. But inasmuch as the Court has held that this song is not a dramatic or dramatico-musical composition, and in view also of the conclusion that the Court has reached as to the proper construction of Sec. 25, this part of the "fourth" paragraph need not be considered. So the question is: Must the Court allow at least two hundred and fifty dollars ($250.00) under the general clause or must it allow only ten dollars ($10.00) for each performance under the "fourth" paragraph?

Section 25 of the Copyright Act provides that **the person infringing shall be liable:**

"(a) . . .

"Fourth. In the case of a dramatic or dramatico-musical or a choral or orchestral composition, one hundred dollars for the first and fifty dollars for every subsequent infringing performance; in the case of other musical compositions ten dollars for every infringing performance."

From a casual reading of this section it would seem that the case of a musical composition being apparently specifically provided for in the "fourth" paragraph, the case would be governed by that paragraph, which provides ten dollars for each performance, and that resort could not be had to the general clause in Subd. b, providing two hundred and fifty dollars as the minimum, and at first I was very firmly of opinion that this was the proper construction. But a careful study of the act in the light of the decision of the Supreme Court in Westermann Company vs. Dispatch Company, 249 U. S. 100, convinced me that such is not the proper construction. In that case the Infringement was of a "pictorial illustration", which is one of the copyrightable works enumerated in Section 5 of the Copyright Act. It would appear therefore that the case was provided for by the "second" paragraph of Section 25. The Supreme Court held, however, that the case was governed by the general clause and the minimum of $250 fixed as the "just" damages to be allowed by the Court. The Supreme Court said in that case:

"The fact that these damages are to be in lieu of actual 'damages' shows that something other than actual damages is intended; that another measure is to be applied in making the assessment.

Now what did the Court refer to when it said **"the court may, in its discretion, allow the amounts named in the appended schedule!"** (boldface mine.) It is clear that by the "appended schedule" the Court meant the "first", "second", "third" and "fourth" paragraphs of Section 25. When the statute is carefully studied in the light of this decision and the decision of the Circuit Court of Appeals in the same case (233 Fed. 969), the conclusion is irresistible that the proper construction of the section is that paragraphs "first", "second", "third" and "fourth" may be resorted to by the Court in cases to which these paragraphs respectively apply in assessing such damages as may appear just, but the Court must in all cases assess such damages **at not less than**

(Continued on page 49)

Picked Up by the Page

JACK MOONEINER hands us a nice bit of philosophy in The Los Angeles NEW AGE-EXPATOR. We shall profit by it and pass it on to our readers. It reads: "To keep quiet under fire is one of the best signs of strength of character and self-control" . . . In another place he says: "Greatness is not a matter of show, but of worthy achievement and strong character."

ANDREA RAZAF, one of our younger writers, has placed two numbers with a Broadway publishing house that give promise of becoming very popular. One is "A Bobbed-Hair Bandit Stole My Heart Away" and the other is "Moonlight on the Mississippi Blues". The former has already been placed with several vaudeville acts.

HARVEY BAKER, tenor, appeared at IMPERIAL HALL, New York, May 26, in a classic program of sixteen numbers, with TOURGEE DEBOSE at the piano, under management of the DONALD MUSICAL BUREAU.

MABEL JONES, little dancing lady, who recently signalized her graduation from the VESTOFF-SEROVA School by an appearance with THE DEBUTANTES in New York, was presented May 26 by the ALPHA KAPPA ALPHA Society of the University of Ohio in her home town, Columbus, O.

AMANDA KEMP'S DANCING PUPILS presented a most interesting entertainment at NEW STAR CASINO May 23. MARON SMITH'S Orchestra, a CLEF CLUB unit, played the engagement.

GEORGE COOPER, who recently closed with "IN BAMVILLE", is in New York. He and his son opened in a new vaudeville act at the Lafayette. SID EASTON of the team of EASTON and STEWART is visiting his home town, Savannah, Ga., with a company that is making a historic film. Meanwhile his partner, JAMES STEWART, and SLIM JONES of the LAURA SMITH Company are entertaining at ROSELAND Garden on Broadway.

THE GONZELLE WHITE Company left New York May 25 for Asbury Park, N. J., after which they jumped to Ottawa, Can., to play Eastern Keith junior theaters. The act is booked for June.

LOUIS KEENE and ARTHUR BRYSON, unusually clever dancers, have doubled. They opened at LOEW'S AMERICAN THEATER, New York, and are contracted for the FLORENCE MILLS Show by LEW LESLIE.

MRS. ANNA BROCK, a member of "The Darktown Bazaar" Company, who was left in Philadelphia because of illness when the show came into New York, has recovered and rejoined the show and her husband, the second comedian with the attraction. . . . MRS. LUELLA WELLS, of the team of WELLS and WELLS of the same company, and her husband had a fine time May 22 celebrating their eighteenth wedding anniversary.

EDDIE BROWN, dramatic actor, was an electrician before the stage claimed him. Since retiring from the "Roseanne" Company he has been building radio instruments and has set up more than a dozen in Harlem, also one in Philadelphia.

WHIRLEY WIGGENS and AARON TOLLIVER, a new team, are trying the agents for a chance to show their wares in the big town.

COL. DOUGLAS C. McDOUGALD of the U. S. Marine Corps took eight native Haitians to France to participate in the Olympic games. They are members of the constabulary of the island. The contests occur at Chalons and Rheims between June 7 and 29.

"SEVEN-ELEVEN", averaged better than $1,000 daily at HURTIG & SEAMON'S 125th Street Theater, New York. The show presented a larger chorus than when reviewed at the Yorkville, and it was completely recostumed, greatly enhancing the impression the girls make. A representative of a Boston theater witnessed the show in midweek, and offered some very attractive terms for a month in the Hub City. JOHNNIE NIT has been added to the cast.

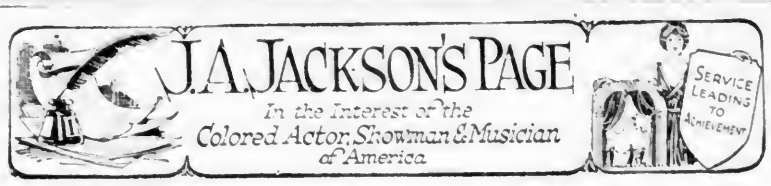
MILLER AND LYLES are authors of a new show that will be ready for presentation in New York by June 11. It is a small but highly-talented production for one of the intimate and high price houses.

MRS. LOTTIE FORRESTER, proprietress of the hotel at Saratoga Springs, N. Y., that bears her name, was a recent visitor in New York. She predicts a great season at the resort.

HAS TICKET BUREAU

Edna Browne, who operates the Universal Service Bureau in Pennsylvania avenue, in the heart of Baltimore's colored district, has added a new feature to her enterprise. She has the agency for ticket sales in the district for all theaters in the city, except the Gayety, and is negotiating for that. In addition she has a franchise from the Albaugh agency and handles Pimlico Race Track tickets. She is a pioneer in what should prove an excellent field for all concerned.

Hayes and Hayes have retired from vaudeville and are managing the Horse Shoe Hotel, 1137 Lombard street, Philadelphia.



(COMMUNICATIONS TO OUR NEW YORK OFFICES)

"STRUTTIN' TIME"

"Struttin' Time", new production and first of a series, according to the announced purposes of the Putnam Production Corp., is a success, according to critics in Washington, D. C., where the show had its premiere, May 19. The show was entirely too lengthy when first presented and the second week disclosed a more closely knit and faster-moving production.

The Washington Daily News critic says: "When the soul-gate becomes dry and creaks on its hinges; when a weary spirit falls to respond to such normal restoratives as spirits of ammonia, shellac and pep, try a colored musical show. As the boys say, it will do you a world of good. Of such is 'Struttin' Time' at the Howard. Sheer unadulterated sang froid abandon at zenith. It is dance, dance, and sing, sing with low comedy aplenty. What more could one want? By way of chorus endurance, 'Struttin' Time' again breaks record. The gals are introduced every three minutes during three and three-quarter hours of dancing at a tempo at least fifty per cent in excess of what is considered normal. However, they seemed to love it and the auditors also."

The critic on The Washington Sentinel makes the following comment: "'Struttin' Time', the much-heralded musical comedy, had its premiere Monday night before an enthusiastic audience. The show is in two acts and fourteen scenes, starring Eddie Hunter, the author, who is ably supported by Alex Roges, Dink Stewart, Andrew Tribble, Ada Bown, Katherine Yarborough, Nina Hunter, Lena Roberts and Alberta Hunter, backed by a well-drilled, gingery chorus.

"The play reverses the usual order in our comedies, opens in a New York hotel, which serves to introduce the characters. Of course, the chief comedy role falls to Eddie Hunter, and it can truthfully be said he has never appeared to be funnier than in this piece, keeping the audience in a continuous uproar of laughter. A number of songs are introduced and effectively put over to much applause, especially 'Magnolia' and 'Baby Mine', sung by Paul Bass, Norman Astwood, Katherine Yarborough and the chorus. The second scene introduces a 'Nut' which is much better done than a similar act in 'How Come'. The fifth and sixth scenes are funniest, dealing with Hunter as a new member of the 'Leaping Leopards'.

"The second act opens in New Orleans at the home of Uncle Fi (Alex Rogers). Magnolia (Ida Brown), the Widow Love (Lena Roberts), which is also the former home of (Sherman) Eddie Hunter. The principal song hits of this act are 'Struttin' Time' by Magnolia, 'Sundown Serenade' by Widow Love, and the show-stopping song, 'Sweet Poppoper', by Grenadine Green (Alberta Hunter) and Luckeyeth Roberts at the piano. Sixteen first class players total their musical value in the interpretation of the most wonderful musical score conceived.

"A tip-top show in all respects. Good comedians and singers, red-hot, gingery, well-dressed chorus, backed by gorgeous scenery. Nuf ced."

Due to the neglect of the management to provide a program, the foregoing is submitted to our readers in lieu of the usual detailed report of the show accompanied by a program.

The Page regrets the injustice to those of the sixty people in the company who are not mentioned, thus leaving a lapse in their chronicled professional history.

"RUNNIN' WILD"

The "Runnin' Wild" Company is reported to be doing the biggest business of any show in Philadelphia, according to the word of a theatrical business manager who happened to have a bit of time in that city and tried to utilize it by witnessing the show of which he had heard so much. The next day he called upon the Page and introduced himself by saying: "I am in nowise connected with the show, nor interested in its affairs, but thought you should know that the line before the Garrick Theater, when I tried to get seats, was such as one sees before the Metropolitan Opera House when some very famed singer is billed I didn't see the show, but it must be great to have caught on that way."

That's pleasing news and is relayed to our readers along with further information that success has not turned Miller and Lyles from their established policy of serving their people. After their own strenuous performance May 29 they played a midnight benefit for the Church of St. John the Divine, and staged a performance and dance for the N. A. A. C. P. local unit. Wonder if there is not some connection between their success and the donations they have made to churches, schools and welfare societies?

"BAMVILLE" STARS GET FRONT PAGE INTERVIEW

"It isn't money that interests us most. My partner and I want to be paid for our work. That is natural and, I believe, laudable. We want to live well and provide for our families, but what we want is to convince the skeptical white people of the country that the Negro has a legitimate place on the stage as an entertainer; a logical and proper place the same as anyone else. We know the Negro has a distinct idiom in his entertainment and we believe that it has a big value in the development of things theatrical. Understand, we are not trying to be white actors for we know that we have something of our own to develop which we have reason to believe is acceptable to white audiences as well as to our own race."

Thus spoke Noble Sissle to Archie Bell, theatrical feature writer of The Cleveland (O.) News Leader, who wrote a story of the interview with Sissle and Eubie Blake that was the front-page feature of the theatrical section of the May 18 issue of that big paper. The story occupied the printed part of four columns, and carried over two full columns on the second page. Every word of the quoted expressions was intelligent and dignified "copy" that was not only a credit to the boys, but has immense value as a factor in setting our viewpoint before the world at large. Valada Snow's picture is part of the panel of theatrical beauties that adorns the page.

Later in the interview, Sissle, in telling of his father's desire to make an evangelist of him, says: "I believe that my father would not be disappointed in me. . . . We are singing in theaters, not in churches, but we want to be evangelists. We want to do something for the Race to which we belong. If we can compel white audiences to listen to us, if we entertain them and if one in ten of them thinks a little better of our people we will have done something that's better than salary."

To Mr. Sissle's remarks Eubie Blake added an interesting dissertation on jazz music, its development and relation to the music of the nation today. The whole concludes with a bit of personal history of the team.

Amusement folk of the Race are certain to appreciate the style with which Mr. Bell has written the story of the interview. With it he has written himself into the hearts of a group that has an important place in Race relations when one recognizes the influence that 5,000 constantly traveling people are capable of creating by their contracts, not only on the stage and platform, but in the many social, fraternal and business relations.

Space limitations suppress a strong desire to reprint the whole story, for there is value in it.

The show jumped from Cleveland to Ford's Theater, Baltimore, for a two weeks' engagement that began May 26. During the first week the boys staged a midnight benefit for the Y. M. C. A. at the Douglas Theater. Baltimore is Mr. Blake's home town.

DEACONS TO PITTSBURG

The general committee in charge of the joint meetings or coincident sessions of the Shriners, Knights Templars and allied bodies affiliated with Prince Hall Masonry to be held in Pittsburg, Pa., during the week of August 17, numbers among its members Alexander White, District Circuit Rider of the Deacons' Club, who is in charge of the Local Corner.

The publicity that the committee is putting out thru Race papers gives the Deacons a liberal proportion of the space used, and it is obvious that the showfolks' contingent of the big order will be most ardently welcomed at the conventions. So you who know the mysterious alphabet better prepare to "play" Pittsburg. Book the date if you can, but "wildcat" in on the well-known "b. r." if you must. Deacons who expect to be there will favor themselves by addressing Alexander White, 70 Elm street, Pittsburg.

MICHAEL BROS.' CARNIVAL

The Michael Brothers' colored carnival company played Augusta, Ga., week of May 18; Charlotte, N. C., the week following, and report better business than the early part of the season afforded. The first week of June will be Burlington, N. C., under auspices of the white firemen. Two rides, fifteen flat concessions and five shows make up the outfit. Dan reports that living conditions among Negroes in South Georgia are greatly improved over what he witnessed on previous trips thru the territory.

FAIR OFFICIALS RESIGN

Internal disorders among the officials of the Lexington (Ky.) Colored Fair Association have brought the stockholders and directors into the Fayette County courts. The character of the proceedings have not been made entirely clear, but it is indeed unfortunate that so successful an organization, one that has paid a 6 per cent dividend annually and has a nice surplus, should become so involved. The following is a copy of a letter recently submitted to the court:

"Hon. Richard C. Stoll,
"Judge Fayette Circuit Court,
"Lexington, Ky.

"Dear Sir: In order to terminate the pending litigation and in the interest of the Lexington Colored Fair Association and its stockholders, we hereby tender our resignations as president and secretary of said association to take effect at once.

"We feel that personal interests and ambitions should be disregarded when the interests of the public are threatened.

"We now deliver to the court all records, letters and other property in our possession belonging to the fair association.

"With best wishes for the success of the 1924 Lexington Colored Fair, we are,

"Respectfully,
"J. GARFIELD SAUNDERS,
"ELIJAH LEWIS."

"ECHO MEETING" AT T. & C.

At what was termed an "Echo Meeting", a reception accorded to the Negro business and professional men who made the good-will tour of the South recently, Nahum D. Brascher, editor-in-chief of the Associated Negro Press, presented an analysis of the observations and deductions from his impressions made during the trip that the Chicago editor will long be remembered by the Trade and Commerce Club of New York as being very much responsible for galvanizing the interest of the organization into action that will result in making the association the clearing center for information upon Negro business.

In addition the meeting served to give added incentive to make the coming second annual bazaar fostered by the club one of far more than local consequence.

Thomas Smith, Baltimore hotel man, N. Clark Smith, attorney from that city, and Prof. Scarborough, Philadelphia banker, were other out-of-town attendants at the meeting. The membership of the club was well represented. George A. Fleming, vice-president of the A. of T. & C., was in charge of the program.

ABOUT "BOOTS"

A Columbia (S. C.) daily devoted five inches to reviewing the Virginia Liston Jazz Revue while the vaudeville combination played a two-day stand there at the Columbia Theater.

After commenting highly upon Miss Liston and her jazz band, the story devoted the following to "Boots" Hope:

"Best of the acts in done by 'Boots' Hope, who styles himself 'The King of Liars'. He was with the original 'Shuffle Along' company in New York and since then, according to conversation on the stage, was with the 'Plantation Revue' in New York. Portions of the turn might well be changed, but he is a clever comedian and last night, undoubtedly was the hit."

Reading that personal history, by those who know colored show business, will convince them that "Boots" billing is correct. The show has since flopped in Atlanta.

FRANK KIRK

Frank Kirk recently closed a complete season with "Bringing Up Father" at the Arlington Theater, Boston. Local papers had the following to say of him:

The Traveler said: "'Rastus', a real comedian in the person of Frank Kirk, put the show over. It is 'Rastus' who first brings down the house when he springs unlimited musical contrivances and imitations between the acts. His circus calliope is worth the price of admission alone. Miss Weston, possessed of a voice of exceptional range, does a 'between-the-acts' also."

The Globe stated: "Frank Kirk has a musical number in which he imitates everything from a freight train to a calliope, and he makes quite a sensation among his hearers by his unusual musical instruments."

The American confirmed the judgment of the critics quoted. One may safely regard Frank as being a complete success, if daily papers thruout the country may be relied upon.

TAYLOR CO. ENTERTAINED

While playing Kansas City, Mo., J. A. H. Taylor and members of his "Aunt Hagar's Children" Company, were entertained by Ernest Rhodes, owner of the Pomona Cabaret. The company, which went to the Washington Theater, St. Louis, from there, includes Zack White, Gene Bell, Josephine Byrd, Nannie Langshaw, Ida Carry, Farine McKenzie, Ida Tucker and Dot Smith. Taylor seems to be on his way to success.

Minstrel and Tent Show Talk

Scott's All-Stars

[illegible] Rucker writes from the "All-Star [illegible] to say that the twenty people who [illegible] the show are happy, presenting "clean [illegible] comedy." Rucker says smut does not [illegible] stage, and that he is proud of mem[illegible] of the company, both on and off. Rain has been hurting the out-door business some, but in Portsmouth, O., he says, they were [illegible] to have police help keep the people [illegible] the minstrel show. The top says great people.

While in that town the folks were guests of "[illegible]" Dewey, former showman, who, with [illegible], is operating a rooming house. The company unanimously declares it to be a home-like place.

The Carolina Steppers

[illegible] Lee, who has the "Carolina Steppers" on the Wagg and Shaeffer Shows, reports the first [illegible] weeks of the season indicate that the Texas towns liked the colored contingent.

[illegible] Harris, Essie Mae Harris, Annie Mae [illegible], Mattie Lee, Mattie Dilworth, Rose [illegible], "Jelly Roll" Gate Smith and Ed Lee [illegible] the Little company.

Cullen's Minstrels

The J. R. Cullen Magnificent Minstrels are with the Rubin & Cherry Shows. The show has [illegible] period as doing well and taking top [illegible]. While in Cincinnati Manager Cullen [illegible] the girls with three changes of cos[illegible] and purchased two sets for the male [illegible]. The band has an elaborate set of [illegible] that was delivered in Decatur, Ill.

[illegible] Marshall, Mrs. Ida Collier, Happy [illegible], Mrs. Rosa Lee Williams, "Sunny" [illegible] Tance Williams and Katie Williams, [illegible] Butler, John Butler, Jessie Rodgers and [illegible] Holloway make up the minstrel cast.

[illegible] Sears is at the piano. Will him in [illegible] are Red Taylor, W. C. Steward, [illegible] and Bob Weller. These, with [illegible], John Butler, W. Taylor and [illegible] make up the band. W. C. Steward is musical director of both organizations.

Mr. Cullen's staff includes J. A. Jackson, [illegible] ticket seller, and Harry Hardaway, stage manager. James Carpenter, carpenter and ticket man, had a stroke of paralysis and was left in a hospital in Terre Haute, Ind. He is reported as improving.

Mr. Steward, wife of the musical director, was a visitor on the show for the week in Dayton.

While in Cincinnati the company had the pleasure of visiting with Jerry Martin and his [illegible] on the Greater Sheesley Shows.

Little Jake Smith is playing Illinois towns with the Lily Medicine Company. With the exception of Jake the show is an entirely white organization, and he says they are a fine lot of people.

Catherine White, Durham (N. C.) billposter, says L. S. Walcott's "Rabbit Foot" Minstrels played Durham under canvas recently, and that the show has sixty people, including a twenty-piece band. The show is presented under canvas with an extensive line of beautiful wardrobe and plenty of special scenery. The company travels in an 80-foot Pullman. White says the show is worth double the price of admission, which is some praise from a hardshell like the billposter. He joined out with the show.

"[illegible]" Thomas, stage manager of "Shuffin' Sam From Alabam", the Harry Hunt musical comedy, informs that the show is attracting as much favorable attention in Mississippi as it did in Texas. The show closed the tour of Texas at Pecayune May 31 and jumped to Bogalusa, La., for the first three days of June.

Tom Harris was back on the Busco & Hockwald Minstrel Show for two weeks to strengthen it during the Kansas City and Omaha engagements.

BIRMINGHAM NEWS

[illegible] Long, whose show is playing an indefinite engagement at the colored park in Birmingham, Ala., writes on happenings in the Alabama metropolis while our regular correspondent, Billy Chambers, is touring Georgia. [illegible] Ted Pope's new company opened at the Frolic Theater May 26; that he has seen [illegible] and her show, and the Kid Thomas Company has been in town since he arrived at the Pope Hotel, his present headquarters. Long [illegible] an error in a previous issue, which [illegible] that Aaron Gates put on an Elks' ben[illegible] at the Jefferson. The place was the new and beautiful Masonic Temple. [illegible] is in the "Hello Rufus" Show. Leon [illegible] that Hills wrote the piece for the show. Jules Wenver was in the town with his "Green River" Company May 19 and did a nice business. Local talent presented "A Daughter of the Crescent", May 20, in the Masonic Temple.

SYLVESTER RUSSELL LAUDS BILLY KING'S COMPANY

According to Sylvester Russell, in The Chicago Sun, the company that Billy King has assembled for an indefinite stay in the Grand Theater, Chicago, is a good one. Russell says: "While the play may not appeal to everyone the entire company made good, due to the fact that King has been lucky in securing the very best of singers and dancers, including choristers."

A detailed review commendably mentions Mr. King, Marshall Rogers, Margaret Scott, Josephine Byrd, Ida Forsyne, Charles A. Berry, Hartgraves and Kennedy, Karleanna Banks, Laura B. Hall, Iola Young, Mary Bradford, and a quartet composed of Fred Vaughn, Leonard Burton, W. C. Buckner and Andy Bryant.

They appeared in a tabloid version of "Moonshine", presenting two performances each night at a 35 to 50-cent scale. Mr. King is of the opinion that a brief low-priced show with two houses per night will be more profitable than the higher priced two-hour shows—more in keeping with the spending probabilities of the neighborhood. The first two weeks' business has fully proved the worth of his policy.

IN CHICAGO

"Slim" Austin and Albert White opened May 12 with their new revue at the Western Theater in an act called "Why Did Papa Leave Home?". The advent of this tabloid marked the resumption of vaudeville in the house after a long season of pictures.

Sarah Martin, blues singer, left the city to open a road tour at the Washington Theater, Indianapolis, May 19.

Clarence Muse has a new revue in rehearsal for the Sunset. The opening is set for May 27. Josie Graham is in the cast.

Chicago is getting ready to entertain the National Association of Colored Women. The convention will be held in the Wendell Phillips High School, August 3-8. Mrs. Theresa L. Macon, 4733 Champlain avenue, is chairman of the committee on homes. Mrs. Fordelia West is chairman on hospitality, Pauline James Lee on music, Mrs. Mattie Paris on badges and Mrs. Minnie Patterson on arts and crafts.

HERE AND THERE AMONG THE FOLKS

Henry Bowman and Leroy White are laying off at their home in St. Louis.

Billy Cumby has been signed for next season with Jack Reid's "Record Breakers", the same show he was with last season on the Columbia Burlesque Circuit.

The gang around the "House of David" declares that the Billy King Show is a corking good one.

"Liza and Her Scuffin' Band" were added attraction for the week of May 19 at the Majestic Theater, Scranton, Pa.

The Colored Citizens' Fair Association, of Tennille, Ga., has begun active preparations for the second annual fair, to be held in October. J. L. Quick is the officer in charge of details.

Zachariah White and Gene Bell had the pleasure of paying their home town, Kansas City, Mo., week of May 5. From there they jumped to the Booker T. Washington Theater, St. Louis. Gene says: "Join the union."

M. C. Maxwell, who was a picture actor for a brief period for a Florida concern, has resumed his former work of playing churches and schools, according to a letter from him, postmarked in New Orleans.

Jimmie Cooper and the colored contingent of his "Black and White Revue" on the Columbia Burlesque Circuit are appearing in big-time vaudeville. They opened in New York at Proctor's 58th Street Theater May 22.

George Williams and Bessie Brown are in their tenth straight week on the T. O. B. A., working on a year's contract. They are in a act that includes World and Towel, Brown and Straffing and Captain Mac Kemp. Williams and Brown will record in New York soon.

When Lawrence Criner left his home in Los Angeles to join the Andrew Bishop Company of Lafayette Players in Philadelphia he was tendered a farewell reception by his fellow townsmen. Criner was popular on the Coast the past winter.

The Columbia Hotel, Chicago, has become such a rendezvous for the profession as to have acquired the name, "House of David", according to Joe Russell. Don't know how it came to pass, but Joe is reliable. He, with the Masten Show, laid off in Detroit week of May 19.

Prof. Witherspoon, of the "Florida Blossoms" Show, was obliged to lay off on account of illness and return to his home in Macon, Ga. Upon recovery he rejoined the show May 24. Before leaving his home town he and his wife were the recipients of a farewell reception given in their honor by Mrs. Ida Tucker.

Hooten and Hooten, Johnnie Woods, Bart Kennet and wife and Pete and Tootsie constitute a special unit being sent over the T. O. B. A. under the personal direction of Milton B. Starr, who has provided the old Deacons act with special paper. Reports on the unit are very complimentary.

Means and Means, a mystic act, reports carrying 650 pounds of baggage valued at $1,000 and advise, under date of May 25, that after working one week, the act has been laying off for four weeks in Winston-Salem, N. C., and is in prospect of losing its property unless early bookings materialize.

Willie Walls says that the Lafayette Theater, Winston-Salem, N. C., had a hundred per cent bill for the week of May 19. Doll and Porter, "Sweetie" Mae and Bonnie Belle Drew, and King, a contortionist, were the class A features. "Little Bits", a single woman, scored 85 per cent for her ten minutes' work.

Miller and Slayter's "Creole Follies" were a most emphatic success in the Lincoln Theater, Winston-Salem, N. C. The management announces that the house has attractions booked for months to come. News in New York, however, is to the effect that a big film corporation of Philadelphia will take charge of it soon.

D. W. Stansell is playing the Middle West with the Moonlight Shows. Business is reported good. Skeeter Hanson is principal comedian. Others are "Kid" Wilson, Frank Schooler, Irene West, Louise Hinson, Ethel Henley, Lola May Jones, Viola Wilson, Bessie Schooler, Stanby Noble, Robert Henley, Will Mitchell, Joe Gaston and Carl Fleming.

Mr. Drake, of the Drake & Walker Company, recently was shot in the left foot by a stray bullet when a fight occurred among the folks attending a dance that his orchestra was playing for after the performance of the Drake & Walker Show in Muncie, Ind. No member of the company was involved in the altercation that cost one man his life.

Bernl Barbour, composer and musical director, was the recipient of a four-column spread, with picture, in The Louisville (Ky.) Leader, written by the publisher himself as a compliment to his success in staging his operetta, "The Arrival of the Negro", with a cast of students from his alma mater, Simmons University, in that city. Here is one fellow who has been highly honored in his own town.

When President Coolidge assembled a group of the foremost recreational people of the nation at Washington May 22 to 24 to confer upon outdoor recreation, Ernest T. Atwell, of Philadelphia, was present. While he naturally represented our group, he was officially a representative of the entire field of community recreation, which gives the matter extreme distinction.

Adams and Adams will not tour this season. The recent death of Mr. Adams' father at McAllisterville, Pa., makes it necessary for him to remain at home there with his aged mother. He is devoting his spare time to promoting a hunting and fishing club with a camp site in the mountains of Central Pennsylvania. Adams is an ardent sport with rod and gun and knows these mountains as does few men.

Ike and Mary Gresham were obliged to retire from the bill at the Standard Theater, Philadelphia, after opening May 19. Mr. Gibson had his usual after first performance conference with the colored acts at which, it is said, he submitted the alternative of accepting a reduced salary or closing. Gresham preferred to close, according to a letter from him. Williams and Hughes, the DeLoatch Jazz Band, the Shuffle-Along Four, the Sandy Burns Company and a white perch act were on the bill.

P. G. Washington advises that his office in Cincinnati is sending two orchestras to Asbury Park, N. J., for the summer. While East they will do some recording work.

Washington recently staged a concert for the Elks' Memorial Committee at Brown Chapel Church in Cincinnati. He featured a sacred number, "God, Our Father", a composition by W. P. Dabney, one-time concert artist and now assistant paymaster of the city of Cincinnati, also publisher of The Union, a local Race paper.

H. K. Felts continues to sell bones for goodness liniment to the natives of West Virginia, according to a recent letter. He is contemplating an alluring offer to join Lillie Simmons at Augusta, Ga. Says he saw the Frank Young Minstrels lately and the finest thing about the show is the esteem that Mr. Young has for his advance man, R. C. (Doc) Puggsley, whom Mr. Young describes as "one of the best agents who ever went ahead of a tent show". That's fine praise for one of our own from a white owner and finer still to be relayed to publication by another colored agent. No knocking or jealousy there.

Joe Sheftell and his revue are going great over the Pantages Time. The show has a twenty-five week contract. Minto Cato, Bob Williams, Joe Peterson, Reuben Brown, Lilian Goodner, Bernice Miles, Claire Campbell, Blanche Carter and Russell Brown are in the fast little company that has received some corking good press notices in Minneapolis, Calgary and Spokane papers. Little Miss Campbell, chorister, does not propose that the Page shall overlook the progress of the act. She sends a weekly communication that is highly appreciative and, in so doing, discloses a lot more sagacity than do many showfolk.

The Virginia Liston Revue, which was sent touring about a month since by Bohan and Fulcher, went "flooey" in Atlanta, Ga., May 23, after three weeks of artistic success. The show was routed as a special two-night attraction, catering to white people one night and to colored another, as was the Mamie Smith tour, which was handled by the same management. Both ended with bitter complaints from performers who, in each instance, were abandoned without notice, according to their letters. Miss Smith's show, however, remained out a whole season. Mr. Gray, husband of Miss Liston, has played most of his people in the "21" Theater, Atlanta, with a stock company.

Jack Goldberg, manager of "Seven-Day [illegible]", the company that was presented at the Lafayette Theater, New York, unsuccessfully, "Hit and Run" and later played the Yorkville Theater under the old name, called upon The Page to thank The Billboard for the [illegible] that was of so much value in placing the show for the summer. A record gross at the Yorkville Theater, a week of tremendous business at Perth Amboy, Lakewood and Trenton, and bookings into the Hurtig & Seamon house in 125th street, New York, with the choice of Boston or a small downtown house in New York is what he had to show. Incidentally, the review has been ordered printed in the show heralds.

30TH YEAR

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The Billboard reserves the right to edit all advertising copy.

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Vol. XXXVI. JUNE 7. No. 23

Editorial Comment

BY A VOTE of five to one the Methodist Episcopal General Conference at Springfield, Mass., last week lifted the ban on amusements except those "which cannot be used in the name of the Lord Jesus." The restrictions against dancing and card-playing were also removed.

The majority report, which was adopted, altered the definitions given in paragraph 69 of the special advices in the Discipline, which warned against "theatergoing", so as to read: ". . . We lift up a solemn note of warning and entreaty, particularly against attendance upon immoral, questionable and misleading theatrical and motion picture performances."

For decades the Methodist ban has been an issue that caused dissension in the church at large and at the general conferences.

We feel sure the lifting of it is a move in the right direction, and those responsible are to be congratulated. Without doubt there were hundreds and hundreds of Methodists who stayed away from the church simply because of the restrictions above mentioned.

We believe as Rev. George Elliott, D. D., of Detroit, said after the majority report, which he presented, was adopted: "Preachers will now stand in their pulpits not with a policeman's club, but with the shepherd's crook in their hands. They will go along on a new program for the saving of souls."

RALPH R. MOODY, manager of the Hazel McOwen Stock Company, has created a very warm spot for his organization in the hearts of members of the profession who are married and have children; those who are married and without children, but love them; those who are contemplating marriage or about to be married with the hope of having a family some day, and even those who are not married and fond of the "little ones".

This warm spot was the result of a line contained in a small advertisement of the Hazel McOwen Stock Company, published in The Billboard of May 24, on page 3. The line reads: "IF YOU HAVE CHILDREN, BRING THEM ON. WE LIKE 'EM."

More of that spirit is needed.

THE most prosperous play in Chicago—"Abie's Irish Rose"—takes the lead in a big cut in the price of tickets for the summer. The cut, which ranges from 50 cents to $1 in all parts of the Studebaker, where the play is running, becomes effective this week.

Anne Nichols, who owns the show, and Frank A. P. Gazzolo, who manages the Studebaker, are of the opinion that the high admission prices of legitimate theaters have kept thousands of people from seeing "Abie", and in an effort to get this trade they have decided on the price reduction. They are also of the belief that there are many of the almost 300,000 people who, they say, have witnessed the production who would like to see it again and the price cut will make this possible.

This action of Miss Nichols and Mr. Gazzolo is bound to have an important effect in the Loop owing to Mr. Gazzolo's prominence and the play's drawing power. Others will now cut, it is believed.

THE Board of Directors of the Motion Picture Theater Owners of Wisconsin is to be commended for the step which it took recently in unanimously adopting a resolution requesting the producers of motion pictures to refrain from producing any and all motion pictures whose stories or scenarios may be based on any and all books barred from circulation by the public libraries of the United States. The purpose and intent of this resolution was prompted with an emphatic desire on the part of the board to render a public service and in the interest of better films and the protection of the motion picture industry in its entirety.

ART AND UNIONISM

THAT part of the great city of New York that sleeps by day and lives by night is much more concerned about the threat of an actors' strike than they would be if there was any danger of all the industries of the metropolis being tied up by a labor or any other disturbance. The menace of even the possible curtailment of night amusements is to them much more terrifying than the possibility that all of the agencies for supplying all of the necessities of life should be paralyzed. The circle of night pleasure seekers has much less interest in the manner in which it is supplied with food and clothes than in the methods by which it is furnished amusement and entertainment. Even tho Hecuba means nothing to the members of that circle nor the members anything to Hecuba, the dwellers along the great White Way get their chief thrills from those who "tear a passion to tatters" as well as from those who clothe their passions in raiment more imaginary than real.

Perhaps a limited few of the firstnighters may understand the meaning of the dispute between the actors and the producing managers that has split the latter organization in twain. With the remainder it will make but little if any difference whether or not their theatrical amusements bear the union label. The closed shop or the open shop, as it applies to the unionization or nonunionization of the theater, is of no consequence to many of the theater's patrons when compared with the closed or open theaters. And yet behind the question of whether or not actors must belong to the Actors' Equity Association, affiliated with the American Federation of Labor, is being waged a battle that holds much of artistic as well as of economic interest.

Thus far Equity seems to have scored a victory in that it has brought about a breach in the Producing Managers' Association. The actors' union demanded that a high percentage of the members of theatrical casts belong to the union and that the remainder make payments to Equity to be used in works of theatrical charity. Quite a number of the producing managers have accepted the Equity proposals, while the others stood out so strongly against acceptance that a division of the managers has been caused. In this fact must lie for Equity the assurance that it will triumph completely and for the firstnighters the hope that there will not be another such terrible visitation as an actors' strike. But, outside of the menace of curtailed amusement, the whole pro-union and non-union discussion is caviare to the general run of amusement seekers.

The division that has been started is not confined wholly to the producers. The actors themselves are not a unit on the proposition. The other day Henry Miller, one of the country's well-known Thespians, issued a statement denouncing the Equity association and asserting that it is allied to an organization that sanctioned the massacre at Herrin, Ill. The reaction to that rash statement evidently has been advantageous rather than harmful to Equity. Several of the leading actors of the country who are not Equity members were prompt to disavow such a charge and to assert that they never for a minute believed their fellow Thespians at any time had any sympathy for the men who slaughtered the strike-breaking miners in the Illinois town.

It is a rather far cry from the mining of coal to the portrayal of character and the interpretation of many and varied human moods and emotions. Whether or not it is a recommendation for the artistic excellence of an actor to use the allied federation of trades in securing for himself and for his desires recognition by the producing managers is a question that the actors themselves have seriously debated. That the profession of acting has attained a high place in human affairs its own record will bear witness. In their day such titanic geniuses of the stage as Shakespeare and Moliere were more or less itinerant actors with small material reward for their great achievements of intellect and artistry. So far as financial returns are concerned the second and third-class vaudeville performer who is able to sing some syncopated or popular number even indifferently is much better off than the epic figures of the stage were back a century or two ago.

It is obviously true that the demands of art do not put the actor beyond the realm of trades craft any more than the musician has put himself. The musicians of the theater have been allied with the trades unions and demand the union label on the harmonies and melodies they furnish to the people. And all the other crafts of the stage have the backing of the union organization. The only one now who seems to have no protection whatsoever is the writer of plays, who is more or less at the mercy of managers, actors and all others. Maybe some sort of organized alliance might give the playwrights something more of money and something more also of consideration in the rules of employment.

If the circle of playwrights should be included in the federation of theater crafts, now embracing the actors, then the way would be opened for including all the other artists, painters, sculptors, novel writers and poets. Unionism has bettered the condition of the workingmen so far as wages, working conditions, hours and all such matters are concerned and the union label on art would possibly mean more in the way of financial return for the artists. Since art for art's sake has long been a tradition of the past, a new rule might be proclaimed of art for the artist's sake. And since this is a world of work the artists possibly will have a stronger standing thru being considered no longer as the lilies of the field that work not, neither do they spin. Art, with the union label, ought to endarge the circle of its friends and possibly, also, its initiates. Everything else seems to demand the label, so why not art?

—COMMERCIAL APPEAL, Memphis, Tenn.

QUESTIONS AND ANSWERS

W. L.—Roland Young and Clara Kimball Young are not related.

T. S.—The last address we have of John Philip Sousa is 1 West 34th street, New York City.

J. B.—The first playhouse built in England was erected in Blackfriars, in the year 1576 or 1576, about twenty years before Shakespeare commenced writing for the stage.

E. S.—"Iris in" is a technical movie term. It is the gradual expansion of the camera diaphragm from a tiny circle to the full view of lens.

N. D.—The scene of "The Bohemian Girl" is laid in Austria, where, in the chateau grounds of Count Arnheim, governor of Presburg, festivities are being held in celebration of a recent victory.

T. T.—Ford's Theater, Washington, D. C., in which Lincoln was shot, no longer exists. In 1866 the building was purchased by the Government and used until 1887 as the army medical museum, and later as the pensions and records bureau of the war department. It collapsed June 9, 1893, killing twenty-one people.

NEW THEATERS

The B. F. Keith interests contemplate the erection of a $700,000 theater in Atlanta, Ga.

Work is to start at once on the construction of a $30,000 theater at Charleroi, Pa.

The new Ritz Theater, Spokane, Wash., was opened recently.

It is rumored that the Ka-Ra Corporation intends building a theater at Fresno, Calif., in the near future.

Bids have been opened on the Texan Theater, Houston, Tex., which will cost $275,000 and seat 1,800.

A permit has been issued for the erection of a $200,000 theater at Eighteenth and Gravesend avenues, Brooklyn, N. Y.

The D. & R. Theater, Aberdeen, Wash., was recently opened. It is of modern construction and one of the finest in the West.

Plans have been completed for the erection of a $750,000 picture house to be known as the Astoria Theater, in St. Paul street, Baltimore, Md. It is to be completed by January 1.

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:

BILLINGS, KATHLEEN, actress.
Complainant, M. F. Dumble,
Prop., Barnes Hotel,
Buffalo, N. Y.

O'DONNELL, JIMMY, and WIFE, actors.
Complainant, M. F. Dumble,
Prop., Barnes Hotel,
Buffalo, N. Y.

SHAW, EDDIE and WIFE, actors.
Complainant, M. F. Dumble,
Prop., Barnes Hotel,
Buffalo, N. Y.

GERMAN CARNIVAL WORLD

By O. M. SEIBT

Fit the covered wagon in this country the past year has been very disappointing. Altho business, except in the Ruhr district, was rather lively and in some instances much better than in 1922, the continued mark decline caused havoc and upset all calculations. The trouble started about May, just when the season was getting in shape and the weather was most favorable for outdoor amusements, the mark tumbled heavily and continued its slide until the close of the outdoor season in October. Nobody was able to keep pace with it.

Some smart fellow suggested, after having gone thru such experiments repeatedly, charging foodstuffs in place of money and soon it became the vogue all over the country. Farmers started grudgingly with their potatoes, grain and bread. The writer remembers a "Kirchweihfest" in Southern Germany where the proprietor of a flea circus charged an egg as admission.

Outdoor amusements in the Fatherland have undergone great changes in the past few years. From the green wagon to the Luna Park is a far cry, yet there is hardly a large city without boasting of a Luna Park. All the latest technical inventions have been used in the construction of amusement devices and there is a prodigality of electric light, yet, in a city like Berlin, a tram ride will take you to a "Rummelplatz", a carnival enterprise of the style of a century ago, where the green wagon is predominant and primitivity reigns.

Berlin's foremost Luna Park is the one at Halensee, just off Kurfurstendamm, a wonderfully laid-out park with gigantic terraces and a very fine "White City", comprising all the modern devices, such as a scenic railway, wiggle-waggle, Iron sea, helter-skelter, mystic staircase, etc., in addition to several sideshows, dozens of concessions and two well-equipped ballrooms. A military band plays from 4 to 7 o'clock and another large orchestra in the evening until closing time, while there are a few jazz bands and a Russian balalaika orchestra for special dance floors and afternoon teas. There is generally a free attraction in the shape of high-rope walkers and thrice weekly a fireworks display. Everything is very smart here. The only complaint is the high admission charge, preventing the crowds, altho business is generally good, weather permitting.

Ulap, Berlin's other Luna, is even more centrally located right at Lehrter station in the densely populated Moabit section. It is big enough to hold an enormous crowd, but somehow its capacity is seldom taxed. While in style it cannot compare with the Luna Park at Halensee, it is nevertheless a great enterprise and worth a visit. Breitbart was here last summer and did extremely well, which proves that Ulap can draw a crowd if the right stuff is extensively advertised.

There are approximately a dozen "open-air" Lunas (with no gate money) in the different sections of Berlin, with those in the eastern suburbs enjoying the most popularity. In fact outdoor show business in Berlin is enormous.

Hamburg has a very fine Luna Park, managed by Hugo Haase. Leipzig claims the largest in the country, due to open this season under the management of Ferry Rosen situated on the Adensee, offering mixed bathing as a feature, also sailing and motorboats. The Freudenhaum pleasure park, at Dortmund, is another big Luna, surely the largest in Western Germany (Rhineland and Westphalia).

Of the annual outdoor festivities the Vogelwiese in Dresden, the Dom in Hamburg, the Octoberfest in Munich and the Freimarkt in Bremen are the foremost, bringing millions of people into contact with German carnivals.

The recent Dom in Hamburg has been a fine success, in spite of the fact that the enormous Heiligengeistfeld, as in pre-war days, was not forthcoming and in consequence the Dom had to be divided into St. Georg, Neuer Pferdemarkt, Schellhudenplatz, Zeughausmarkt and Hofenmarkt, Hugo Haase, in addition to his own Luna Park at Altona (just outside of Hamburg), had two enormous figure-eight rides; another was erected by the well-known carnival firm of Schippers & Van der Ville (Joseph Schippers himself is a carnival attraction, a giant, formerly the tallest soldier in the Germany army); there were midget troupes, one thea circus, two fat girls, marionets (Thomasini's), different freaks and a number of trained animal shows, besides the usual carousels of various shapes.

At the Freimarkt, Bremen, were the following: Lamberts' mountain railway, Gregor & Thelen's boatswings, Schippers' figure-eight ride and flying carousel, Haberjan's Hippodrome, several side-shows, Schiemenz' Lilliputians, Malfertheiner's smallest horses; Berry, the dog man; Raspania, human enigma; the Giant Williams, a flea circus. A novelty among carousels was the "merry barrels" which attracted an even bigger crowd than the figure-eight ride, usually the feature.

Another novelty among carousels is the "flying fish", made by Altman & Schoenz, Munich and extensively sold to America. The "flying fish" closes up entirely during the ride. It can be hung up on an ordinary chain swing. The other big novelty of the season is, as mentioned before, the barrel-carousel. Other carousel devices are the giant butterflies and the giant swans.

The leading carousel firms are: Josef Huebner, Neustadt (Orla); Bandelwem, Wutha (Thuringia), Fritz Bothmann, Gotha; Friedr. Heyn, Neustadt (Orla).

Outdoor trade papers in this country are: Der Komet, Dirmasenz; Der Anker, Hamburg; Der Globus, Nuernberg (out again).

Hugo Haase, of Leipzig, is considered the most enterprising and most successful showman and he readily acknowledges that it is the figure-eight ride he made the most money with. For years he managed the very best positions at the Hamburger Dom and even now, with his own big show at Altona, he still turns up regularly with his giant rides.

With the mark exchange stabilized now, carnival business is in sound condition again and everybody connected with this branch of the amusement industry expects a flourishing season. A great number of important shows, and especially rides, have been sold abroad during the country's darkest economic days, but all the factories are busy again and turning out many a fine carousel.

There are, of course, no traveling carnival companies here such as you have in America. Whether they will ever realize is very questionable. Showfolks here say there is too much opposition in the amusement industry to warrent such an enterprise, remembering the numerous beer and concert gardens, cafes with bands and cabaret performances, circuses, besides the movies, vaudeville houses and legitimate theaters.

Very few freaks turn up these days in outdoor business, most of them seem to have gone to your side. There are still a few giants, midgets, sword swallowers, fire eaters, fat people and tattooed ladies, but some concern is expressed as to the dwindle of the flea circuses. True, two such companies, to the writer's knowledge, are still on the road and doing well, but all the others have vanished. Is there really no fresh material in the country with which to start a number of new shows or have we no more bold trainers?

Home Productions

Marvin Brown writes from Beaumont, Tex., that "The Awakening", a home-talent show in which more than 300 people appeared, played at the Kyle Theater, that city, during a recent week to capacity houses. It was under auspices of the K. K. K.

The Eagle Athletic Club repeated its minstrel show May 16 at the Harris School Auditorium, Akron, O., to a large and responsive audience. Tenor solos by Harry Osman were features of the show, which was produced by Joseph Maloney and Frank Geroubl.

"Savageland", the first musical comedy by home talent in Hudson Falls, N. Y., was a big success when presented there in the new high-school auditorium May 19-20. The production staff consisted of the Rev. A. M. Benoit, elocution and drills; Francis Lambert, musical director; Fred La Rowe, stage settings and scenery; Hap Wood, scenic artist; Walter Mellett, electrician, and Edward Sherin, stage carpenter.

Jane Taylor, prima donna of "Sally, Irene and Mary", "The O'Brien Girl" and "The Rose Girl", was the big feature of the Minstrel Show and Spanish Siesta given for the benefit of St. Joseph's Church at the Bradley Opera House, Fort Edward, N. Y., May 19 and 20.

AUSTRALIA

(Continued from page 12)

the various crews are several very clever legerdemain artists.

Eve Lynn, English musical comedy star, is en route from London to replace Gladys Moncrieff in the Royal Comic Opera Company (Williamson). Miss Moncrieff is due for a six months' holiday, and will go to London.

Maudie Fiebl, in the cast of "Tons of Money", was off the bill several nights last week, due to illness. She is the wife of Charles Heslop, principal comedian.

The Fisk Jubilee Singers, some colored, are on the road again, the show having been reexamined by Marshall Palmer, who has been associated with the combination for some years.

Tom Hedley, known for many years as the Musical Duke, is said to have met his death in a motor accident in Perth (W. A.).

Carter, American magician, opened very well in New Zealand April 5. His tour looked like being a great success, but the present railway strike is sure to affect things.

Dave McCormack, of Fullers' Dramatic Players, is dangerously ill in the Wenworth Falls Sanitorium.

Bert Walton's Savoy Havana Band recently played a week's engagement at Szarka Bros.' Enmore Theater. The act received the biggest salary ever paid by a suburban management—or by a city picture house, for that matter.

Bert Weston, Mickey and Rose Biffe and the Philmers are en route here by the Tahiti, due to arrive Saturday. These acts are Australian, and have been playing the United States for some years.

Sylvester, magician, is touring West Australia. He carries several lions for one of his big illusions.

Wong Toy Sun, Chinese Australian conjuror, is in the West, and apparently doing nicely in the capital city of Perth.

Signors Sarti and Rasponi, members of the original Sistine Choir, gave a concert at the Queen's Hall, Perth, last week. Rasponi, it is said, may return to Italy next week, as he is homesick.

Robert Shepherd, who is presenting Musgrove Celebrity Vaudeville in New Zealand, while in Sydney for a few days last week, stated the experiment of big acts with the picture theaters has so far proved most successful. He is now arranging for turns of mediocre character to aid the big features.

O. Gillespie, manager in New Zealand for First National, is en route to Sydney on a business visit.

Harry G. Musgrove, on behalf of Tivoli Theaters, Ltd., takes over Everybody's Theater, Wellington, N. Z., this month.

Captain Barnett has been appointed to an executive position on the staff of Imperial Films, Ltd., in order that he may put the British releases of his firm on a sound basis in this country.

W. A. Gibson, director of Australasian Films, Ltd., and Union Theaters, Ltd., leaves for England next month. Mr. Gibson is a pioneer in the film industry, and a great friend to struggling picture showmen.

Melville Maxwell, of United Artists, states that the preliminary inquiries from showmen for Chaplin's "A Woman of Paris" means that he will need to get additional copies from America. The picture will commence its extended run season April 26 at the Crystal Palace.

Nash and Anderson, English comedy act, return home this week after a long engagement with the Fullers.

Charles Lewis' wife leaves on her return to America next week. This lady came here with an American double act of Maureen and partner. Miss Maureen and Lewis were married some months ago. The latter will finish his Fuller contract.

Barrington Waters, manager in Brisbane for the Fullers, recently underwent a serious operation in that city. He is at present doing nicely.

Gus Bluett, comedian with the Ada Reeve "Aladdin" show, who tendered his resignation last week, states that all the "fat" of his part was taken from him and that he had lost prestige to consider. Gus is the son of Fred Bluett, a successful comedian in this country for the past twenty-five years and still going strong.

Bohemia, Brisbane, which opened last month with high-class vaudeville and pictures, lasting two weeks, reopened Monday with boxing and small-time vaudeville.

Allen Doone and Edna Keeley are still playing popular Irish drama under the Fuller management, at the Majestic Theater, Newtown.

Charles Lacey, formerly well known in show business, has returned to his old love, publicity, and takes over the exploitation of Selznick Films, succeeding Herbie Hayward, now exploitation manager at the Empress Theater, George street.

Jack O'Donnell's pantomime company is playing to record business along the South Coast of N. S. W. This show is presented on a large scale, and is one of the biggest combinations touring the country.

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

JUDGE COCHRAN'S DECISION

(Continued from page 44)

$250 nor more than $5,000 except where other specific provision is made in Subd. b itself.

This view finds support in the decision of the Circuit Court of Appeals for the Ninth Circuit in Campbell vs. Wireback, 293 Fed. 372. That was a case of infringement of advertising cuts and the District Court allowed one dollar for each infringing copy found in defendant's possession, the total amount allowed being $1,000. The allowance was clearly based on the provisions of paragraph "second" of Section 25. Objection was raised in the Appellate Court that the District Court had not exercised its discretion, but had merely based the assessment on the number of copies and therefore, it was not an award of "such damages as to the court shall appear to be just." The Appellate Court held, however, that the presumption was that the District Court had exercised its discretion. It is obvious that if paragraph "second" should be deemed absolutely controlling there would have been no occasion for the Court to hold that the District Court was presumed to have exercised its discretion under the provisions of Subd. b. While this decision was under paragraph "second" there can be no difference whatever on this point between the proper construction of paragraph "fourth", referring to musical compositions, and paragraph "second", referring to certain other works.

The District Court for the Southern District of California in the case of Waterson vs. Tolleson, 253 Fed. 859, came to the same conclusion on this point, altho that Court did not have the benefit of the decision of the Supreme Court in the Westermann case, supra, as the Supreme Court decision had not been rendered at that time.

I think therefore that I am bound to fix damages at not less than two hundred and fifty dollars ($250.00), but in the circumstances of this case I think that amount ample. Therefore in the exercise of my discretion the sum of two hundred and fifty dollars ($250.00) is assessed as just damages in lieu of actual damages and profits.

The final question is upon the allowance of costs and attorneys' fees. Under Section 40 of the Copyright Act the allowance of an attorney's fee rests in the discretion of the Court. The circumstances of this case, the fact that there was only one sporadic infringement, that orders were promptly given to discontinue the playing of the composition in question, and that no actual damage has been shown, would indicate that no attorney's fee should be allowed. On the other hand there has been an invasion of plaintiff's right, which it has been compelled to assert by action, and in the prosecution of that right it has been met with an able and vigorous defense at every point. An allowance of a full fee commensurate with the services of plaintiff's attorneys which were necessary to combat the defenses interposed would bear too heavily upon the defendant in view of the character of the infringement and the circumstances surrounding it, but if no fee should be allowed at all in such cases it would probably result in many cases in a practical denial of the rights of copyright owners. Balancing these considerations, I think an attorney's fee should be allowed, but it should be a very moderate one. I therefore allow an attorney's fee for plaintiff's attorneys and fix the same at one hundred dollars ($100.00).

As to the costs, Section 40 of the Copyright Act is mandatory. "Full costs" must be allowed. The plaintiff is therefore entitled to costs, including a reasonable fee to the Special Master for his services.

Let a final decree be prepared and entered providing for a permanent injunction and recovery by plaintiff of the sum of two hundred and fifty dollars ($250.00) damages, attorneys' fees and costs in accordance with the foregoing conclusions.

ERNEST F. COCHRAN,
U. S. District Judge.

Charleston, S. C., May 13, 1924.

MOTION PICTURES

Edited by H. E. Shumlin

Communications to New York Office

Allied States' Organization To Hold Convention June 11

President Steffes Declares New Body Will Keep Out of Politics and That Only Well-Organized States Will Be Asked To Join

Minneapolis, Minn., May 31.—The Allied States' Organization of exhibitors will hold a convention at Morehead City, N. C., June 11, it was announced by W. A. Steffes, president of that body and of the Northwest M. P. T. O.

The Allied States is formed of about ten exhibitor organizations from Middle West and Southern States. While some of the individual bodies in the organization are also affiliated with the Motion Picture Theater Owners of America, the Allied group was not officially represented at the Boston convention this week. In a statement made this week Steffes said:

"Allied will not ask any States to affiliate with it until such time as these States can show that they are properly and firmly organized in themselves. If any State organization displays a desire to join with us, Allied will assist it in organizing on a sound basis, even to the extent of sending a special organizer to aid it in the work. There are still a few well-organized State bodies which have not joined with Allied, but I want to say that it will be but a short while before they will, and I can give the assurance that if their intentions are for the welfare of the theater owner there will be no difficulty in the way of the affiliation.

"Allied is a non-political organization and will be maintained as such. I am of the opinion that an organization should be bigger than any individual in it. If the M. P. T. O. A. depends upon one man, it risks floundering sooner or later, for there is always a chance of something happening to that man. I have always believed that the various branches of the industry should get together and discuss the problems with which they are confronted, and I believe I am voicing the sentiment of every member of the Allied States Organization that we are ready at all times to co-operate."

STARS INSURED IN FAVOR OF BANK FINANCING FILMS

New York, June 2.—Insurance amounting to $100,000—$50,000 each—has been taken out by Bert Lytell and Claire Windsor in favor of the New York bank financing the series of pictures to be made by the Garrick Pictures Corporation in which they are to be starred. The insurance policies, which run for a term of two years, protect the bank in case either of the stars should die during this term, and so cause the value of the films they appear in to depreciate.

The Garrick Pictures Corporation is a newly formed concern, organized by two young millionaires, one of them, Philip Plant, having come into prominence recently thru a damage suit filed against him by a former chorus girl who was seriously injured in an accident while riding in Plant's car. This suit was settled out of court.

The pictures starring Lytell and Miss Windsor are being made in New York.

FLINN BACK FROM COAST

New York, May 31.—John C. Flinn, vice-president of Hodkinson Corporation, returned here from California yesterday after conferences with several independent producers whose productions will comprise the Hodkinson program this season. The company's list of eighteen feature pictures to be released between August and January next will be announced within the next few weeks.

"The Priscilla Dean special, 'The Siren of Seville', is nearing completion, and Hunt Stromberg is ready to start on 'A Cafe in Cairo', the second Hodkinson release starring Miss Dean," is Mr. Flinn's announcement.

An important addition to the list of Hodkinson productions is "Tangled Lives", featuring Jacqueline Logan, to be made at the Ince Studio. A series of big productions, including "The Mirage", based on Edgar Selwyn's stage success, will get under way at the Ince Studio upon the completion of "Barbara Frietchie", the screen version of the Clyde Fitch play now in course of production under Lambert Hillyer's direction, starring Florence Vidor.

It Strikes Me—

HAVE you booked Famous Players-Lasky's "Fair Week", in which Walter Hiers is featured? If you have, the following may be of some interest to you; if you haven't bought it yet and the salesman comes 'round to sell it to you, you'll be still more interested.

"Fair Week" was made a long while ago by Famous. It was held back and is just being released, at least in the East. You know, of course, that Famous owns several of the biggest picture palaces on Broadway, which serve the double purpose of being the first-run houses for Paramount pictures and of turning in a neat profit annually on their own account. Yet Famous Players has not given "Fair Week" a play date in any of its own Broadway first-run houses!

The first "Broadway" showing "Fair Week" got was at Loew's New York Theater last Saturday, which is far, far from being a first-run house, and runs a daily change policy.

Of course there is a good reason in back of this. It stands to reason that the Rivoli and Rialto theaters, which operate under very heavy expenses, have got to have pictures upon which they can make money. "Fair Week" may be a pretty good picture as an entertainment, but Walter Hiers wouldn't mean a thing probably to the box-office of these houses.

Yet when the salesman comes around to sell "Fair Week" he will undoubtedly ask for as much money as if the picture had been deemed good enough to play Famous Players-Lasky's Broadway houses. In which case the above information may be of some value.

* * * *

These conventions are great things. They afford a swell chance for the exhibitors who like traveling to enjoy themselves, besides giving an opportunity for business. The national convention at Boston was important, no question of that. If only a workable method is perfected whereby the organization can be placed upon a sound, sensible, dues-paying basis, then exhibitor organization will enter its golden age. There is no reason why the exhibitors should not be willing to subscribe to annual dues for the support of a national organization. A few dollars a year from each one would increase the effectiveness of the weapon of organization 100 per cent. The producers and distributors didn't get anywhere with their association until they recognized the need for a real business organization. It costs them cash money to maintain this outfit, but if there is anybody who doesn't think the results worthy of the cost let him ask one of the big producers about it.

H. E. Shumlin

FIFTEEN FEATURE PICTURES A YEAR

Hollywood M. P. Directors' Association Has Novel Producing Plan

Hollywood, Calif., May 30.—The latest and most novel producing feature is that of the Hollywood Motion Picture Directors' Association, which will produce a series of at least fifteen feature pictures a year at the Grant Asher Studios, of which several will be special productions to cost around $200,000 and the rest will be made on a cost basis of about $100,000 each.

Sam Asher will handle the distribution of the pictures, in the cost and possible profits of which all the director members of the association will participate. These pictures will be offered to the exhibitors as a product produced without the usual hampering organization overhead that usually increases the rental cost of pictures.

Philip E. Rosen, who directed "Abraham Lincoln", is president of the Hollywood Motion Picture Directors' Association. Roy S. Clements is vice-president, George L. Sargent secretary, and the board of directors is composed of Clarence Badger, Reginald Barker, William Beaudine, Paul Powell and Joseph De Grasse. These officers will direct the first year's production with the probable addition of Wallace Worsely and William Russell.

Among the other directors in the new organization are Harry Beaumont, Frank Borzage, Irving Cummings, Rowland V. Lee, Paul Nabio, William Seiter, Harold Shaw, Scott Sidney, James Young and J. Searle Dawley.

T. O. C. C. INSTALLATION PARTY VOTED BIG SUCCESS

New York, May 29.—The formal installation of the newly elected officers of the Theater Owners' Chamber of Commerce was held last Saturday at the Ritz-Carlton Hotel. Some 300 members and guests attended the function, which included a dinner and dance. The annual installation dinner is the chief get-together function of the T. O. C. C., as it brings the many members of the organization closer than even the yearly ball at the Astor.

President Charles L. O'Reilly, re-elected for a second term, was presented with a special silver service by the membership. The guests of honor at the dinner were Peter J. Reed, Nathan Burkan, Judges Peter Schmuck, Henry W. Herbert, John J. Freschi, Senator James J. Walker and Charles Pettijohn. Judge Freschi, Burkan, Brady and Pettijohn delivered short addresses. The speech of Senator "Jimmie" Walker, T. O. C. C. counsel, was greeted with most vociferous applause. Walker was introduced with intimations that he would be the next Mayor of New York, but the Democratic leader modestly turned the political hopes of the theater owners toward Governor Al Smith, whom he referred to as "the theater owners' friend."

Nathan Burkan made what he termed a serious speech, in which he called the attention of exhibitors to the danger offered by the competition of the radio. He declared that the radio broadcasters were broadcasting to 10,000,000 people, and expected that within a few years they would have a nightly audience of 20,000,000. Burkan called this the biggest danger facing the picture industry and advised that it be given serious thought.

Harry Reichenbach officiated as toastmaster, getting his biggest laugh on the remark that it was "surprising to see a man by the name of O'Reilly elected head of the T. O. C. C." He said that that was just about as reasonable as having Sam Trigger named Cardinal.

MIX'S FIFTIETH FEATURE

Hollywood, Calif., May 31.—Tom Mix has started work in the fiftieth feature production in which he has been starred. "The Heart Buster" is the title of the new vehicle for the star and it is being made at the William Fox West Coast Studios. It will be released as a star series attraction June 29 and will be the last Mix picture of the 1923-'24 season. Fox Film Corporation announces that a special publicity campaign will accompany this picture.

Stuckel Leaves Universal

Joins Associated Exhibitors Inc.

New York, May 31.—H. Elliot Stuckel has been appointed director of advertising, publicity and exploitation of Associated Exhibitors, Inc., it was announced by J. S. Woody, general manager of the company. Stuckel went to Associated Exhibitors from Universal, where he handled the exploitation for "The Hunchback of Notre Dame". He has also been in charge of the publicity for "The Yankee Consul" and "The Chechahcos".

SPECIAL RUNS FOR FIRST NATIONAL SPECIALS

New York, June 2.—First National has arranged for special presentations at regular attraction admission prices for five of its biggest specials, which will have long runs in the larger cities. Contracts have been closed for showings at the Adams in Detroit, the Roosevelt in Chicago, the Wisconsin in Milwaukee, the Garrick and State in Minneapolis, the Capitol in St. Paul and the Des Moines in Des Moines.

The pictures to be shown at advanced prices are "The Sea Hawk", "Abraham Lincoln", "Secrets", "Sundown" and "The Lost World". Wherever possible First National is putting these big specials in regular picture houses for the special engagements rather than in legitimate theaters. This is in line with the policy Universal and Metro undertook with "The Hunchback of Notre Dame" for the former and "The White Sister" for the latter.

EX-NEWSPAPERMEN WITH FOX PROMOTED TO NEW JOBS

New York, May 31.—Edwin C. Hill, for many years a prominent New York newspaper man and recently editor of Fox News, has been appointed to an important executive post on the production staff of the Fox Film Corporation. Hill left The New York Herald less than two years ago to become director-in-chief of Fox News.

Truman H. Talley, formerly foreign editor of the news reel, succeeds Hill as director of Fox News. Talley also was a well-known newspaper writer before he left the field of journalism for news pictures. Talley came to Fox Film Corporation from The New York Times.

Both men, who are nationally known in the newspaper world, have met with equal success in the film industry. These changes became effective immediately.

SELZNICK REISSUES OLD FILMS

New York, June 2.—To start the reissuing of a series of twelve two-reel "featurettes", which have been cut down from old full-length pictures, Selznick is distributing "The Wonderful Chance", in which Rudolph Valentino has a part. Eugene O'Brien was originally starred in the picture.

UNIVERSAL TO MOVE OFFICES

New York, June 2.—The New York offices of the Universal Pictures Corporation will be moved from the Mecca Building, 1600 Broadway, to the Hecksher Building at Fifth avenue and Fifty-seventh street. The New York Exchange will be maintained in the Mecca Building. All of the seventh floor and part of the sixth floor have been leased in the Hecksher Building.

REVIEWS
By SHUMLIN

"HIGH SPEED"

Universal

[illegible] of the few good Herbert Rawlinson [illegible] released this season. It has a [illegible]esting in theme and well worked [illegible] a lot of good comedy. I [illegible] off hand, a half dozen [illegible] which are not as good as this [illegible] "High Speed" is a light [illegible] with such smooth speed, with [illegible] scene, that it should be as [illegible] the general public as it was to [illegible].

[illegible] "High Speed" is chiefly distin[illegible] a series of suspenseful situations [illegible] reason of the awkward things [illegible] to a newly wedded couple on their [illegible]. This more or less delicate [illegible] universally relished by play[illegible] in a light manner and at no [illegible] allowed to grow offensive, at least [illegible] person.

[illegible] are Carmelita Geraghty, Bert [illegible] Hoffman, Percy Challenger, Jules [illegible] Bassett Russell. Miss Geraghty [illegible] attractive heroine.

[illegible], in the story, is madly in love [illegible] Holbrook, but Marjory's dad fa[illegible] of Dick Farrell, who is rather [illegible] much more money than Hi. [illegible], who is the president of an [illegible] club, plots with Farrell to [illegible] Hi in the eyes of Marjory. A box[illegible] is scheduled at the club, and [illegible] another amateur. But Holbrook [illegible] professional slugger to fight More[illegible] that Hi will be beaten and made [illegible] to Marjory. The fight takes [illegible], to the surprise of everybody, In[illegible] the slugger. Hi knocks out his op[illegible], of course, puts Hi in still more [illegible] with Marjory, and they elope that [illegible]. They hop off in Pop Holbrook's [illegible] after them with Farrell in [illegible] and pursuers are arrested [illegible] and thrown into jail. Marjory takes [illegible] interested for her father, re[illegible] Hi and leaves Pop frothing in the house[illegible] listen to a near by minister's home [illegible]. The minister has been locked [illegible] by a burglar, however, and the [illegible] does the marrying without disclos[illegible] The couple then go to town [illegible] as man and wife at the leading [illegible].

[illegible] gets out of jail and goes [illegible] the minister's house, where he [illegible] daughter thinks she is married. [illegible] In a frenzy he and the minister [illegible] go scouting for them, visiting [illegible] town. In the meantime Hi and [illegible] are restrained from retiring for the [illegible] as petty but aboard little [illegible] a fire breaks out in the hotel, [illegible] rushed out into the sidewalk in [illegible], while Hi goes back to get her [illegible] up draws up in front of the [illegible] her she isn't married, and when [illegible] her into the taxi and they [illegible].

[illegible] out in pursuit. Pop's taxi is smashed [illegible] and the whole party take [illegible] an abandoned shanty. The same [illegible] performed the ceremony drops in [illegible] to relieve everyone of his or her [illegible] money. But Hi comes in at the [illegible] moment, wallops the burglar into [illegible], wins Pop's approval and the min[illegible] performs the wedding ceremony right [illegible].

[illegible] by Herbert Blache. Story by Fred [illegible]. Produced and distributed by Uni[illegible] Pictures Corp.

"THE TURMOIL"

Universal-Jewel

[illegible] beyond doubt one of the best motion [illegible] of the year. Rarely have there been [illegible] with a story as interesting, charac[illegible] as strong and sincere and direction [illegible] "The Turmoil". While the director [illegible] turned the picture into a love story, [illegible] ending, there is a tremendous [illegible] attained by the not unduly [illegible] character of the father, as played [illegible] Corrigan. In the opinion of this [illegible] the performance of Corrigan is one of [illegible] things the screen has ever given us. [illegible] a typical successful business man, who [illegible] his sons to pattern themselves after [illegible] blind to the failure of their lives [illegible] until a tragedy in the affairs [illegible] brings him to the realization that [illegible] them wrongly. It is one of the [illegible] tragic characterizations imagin[illegible] the attention given in the picture [illegible] story of one of his sons, the sense [illegible] is nicely balanced and overcome at [illegible].

[illegible] of players on the whole rates as one [illegible] in point of results any picture [illegible]. Besides Corrigan, the principal [illegible] are George Hackathorne, Eleanor Board[illegible]man, Theodore Von Eltz, Edward Hearn, Eileen Percy, Pauline Garon, Victory Bateman, Kitty Bradbury, Winter Hall and Kenneth Gibson.

With one exception the photography is unusually good. That exception is in a poorly placed scene showing a great water dam under construction, the posing being very obvious.

The locale of the story is a Mid-Western industrial city. James Sheridan is the king of this city, a man who progressed from the status of a laborer to the employer of thousands of men, owner of factories, construction companies, banks and great office buildings. Business is his god and has blinded him to an understanding of his family. He has three sons, Jim, Roscoe and Bibbs, and a daughter, Edith. Jim and Roscoe have been easily made into successful business men, but Bibbs, the youngest son, a delicate, gentle boy with the soul of a poet, is despised by his father for these very qualities. Bibbs has just returned from a sanitarium—at the opening of the picture—where a siege of work in one of his father's machine shops has placed him. Sheridan, Sr., has just built for his family a home, which is as big as a public museum, and a house-warming party is held, to which is invited Mary Vertrees, daughter of impoverished aristocratic parents, who want her to marry one of the Sheridan boys. Roscoe is already married, so Mary sets out, against her own better nature, to capture Jim, who falls in love with her at first sight. It is to Bibbs, the youngest son, that Mary is attracted, but she rarely sees him. Mary allows herself to be engaged to Jim, but makes him keep it a secret.

Roscoe's wife, left so much alone because of her husband's business interests, becomes infatuated with a lounge lizard, who only uses her so that he may become acquainted with Edith Sheridan. He throws Mrs. Roscoe Sheridan over in favor of Edith, who also falls in love with him, altho he is only after her money. Roscoe becomes aware of his wife's infatuation, and realizes that it is the fault of his father for forcing him to work so hard that he had no time for his wife. He accuses his father of this, and tells him he is thru with business. This is the first tragedy to hit Sheridan, Sr. Then his daughter, against his orders, elopes with the fortune-hunting cake-eater. This is the second blow; his castle of self-respect is falling. Then Jim, his favorite son, is killed in the breakup of a dam, the construction of which has been rushed at his own order. The scene in which the elder Sheridan is informed of Jim's death is one of the strongest any picture has ever contained. The father now realizes the failure he has made of his children's lives. Bibbs, however, proves to be his only consolation. With the spiritual help of Mary Vertrees, Bibbs goes to work for his father in a new spirit of confidence and makes a great success. He finally marries Mary, after a period of misunderstanding, which is ended by his father, who has been humbled into a new understanding of his children's needs.

Direction by Hobart Henley. Adaptation by Edward T. Lowe from Booth Tarkington's novel. Produced and distributed by Universal Pictures Corp.

"NAPOLEON AND JOSEPHINE"

Film Booking Offices

Here is a picture that has nothing whatsoever to recommend it as entertainment. Not only is it a dry, undramatic, sketchy, amateurish production, but it cannot even lay claim to being historically correct. Its title may draw people into the theater, but the picture will hardly meet with their approval. It is an English production, and a pretty bad one at that.

The sad thing about this production is its being released at all. The life of Napoleon will undoubtedly one day be made into a picture by people who will do it justice, and so petty a version as this of the life of the Little Corporal will probably harm a worth-while production.

Scenically "Napoleon and Josephine" has nothing in its favor. A few interior scenes are fairly good, but the rest are not worthy of the subject of the picture, especially the exteriors. A weak attempt to picture the retreat from Moscow and the battle of Waterloo are ridiculously inept.

The producers have taken the angle of Napoleon's sacrifice of his "beloved" wife, Josephine, against the dictates of his heart, for the main theme of the picture. This is the popular conception, altho incorrect, and there can be no criticism on that score. But the secondary point of interest, Napoleon's child by his second wife, Marie Louise, is left dangling in the air at the end of the picture, not even a title being used to explain its disappearance from the story. In this matter of titles the film devotes at least a quarter of its footage to them; the story, such as it is, is mostly told by the printed word.

The main point at which the picture departs from historical fact is in its representation that Napoleon abdicated his throne immediately after his return from the disastrous Russian campaign. As a matter of fact almost two years elapsed between the return and the abdication.

However, considering the picture purely as entertainment, whether or not it is historically correct is of small importance. From the standpoint of entertainment the picture is a funny, inane thing, displaying thruout an almost entire lack of intelligence in the direction and the acting. There are numerous scenes which could have been built up with great dramatic effect, whereas their value has been entirely overlooked. An example of this is in the scene showing Napoleon signing his abdication. Surrounding him are his generals, who have fought with him thru countless battles. He turns to them, in a last appeal, asking if they will make one more effort with him, but they refuse. In the picture this poignant moment is entirely unemphasized.

The cast of players is almost entirely without distinction. The only principal player whose work is good is Lillian Hall-Davis, whose part is unimportant. Gwylym Evans, who plays Napoleon, is a total loss. He looks somewhat like Napoleon, and that lets him out. Others in the cast are Mary Dibley, Myrtle Peters, Jerrald Robertshaw, Gerald Ames, Tom Reynolds, Robert Lang and Gertrude McCoy.

The picture takes up the story at the time Napoleon divorces Josephine, who has borne him no children, so that he may marry Marie Louise, Austrian Princess, and carries thru until his exile to St. Helena.

Direction by Alexander Butler. Produced by G. B. Samuelson. Released thru Film Booking Offices of America.

"HOLD YOUR BREATH"

Hodkinson-Christie

In this comedy-feature, made by Al Christie, who turns out two-reel comedies by the peck, we are offered a feminine version of Harold Lloyd's screamer, "Safety Last". The breath-taking stunt of climbing up the face of a tall office building, which Lloyd introduced, is, in "Hold Your Breath", utilized in a most amusing and equally thrilling manner, the climber being a girl, the delicious Dorothy Devore.

If "Hold Your Breath" had been produced before "Safety Last" or any of the less important comedies which have used the same basic idea, "Hold Your Breath" could lay claim to being one of the most unusual pictures the motion picture industry has produced. As it is, it loses the claim to being unique or extraordinary, but it is nevertheless an unusually entertaining picture loaded with comedy, thrills and a bit of pathos. It is really funny and is full of thrills and suspense, even tho it is a copy-cat picture.

The supporting cast is headed by Walter Hiers and Tully Marshall, and includes Jimmie Adams, Jimmie Harrison, Priscilla Bonner, Lincoln Plumer, Victor Rodman, Max Davidson, Douglas Carter and many others. Hiers is very good as the amiable fat young man engaged to marry the heroine, proving to this reviewer at least that his long suit is the sympathy-compelling role rather than that of the comedian.

The story: Dorothy works in a beauty parlor and lives with her brother, an ex-soldier, and his wife. She is engaged to Walter, who is building a house in which, when finished, they expect to live. Walter and Dorothy's brother work on the same newspaper. The brother, who was gassed, is taken ill and forced to take a leave of absence. On top of that trouble Dorothy loses her job and her sister-in-law invests the family savings in oil stock which seems phony. The editor of the paper having informed Dorothy's brother that unless he can return immediately he will lose his job, Dorothy goes to the editor and persuades him to let her take the sick man's place. She is sent out reporting and fails miserably the first two assignments. The editor gives her a last chance, telling her to go and interview Blake, an eccentric millionaire, who has just brought back a bracelet from Egypt worth $50,000 and who hates all reporters, male and female. Dorothy goes to the hotel where Blake is living and is repeatedly ejected from his apartment when she tries to enter. Finally she borrows a bellhop's uniform and gets in to Blake's presence, and her nerve wins the millionaire's admiration, so that he agrees to show her the bracelet and give her an interview.

Dorothy carelessly places the priceless bracelet upon the arm of a chair, and an organ grinder's monkey, which has broken its leash, climbs in the window, grabs it and climbs out again. Dorothy sees the monkey disappear with the bracelet, but the excited Blake refuses to believe that she has not stolen it. He calls the hotel detectives to arrest her. Desperate, Dorothy climbs out of the window after the monkey, which has placed the bracelet around its neck. Crowds collect on the sidewalks, and the detectives chase her from floor to floor as she climbs up the wall after the monkey, which always manages to move just out of her reach.

This exciting climb is long drawn out, but never tedious, and finally Dorothy gets the bracelet, and wins the approval of her editor. To make things still more perfect the oil well in which her sister-in-law bought shares comes in and the family is made suddenly wealthy.

Direction by Scott Sidney. Produced by Al Christie. Distributed by W. W. Hodkinson Corp.

"CODE OF THE SEA"

Paramount

There have been very few sea pictures as fine as "Code of the Sea". It is a splendidly directed, well-acted picturization of a highly dramatic story, the highlight of which is the rescue, by means of a breeches buoy from the shore, of the passengers of a yacht wrecked upon a reef during a raging storm. The sea scenes during the storm are wonderfully realistic, creating, with the development of the plot, a tense atmosphere of suspense. "Code of the Sea" is a picture that will delight any lover of action photoplays.

In the cast are Rod LaRocque, Jacqueline Logan, George Fawcett, Maurice Flynn, Luke Cosgrove, Lillian Leighton and Sam Appell.

La Rocque plays the part of Bruce McIlow, a young ship's officer, who has inherited from his father, also a sailor, a great fear of danger which he is unable to overcome. The part calls for the display of much emotion which La Rocque falls just a bit shy of adequately registering. Miss Logan does some very good acting as Jenny Hayden, daughter of a sea captain who hates young McIlow because his ship was wrecked on account of the cowardice of the boy's father. Jenny loves Bruce, against her father's wishes, and tries her utmost to aid him in overcoming his cowardly nature. She gets him a position as first mate of the lightship "Relief", which is stationed at anchor outside of a dangerous reef near the Pacific Coast town where they live. The captain of the lightship is called ashore, leaving Bruce in charge. A terrible storm comes up and Bruce fights his cowardly instinct to pull up anchor and order his men to head the ship for the safety of the harbor. A radio message comes from the yacht "Neroid", upon which Jenny Hayden is a passenger, asking for immediate assistance, saying the yacht has struck the reef and is in great danger of breaking up. The storm is too fierce for assistance to be sent to the stricken yacht from shore, the lightship being nearest to it. At the same time a great liner, which Jenny's father commands, is steaming for the harbor and if the lightship pulls up anchor and goes to aid the yacht there is danger that the 300 passengers on the liner will lose their lives.

Bruce is beset with the two-fold emergency, realizing that if he does not go to aid the "Neroid" Jenny will be drowned, and that if he does order the lightship to steam away from its post of warning the liner will be without guidance and in danger of also going aground.

He settles the problem by jumping into the "Relief's" motor launch against the advice of his men and setting out in the raging sea for the yacht. He manages to get near to the stricken yacht when his motor suddenly stops. A crew of lifesavers on shore find they cannot reach the "Neroid" with the line from their mortar, and Bruce signals them to shoot in over his launch. The line reaches him and he ties it around his waist, jumps overboard and strikes out for the yacht. He reaches it after battling the high waves, and the breeches buoy is successfully rigged up, all the passengers and sailors aboard being carried to safety excepting Bruce, who insists upon all the rest going before him. As he is about to get into the traveling gear the yacht slips off the rocks and the line is broken off. The people on shore see him sink into the sea. They wait all night, scouring the lofty waves for sight of him, but cannot see any sign of him.

The next morning when Jenny and others are walking on the storm-strewn beach, mourning Bruce, his dog suddenly discovers him half drowned, hanging on a spar which has drifted into a little cove. Jenny reaches his side and helps him ashore, joyful that her lover, now a hero, is still alive.

Direction by Victor Fleming. Distributed by Famous Players-Lasky.

"THE WOMAN ON THE JURY"

First National

From the popular standpoint this picture will undoubtedly be a big success. Its story is pretty strong stuff, not at all suitable for children, as the saying goes, but with the ladies it should make a powerful hit. It is well cast, the principal actors do very well, and the direction has not weakened any of the strong situations.

The story concerns a woman on a jury who bares her past, risking the loss of her husband's affection, to bring about the acquittal of a woman accused of murdering the same man who wronged her. The jury scenes are exceedingly well handled, being worked up to a most intense climax.

Lew Cody plays the villain of the piece, who wins the prize for being about the meanest viper the screen has ever [illegible]. Sylvia Breamer is the woman on the jury and Bessie Love plays the girl [illegible] life. Frank Mayo is the [illegible] lawyer. Others in the cast are Henry B. Walthall, Hobart Bosworth, Myrtle Stedman, Mary Carr,

(Continued on page 52)

TWO DEMPSEY FILMS READY

New York, May 31.—Two Jack Dempsey two-reelers by Universal for early summer release have been completed and are on the way East. It was announced at the Universal home office. Dempsey has about completed work on his third picture and is preparing to start work on the fourth.

The Dempsey series of two-reelers, the results of Dempsey's heralded $1,000,000 contract with Carl Laemmle, will consist of ten two-reel action dramas, each written around the adventures and romance of a ring champion. The series will be known as the "Fight and Win" series. Gerald Beaumont, noted writer of sporting fiction, is supplying the stories.

The first Dempsey picture of the series, entitled "Winning His Way", deals with the adventures of a young iron worker being groomed for ring honors. The picture culminates in a spirited ring battle in which the young man floors his opponent and steps into championship rank.

Universal has assembled a strong cast in support of Dempsey. Hayden Stevenson, remembered for his popular role as the general fight manager in "The Leather Pushers", plays a similar role in the "Fight and Win" series. Opposite Dempsey is Esther Ralston. Others in the cast include Carmelita Geraghty, Chuck Reisner, Ed Kennedy, George Ovey and many more. Kennedy is Jack's ring opponent. That actor once gained considerable reputation on the West Coast as a heavyweight.

DeMILLE'S NEW FIND

Hollywood, Calif., May 31.—In the belief that he has made the greatest screen find of years, Cecil B. DeMille, producer of "The Ten Commandments", and the man who brought to film fame such outstanding stars as Gloria Swanson, Bebe Daniels, Agnes Ayres and Leatrice Joy, has engaged Vera Reynolds, nineteen, petite, and the personification of the 1924 flapper, to play the feminine lead in his next Paramount picture, "Feet of Clay". Production on "Feet of Clay" began this week with a motorboat race at Catalina Island.

So enthusiastic is Mr. DeMille over his discovery that he is planning to give Miss Reynolds an elaborate campaign of exploitation in this picture and every opportunity to develop into one of the screen's foremost stars.

"I think Miss Reynolds is the screen discovery of years," said Mr. DeMille before leaving for Catalina Island with his company to film the opening scenes of "Feet of Clay." "She, more than any other player I know, typifies the girl of 1924—the flapper grown up. Her role in 'Feet of Clay' might be a mirror reflection of Miss Reynolds herself—petite, beautiful, assured."

THEODORE ROBERTS HONORED

Hollywood, Calif., May 31.—"Theodore Roberts Night" at Grauman's Egyptian Theater, in honor of the much-liked star of the screen, brought forth one of the greatest ovations ever offered a movie actor upon a personal appearance. Roberts, who is convalescing from a serious illness, was escorted to the theater, where "The Ten Commandments" is playing, by a procession, including several military bands. Sid Grauman, preceding the opening of the picture, in which Roberts plays the part of Moses, paid an eloquent tribute to the actor. Hobart Bosworth acted as master of ceremonies. After the showing of the prolog Roberts was brought upon the stage in a wheel chair, whereupon the audience arose and cheered him for fully five minutes.

UNIVERSAL BUYS HOUSE IN DETROIT FOR FIRST RUNS

Detroit, May 31.—The Universal Picture Corporation has purchased from Paul Gleichman the Broadway-Strand Theater, which will be used as the first-run house here for its productions. The theater seats about 1,000, and is in the downtown district.

Universal has been forced to buy the Detroit house because it found that it could otherwise get no adequate first-run showing. The house will close for a short while so that it may be redecorated.

JOSH AND TILDY IN COMEDIES

New York, May 31.—Pool and Alee, who are well known around the fairs as the rube comedy team, Josh and Tildy, have been signed by Artcraft Pictures Company to appear in a series of two-reelers, called the Hickory Corners Comedies. The pictures will be made at Schroon Lake, in the Adirondacks.

BEVERLY BAYNE BACK; SIGNED BY WARNER BROTHERS

Hollywood, Calif., May 31.—Beverly Bayne has been signed by Warner Bros. to play the role of Earl Hilton in the Mildred Webb production "Her Marriage Vow". This is the first production in which Miss Bayne has not co-starred with her husband, Francis X. Bushman, since the old Essanay days when, for a few pictures, she played opposite Bert Washburn. In "Her Marriage Vow" Miss Bayne plays opposite Monte Blue.

FIRST GRAVES COMEDY HIT

Hollywood, Calif., May 31.—Ralph Graves, recently signed to star in a number of two-reel comedy offerings for Pathe release, has completed "East of the Water Plug", in which he makes his first appearance under the Sennett banner.

Since the signing of his starring contract with Mack Sennett four weeks ago Ralph Graves has caused quite a sensation on the West Coast. Several preview showings of his new picture were given and were accorded a flattering reception. Mr. Sennett is very enthusiastic over Graves' comedy characterization and the way in which the production was received.

The direction of "East of the Water Plug" is credited to F. Richard Jones, and is to be released on Pathe's program for August 24.

TAX RECEIPTS HIGH

Washington, D. C., May 31.—According to the report of the Treasury Department, the admission tax returns for April amounted to $7,162,876, which is $1,111,629 more than the receipts for April of last year. The April receipts are higher than any month of 1921, except January, when $7,576,991 was reached.

"THE WOMAN ON THE JURY"

(Continued from page 51)

Roy Stewart, Jean Hersholt, Ford Sterling and Leo White. Walthall is featured in the billing, altho he appears in only one short shot.

Miss Breamer plays Betty Brown, who has allowed her affections to be trifled with by George Montgomery, whom she knows as Wayne. Under the pretense of marrying her, Wayne takes Betty to a hunting lodge in the mountains. Here he tells her that the minister has been delayed and persuades her to stay there with him without a wedding ceremony being performed. It never is performed, and Betty waits and waits, until one day she realizes Wayne has betrayed her when he offers her money in order to get rid of her. When she threatens to kill herself he unconcernedly draws a revolver from his pocket and hands it to her, telling her to go ahead. She draws back and he leaves the house laughing. She fires a shot at him, but misses him, and is properly horrified at the thought that she might have murdered him. Wayne goes to another home he keeps up in the city, where he has betrayed another girl in the same way.

Two years pass, and Betty Brown has established herself in the city as a real estate agent. She loves and is loved by Fred Masters, who asks her to marry him. She puts him off, the thought of her past stopping her from accepting him. But when Masters' sister, hearing her story, urges her to marry Fred and say nothing to him about her past she accepts and they are married. Betty having received a summons to serve on a jury, Masters has himself called for the same task, and the newly wedded couple prepare to spend their honeymoon in the courtroom. The case upon which they are assigned is that of a girl charged with murdering the same man who betrayed Betty. At first ignorant of this fact Betty realizes it in a flash thru a phrase used by the accused girl. The case goes to the jury, of which Betty is the only feminine member, the other eleven jurors being convinced that the accused girl is guilty of premeditated murder, altho she testified that the shooting was an accident, that the dead man always carried a gun, which he offered to her when she threatened suicide and which exploded in a struggle.

Betty, knowing the truth of the girl's testimony, tries to persuade the jurors to acquit, but they scoff at the suggestion. Finally, torn between the need to save the girl and the necessity of holding her husband's love, she tells the jury that she herself had been betrayed by the dead man and that he always carried a revolver. The jury, respecting the tremendous cost to her of this confession, acquits the girl. Masters, at first almost maddened by his bride's confession, forgives her.

Direction by Harry O. Hoyt. Distributed by First National Pictures, Inc.

"THE GAIETY GIRL"

Universal-Jewel

Outside of the fact that there are about a half dozen flaws in the story of this picture that you could sink your fist in, it's pretty good entertainment. Assuming that inconsistencies in story are unimportant—as many people claim with regard to pictures—"The Gaiety Girl" is better than average entertainment.

The good things about "The Gaiety Girl" are the several fine settings, the excellent contrast, which makes the picture colorful, is obtained from the poverty stricken circumstances in which the leading character, descendent of one of England's royal families, is flung; the good cast and splendid acting. The bad things about the picture are the illogical twists in the story, of which the most glaring is the unexplainable reason for the heroine being informed her lover is dead when he is only wounded, and the unreality of one setting supposed to be a scene in Africa. Then the obvious method by which the villain is killed off at the end of the picture so that there can be a happy ending is a pretty big chunk to swallow.

The cast includes Mary Philbin, William Haines, Joseph Dowling, Otto Hoffman, Freeman Wood, James O. Barrows, DeWitt Jennings, George B. Williams, Tom Rickets and Roy Laidlaw. While Miss Philbin's performance is agreeable enough it is not quite up to the standard she set in her previous pictures made by Universal.

The time of the picture is the present, the locale being London and the English countryside. The aged William Tudor, Earl of Pencarreg, a branch of the family which gave England five rulers, is threatened with the loss of his estate and home, the castle of Pencarreg, which his family has held for 900 years. The estate is heavily mortgaged, and Owen Tudor, the Earl's nephew, decides to go to Africa, where he owns a partnership in a gold mine which has not been paying dividends. Before going he and the Earl's granddaughter, Irene, pledge eternal faithfulness to each other and the family name, agreeing to wait, no matter how many years, till they can be married. As soon as Owen leaves the castle and estate is sold over its occupants' heads to a wealthy war profiteer, John Kershaw, who buys it for his son, Kit, a philandering, profligate waster. Irene and her grandfather go to London to consult their lawyers, but meet with failure. They are forced to live in cheap lodgings, their money runs out and the old Earl is taken dangerously ill. A chorus girl living in the same lodging house becomes friendly with Irene and gets her a job in the chorus at the Gaiety Theater. Here Irene makes an instant hit, being assigned a principal part in the show.

Kit Kershaw sees Irene on the stage and falls in love with her. He proposes marriage to her, but she refuses him, telling him she is engaged to Owen Tudor. The aged Earl's recovery is despaired of by a physician, who tells Irene he may get better if he can be taken back to the scenes and the people he knows and loves. Then Irene gets a cable from Africa that Owen has been killed in a fight with his thieving partner. Who sent the message and why it was sent is not explained. Irene is overcome, but finally agrees to marry Kit Kershaw, who promises to give her back Pencarreg so that her old grandfather may live out his last years in the old surroundings. They arrange to be married at the castle. In the meantime Kit has intercepted and destroyed a cable from Owen Tudor, who is alive, informing Irene that he is returning to marry her and buy back the castle.

The marriage takes place at Pencarreg without the proud Earl's knowledge. As soon as he finds out that his granddaughter has married beneath her he denounces her and rushes out of the castle. After the wedding supper Kit, trying to make love to Irene, is repulsed by her. Just then Owen enters and denounces Irene for not waiting for him, refusing to listen to her reasons for doing so. He leaves her, going into the chapel. Here Irene comes, running away from the embrace of her husband, and Owen forgives her. The situation is straightened out, however, by Kershaw being killed, a tremendous, old-fashioned chandelier falling upon him from the ceiling, and the lovers are reunited living happily ever after, after buying back Pencarreg.

Direction by King Baggot. Produced and distributed by Universal Pictures Corp.

VIENNA

(Continued from page 35)

This show is built on the theme and characters of John Gay's "The Beggar's Opera", but the music has been rewritten by Ewald Hanns. The production was directed by Heinz Salfbaurs.

The Salzburg Festival for this summer is now being planned. Two of Von Hoffmannsthal's plays are to be given, "Everyman" and "The World Theater", these are to be staged by Reinhardt. Operas planned for the festival are "Don Juan" and "Figaro", and these will be directed respectively by Dr. Muck (former director of the Boston Symphony Orchestra), Richard Strauss and Firtwangler.

Ralph Roberts has the leading role in Edward Knoblauch's play, "The Faun", at the Kammerspiele Theater.

Franz Lehar's new operette, "Clo Clo", has made a big hit at the Burger Theater. Good music, sweet girls, sweet-colored costumes.

Director George Palet, of the Paul Wegener Films Studio, is busy on two productions, Rormunes' "Madame d'Ora" and "The Wheel", by Johannes Jeusen.

Coco, a German film comedian, looks like a duplicate or a twin brother of Harold Lloyd, and performs the same antics.

Charlie Chaplin, Mary Pickford and Jackie Coogan are the favorites of Viennese movie fans.

A production of a rare order is the picture of Shakespeare's "Mid Summer Night's Dream", produced by Gros-Film Werk.

"The Locksmith and the Counselor", a play by A. Lunarcharsky, commissioner of education for the Russian government, is to be filmed in Moscow.

The PLATFORM

LYCEUM
CHAUTAUQUA
FESTIVAL

SPEAKERS
ENTERTAINERS
MUSICAL ARTISTS

Conducted by AL FLUDE

ALBERT E. SHORT

Son of Famous Cornetist Upholds Family Reputation by Filling Important Position

Seldom does the name made famous by a great genius descend to a son of equal greatness. History is replete with insignificant descendants of illustrious fathers. However, there are some outstanding examples to the contrary. For instance, Albert E. Short, of the

Balaban & Katz musical staff, Chicago. Mr. Short is son of T. V. Short, who a decade ago was one of the greatest cornetists. The son is carrying on and using the stage name to perpetuate the family name. The son is carving his name on the tablet of musical history as a conductor, composer and arranger.

Albert E. Short was born in New York City. The family moved to Springfield, Mass., when he was four years old. He received all his musical education in America from his father. As a young man he has been soloist with most of the leading bands and orchestras of the country. As a composer he is best known by his songs "Blue Bird Land", "Down in Sweetest Dreamland", "Answer Me With a Kiss", "Wonder Eyes", "Broken Hearts" and "Waiting for the Roundup".

Mr. Short has been with the Balaban & Katz organization since its inception. This firm has some of the finest theaters in the world, so it is no exaggeration to say that they search the country for the most musical directors to lead their symphony orchestras. These men not only must possess a musical education of the highest degree, but also must be versatile enough with full knowledge of dramatic effects.

At the Tivoli Theater, Chicago, he may seem to be only directing the orchestra, while as a matter of fact he is the generalissimo of the entire performance. While wielding the baton he has the trained army of experts back-stage and in the picture booth. You don't know how it is done, but the effect is pleasing, efficient, mysterious, harmonious and accurate.

In addition to all his other musical duties, Mr. Short selected, organized and coached a group of modern recording musicians known as "Al Short's Tivoli Syncopators". Their red seal records are well known. There is no trace of the rubber stamp, slapstick jazz in the syncopated rhapsodies recorded by Mr. Short and his associates, the noted critic aptly said. Their music is alive with the mysterious spirit which makes 'Blues' sound like a half-forgotten yearning—which makes a popular tune sound like an exotic musical poem."

The modern American orchestra requires not only an individualized and balanced ensemble, but the whip of a personality behind it. Al Short is just such a dynamic individual who, at the age of thirty-one, has the modern musical world giving him lavish praise and recognition. But best of all he is such a regular fellow you never forget his handshake. His men not only respect his musical ability, but adore him personally, and are ready at all times to fight for him, which, after all, is the final analysis of a real man. Al Short is only started musically, and it does not take a prophet to predict his future.

"LINK" DICKEY'S BIG JOB

The Baltimore Sun recently devoted much space to L. C. Dickey, well known to those who are familiar with old chautauqua days at Winona Lake. The account also gives a bit of interesting history about Winona Lake, part of which is given herewith:

"Handling of the preparations for the housing of the Republican National Convention in Cleveland, O., in June is the big job of Lincoln G. Dickey, manager of Cleveland's public hall, where the convention will be held, a man who has given years of his life to the handling of crowds.

"When Dickey was nine years old his father organized the Winona (Ind.) assembly that developed into the big, nationally known chautauqua. Young Dickey grew up with this venture, and his first job with it was making reports on attractions. This developed to such an extent that a big auditorium was necessary. A building seating 4,000 was put up, and at the age of twenty-four years Dickey was assistant general manager.

"Just prior to the World War Dickey was vice-president of the Co-Albee Chautauqua.

"In 1915 Dickey conducted the entire program of the war exposition of the United States and the allied governments for the Department of Public Information. He had charge of thirty-two cars of war trophies. With this he broke all world's attendance records for short-time expositions when he presented the exposition to record paid attendance in Pittsburg one afternoon. This exposition was shown under his direction in many cities and was seen by hundreds of thousands of spectators.

"Later Dickey went to Cleveland as secretary of the Cleveland Advertising Club and from there was made business manager of the Cleveland Symphony orchestra, leaving this position to become manager of Cleveland's big municipal auditorium. He was appointed by Mayor Fred Kohler, with the understanding that no politics should enter into the administration of the hall.

"Since taking over the management of the hall a great variety of attractions have been booked by Dickey, hundreds of thousands of persons paying admission to them. So well did Dickey operate the building that he was able to show a profit of $25,000 to the city last year despite the great expense connected with the hall."

DR. R. H. CONWELL TO RETIRE

The Syracuse (N. Y.) Journal reports that Dr. Russell H. Conwell, world famous lecturer and philanthropist, will give only five more lectures during his lifetime because of failing health. It is reported that he has decided to close his lecture life with these five engagements which have been made for the coming summer. He will use the lecture, "Acres of Diamonds", the most famous of his many addresses, which he has given more than three times. Dr. Conwell is suffering from a growth of cataracts on his eyes, it is understood. His thousands of friends upon the platform and the many American people who have heard him will regret this close of a wonderful platform career. It is safe to say that no lecture ever delivered in America has done more good than this great address by this famous American speaker.

News Notes

It is probable that there is no speaker on the American platform of more unique personality than Granville Jones, of Little Rock, Ark., who lectures on "Hill Billy Philosophy". The White Hall (Ill.) Review recently gave the following account of his lecture there:

"We would really place him in the class with John Merritt Beaver, Gen. Gordon, Lou Beauchamp, Willis and other famous lecturers who have addressed White Hall audiences. He is a lawyer and ex-newspaper man and is a wonderful student of people. He has a style of delivery peculiar to himself and with his quaint wit and humor he held his audience interested from start to finish. He is intensely patriotic and religious and is one of those fellows who spreads happiness and sunshine wherever he goes. He is an optimist and while he admits that there are some things transpiring in America that are rather discouraging, he has not lost faith in humanity and believes that in the end everything will come out all right. He announced that after one more lecture in Iowa he will complete the season for his Vroom work and the latter part of May will begin his chautauqua work in the South and at the close of the chautauqua season he will devote his time to 'Good Citizenship' work instead of lyceum and chautauqua work and will probably visit White Hall again next fall or winter and conduct a week's campaign along the lines of 'Better Citizenship.' If he should return to White Hall, we hope that practically every person in the community will hear him, because he is a very able man and has a wonderful message."

Evans Brown, protege of S. S. Henry, magician, has been producing a fine magical program in vaudeville, and will be with the independent chautauquas next summer. He presents a clever mystery routine with a number of big features done in Chinese costume. He also is an artist with the piano accordion.

The chautauqua at Marion, S. C., had an unexpected event during their program. The State, of Columbia, S. C., tells of the incident as follows:

"The large audience at the closing performance of Redpath Chautauqua Thursday night was thrown into unexpected excitement when sheets of water from a heavy downpour of rain rushed thru the tent, wetting feet and washing away hats that had been laid on the ground. Squeals, laughter and now and then a scream with a little note of terror in it went up from the crowd.

"As the memory of the recent devastating tornado was still fresh in the minds of every one and as the storm outside was beating down with such violence upon the tent, some grew nervous for fear another such catastrophe was about to be enacted. 'A Night in Hawaii' was the entertainment which was being given and the members of the troupe did their best to create an atmosphere of moonlight, stillness and placid southern seas despite the raging of the elements.

"When a final checking up was made this morning it was found that the Civic League, which sponsored the chautauqua this year, had made $132.25 on the sale of tickets. Mrs. L. S. Young, president of the league, stated that the campaign for the sale of tickets had been a strenuous one but she felt that the undertaking had been a worth while one, as the citizens of Marion seemed to have been well pleased with the attractions which had been offered. The chautauqua will return again next year with the Kiwanis Club as sponsor."

The universal popularity of the chautauqua movement is shown by a report of the riotous activity in Williamson County, Illinois. The name has been changed a bit: they call it a "Klantauqua" given by officials and lecturers of the Ku Klux Klan.

Carl Collier, former chautauqua representative, now located in Milwaukee, was a recent Chicago visitor. He is at the head of Carl Collier & Associates, a firm managing fund-raising campaigns.

Montaville Flowers spoke at the Chicago Kiwanis Club luncheon, May 22. His Japanese talk delighted the club members. Mr. Flowers is interested in organizing a new band in Los Angeles, of which he is to be one of the chief executives.

George Eckert, who put on several home production programs at chautauquas last season, gave his "Love Pirates of Hawaii" in the High School Auditorium at Medina, O., on May 15 and 16 to record attendance. The door receipts were $903. It was given under auspices of the Kiwanis Club.

The same production was given April 30 in the High School Auditorium at Kokomo, Ind., for the Lions' Club.

Dr. S. Parkes Cadman, of Brooklyn, N. Y., recently delivered a series of lectures before the students of Peabody College for Teachers, one of the institutes connected with Vanderbilt University, Nashville, Tenn.

If Clay Smith gives up trouping over the chautauqua circuits it will be on account of his growing attachment for a stray alley dog that took up its home in the same residence that the Smith-Spring-Holmes Company call home when in Chicago. The writer and a number of other lyceum and chautauqua friends sat in on a Sunday afternoon rehearsal of the Smith-Spring-Holmes Concert Co., and, while a strict count was not kept, it was easily a case of 50-50 as to who would have the center of the stage, the musical artists or the "pup." Clay says: "Such energy as that dog has and such a knowledge of psychology as it displays passes all human understanding."

Upton Sinclair, voluminous book and magazine writer, has turned his attention to play writing. He lectured so successfully that it landed him in jail, so now he is capitalizing his prison experiences and is exploiting his familiarity with prison jazz and other things gathered in the Hall of Hate and will use them as the basis of his "Singing Jailbirds". Like all of his writing this is a bit of propaganda, and will be exploited for the purpose of liberating the 114 political prisoners still behind the bars in our country. It is his lecture dramatized.

Geoffrey F. Morgan recently broke into the three-a-day class at Canton, Miss., when he addressed high-school students in the morning, the Rotary Club at a noon lunch and the regular chautauqua audience in the afternoon. At each gathering was Eugene Laurant, the magician, playing the same Redpath Gulf Circuit with Mr. Morgan, who stayed over a day to hear a fellow artist.

Bhaskar Hivale, Hindu, who is lecturing on India on the Redpath Gulf Circuit, has been much in demand in churches for Sunday addresses.

Manager Botteroff, of the Chicago Redpath office, estimates that the artists of the Gulf Circuit invested more than $10,000 in real estate during their Florida tour.

If all the hours wasted by platform people on the road were put to good advantage what a saving there would be. The wonderful opportunity for reading and study for the man on the road is too often wasted. One good book a week would be an easy, profitable and pleasant means of mental growth. And those of us who do not grow larger mentally always grow smaller. There is no such thing as a permanent dead level in mentality. Try it this summer. Take some good books with you and fill in those lonesome hours with something worth while. One of the most attractive books of recent date is a new volume by Robert Forrest Wilson, entitled "The Living Pageant of the Nile". Under his skillful handling old Egypt becomes young once more and full of

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NEWS NOTES

(Continued from page 40)

life. He puts them and keel on the bones of those old mummies and they are no longer of the dead. It is the most fascinating bit of history I have read for years. It is published by Boni & Liveright. The story of Tiy is a romance of fascinating interest. What a fine thing it would be if every chautauqua circuit had a circulating library.

Tom Hendricks, erstwhile Lyceum fan, manager and platform star, is now so prosperous as a sales manager of a popular automobile that he refuses engagements with all the sang froid of a cabinet official.

Edmund Vance Cooke broadcasted three programs from WMAQ in May. He says that he didn't quite launched the last line of the last poem on the air when the phone rang in an adjoining room and Bob Morningstar was telling him all about it.

Strick Gillilan recently made one of the hits of his life at the Chicago Executives' Club. That is, it was just as much of a hit as he made the night before and the day after, for Strick seldom makes anything but a hit.

Homer Rodeheaver is touring the world, holding meetings wherever he goes. In order to keep friends posted he is issuing weekly printed letters. These are four-page leaflets and contain a great deal of interesting material. His letter of March 10 was from Hobart, Tasmania, Australia.

Members of the Christian Church, Craig, Mo., gave their annual indoor chautauqua May 14. The program was made up of home talent and consisted of four numbers, a playlet, the Ward Opera Company, Old-Fashioned Girls, a junior chautauqua number by eight boys and girls, and the Dixie Star Entertainers.

Tom C. Polk, now of Gary, Ind., and for many years identified with the Lyric Male Quartet, will spend the summer superintending on the Central Community six-day circuit.

Advice was received from Racine, Wis., to the effect that the Artists' Series Course, so successfully conducted by the Racine Teachers' Council, has already a $5,000 ticket sale for the 1924-'25 series.

Stanley L. Krebs was the speaker at the recent regular Executive Club luncheon at the Sherman Hotel, Chicago. He made a decided hit.

Lora Forbes, of Saginaw, Mich., who returns to the Mutual-Ewell Chautauquas this season, was a Chicago visitor last week.

Howard Carter, Egyptologist, told his King "Tut" story to capacity audiences at Orchestra Hall, Chicago, May 20 and 21. Everybody delighted. He is under the management of Lee Keedick, New York.

The Royal Holland Bell Ringers will appear on the Mutual-Morgan Chautauqua Circuit this summer. They had a most successful season playing schools, etc., in and around Cincinnati, O., where they gave 101 entertainments during the past winter, in addition to P. H. Brouwer, manager of the players, giving a concert on the chimes every Sunday at the WSAI radio broadcasting station.

Eugene Laurant, on the Redpath Gulf Circuit this season, writes: "I have a company of four people and a very elaborate show in every way. Magic is not dead by a long ways, that is, if one puts on a program properly staged and in a big way. Our present season will close at Beardstown, Ill., July 4. After that we have a few independent chautauqua dates. I read The Billboard with interest and can always find a copy in nearly every town."

The correspondent from Georgstown, S. C., writing to The Columbia (S. C.) Daily, says: "The Redpath Chautauqua ended its engagement here Wednesday evening of last week, after a successful program, featured by fine weather throut, large crowds in attendance and high-class performances both afternoon and night on each of the five days, beginning Friday, May 2. So well pleased was everyone that there has been a universal demand for a return of the Redpath Chautauqua next year. The Civic Improvement League, which sponsored the chautauqua this year and cleared a neat balance for its treasury, will again assume the responsibility of the chautauqua for 1925."

Fred High seems to have struck twelve, as usual, in his recent work at Henry, Ill. The Kiwanis Club was responsible for his work at Henry and, judging from two of their bulletins, the members were more than satisfied. High is making a phenomenal success in his line of work, because he was not satisfied with building one lecture and then repeating it like a parrot. He is working constantly and hence is growing and every meeting becomes more valuable because of the additional experience beyond it. The Kiwanis Club, of Henry, says:

"The extra session held at the New Henry Hotel at noon, Monday, was a corker. Nearly all Kiwanians were there and a number of our fellow business men and women honored us with their presence. This was the first of the series of meetings to be held in Henry and surrounding country this week. Fred High got right down to brass tacks in his first address. But if you had been at the High School at 2 p.m. and had seen how the children fairly rolled out of their seats with laughter at some of High's humorous stories and incidents, you would have caught the real spirit of the week's purpose. Varna packed the hall Monday night. Standing room was at a premium and the best of all was the enthusiastic way that everyone took hold. Twenty Kiwanians and other business men made the trip. Fred High kept the audience in a happy mood. One minute there were roars of laughter, only to subside into deathless silence, but whether it was fun or silence the deep profound lessons were driven home with force."

In spite of the backset and hard times, due to the epidemic of hoof and mouth disease in California, Ellison-White reports their Seven-Day Circuit has a record of one hundred per cent in return date contracts. They now have two more dates than they did at the beginning of the season. A record of that sort explains that the program was so strong and so meritorious that everybody was more than satisfied.

In last week's issue of The Billboard we noticed that Bransby Williams will sail from London, England, to Australia. The cable message stated that his salary in Australia will be $1,500 a week and that later he will tour South Africa at $1,000 a week. What makes this of interest to us is the fact that a couple of years ago "The Dickensian", published in London, had a long article reviewing the work that William Sterling Battis is doing and, among other things, said: "Mr. Battis is doing for Dickens in America what Bransby Williams has done for the great novelist in England."

Helen Glenn, niece of the Misses Coyla and Lotus Spring, has returned to Chicago from Hollywood, Calif., where she spent several months playing in motion pictures. Miss Glenn is a wonderful dancer, as well as a talented pianiste and saxophone player.

TRADE DIRECTORY

A Buyers' and Sellers' Guide and Reference List for Show World Enterprises and Allied Interests

RATES AND CONDITIONS

Your name and address, if not exceeding ONE LINE in length, will be published, properly classified, in this Directory, at the rate of $12, in advance, per year (52 issues), provided the ad is of an acceptable nature.

We will publish the list of American Federation of Musicians, Clubs, 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 $9.00 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, $21.00 a year.

ADVERTISING NOVELTY GUNS
Rod Novelty Works, 241 E. 5th, Erie, Pa.

ADVERTISING NOVELTIES
[illegible] & Son, 821 S. 2nd, Philadelphia, Pa.

ADVERTISING PENCILS
[illegible]al & Co., 812 Lincoln st., Yonkers, N. Y.

AFRICAN DIPS
[illegible] Mfg. Co., 530 N. Western ave., Chicago.

AGENTS, JOBBERS, BROKERS
[illegible]gton, Concord, North Carolina.

ALLIGATORS
[illegible] Alligator Farm, Jacksonville, Fla.

AIR CALLIOPES
[illegible] Day, Marshalltown, Ia.
[illegible] to Music Co., 217 W. 46th, N. Y.
[illegible] Calliope Co., 345 Market, Newark, N.J.
[illegible] Mfg. Co., Muscatine, Ia.

ALUMINUM COOKING UTENSILS
[illegible] Ware Co., 371 Jeliff, Newark, N.J.
[illegible] Aluminum Co., Wooster, Ohio.
[illegible] & Bazaar Supply Co., 28 W. 27th st., N.Y.
[illegible] Cortok Co., 160-162 Wooster st., N. Y. C.
[illegible] Aluminum Co., Lemont, Ill.
[illegible] Aluminum Co., Kewaunee, Wis.
[illegible] Enam. Ware Co., 123 Bowery, N.Y.C.
[illegible] Mfg. Co., Lemont, Ill.
[illegible] Aluminum Co., Milwaukee, Wisconsin.

ALUMINUM FEATHERWEIGHT STAGE CURTAIN ROLLERS
[illegible]ram, 819 Spring Garden st., Phila.

ALUMINUM WARE
[illegible] Sales & Service Co., 24-26 West Washington st., Chicago, Ill.
[illegible] Aluminum Co., Erie, Pa.
Western Merchandise Co., Abilene, Kansas.

AMUSEMENT DEVICES
[illegible] House & B. B. Mfg. Co., Dayton, O.
H. C. Evans & Co., 1528 W. Adams, Chicago.
Miller & Baker, G. C. Term. Bldg., N. Y. C.

ANIMALS AND SNAKES
[illegible] 45 Cortlandt st., New York City.
[illegible] Bros., 311 Newark st., Hoboken, N.J.
[illegible] Bartels, 72 Cortlandt st., N. Y. C.
[illegible] Farm, Box 275, Brownsville, Tex.
Max Geisler Bird Co., 50 Cooper Sq., N. Y. C.
[illegible] Rupe, 561 Bowery, New York City.
[illegible] Wunner, 1 New York ave., Newark, N.J.

ANIMALS (Sea Lions)
C. [illegible] M. McGuire, Santa Barbara, Calif.

AQUARIUMS AND GOLDFISH
Aquarium Stock Co., 174 Chambers st., N. Y.

ARMADILLO BASKETS
Arch Armadillo Co., Comfort, Texas.

ARMADILLO BASKETS AND HORN NOVELTIES
[illegible] Powell, 407½ Commerce st., San Antonio, Tex.

ASBESTOS CURTAINS AND FIREPROOF SCENERY
[illegible]ram, 819 Spring Garden, Phila., Pa.

AUTOMATIC MUSICAL INSTRUMENTS
N. Y. Musical Inst. Wks., N. Tonawanda, N. Y.
[illegible] Company, Muscatine, Ia.

AUTOMOBILE ROBES
[illegible] Trading Co., Inc., 307 6th ave., N. Y. C.

BADGES, BANNERS AND BUTTONS
[illegible] Clinton st., New York City.
Wm. Lemberg & Sons, 138 N. 10th, Phila., Pa.

BADGES FOR FAIRS AND CONVENTIONS
Cardwell Badge Co., 563 Washington, Boston.
Benjamin Harris Co., Inc., 229 Bowery, N.Y.C.

BALL CHEWING GUM
[illegible] Gum Co., Inc., 11-151 Greenwich st., N.Y.C.

BALL-THROWING GAMES
[illegible] Novelty Co., 1426 Sycamore, Cincinnati, O.

BALLOON JOBBERS (Toy)
Acme Balloon Co., 2621 Wabash ave., K. C., Mo.

BALLOONS (Hot Air)
(For Exhibition Flights)

Thompson Bros. Balloon Co., Aurora, Ill.

BALLOON-FILLING DEVICES FOR BALLOONS THAT FLOAT
[illegible] Blessing Co., 252 E. Ontario st., Chgo.

BALLOONS, SQUAWKERS AND COME-BACK BALLS
The House of Balloons, 96 Warren, N. Y. C.
[illegible] Corp., 40 West 34th st., New York.

BALLOONS, WHIPS, CANES, NOVELTIES AND DOLLS
[illegible] Co., 1206 Farnam st., Omaha, Neb.
[illegible] Co., 8 W. Adams st., Chicago.
[illegible] & Novelty Co., 755-57 Mission, San Fran.
Merry Made Whips & Novs. Wks., Lapeer, Mich.
[illegible] Novelty Co., 1599 Broadway, New York.
[illegible] Sales Co., M'Dermott Bldg., Seattle, Wash.
[illegible] Co., Tipp City, O.
H. H. [illegible] Co., Denver, Colorado.

BAND INSTRUMENTS
[illegible] Co., 11th & Mulberry, Harrisburg, Pa.

BAND INSTRUMENT MOUTHPIECES
A. [illegible] Mathey, 62 Sudbury st., Boston, 14, Mass.

BAND ORGANS
[illegible] Kan. City, Mo.
N. Y. Musical Inst. Wks., N. Tonawanda, N. Y.
[illegible] Company, Muscatine, Ia.

BASKETS (Fancy)
[illegible]mann & Son, 310 Livingston st., N. Y.
[illegible] 816 Penn ave., Pittsburg.
[illegible], 1727 N. Front, Phila., Pa.
[illegible] Basket & Importing Corp., 1212-14-16 [illegible] ave., N. S. Pittsburg, Pa.

BATHROBES
[illegible]al Bath Robe Co., 53 W. 23d st., N.Y.
[illegible] Co., 113 University Pl., N. Y. C.

BEACON BLANKETS
[illegible] Trading Co., Inc., 307 6th ave., N. Y. C.
[illegible] A. Auslouch, 115 Market st., Phila., Pa.
Oriental Nov. Co., 28 Opera Pl., Cincinnati, O.

BEADED BAGS
Parisian Bag Co., 17 E. 33d st., N. Y. City.
Bachman Nov. Co., 16 E. 18th st., N. Y.

BEADS
(For Concessions)
Mission Factory K., 519 N. Halsted, Chicago.
National Bead Co., 14 W. 37th, New York City.

BIRDS, ANIMALS AND PETS
Bartels, 45 Cortland st., New York City.
Bird Farm, West Palm Beach, Fla.
Max Geisler Bird Co., 50 Cooper Sq., N. Y. C.
Mussog's Bird Store, 818 N. 12th, Philadelphia.

BIRD CAGES
Edge & Clarke, 221 E. 34th st., N. Y. C.
Nowak Importing Co., 84 Cortlandt st., N. Y. C.

CAROUSELS
M. O. Illions & Sons, Coney Island, New York.

CARS (R. R.)
Houston R. R. Car Co., Box 223, Houston, Tex.

CARVING SETS AND CUTLERY
Kottle Cutlery Co., 368 6th ave., New York.

CHEWING GUM MANUFACTURERS
The Helmet Gum Shop, Cincinnati, O.
Texas Gum Co., Temple, Tex.
Toledo Chewing Gum Co., Toledo, O.
Zulu Mfg. Co., 203 So. Dearborn, Chicago.

BIRD CAGES
Fair Trading Co., 307 6th av., N. Y. C.

CHINESE BASKETS
Oriental Nov. Co., 28 Opera Place, Cincinnati, O.

COW BELLS
The Selss Mfg. Co., Alexis ave., Toledo, O.

COWBOY AND WESTERN GOODS
Harrelson Costume Co., 910 Main, K. C., Mo.

CRISPETTE MACHINES
Long Eakins Co., 956 High st., Springfield, O.

CRYSTAL AND METAL GAZING BALLS
Ali Baba, Box 55, Station 1, New York.

CUPID DOLLS
Cadillac Cupid Doll & Statuary Works, 1362 Gratiot ave., Detroit, Mich.

DART WHEELS AND DARTS
Apex Mfg. Co., Norristown, Pa.

DECORATIONS AND BOOTHS
M. E. Gordon, 160 N. Wells st., Chicago.

DECORATORS
F. A. W. Dean Decorating Co., Alliance, O.

DINNER SETS
National Mfg. & Prod. Co., 189 N. Wabash, Chi.

DOLLS AND TEDDY BEARS
Fair Trading Co., Inc., 307 6th ave., N. Y. C.
Kindel & Graham, 785-87 Mission, San Francisco.

DOLLS
Allied-Grand Doll Mfg. Co., 66 Greenpoint ave., Brooklyn, N. Y.
Amer. Doll Co., 1313 N. Br'dway, St. Louis, Mo.
Aranee Doll Co., 117 Lafayette st., New York.
E. C. Brown Co., 140 W. Court st., Cin., O.
Capitol City Doll Co., 125 W. Reno, Oklahoma City, Ok.
Carnival & Bazaar Supply Co., 28W.15th st., N.Y.
Dallas Doll Mfg. Co., 2218½ Main, Dallas, Tex.
Da Prato Bros. Doll Co., 3171 Rivard, Detroit.
Eagle Doll & Toy Co., 147 Wooster st., N. Y. C.
Evree Day Mfg. Co., 2211 W. Madison, Chicago.
Fair Trading Co., 307 6th av., N. Y. C.
Jack Gleason, 18½ N. Lee, Okla. City, Okla.
Italian Art Co., 805 S. Vandeventer, St. Louis, Mo.
Karr & Auerbach, 415 Market st., Phila., Pa.
Midwest Hair Doll Factory, 1837 Madison, K. C., Mo.
Mineral Doll & Nov. Co., 15 Hispenard St., N.Y.
Monkey Doll Co., 18 N. Lee, Okla. City, Okla.

Wm. Rainwater, 2034 Westlake, Seattle, Wash.
U. S. Doll Co., 148 Greene st., N. Y. C.
D. Vezzani Stat. Co., 309 3d st., Portland, Ore.

DOLL HAIR—DOLL WIGS
Herman Granat, 390 E. 4th st., N. Y. C.

DOLL HAIR SUPPLIES
Rosen & Jacoby, 195 Chrystie st., N. Y. City.

DOLL LAMPS
Kindel & Graham, 785-87 Mission, San Francisco.
Wm. Rainwater, 2034 Westlake, Seattle, Wash.

DOOR NAME PLATES (Engraved), PENS, PENCILS AND SETS
(Engraved)
V. Robillard Co., 194 Davis, New Bedford, Mass.

DOUGHNUT MACHINES
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

DRINK CONCENTRATES
Beardsley Spec. Co., 217 18th, Rock Island, Ill.

DRUMS (Band and Orchestra)
Acme Drummers' Supply Co., 218 N. May, Chi.
Ludwig & Ludwig, 1611-1621 North Lincoln st., Chicago, Ill.
Wilson Bros. Mfg. Co., 222 N. May st., Chicago.

ELASTIC VEILS FOR DOLLS
Jobbing & Sales Co., Inc., 640 Broadway, N.Y.C.

ELECTRICAL STAGE EFFECTS
Chas. Newton, 331 W. 18th st., N. Y. City.
Tivoli Stage Lighting Co., 418 W. 49th, N.Y.C.

ENAMEL WARE
Bellaire Enamel Co., Bellaire, O.

ESMOND BLANKETS
Dessauer, F. & Co., Adams & Market st., Chgo.
Fair Trading Co., 307 6th ave., N. Y. C.
John E. Foley, 29 Broad st., Providence, R. I.
Oriental Nov. Co., 28 Opera Pl., Cincinnati, O.

FAIR ADVERTISING SPECIALTIES
The Fair Publishing House, Norwalk, Ohio.

FAVORS, BEEFSTEAK APRONS AND NOISE MAKERS
U. S. Favor Corp., 40 West 31th st., New York.

FEATHER FLOWERS
DeWitt Sisters, E. Prairie, Battle Creek, Mich.

FELT RUGS
Eastern Mills, 425 B'dway, Everett, 49, Mass.

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American Fireworks Co., of Mass., Boston.
Continental Fireworks Mfg. Co., Dunbar, Pa.
Columbus Imperial Fireworks Co., Columbus, O.
Gordon Fireworks Co., 190 N. State st., Chicago.
Hudson Fireworks Mfg. Co., Hudson, Ohio.
International Fireworks Co., Main Office, Jr. Sq. Bldg., Summit Ave. Station, Jersey City, N. J.; Br. Office 19 Park Pl., New York City.
The International Fireworks Co., Henry Rotherl, Pres., 808 Congress st., Schenectady, N.Y.

Liberty Fireworks Co., Franklin Park, Ill.
Marcus Fireworks Co., 1111 Capitol Bldg., Chi.
Martin's Fireworks, Fort Dodge, Ia.
Masten & Wells Fireworks Mfg. Co., Boston.
Minter Fireworks and Amusement Co., 206 S. W. Grand blvd., Springfield, Ill.
Newton Fireworks Co., 25 N. Dearborn, Chicago.
Ohio Display Fireworks Co., Hippodrome Annex, Cleveland, Ohio.
Pain's Manhattan B'h Fireworks, 18 Pk. Pl., N. Y.; 41 W. Monroe st., Chicago.
Pan American Fireworks Co., Ft. Dodge, Ia.
Potts Fireworks Display Co., Franklin Park, Ill.
Schenectady Fireworks Co., Schenectady, N. Y.
Texas Fireworks Co., Palacios, Tex.
The Tipp Fireworks Co. Inc., Tippecanoe City, O.
Universal Mfg. Co., 2 Park Pl., N. Y. City.
Vitale Fireworks Mfg. Co., New Castle, Pa.
Weigand Fireworks Co., Franklin Park, Ill.

The Billboard List Number

is issued the last week of each month.

There is a wealth of information in the List Number vitally necessary to the Showman, Manufacturer, Merchant and Seller of wares.

It's a number with a long life. It is thumbed, referred to and kept intact because it contains lists of State and County Fairs, Amusement Parks, Conventions, Lyceums and Chautauquas, Bureaus, Little Theaters, Vaudeville Agents, Skating Rinks, Armories, Auditoriums and Halls, Special Lists, Clubs, Societies and Unions, Homecomings, Expositions, Celebrations and other lists.

The List Numbers of The Billboard have enjoyed an amazing growth in circulation. Therefore it is a wonderful advertising issue.

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BURNT CORK
Chicago Costume Wks., 116 N. Franklin, Chgo.

BUSINESS ADV., SOUVENIR SONGS
Roy L. Burtch, 307 E. North, Indianapolis, Ind.

CAGES (Arena)
J. W. Fisk Iron Wks., 73 Park Pl., N. Y.

CALCIUM LIGHT
St. L. Calcium Light Co., 516 Elm st., St. Louis.

CALLIOPES
Tangley Mfg. Co., Muscatine, Ia.

CAMERAS FOR ONE-MINUTE PHOTOS
Chicago Ferrotype Co., Chicago, Ill.

CAMERAS FOR PREMIUMS
Seneca Camera Mfg. Co., Rochester, N. Y.

CANDY FOR WHEELMEN
E. Greenfield's Sons, 95 Lorimer st., Brooklyn.
Puritan Chocolate Company, Cincinnati, Ohio.

CANDY IN FLASHY BOXES
Edwards Novelty Co., Ocean Park, Calif.

CANES
Chas. Berg, 39 Beekman st., N. Y.

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Advance Spec. Co., 164 W. Mound, Columbus, O.
Advance Whip & Novelty Co., Westfield, Mass.
Am. Nov. Sup. Co., 434 Carroll, Elmira, N. Y.
H. B. Novelty Co., 308 5th st., Sioux City, Ia.
Jas. Bell Co., 34 Green st., Newark, N. J., and 2082 E. 4th st., Cleveland, O.
Fair Trading Co., 307 6th av., N. Y. C.
Karl Guggenheim, Inc., 15 W. 17th st., N. Y.
Midway Nov. Co., 302-04 W. 8, K. C., Mo.
A. Mitchell, 16 Sutton ave., New Rochelle, N.Y.
Optican Brothers, St. Joseph, Mo.
T. H. Shanley, 152 Broad, Providence, R. I.
Singer Bros., 536 Broadway, New York City.

CIGAR LIGHTERS AND MOISTENERS
Drake Mfg. Co., 290 E. Water, Milwaukee, Wis.

CIGARETTES
Liggett & Myers Tobacco Company, 212 Fifth ave., New York City.

CIRCUS AND JUGGLING APPARATUS
Edw. Van Wyck, 2643 Colerain, Cin'ti, O.

CIRCUS SEATS FOR RENT
Arena Seating Co., 126 Market st., Newark, N.J.

CIRCUS WAGONS
Bogge Wagon Co., Kansas City, Mo.

COFFEE URNS AND STEAM TABLES
H. A. Carter, 16 E. Marshall, Richmond, Va.
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

COIN OPERATED MACHINES
Exhibit Supply Co., 593 S. Dearborn, Chicago.
The Hance Mfg. Co., Westerville, Ohio.
Yu Chi Co., 329 Broad st., Newark, N. J.

CONFETTI AND SERPENTINES
Kindel & Graham, 785-87 Mission, San Fran.

CORNET AND TROMBONE MUTES
Carl J. Magin, 301 E. Wash. st., Belleville, Ill.

COSTUMES
Chicago Costume Wks., 116 N. Franklin, Chicago.
Harrelson Costume Co., 910 Main, K. City, Mo.
Kampmann Costu. Wks., S. High, Columbus, O.
P. Mendly Costume Co., Inc., 147 E. 34th, N.Y.C.
Pichler Costume Co., 511 3d ave., N. Y. City.
Stanley Costume Studios, 306 W. 22d, N. Y.
A. W. Tams, 318 W. 46th st., New York City.

COSTUMES (Minstrel)
Chicago Costume Wks., 116 N. Franklin, Chicago.
Hooker-Howe Costume Co., Haverhill, Mass.

COSTUMES (To Rent)
Brooks Costume Rental Co., 1437 B'way, N. Y.
Hooker-Howe Costume Co., Haverhill, Mass.

COTTON CANDY FLOSS MACHINES
Nat'l Candy Mach. Co., 236 E. 37th st., N. Y. C.

(Continued on page 56)

DIRECTORY

(Continued from page 55)

FLAGS
M. Magee & Son, Inc., 138 Fulton st., N. Y. C.

FLAGS AND DECORATIONS
John C. Dettra & Co., Inc., Oaks, Pa.
Metropolitan Flag & Dec. Co., 743 S. 58th, Phila, Pa

FLAGS AND FESTOONING
Annin & Co., 99 Fulton st., New York City.
U. S. Favor Corp., 40 West 31th st., New York.

FLAGS FOR RENT
Anderson Tent-Awn. Mfrs., Anderson, Ind
M. Magee & Son, Inc., 138 Fulton st., N. Y. C.

FLOAT BUILDERS
Millard & Merrifield, 2894 W. 8th, Coney Island, N. Y. Telephone, Coney Island 2312.

FLOODLIGHT PROJECTORS
Cahill Bros., 519 W. 45th st., New York City.

FLOWERS, FEATHERS AND MARABOU
Aaron Michel, 15 West 38th st., N. Y. C.

FUR TRIMMINGS AND BANDINGS
Aaron Michel, 15 W. 38th st., New York.

GAMES
Diamond Game Mfg. Co., Malta, Ohio.
H. C. Evans & Co., 1528 W. Adams, Chicago.

GASOLINE BURNERS
H. A. Carter, 16 E. Marshall, Richmond, Va
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.
Waxham Light & Heat Co., 550 W. 42d, N. Y. C.

GASOLINE LANTERNS, STOVES AND MANTELS
Waxham Light & Heat Co., 550 W. 42d, N. Y. C.

GELATINES
James H. Channon Mfg. Co., 223-233 West Erie st., Chicago, Ill.

GIANT PALM TREES FOR DESERT SCENES, CONVENTIONS, HALLS, ETC.
Amelia Grain, 819 Spring Garden st., Phila.

GLASS BLOWERS TUBING AND ROD
Nicholas Wapler, 42 Warren st., N. Y. C.

GOLD LEAF
Hastings & Co., 817 Filbert, Philadelphia, Pa.

GREASE PAINTS, ETC.
(Make-Up Boxes, Cold Creams, Etc.)
Zauder Bros., Inc., 113 W. 48th st., N. Y. C.

HAMBURGER TRUNKS, STOVES, GRIDDLES
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

HAIR FRAMES, ETC.
R. Scheanblum, 47 W. 42nd, New York.

HAIR NETS
Wholesale Nov. Co., Inc., 136 5th ave., N. Y. C.

HINDU BOOKS
Hindu Publishing Co., 997 Buena ave., Chicago.
Soc. Transcendent Science, 116 S. Mich., Chgo.

HORSE PLUMES
H. Schaembs, 10414 89th, Richmond Hill, N. Y.

ICE CREAM CONES
Alco Cone Co., 124 N. Front, Memphis, Tenn.

ICE CREAM CONES AND WAFERS
Columbia Cone Co., 61 Palm, Newark, N. J.
Consolidated Wafer Co., 2622 Shields ave., Cht.

ICE CREAM CONE MACHINERY
Klagery Mfg. Co., 420 E. Pearl, Cincinnati, O.

INDIANS AND INDIAN COSTUMES
W. H. Barten, Gordon, Neb.

INSURANCE (Accident and Health)
Loss Auxiliary Commns., Box 71, Montebello, Cal.
Chas. G. Kilpatrick, Rookery Bldg., Chicago.

INSURANCE (Life)
Ruch, A. J., Jefferson Bldg., Peoria, Ill.

INVALID WHEEL CHAIRS
G. F. Sargent Co., 138 E. 35th st., N. Y., N. Y.

JEWELRY
Singer Bros., 536 Broadway, New York.

JOKE BOOK AND MINSTREL SPECIALTIES
Dick Ubert, 521 W. 159th st., New York

LAMP SHADES
Phoenix Lamp Shade Co., 15 E. 20th st., N. Y.

LAMPS
Artistic Metal Prod. Co., 91 N. J. R. R. ave., Newark, N. J
Aladdin Mfg. Co., Muncie, Ind.
[illegible] Lighting Appliance Co., 3 Hicks Passage st., N.Y.C.
C. C. McCarthy & Co., Williamsport, Pa.
Reisman, Bajon & Co., Inc., 121 Greene st., N. Y.
Roman Art Co., 2701 Locust st., St. Louis, Mo.

LAWYERS
F. L. Boyd, 17 N. Lasalle st., Chicago.

LIGHTING PLANTS
J. Frankel, 227 N. La Salle, Chicago, Ill.
Little Wonder Light Co., Terre Haute, Ind.
Waxham Light & Heat Co., 550 W. 42d, N. Y. C.

MAGIC GOODS
Chicago Magic Co., 119 S. [illegible], Chicago
A. P. Freiman, Windsor Clifton Hot[illegible], Ch
R. L. Gilbert Co., 11135 S. [illegible] ave., Chicago.
Petrie-Lewis Mfg. Co., New Haven, Conn

MAGIC PLAYING CARDS
S. S. Adams, Asbury Park, N. J.
Aladdin Spec. Co., 102 N. Wells, Chicago.
H. C. Evans & Co., 1528 W. Adams, Chicago.

MAIL ADDRESS
(Representation)
[illegible] Schumacher, 1416 N. 2d, Philadelphia, Pa

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Besser Chemical Co., 255 Main st., Cincinnati, O.
Cel-Ton Sales Rep. Co., 1011 Central ave., Cin., O
De Vore Mfg. Co., 185 E. Naghten, Columbus, O.
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Pizaro Medicine Co., Des Moines, Ia.
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Wessler Graham Med., 329 N. Brighton, K. C. Mo

MEDICINE MEN PREMIUM GOODS
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Radio Mint Co., 1052 Central ave., Cin'ti, O.

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Movie Supply Co., 844 So. Wabash, Chicago.

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The Otto Zimmerman & Son Co., Inc., Cinn., O.

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Mills Novelty Co., 661 Broadway, New York.

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Sonophone Co., 546½ Wythe ave., B'klyn, N. Y.
U. S. Favor Corp., 40 West 34th st., New York.

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Conger Inc., 6536 N. Maplewood Ave., Chicago
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B. A. B. Organ Co., 340 Water st., New York.

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Johannes S. Gerhardt Co., Tacony, Phila., Pa.
Max Hess, 1 E. 14, Macedonia, Ohio.
N. T. Musical Inst. Wks., N. Tonawanda, N. Y.

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L. Dalman, 2124 Gravois, St. Louis, Mo.
H. Franz, 5711 E. Ravenswood ave., Chicago, Ill.

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Reis Ticket Co., 10 Harney st., Omaha, Neb.
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Lowe Nov. Co., Beaver Bldg., Cedar Rapids
Kindel & Graham, 785-87 Mission, San Fran.

Singer Bros., 536 Broadway, New York

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New York Studios, 328 W. 39th, N. Y. C.

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Beckwith Studios, 1 Madison & Ryan, N. Y. C.
Novelty Scenic Studios, 220 W. 46th st., N. Y.
Toledo Scenic Studio, Box 812, Toledo, Ohio
Tommy Vonland Scenic Co., 5731 Pass., St Louis

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Tonison Yarn Co., Inc., Bridgeport, Conn.

SIGN PAINTERS' BRUSHES
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SIGNS, PARAFFINED CARDBOARD
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Continental Mfg. Co., 368 6th ave., N. Y.
Karr & Auerbach, 615 Market st., Phila., Pa.
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Art Slide Studio, 52 Niagara st., Buffalo, N. Y.
Movie Supply Co., 844 S. Wabash, Chicago.

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Automatic Coin Machine Supply Co., 542 W. Jackson Blvd., Chicago
Stocking Mfg. Co., 1922 Freeman ave., Cin'ti.
Silent Sales Vend. Co., 715 Green, Phila, Pa.

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Bayless Bros. & Co., 704 W. Main, Louisville
Premium Nov. Co., Box 812, Providence, R. I.

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J. Baum, 527 South St., Philadelphia, Pa.
Chicago Costume Wks., 116 N. Franklin, Chgo.

STAGE CLOG SHOES
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Hooker-Howe Costume Co., Haverhill, Mass.

STAGE JEWELRY
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Display Stage Light Co., 531 W. 45th, N. Y. C.
Chas. Newton, 331 W. 48th st., N. Y. City.
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Frankford Mfg. Co., 906 Filbert st., Phila., Pa.
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Percy Waters, 230 Randolph, Detroit, Mich

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Anchor Supply Co., Water st., Evansville, Ind.
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Dawson Bros., 1405 S. San Pedro, Los Angeles
Foster Mfg. Co., 520 Magazine, New Orleans
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L. Nickerson Tent, Awning & Cover Co., 143 State st., Boston, Mass.
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A. W. Tams, 318 W. 46th st., N. Y. C.

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Alex. Marks, 662 8th ave., at 42d st., N. Y.
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Zauder Bros., Inc., 133 W. 48th st., N. Y. C.

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Craig Roylston—A-1 Heavy and straight character man. Some general business. Absolutely no dialect parts. Ability, wardrobe, all essentials. No specialties, but an A1 stage manager. Sober, reliable. Go anywhere on receipt of ticket. Address West Hotel, Minneapolis, Minnesota. jun21

Dramatic Team at Liberty Ac- count shoestring manager. Man, characters and general business. Lady, ingenue and general business. Single and double specialties. Join on receipt tickets. "TEAM", care Billboard, Cincinnati.

AT LIBERTY—YOUNG MAN FOR JUVENILES or Light Comedy. Chalk-talker (3 changes). Tenor sax. in band or orchestra by note. No fake. Good equipment and wardrobe. Three years' experience movie operator, Power's and Simplex. Prefer small dramatic company, but anything considered. CLARENCE LYNN, Farmville, Virginia.

AT LIBERTY, after May 31. Man and Wife. Man, juvenile, straights, magic specialties, fake piano. Wife, characters, song and dance specialties, assist in magic. Reliable, cool wardrobe, on and off. Years' experience. Have a Ford. Wire THOS. McNEELY, Sklatook, Okla., Toby's Comedians, this week, then Como, Hotel, Tulsa, Oklahoma.

AT LIBERTY

MAGICIANS

3c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only—See Note Below.

THRILL BROTHERS—Doing Magic and Escapes. Can feature. Will accept any proposition. Write THRILL BROTHERS, care Billboard, New York.

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only.
IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

AT LIBERTY

M. P. OPERATORS

3c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only—See Note Below.

AT LIBERTY—MOTION PICTURE OPERATOR; four years' experience, single; go anywhere in New England or Pennsylvania. Best guaranteed. Write. ELMER HOFFMAN, 37 Edwards St., Springfield, Massachusetts. jun7

M. P. PROJECTIONIST—SEVEN YEARS' EXperience. Want steady employment. Will go anywhere. THOS. HELTNE, Nelson, Wis.

AT LIBERTY

MISCELLANEOUS

3c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only—See Note Below.

Boss Canvas Man at Liberty. E. M. FOLKER, Shelby, Michigan. jun28

AT LIBERTY

MUSICIANS

3c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only—See Note Below.

A-1 Alto Sax., Doubling C-So- prano. Five years' experience dance work. Sight reader. Cutting orchestra cause of this ad. Will consider anything reliable. Address R. W. N., care Springs Hotel Orchestra, West Baden, Indiana.

A-1 Banjoist at Liberty — Wants location for summer. Young, good appearance. Union. Either road or fake. Plenty of hokum. VIC SLATER, 208 Lapeer St., Saginaw, Mich.

A-1 Clarinetist, Double Sax. For theatre only. CHAS. KLING, Wichita, Kansas.

A-1 Drummer-Tympanist. Uni- on. To locate with good theatre or concert orchestra. Will go in business; play orchestra nights. REED L. HOM, Waupaca, Wis.

A-1 Drummer Wants Position. Experienced in both vaudeville and picture house. Carry drums, traps, pedal tympani, bells and marimbaphone. Want steady employment. L. H. SIPPLE, 633 Water St., Eau Claire, Wis.

A-1 Violinist—Finished Musi- cian. Fifteen years' experience. Age 30, union, reliable. Wants position pictures or vaudeville side man. Can join at once. VIOLINIST, Hipp. Theatre, Parkersburg, W. Va. jun7

A-1 Violinist Leader, Union, desires change. Have splendid library and can and will cue pictures properly. Also experienced vaudeville. Over twenty years in the business. Sober and reliable. Two weeks' notice required. Advise full particulars. VIOLINIST, Box 151, Boonville, Missouri. jun7

A-No. 1 French Horn Player at liberty for moving picture symphony or concert band engagement. Have had many years of the finest orchestra experience. Have an exceptionally fine tone and excellent height. C-BOX 383, care Billboard, Cincinnati. jun7

At Liberty—Alto Sax., Doub- ling C melody. Experienced in Dance work. Read. A. E. CARLS, Sturgess, Michigan.

At Liberty—A-1 Clarinet. Pre- fer municipal or factory band. Best of references. Address C-BOX 400, Billboard Pub. Co.

At Liberty—A-1 Dance Drum- mer. Full experience; young, pleasing personality; pep; originality; tuxedo. Exceptional outfit. Prefer Jersey Coast; do not will consider any resort job. Available at once. JOHN F. W. HOWELL, 87 Nassau St., New York, N. Y.

At Liberty — A-1 Flutist. Union, sight reader, [illegible] experienced, perfect tone, young, good appearance. MABLE HOLCOMB, 3662 Folsom St., Louis, Mo.

(Continued on Page 58)

At Liberty—Alto Sax., Doub-
ling C flat straight sop. Young; neat; reliable; union; tuxedo; can join at once. Address C-BOX 388, care of Billboard, Cincinnati. june7

At Liberty—BB Sousaphone
Player. Experienced in vaudeville, hotel or dance. Age 26. Neat reliable. Tuxedo, union. Troupe or locate. Can cut the top. Address C-BOX 397, care Billboard, Cincinnati, Ohio. june14

At Liberty—Cornet, Violin.
B. and O. Leader or side man. Union. Troupe or locate. Experienced theatre or road. State salary. H. M. JACOBSEN, Gen. Del., Oskaloosa, Iowa. june14

At Liberty—Lady Organist or
Pianist. Experienced picture playing alone. Good instrument essential. ORGANIST, P. O. Box 312, Greensburg, Pennsylvania. june14

At Liberty — Organist and
Trumpeter (Man and Wife). Can join on wire. Thoroughly reliable in all lines. Union. TOMMY MANN, East Benton Ave., Alba, Ia.

At Liberty—Organist. Sight
reader. Accustomed to the large theaters. Not a faker or trick player, but use legitimate music and one accurately. Not a small time man. ORGANIST, 411 Waldo St., Atlanta, Georgia. june14

At Liberty—Saxophone Team.
Alto and C Melody, doubling clarinet; fake, read anything; union. Desire resort, vaudeville, hotel or dance. Will contract. Tickets? Yes. Only reliable outfits considered. Hurry, we don't loaf. Write JOHNNY KREAMER, Dyckman Hotel, Butte, Montana.

At Liberty—String Bass Play-
er. A. F. of M. Experienced. Wishes any position for summer. G. INNOCENTI, 450 N. Mercer St., Decatur, Illinois.

At Liberty—Tenor Banjoist
and E-flat Sax. College men. Union. Read, fake, rhythm. Resort preferred. Four years' experience in dance. LEE BALDWIN, 450 W. William St., Delaware, Ohio.

At Liberty — Violin Leader.
Wants to locate in small-town picture theatre. Wife pianist. Joint or single. Twelve years' experience. Good Library. Cue correctly. VIOLINIST, 1009 Kentucky St., Lawrence, Kansas. x

At Liberty—Violin Leader or
Side and Trumpet. Both reliable. Will accept separate engagements. Leader has good library and can cue pictures. Theatre closing, cause of this ad. H. M. JOHNSON, Secy. A. F. of M., Columbus, Georgia.

At Liberty June 1—Drums and
Trumpet account house closing. Thoroughly experienced all lines. Joint or single. First-class only considered. Union. BIJOU THEATRE, Richmond, Virginia. jun7

Band Director and Instructor
on all band instruments desires position with municipal, fraternal, A-1 amateur, college or high school organization. An composer and arranger. Best references. Reader. Pennsylvania, New York, New Jersey, Delaware. For full particulars address BAND DIRECTOR, 2403 N. 15th St., Philadelphia, Pa. june7

Cellist at Liberty—Long Ex-
perienced; symphony, concert, pictures; union. VIOLONCELLO X, care Billboard, New York City. june14

Cellist at Liberty June 1—
Moving pictures, hotel etc. Only high-class steady engagement considered. Address MISCHA SEMASCHKO, Alhambra Theatre, Milwaukee, Wis. Res. address, 2701 Prairie St. jun14

Clarinetist — Thoroughly Ex-
perienced in pictures and vaudeville. Transposition. Union. J. G. MEFFORD, 504 Michigan St., Joplin, Missouri. jun14

Clarinetist—Years of Experi-
ence in concert, pictures, vaudeville. Double Alto Saxophone. Union. Young and independent. Write or wire. CLARINETIST, 2733 Stoddard St., St. Louis, Mo.

Clarinetist at Liberty for Band
or orchestra. Experienced all lines. Will travel or locate. G. SCASSIERRA, care Billboard, Cincinnati, Ohio.

Clarinet at Liberty June 15 Ac-
count theatre closing. Union. Experienced in all lines. Locate or troupe. WALLY HOLT, 1323 11th St., Rockford, Illinois.

Dance Trumpet—Read, Fake,
memorize, improvise. Age 23, union. Troupe. Locate. Write R. S. (JOE) WALLS, Round St., New Castle, Pa.

Drummer, College Man, Wants
to locate with hot orchestra. Thoroughly experienced in all lines. Tuxedo, union, bells, xylophone. All kinds of references. Write immediately. DRUMMER, 194 Spicer St., Akron, Ohio.

Drummer at Liberty — Gold
outfit. Xylophones and bells. Experienced all lines. Prefer to locate, but will troupe. Address P. W. MURPHY, Marysville, Kansas.

Drummer at Liberty—Neat,
sober, reliable, tuxedo; doubling Marimbas; reads fair. Also Piano Player, doubling Banjo. Put the two together, or singer. C. F. WEIMER, 209 S. Franklin St., Shamokin, Pa.

Experienced Trumpet at Lib-
erty for first-class vaudeville or picture house. R. M. McKEE, Box 211, Joplin, Mo.

Experienced Violinist, With
large library, desires summer resort, hotel, either alone or with own orchestra. A. F. of M. ELENAMONECK, 5639 Washington Park Ct., Chicago, Illinois. jun11

Fast Drummer Xylophonist.
Union. Good outfit; 5 octave marimba xylophone; sight reader; long experience; vaudeville, dance, concert. Can deliver. Go anywhere. RICHARD BURNS, De Remer Hotel, Pueblo, Colorado.

First-Class Drummer and Xyl-
ophonist at liberty. Drums, bells, tympanis, chimes. Experienced theatre, hotel and dance. Union. Age 27. Just completed year contract at the Eastman Hotel, Hot Springs, Ark. Wire all in first. A. L. FUESS, 611 Van Buren St., Russellville, Arkansas.

French Horn Desires To Lo-
cate. Experienced band and orchestra. Sing tenor. Character and ability. References. HAROLD SORBO, Bachman Band, Dixie Music House, Chicago, Illinois.

Hot Trumpet at Liberty—Clos-
ing 30 weeks' vaudeville. Prefer park or resort. Read, fake, plenty hokum, hot stuff. Age 24. Union. Tuxedo. First-class bands write or wire. GEORGE B. MOUNTS, care General Delivery, Cambridge, Ohio.

Trombone — Union. Experi-
enced all lines. Young. Troupe or locate. JACK ROSS, Fayetteville, Arkansas.

Trumpet—Experienced Thea-
tre musician; good intonation; use B flat trumpet only. Union. Theatre closes June 1. Give working conditions and salary. W. R. PENLAND, Byrd Theatre, Richmond, Virginia. june7

Violinist—Experienced Hotel
or theatre or dance union. Double fair E flat saxophone; young. C-BOX 376, care Billboard, Cincinnati, Ohio.

Violinist — Leader or Side.
Competent from high grade concert to jazz. Excellent references and newspaper comments. An equally good Clarinetist. Play obbligato violin from clarinet and cornet parts, string combination. Double E flat Saxophone. Wife, experienced String Bass doubles C Melody Saxophone Cello Parts. Union. MUSICIAN, 2308 West Ave., Newport News, Va.

Violin-Leader — Experienced
playing pictures, vaudeville, tab. shows, etc., wishes change of position. Good Library. Must give two weeks' notice. Address C-BOX 266, care Billboard, Cincinnati, Ohio.

Violin Leader — Photoplay.
First-class references. Exceptionally fine library. Nonunion. "CLEF", care Billboard, New York City. june28

Wanted—Clarinetist, With Or-
chestra and first-class military band experience, who regards music more as a hobby than livelihood, desires position. Capable of managing correspondence (A-1 Stenographer). Absolutely trustworthy and sober. Address 627 15th Ave., W. Calgary, Canada. x

A-1 VIOLIN LEADER, DOUBLE TRUMPET.
Have real library of all lines of general business. Troop or locate. D. E. BRYANT, 4159A West Florissant, St. Louis, Missouri.

MUSICIANS, SINGERS AND ENTERTAINERS FOR SUMMER RESORTS

If you are at liberty this notice will interest you.

A letter from The Billboard has been mailed to Summer Resort Owners, who may want Entertainers, Musicians or Singers, advising them how to secure talent thru the classified columns of The Billboard.

If you are at liberty, to play at Summer Resorts, place your announcement in The Billboard, classified columns, where it may be read by Mountain or Beach Summer Resort Managers.

The Billboard has helped many professional people to get placed, it is the only Show-World Paper that aids the workers to find engagments in this special field.

You have the choice of three different rates. To get the Managers interested in your work, insert an at liberty ad under one of the headings in the classified columns of The Billboard.

Lady Saxophonist, Doubling
Clarinet. Experienced in all lines. References exchanged. SAXOPHONIST, Billboard, Little Bldg., Boston.

Organist—Capable for Pic-
tures. Young, reliable. Large library, good salary. Stand expected. State salary. FLOYD YURTH, R. 1, Ft. Madison, Iowa. jun7

Organist — Expert, Experi-
enced. Reliable, congenial. Guarantee to become popular. Novelties, solos, etc. Want real offer. Now employed; must give notice. Union. ORGANIST, 204 N. High, Harrisonburg, Virginia.

Organist — Expert Picture
Player and Soloist of exceptional ability desires engagement. First-class musician of international reputation. Organ graduate two colleges; union; splendid library, all classes of music; play all makes. Good instrument and salary essential. State full particulars. Address ORGANIST, 115 Dupont St., Roxborough, Philadelphia, Pennsylvania.

Trap Drummer—Would Like
to locate theatre or dance job. LOU ALLEN, 377 Prospect St., Fall River, Mass. jun7

Symphony Orchestra, Band,
Grand Opera Instructor. Director, arranger. Length experience, open for position. Only responsible party need answer. MUSICAL DIRECTOR, 3531 Roosevelt Road, Chicago. jun7

Trombone—Thoroughly Com-
petent. Desires permanent vaudeville-picture engagement. Age 30, married, reliable, union. J. RAY PENLAND, Moberly, Mo. jun7

Trombone at Liberty on Ac-
count of theatre closing. Union. Young and reliable. Will consider anything and go anywhere. Write JAMES CONNOR, Baker St., Keene, New Hampshire.

A-1 TRAP DRUMMER—WOULD LIKE TO
locate with good dance or theatre orchestra (Wisconsin preferred). Head anything at sight and good faker. Bells, xylophones; also double piano. Age 29; union. Address ROY DEE, 81 W. Brooks St., Galesburg, Illinois.

A-1 VIOLINIST AT LIBERTY JUNE 1—CON-
servatory graduate. Dance, theatre, hotel, resort. Young; experienced. Address J. LAWRENCE JONES, 1710 North Broadway, Pittsburg, Kansas. june7

AT LIBERTY—A-1 ALTO SAX. SIGHT READ-
er, tone, fake and improvise. Young, neat and experienced dance. Double some clarinet. Join at once. Write or wire. TED HATHWAY, 322 Quebec Ave., Toronto, Canada.

AT LIBERTY—A-1 TRUMPETER FOR DANCE
or theatre. Young, congenial; union; ten years' experience. HERBERT SMITH, 101 Bray Ave., Flint, Michigan. june7

AT LIBERTY CLARINET PLAYER. EX-
perienced in concert, band; union, park job preferred. Write MUSICIAN, 219 S. Grimes St., Middletown, Ohio.

AT LIBERTY—DANCE BANJOIST; REGULA-
tion style; doubles guitar and mandolin; young; tuxedo; union; four years' experience; college student. Write or wire LOUIS ZIFFUN, Augustana College, Rock Island, Illinois. june7

AT LIBERTY—DANCE DRUMMER AFTER
June 20, plenty of references and experience; neat; 20 years of age; wants to locate with some dance band for summer, and winter if prospects are good. Last engagement eight months in same place. Wardrobe; reads music; also union. Address DRUMMER, care Barry Music Shoppe, 307 S. Market, Canton, Ohio.

CLARINETIST WANTS STEADY LOCATION;
25 years' Military Band and Theatre Orchestra; acquainted first and solo parts, standard music; accept suitable light job; nonsie side line; mechanical ability; married. C-BOX 393, care Billboard, Cincinnati, Ohio. june28

AT LIBERTY—REAL DANCE DRUMMER.
Thoroughly experienced. Read or fake anything. Play any style you want. All latest effects. Flashy outfit. Just closed at Terrace Gardens here. Will go anywhere. Union, congenial, neat appearance; age 26. First-class engagement only. JACK WILLETT, 2107 Washington St., Davenport, Iowa.

CELLIST—UNION. EXPERIENCED HOTEL
and pictures. Anything acceptable during summer. Single. Go anywhere. Address C-BOX 398, care Billboard, Cincinnati, Ohio.

ORCHESTRA LEADER - VIOLINIST—PHOTO
play; wishes steady engagement; best of references; can furnish orchestra; have library, union. Write MR. V. LUIGGI, 969 Edgecomb Place, Chicago, Illinois.

COMPETENT VIOLINIST LEADER OR SIDE
man and first-class pianist, desire permanent, theatre engagement; union; good library, experienced in all lines. LOCATION, Billboard, New York. jun7

DANCE DRUMMER—EXPERIENCED. OPEN
for hotel, resort, dance or vaudeville. Steady, young, congenial. Union; tuxedo. Do some concentric drumming. State hours and salary. Ticket. C-BOX 395, care Billboard, Cincinnati.

DRUMMER AT LIBERTY—DANCE OR THEA-
tre. Permanent. Bells, tymps., full line of traps. C-BOX 399, Billboard, Cincinnati.

TRUMPETER AT LIBERTY. E. WINTERS, 507 E. St., Northeast, Washington, D. C.

EXPERIENCED FLUTIST; FINE TONE;
good technique; reliable; union. Desires position with first-class movie theatre orchestra, consider good industrial band. MARTIN TREPTE, Crescent City, California. june7

HOT SOUSAPHONE, BB, FOR FAST STEP-
ping dance orchestra; age, 22; union; tuxedo; good tone, plenty volume; steady engagement only. Write state all. BOBBIE DIXON, 177 Grove Ave., Elgin, Illinois.

LEADER—VIOLINIST. EXPERIENCED.
Vaudeville, pictures, hotel, dance or stock. Best of references. Age thirty. Only first-class engagements considered. Six years at this house. J. LA RUE EARLY, 109 S. Cedar, Mobile, Alabama.

OBOE PLAYER WANTS TO LOCATE. ANY-
where if steady, union. CORDERY, 326 37th St., Des Moines, Iowa.

ORCHESTRA PIANIST AND VIOLINIST—
Sisters doubling on cornet and trombone. At liberty after June 1. Desire permanent location doing picture work or vaudeville theater work. Experienced both lines. Union. Large library. Write C-BOX 380, Billboard, Cincinnati, Ohio. june7

ORGANIST AT LIBERTY—GOOD LIBRARY;
steady; union; prefer unit organ. MRS. ELLA McBRIDE, 514 E. 8th St., Muscatine, Iowa. june14

SAXOPHONIST, A-1. ALTO DESIRES MOUN-
tain engagement. COLLINS, 14 Jansen St., Maspeth, Long Island.

TENOR BANJOIST, DOUBLE CELLO. EX-
perienced. Hotel, theatre or dance. Perfect dance rhythm. Big tone. Only first-class orchestra answer. State all. T. B., Billboard, Chicago.

VIOLINIST—LIGHT CLASSICAL MUSIC WITH
piano accompaniment, summer resort or luncheon. CUCLIN, 335 W. 58th St., New York.

VIOLINIST—WITH SYMPHONY AND THEA-
tre experience. Could conduct, double piano and melodeone if necessary. OSKAR KUBITZ, 306 W. Main St., Decatur, Illinois. june7

WANTED BY EXPERIENCED LADY ORGAN-
ist. Harmony Pianist, position in picture theatre anywhere, preferably Indiana and Ohio, or where good music is appreciated. References; union; versatile player; standard library, classic, modern, operatic, popular melodies. Read, memorize, compose, transpose, improvise; conscientious, reliable. Good organ essential. ORGANIST, 1311 Stanton Street, Bay City, Michigan.

A-1 CELLIST—Experienced, from symphony to rag, doubling on Tenor and B Flat Soprano Saxophone. Open for summer. Union. H., care Billboard, Chicago, Illinois. june7

AT LIBERTY—Cornetist and Band Master. 20 years' experience in music. Would locate with good industrial or municipal band where musician's job is good character. Can start new band in good town with less than 30 pieces. Address BAND LEADER, 2003 Jackson Ave., Windber, Somerset Co., Pa.

AT LIBERTY, after May 31, young Mr. Sax player, B melody, straight leads. Have good tuxedo, want to work with trio or orchestra. Write JACK LA DARE, care of Nevins Tastee Store Co., Bedford, Iowa.

AT LIBERTY—Musical Director (Piano, organ). Experienced in all lines; band, orchestra, vaudeville, pictures, composer, arranger. Have $8,000 orchestra library for 11 pieces. No picture orchestra considered under 8 men. Lead from piano or with stick. If you wish your orchestra to be a box office attraction I guarantee to make it so. My large library and special arrangements enable me to give perfect synchronization. Can furnish first-class Violin, Trumpet and Clarinet, equaled to be best men in Montana. Am now director Butte Municipal Band, Butte Concert Orchestra, Bagdad Shrine Temple Band. Will consider municipal or fraternal band (Masonic or Elks) if field is good for teaching. Reason for change, all theatres closing and also desire new location. Have been with present company over 8 years. Hear my latest number, Arabiana, on Victor records for time. References furnished. Salary the best. FISHER THOMPSON, Butte, Mont. june28

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only.

AT LIBERTY JUNE 28—Trumpet, for dance or-[illegible] and Late appearance. Must [illegible] business. Experienced, [illegible] tuxedo. State highest in [illegible] ROBERTS, 208 N. Lake Street, [illegible]

CORNET OR TRUMPET—Union. Experienced in [illegible] work. Desires engagement [illegible] first chair. LEON, 56 West [illegible] New York City.

ORGANIST [illegible] playing first organist in regular [illegible] organ, with a large up-to-[illegible] wants to hear from real [illegible] Indiana, Illinois or vicinity. Will [illegible] weeks or so. Can play vaudeville, [illegible] piano [illegible]. All requests, [illegible] C-BOX 591, Billboard, Cincinnati.

PIANIST SINGER—Young Lady. Attractive stage [illegible] as musical entertainer, good [illegible] and voice. Travel or [illegible] ELIZABETH STRADE, [illegible] june7

STRING BASS [illegible] Open for summer engagement [illegible] W. CLARKE CUSTER, [illegible], Massachusetts. june21

THEATRE DRUMMER, after July 1st, account season [illegible] pictures. Tympani, Marimba, [illegible] parts on Marimba. Long [illegible] Married, union. Middle [illegible] PAUL MOUNTJOY, 119 West [illegible] Missouri. june7

VIOLINIST AT LIBERTY June 19th for first dance [illegible] good appearance. Reads, [illegible] plays classical solos, take [illegible] No [illegible]. Prefer summer resort or [illegible]. In New England States [illegible]. Double some Banjo, [illegible] Newman, but will [illegible] manager need answer. Lowest [illegible] and expenses. Send for photo and [illegible] CARROLL SPEAR, Fort Fairfield, Me. june7

AT LIBERTY

PARKS AND FAIRS

3c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only—See Note Below.

Aerial Cowdens—Double Trap- [illegible] Comedy Revolving Ladder. Good [illegible] Wordobe. Parks, fairs, celebrations. [illegible] address 229 Patterson St., Chester. [illegible]

Balloon Ascensions Furnished [illegible] parks, fairs, celebrations, etc. (2) Two [illegible] Flags at each ascension. Satisfaction guaranteed. Terms reasonable. Reference [illegible] Our appearance furnished on request. DARE DEVIL REYNOLDS, Box 226, Jersey [illegible]

Balloon Ascensions Furnished [illegible] parks, fairs and celebrations, with lady or gentleman accompany. For terms and open [illegible] PROF. J. A. PARK, Newcomerstown, O. june21

Death Defying Parachute [illegible] from aeroplanes. July 4 and later [illegible] GLEN DE RUE, 207 N. Adams, Marion, [illegible]

"Three Rosards", Super Free [illegible] Acts. Comedy trick-house; acrobatic [illegible] ladies and gent; also sensational [illegible] Act"; $100 Cash bond. July [illegible] open. Literature; references. General [illegible], Quincy, Ill., or Billboard, Kansas City.

Two DeViertel Brothers, Orig- [illegible] French kollers. Two big acts. Book us and make your attendance happy. Address [illegible] Seventh St., Manitowoc, Wisconsin. june14

Vitos-Arzenos Troupe—Fourth [illegible] Managers of parks, fairs, celebrations. Literature of Acts on request. [illegible] St., Lansing, Mich. jun21

COMEDY MUSICAL ACT AND PUNCH AND [illegible] Open for picnics and celebrations. WILLIAMS, 2720 Park, St. Louis, Mo. june7

HARRY GAGE & CO.—LADY AND CLOWN [illegible] dog. Acrobats, contortionists. Portland, Michigan. jun28

AT LIBERTY for July 4th Celebration and Fairs. [illegible] Attractive Pay Show. [illegible] AND FORTE, Billboard, Cincinnati, Ohio.

AT LIBERTY for parks, fairs, celebrations, double [illegible] Comedy and Straight. [illegible] BLEVEILLIOS, 227 10th Ave., New [illegible]

AT LIBERTY [illegible] Colored Plantation Jubilee [illegible] Music, singing, talking [illegible] act will go any letter. [illegible] WEBER THEATRICAL AGENCY, Times [illegible] Louis, Missouri. june7

BARE LA NEAL & CO.—Four people, four acts, [illegible] comedy funny novelty that clean [illegible] 718 W. 11th St., [illegible] june21

DONALD CLARK—3 Feature Acts for parks, fairs [illegible] Guaranteed free attractions, stack [illegible] 284 Franklin Street, [illegible]

GEYER AND MARIE—Two feature free acts, em[illegible] pyramid building, rolling globe, [illegible] educated dog, high-diving monkey. Address [illegible] GEYER, Smyrna, Michigan. july5

ROLFE AND KENNEDY, Man and Woman, doing two acts, Rings, Cradle, Comedy, Acrobatic, Burlesque, Boxing. 320 Monroe Ave., Grand Rapids, Michigan. june7

GAYLOR BROS.—Four Free Acts. Fairs, Celebrations. Two Acrobatic Frogs. European Hand-Head Balancers. Chinese Novelty Equilibrist. Comedy Circus and Dog. 5906 17th St., Detroit, Mich. jun28

THE LA CROIX (Lady and Gentleman)—Real trapeze and wire artists. Free attractions for parks, fairs and 4th July celebrations. Now booking. Big cash band furnished. Address 1304 Walton Avenue, Fort Wayne, Indiana. june28

17-FOOT STILT GIANT—At Liberty June 25th at Lincoln, Nebraska. Can double on drums in band with show. State salary. KENNETH F. HILL, 67 N. Main St., Lexington, Virginia. june7

AT LIBERTY

PIANO PLAYERS

3c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only—See Note Below.

Accompanist, Orchestral Pian- ist, desires position. HELEN ROY, Redwood, New York. jun7

A-1 Dance Pianist — Union. Married. After June 7. Write or wire, stating salary, etc. PIANIST, 54 North Fifteenth St., Portland, Oregon.

At Liberty — Lady Pianist. Vaudeville and pictures. Orchestra or relief. Experienced and reliable. Good library. Union. Address PIANIST, Box 90, Grand Island, Neb. jun7

AT LIBERTY—Male Pianist. Experienced vaudeville, tabs. and pictures. PIANIST, 701 Tripoli St., N. S., Pittsburg, Pennsylvania.

EXPERIENCED LADY PIANIST desires position in theatre, hotel or summer resort. Play alone or with orchestra. References; union. Write PIANIST, Box 97, Bailey, North Carolina.

AT LIBERTY

SINGERS

3c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only—See Note Below.

AT LIBERTY JUNE 15—SECOND TENOR male quartette singer who desires engagement with good, reliable chautauqua, stock or vaudeville company. Can do a first-class magic and comedy specialty act. Experienced. Best of references. What's your proposition? Address MEL, 340 Ark. Ave., Fayetteville, Ark.

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AMERICANS GETTING BEST MUSIC IN THE WORLD, SAYS PADEREWSKI

Polish Pianist Finds Striking Progress Made in Past Twenty Years—Audiences More Demonstrative Than When He First Played in United States

STRIKING progress is being made by the American people in the appreciation of music, says Ignace Paderewski, Polish pianist, in an interview with a French newspaper man.

"Where do you find your most appreciative audiences?" Paderewski was asked.

"That is a difficult question," was the reply. "The musical public is much the same everywhere as culture becomes more general. Perhaps the people of Southern countries, of Paris and Brussels, are most responsive. The progress of Americans is to me very striking."

Asked later to expand his statement, Paderewski paused a moment before replying.

"I have had long experience of America," he said, "and when I contrast my first experiences with my most recent I am struck with the quickness with which musical education has spread thruout the United States. Where there were hundreds who would twenty years ago go to listen to classical music there are now many thousands, men and women, who both understand and appreciate. Any artist, responsive as we all are to our audiences, must feel the difference between an American audience nowadays and one twenty years back. One can feel the people vibrate in sympathy, and in expressing their enthusiasm in music, as in other things, Americans have become more demonstrative than they used to be. It is not only in New York, but all over the country, that one finds a response, and Americans, never content with anything second rate, insist on having the very best, with the result that they are getting better musical training than almost any other people."

Asked if this response to music seemed to him likely to produce great musicians from among the people themselves, Paderewski replied:

"In execution Americans are going very far ahead and very quickly, but I am no prophet. I prefer to watch developments rather than predict them, but I will say that those which I have watched in America are very encouraging."

—NEW YORK EVENING WORLD.

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(Continued on Page 60)

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WE SELL SNAKES CHEAPER. [illegible] TEXAS SNAKE FARM, P. O. Box [illegible], Texas.

ATTRACTIONS WANTED

3c WORD, CASH NO ADV. LESS THAN 25c.
7c WORD CASH ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Anderson's Show Grounds, [illegible] C. W. ANDERSON, Perry, [illegible] june7x

Utica Park, Utica, N. Y., Will [illegible] on reasonable percentage or will [illegible] for Candy Floss. J. E. CASEY, [illegible]

Wanted—Legion 4th of July Celebration. Riding Devices, Merry-go-Round, Ferris Wheel, Whip, etc., to run in large Park [illegible] on commission basis. Last Power [illegible] people here. Write WILLIAM C. MUNDT, Fairbury, Illinois.

Wanted — Merry - Go - Round, Ferris Wheel and a few Concessions. Address [illegible] Celebration July [illegible] Write D. R. VANCE, Trenton, Missouri. june7

FREE ACTS WANTED. [illegible] CENTRAL LOUISIANA FAIR, Alexandria, La. [illegible]

RIDES. Fourth July, Joplin, Mo., and Legitimate Concessions. Heralded advertised celebration in the southwest, [illegible] territory over three hundred thousand people. Write HARRY KESSINGER, Joplin, Missouri. june7x

WANTED. [illegible] Write JOE PONTON [illegible]

WANTED. A [illegible] Carnival Company [illegible] Minstrel Director. Must be [illegible] Wire quick. [illegible] MAYDAY, Room 30, Masonic Temple, [illegible]

WANTED. For Hennessy Park, under K. of C. [illegible] Merry-go-Round, Whip, Wheels, [illegible] Grand Stand, Cookhouse, [illegible] June 11-28, inclusive. [illegible] Game sell. Write H. C. TAYLOR, Lacon, Illinois.

WANTED—Carnival, Rides and Street Attractions July 4th and 5th. Big celebration. ROBERT KILLY, Gadsden, Alabama.

ATTORNEY AT LAW

4c WORD, CASH NO ADV. LESS THAN 25c.
6c WORD CASH ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Don't Worry About Troubles, Difficulties etc. For advice and prompt action regarding all legal matters or money due consult LAWYER WALLACE, 2201 Michigan Avenue, Chicago, Illinois. jun21

BOOKS

4c WORD CASH NO ADV. LESS THAN 25c.
6c WORD CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

ALWAYS LEAVE THEM LAUGHING when you say [illegible] Book, 25c. Lucky Jones and Crap Shoe, $1.00. HICK HIBBERT, 231 West 125th St., New York City.

BOOK. [illegible] HANSEN COMPANY, [illegible] Dakota. [illegible]

HERB FAMILY MEDICINE for all diseases. [illegible] Book, 25c. Key to Health, [illegible] PEOPLE'S SUPPLY CO., [illegible] Street, Chattanooga, Tennessee.

HYPNOTISM WINS YOUR WISHES. [illegible] 25 easy lessons, [illegible] Wealth in Business, $2.00. Agents wanted. SCIENCE INSTITUTE, BS911 Belmont, Chicago. june28

MEDICAL NEWS. Illustrated Summer Number ready. [illegible] W. M. DUKE, Publisher, [illegible]

HAVE YOU PLENTY OF MONEY? If not send a dime for "Business Progress", a most helpful mail order magazine on making money in spare or full time. PRIATT PUBLISHING CO., 751 Cherry, Kansas City, Missouri.

HERE'S A REAL BUSINESS—We furnish everything. One person in each community. No experience necessary. Quickly learned. Men and women, [illegible] A real $5,000 years opportunity. TANGLEY COMPANY, 250 Main, Muscatine, Iowa. may31x

INCH-DISPLAY ADVERTISEMENT, 146 magazines [illegible] $15.00. WOOD'S POPULAR SERVICES, Atlantic City, New Jersey.

LEARN HOW TO MAKE a real success in the Mail Order Business. $15 daily easily made. Great opportunity. Men and Women. Experience unnecessary. Particulars free. JOHN L. RICHARDSON, B. 3, Box 152-B, Hamtramck, Michigan.

"MAIL-ORDER SENTINEL"—The Big Agents, Streetmen and Mail Dealers' Magazine. Plans, Ideas, Live Propositions. Sample, dime. BOX 191, Cedar Rapids, Iowa. june7

PATENTS—Write for our free Guide Books and Record of Invention Blank" before disclosing Inventions. Send model or sketch of your invention for our free examination and instructions. VICTOR J. EVANS & CO., 818 and G, Washington, D. C. june21x

STEREOPTICON STREET ADVERTISING Outfits, with slides, $25. GRONBERG MFG. CO., 1340 Jackson Blvd., Chicago, Illinois, Makers. Illustrations free. june11

WE START YOU IN BUSINESS, furnish everything; men and women, $60.00 to $100.00 weekly operating our "New System Specialty Candy Factories". Booklet free. W. HILLYER RAGSDALE, Drawer 98, East Orange, New Jersey.

25 MAIL ORDER MAGAZINES and Papers, 50c. HANSEN COMPANY, Bloomings, S. D. june21

24 WORDS, 355 Rural Weeklies, $11.20. ADMEYER, 1112B Hartford, St. Louis, Missouri. june21

THE "RING"

THE most remarkable feature of the complete performance at Covent Garden of "Der Ring des Nibelungen" is that it has left the serious hearer in a state of elevation that makes him forget the exhausting test of endurance he has undergone during four strenuous evenings. So admirable was the rendering of the colossal trilogy that one was ready to accept it as one of the rare big experiences of one's musical life.

The most frivolous listener must have been conscious that he was attending no ordinary fashionable operatic entertainment, but a festival such as Wagner had in his mind when he wrote the "Ring". At that time he would probably have been the first to show surprise had he been told that the work would ever be given at all at any theater not specially built for it and with a cast and an orchestra which had not worked together for many months on end. He himself spoke of it as his "over-great" work, a view posterity is indeed tempted to accept, tho not quite in his sense: he thought the work too great to be practicable; we are inclined at times to regard it as too overwarving and tedious to be tolerable.

But to hear the "Ring" as we Londoners have just done is to become convinced once again that, given such exceptional conditions, it will always retain its power and its glamour, and compel us to forget its ultra-pessimistic philosophy, its unsympathetic characters, and the constructive weakness of its endless arguments and tautological narrations of matters already seen in action.

—MANCHESTER GUARDIAN.

BUSINESS OPPORTUNITIES

4c WORD, CASH NO ADV. LESS THAN 25c.
6c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below

A Washington (D. C.) Office will discuss your business. For [illegible] is great. CAPITAL SERVICE COMPANY, 632 Pennsylvania Ave., Washington. x

Business Plan, Advertising [illegible] JOHNSON-HYPES CO., Barboursville, W. Va.

Have a Hollywood Address. $1 per month [illegible] privileges. ALEXANDER'S POPULAR SERVICE, 7010 Hollywood Blvd., Hollywood, California. june7

Mail Order Leader — Stage [illegible] "Tissue Jokes". Mystifying "Indestructible". Small and sells it. Sample and [illegible] 25c. B. PANSY, 157 East 171st, New York. june14

$ 15 Dollars Daily Can Easily be made by men, women, beginners or old [illegible] Sell every dollar. Big upper [illegible] Write quick. Cow. JOHN BINGEN, Lynchburg, Va. june14

BEST MAIL-ORDER SELLERS and Business Building [illegible] Also good for [illegible] Best books, health [illegible] Samples, 10c, etc. [illegible] SCIENCE INSTITUTE, BS911 Belmont, Chicago. june28

EIGHT COLLECTION LETTERS that will collect [illegible] Gets the dough [illegible] Agents, write. MANHATTAN AGENCY, 211 W. Jefferson St., Louisville, Kentucky. june7

CARTOONS

3c WORD, CASH. NO ADV. LESS THAN 25c.
5c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

BALDA'S TRICK DRAWINGS—Stunts with pep and [illegible] Talk Crayons, Perforated Fake Sports, Rag Pictures. List free. BALDA ART SERVICE, Oshkosh, Wisconsin. june11

CHALK TALKERS—Twelve large drawings in eight [illegible] colors, size 21x36 inches. New, clever [illegible] and cartoons. Prepaid, $1.00. THE SPEAKER'S BUREAU, Box 187, Marion, Ohio. june7

YOUR AUDIENCE will warm up to new, novel Comedy and Trick Cartoons. Two complete programs, with talks and instructions, by a professional chalk-talker, $1 for one dollar. FOOTLIGHT CARTOON SYSTEM, Portsmouth, Ohio. aug9

100 LIGHTNING STUNTS WITH CHALK, $1.00. Sample, 25c. CARTOONIST, 2925 Euclid, Kansas City, Missouri. june11

CONCESSIONS WANTED

5c WORD, CASH. NO ADV. LESS THAN 25c.
7c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Concessions and Open - Air Amusements wanted for immense Fourth of July Celebration. Write CAPT. M. L. OVERMAN, Adlisen, Iowa.

Fifth Annual Legion Home-coming, Lodi, Illinois, July 4. A live celebration with big reputation. Will sell exclusive. x

Wanted for Fifth Annual American Legion Picnic, July 3, 4, 5. Legitimate Concessions, Rides and Shows. Heavy advertising program, big fireworks display. Write E. J. MECKFESSEL, Belleville, Illinois. june14

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only.

IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

Concessions, Shows and Rides for Celebration and Home-Coming July 4 and 5. Expect to entertain 20,000 people. Free Attractions: Bands; Ball Games; Races; Contests; $1,000 Display Fireworks. WILLSHIRE COMMUNITY CLUB, R. C. Dill, Willshire, Ohio. Can place good show or ride for week.

Wanted for Fourth of July Celebration—Concessions. Address CHAIRMAN, Amsterdam, Missouri. june14

CARNIVAL WANTED. Last week in August. 33rd Old Soldiers' Reunion. Ten days and nights, 27-28. Address C. R. MAY, Secy., Jamesport, Mo. june7

RIDES—Fourth July, Joplin, Mo., and Legitimate Concessions. Heralded advertised celebration in the Southwest, with drawing territory over three hundred thousand people. Write HARRY KESSINGER, Joplin, Missouri. june7

WANTED—Shows and Concessions. Big Legion Celebration, Clinton, Mo., June 3, 4, 5. No exclusives. Address NONA SNODGRASS. june28

WANTED—Shows and Concessions. Big Legion Celebration, Redwood Falls, Minn., July 3-4. Address H. S. AUNE. june11

COSTUMES, WARDROBES AND UNIFORMS

(USED) FOR SALE—WANTED TO BUY.
3c WORD, CASH. NO ADV. LESS THAN 25c.
5c WORD, CASH ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

BLUE UNIFORM COATS, $1; Federation, maroon or gray, $3; Lady's Coats, $1; Tuxedo Coats, $6. JANDORF, 229 W. 97th St., New York. june7

BLUE UNIFORM FEDERATION COATS, $1.00. JANDORF, 229 W. 97th St., New York City.

CLASSY, Iridescent Gowns, Wraps; Character, Street Wardrobe. Four Silk Dresses, Hats, Slippers, $20; trunk for silk clothing, $35; Lobby Frame, Colored Slides, Wheel, $25. L. SEYMOUR, 1116 Broadway, Room 202, New York City.

COWBOY CHAPS, $20.00 up; Holsters, Belts, Hats, etc.; Russian, Oriental Men's Costumes, Turban, Cloak and Turbe, $10.00, complete, used once, satins, brocades; Hawaiian Braided or Pale Costumes, Skirts, Hats; Rubes, new, used; Girl's Cloth Military Coats, $1.00; Old Fashioned Dresses, $10.00 up; Ballet, Soubrette Dresses, $5.00 up, new; Cotton Tights, $1.00; Pearl, $2.00, used once; new Ideas, new designs, Animal Heads, $3.25; Full Animal Costumes, $28.00 up; Genuine Mandarin, Hand-Embroidered Coats and Skirts. STANLEY, 306 West 22d St., New York.

GRAY UNIFORM COATS, White Caps and Trousers, complete, $7.00; West Point Coats, assorted sizes, $3.00 each; Uniforms all kinds made to order, new Minstrel Suits, Spanish Scarfs and Shawls, Cream Satin, $2.00 up; Character Wigs, $2.50; Shoulder and Buster Brown, $3.50. STANLEY, 306 West 22nd St., New York.

MANAGERS WANTED to find out about my wardrobe. Three sets Chorus Wardrobe, $25, new; made of sateen and cretonne; classy. Evening Gowns, Soubrette Dresses, etc. Stamp for list. AMY LEE, 706 W. North Ave., Northside, Pittsburg, Pa.

NOTICE!—C. Conley, now located 104 West 36th St., New York City, formerly of 7th Street, will supply All Stage Wardrobe of all kinds. Exclusive Evening Gowns, Wraps, Dancing Dresses, Chorus Sets, etc., at lowest prices, with prompt services. june14

SATEEN SHORT DRESSES, six pink, six blue, six black and white, new, $24 takes all; six Feather-Trimmed Silk Dresses, $12; Sateen Dresses, bloomers attached, six, $12, any shade desired; set four Sateen Dresses, $6; Sateen reversible Baby Capes, $3; Sateen Drops, any size, $1.00 square foot. Costumes made to order. GERTRUDE LEHMAN COSTUME SHOP, 13 West Court St., Cincinnati, Ohio.

STREET AND THEATRICAL CLOTHING. Address MRS. PERRIN, 2254 Baltimore, Westport 2370; MRS. TIPTON, 4236 Cleveland, Hyde Park 6724; MRS. CHAYNE, 3811 Oak, Valentine 2336-R, All Kansas City, Missouri. june28

THREE High White Parade Hats, $4.00 each, two good as new; Black Beaver Hats, $4.00 each; three high old-style Cowboy's Hats, $2.00 each; three Police Helmets, $1.00 each; set of Band Caps, $1.00 each; small Taber coat, Prince Albert Coats, Ladies' Evening Gowns, new Slippers. BOULEVARD PET SHOP, 1125 Vine St., Cincinnati, Ohio.

EXCHANGE OR SWAP

3c WORD, CASH. NO ADV. LESS THAN 25c.
5c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

BOOKS, Secrets, Lesson Courses concerning Magic, Mindreading, Hypnotism, Health, Success, etc., exchange for similars. PROF. ANDERSON, BS1011 Belmont, Chicago. june28

C MELODY SAXOPHONE in trade. Want Graflex Camera, Guns, Relics, Curios or best offers. LESTER WAGNER, Ironton, Ohio.

CORONA TYPEWRITER, new, want Kettle Type Popcorn Machine. H. ROBBINS, Eustis, Florida. june7

FOR SALE—The only live Black Gopher in the world; at less I think so. Will sell for one hundred and five dollars. Would take Radio in trade. Must be first-class. J. DOUGLAS, Strand Theatre, Pierce, Pierce County, Nebraska. x

LET'S SWAP! BUY! SELL! What'ya got? What'ya want? 50 words inserted four times, $1.00. Six months' subscription, 25c. Special introduction offer. 3-word ad and four's subscription, 50c. INTERNATIONAL OPPORTUNITY, Brookings, South Dakota.

SACRIFICE $150.00 Professional Movie Picture Camera and Tripod, complete with Motor, at cost. GROPARICK, Eldridge Park, Trenton, New Jersey.

(Continued on Page 62)

FOR SALE—NEW GOODS

5c WORD, CASH NO ADV. LESS THAN 25c.
7c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Buy Direct From Manufac- turer—Kiddie Machines, Target Practice and Post Card Machines. FARRER VENDING MACHINE MANUFACTURING CO., 233 Clarion St., Pittsburgh, Pa. jun14

FOUNTAINS—[illegible] SELF SERVING FOUNTAIN COMPANY, [illegible] jun7x

"THROW THE BULL", a new game. Special Cars. Vendors Novelty Co., Cincinnati. SYCAMORE NOVELTY CO., 1[illegible] Sycamore St., Cincinnati, Ohio. june14

FOR SALE—SECOND-HAND GOODS

4c WORD, CASH NO ADV. LESS THAN 25c.
6c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

All Kinds Coin Operating Ma- chines. BARR NOVELTY COMPANY, Shamokin, Pennsylvania. aug2

Carnival Novelties — New store. Job lot, cheap. R. K. BETTS, City Park Ave., Toledo, Ohio. jun14

Closing Out—One Metal Penny Pistol Target Machine, $18; 7 Wood Penny Pistol Target Machines, $12 each; 10 Blue Bird Ball Gum Machines, $2.50 each; 1 Hot Flash Peanut Machine $10; 1 White Peanut Vender, $6. All good condition. Third down, balance C. O. D. Entire lot $200. EUGENE RANDLES, Hutchinson, Kansas.

For Sale, Concession Cushions. New. 100, $30.00; 500, $137.50; sample, 40 cents. PEOPLE'S EXCHANGE, Ottumwa, Ia. jun7

Mills O. K. Counter Mint Ven- ders, 5c play, latest models, aluminum front, flat glass, used two weeks, like new, with 150 checks and 100 packages of mint, $75.00 each. Mills Venders, aluminum front, late model, used but short time, rebuilt, perfect condition and guaranteed, $50.00 each. Jennings Venders, latest models, like new, $60.00. Jennings Venders, rebuilt, A-No. 1 condition, $50.00. Mills Venders, older models, rebuilt, $40.00. Stands, Mints and Parts. Selling all Machines perfect in every respect, subject to inspection. ADVANCE SALES COMPANY, 1[illegible] Schofield Building, Cleveland, Ohio. jun7

Paddle Wheel and Slot Ma- chines. Cheap. W. W. STEWART, Greensburg, Indiana. june14

Three Whirl-O-Ball Alleys. Used 70 days. Special hinged crates. Guaranteed like new; bargain; $500 cash. E. L. MEYER, 2711 Third St., Ocean Park, Calif. jun7

10 O. K. Mills Venders—Per- fect condition $40.00 each. PARDUE NOVELTY CO., 26 N. 15th St., Richmond, Va.

20 Penny Pistol Machines. More than half new, never opened up. Town closed. One or all, $15.00 each. New, cost $25.00. HARTLE, 300 Chancellor Ave., Newark, New Jersey. jun14

ALL KINDS of Vaudeville Figures for sale. SHAW, Victoria, Missouri. june14

BALLOONS. Parachutes, Trapezes, Rope Ladders, special-built Parachutes for Aeroplanes. THOMPSON BROS.' BALLOON CO., Aurora, Illinois.

CANDY FLOSS MACHINES bought and sold; old or new. If you have a machine not in use write us. AUTOMATIC FISHPOND CO., 2011 Adams, Toledo, Ohio. aug16

CORN POPPER—Royal Concession Model. Large, 45" [illegible] Kettle and hinged closed Carrying Case, brand new, but slightly marred, guaranteed, $[illegible]. NORTHSIDE SALES CO., 1206 [illegible], Des Moines, Iowa. june21

CURIOS [illegible] jun14

ELECTRIC LIGHT PLANTS, [illegible] THOMPSON BROS., [illegible] jun14

ELECTRICAL EFFECTS—[illegible] CHARLES NEWTON, [illegible] West 19th St., New York. jun14

FOR SALE—[illegible] CEO. [illegible] jun14

FOR SALE—[illegible] Merry-Go-Round, cheap. MRS. ROBERT MILLER, [illegible] Street, Brooklyn, N. Y. [illegible]

FOR SALE—One [illegible] Ballyhoo Barker and a [illegible] with ten-foot side [illegible] J. QUINN, 166 Pitkin Manor, Rochester, N. Y.

FOR SALE—Evans Walking Chairs, 3 floors, used 3 years last summer, $[illegible]. Also Tent with ball return, $100.00. H. SIMMONS, 2942 Wabash Ave., Chicago.

FOR SALE—Two Mills Automatic Salesmen, mint venders, in absolutely first-class condition, good as new. For quick sale $[illegible] for the two. Buyers must pay express charges. Address S. S. DIGGS, [illegible] W. 36th St., Norfolk, Virginia. jun7

KEY CHECK and Leather Stamping Outfits, $8.00, complete. MILLER, 526 Main, Norfolk, Virginia. june14

SIDE WALL, 60 foot, new; Clarinet, Phonograph. Best offer. WALDRON, 1001 Walker, Caruthersville, Missouri.

SLOT MACHINES, new and second-hand, bought, sold, and repaired and exchanged. Write for illustrative and descriptive list. We have for immediate delivery Mills or Jennings O. K. Gum Venders, all in 5c or 25c play. Also Blowgies, Electros, Natural, Judges, Owls and all styles and makes too numerous to mention. Send in your old operator Bells and let us make them into money-getting two-one machines with our improved coin detector and pay-out wheels. Our construction is fool proof and made for long distance operator with our improved parts. We do machine repair work of all kinds. Address P. O. BOX 178, North Side Station, Pittsburgh, Pa. [illegible]

SLOT MACHINES AND SUPPLIES. LANG, 631 Division St., Toledo, Ohio. jul19

TRUNKS—Bargains. Large ones, only $10.00 each. WILLIAMS, 2729 Park, St. Louis, Mo. June21

TYPEWRITERS—Fifty-six. Bankrupt stock of Business College. Good as new. Remingtons, Monarchs, Smith Premiers and Victors. All guaranteed. J. P. REDINGTON, Scranton, Pennsylvania. jun14

4 IRON FLOOR MUTOSCOPES. 4 Quarterscopes, 1 Waiting State, 1 Write Orchestra Piano, 1 11-Note Peerless Piano, 1 Mechanical Shooting Gallery. J. B. ANNESLEY, 135 E. 9th St., Jacksonville, Florida.

TRUNK FULL of used Costumes. Just the thing for plantation show. Trunk and Costumes, $12.00; Deagan Chi-Fon, $100.00. L. W. JEANETTE, Riverview Park, Baltimore, Maryland. june14

Make $25 Daily—Furniture and Auto Polish, one application will last 90 days, has been made and sold for 8 years, a proven article. Formula with full instructions, advertising matter, everything complete, $5. Write H. S. SPECIALTY CO., Brookfield, Missouri.

ACE HAIR STRAIGHTENER—Takes the kink out of unruly hair; Ace Soap, Whitener, lightens the darkest skin. Either formula, $1.00; both, $1.50. Ace Auto Polish Formula, $1.00. Positively renews old cars; requires no long rubbing. "Insectdeath", positively destroys roaches, mice, mosquitoes and bugs of any insect. Formula in liquid or powder for $2.00, or both, $3.00. ACE LABORATORY, Dept. X-195, 3421 Wabash, Chicago. june28x

AT YOUR COMMAND—Thousands of rare Formulas for any purpose, $1 each. Send 1 cent postage for information. AMERICAN FORMULA SERVICE, Fourth and First Bank Building, Nashville, Tenn.

AUTO POLISH FORMULA, $1.00. Saves painting, makes your old car look like new. Rub on, wipe off. No long polishing. STATE COMPANY, 500 5th Ave., Room 450, New York City. june28

CHEMICAL PRODUCTS [illegible], duplicated, improved, cheapened. Specials, Liquid Silver, 50c; Ice-Ola, artificial ice, $1.00. ETHICAL HARDING, L. B. 1024, Chicago. june7

FORMULA KING—Thirty Formulas for ten cents. CLEMENS MOUGLIN, 916 Grove St., Evansville, Indiana.

FRECKLES positively permanently removed or money refunded if used as instructed. Absolutely harmless. Formula, $1.00. Filled at any drug store. A. O. QUALLS, Sweet Spring, Missouri.

OH, BOYS! Make and sell Automobile Enamel. Makes any old, faded car look like new. Apply to car with a piece of cheesecloth. 80c profit on a dollar bottle. Formula and working plans, $1.00. MITCHELL AMES CO., Effingham, Illinois.

OFFICER VOKES

By DR. MURDOCK M. GRAHAM

THE passing of Officer Vokes was a real shock to me, increased by the strange trick of fate which hid the knowledge of his death from me until after his burial.

When you have enjoyed a companion's friendship for twenty years the news of his passing is sufficient shock, but think of the sensation in learning that your good friend is not dead, but buried.

I met Jack Russell Vokes in South Africa nearly twenty years ago and thru the passing years we have kept in touch with each other.

Life meant a lot to Jack, not in the sense that he held life dearly, but rather in that he enjoyed a lot in it. He enjoyed the satisfaction that came with the achievement of his success in the theatrical world; he found plenty of the thrills of adventure in his war activities and he felt the soul's satisfaction of doing good for so many others who were less blessed in life than himself.

When I met Jack in Johannesburg he was the leading man in Leonard Rayne's Stock Company and was a big favorite.

His popularity in South Africa was heightened by his war record in the Boer War, being an officer in the Roberts Light Horse, winning mention in dispatches and being decorated with the Distinguished Service Order.

His success in America with his wonderful dog, "Don", is too well known to need mention on my part.

What the world does not know, however, is the natural big-heartedness of the man. There is many an act that has been tided over the stormy reef of illness and layoff thru Jack's generosity and sympathetic understanding, and if Man's Hereafter is dependent on his treatment of his brothers on this side of the Vale then I know that Jack's life service has carried some pretty high marks in that column regarding "Love thy neighbor."

Jack's work is done, and eulogizing a man after his departure is a common custom, yet the grief over his passing is so real and so widespread that if we could in some way measure this esteem, turn it by some kind of magic into a block of building stone and build, we could erect a spire that would dwarf any man-made monument of history.

4 PENNY BACK SHOOTOSCOPES, wooden cabinet, $9.00; $34.00 for 10 Straight Mint Vending Metal Machines, no extra rewards, hold 50 packages, 3 flavors, $6.50 each; $55.00 for lot; cost $30.00 each. Never used. 3 Mills Target Practice, $8.00; 15 Erie Light Iron Floor Stands, complete, $1.75 each, cost $25.00. This is final list of machines have for sale. Going out business. Satisfaction guaranteed. 50% deposit required. LEMKE, 3919 15th, Detroit, Mich.

14-FT. REVOLVING LADDER, left Swinging Ladder, Trapeze Bars, Standards, Blocks, Cable, complete except Rope, Good Texas cutip, $75.00; Trained on Ford Chassis, good tires, fine looking, 7½ by 14 ft., 11 in.; 6½ Light Inside, weight 1,500, carries [illegible] cigars for parks, [illegible] for [illegible] animals, a walk-through wagon or like to [illegible] in., $125.00. SWIFT, Sterling, Colorado.

22 BLUEBIRD BALL GUM MACHINES, in first-class condition, $2.50 each. HAL C. MOODY, Danville, Illinois. june21

10,000 YAROS BATTLESHIP LINEOLEUM [illegible] J. P. REDINGTON, Scranton, Pa. jun14

1,200 VENEER BACKS AND SEATS for any size [illegible] J. P. REDINGTON, Scranton, Pa. june14

FORMULAS

BOOK FORM, PAMPHLETS OR SHEETS.
4c WORD, CASH NO ADV. LESS THAN 25c.
6c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below

Kissproof Face Powder! Hair- curling Fluid Wrinkle Remover. Each $1.00 formula or samples 15c each. HANSON & KRUEGER, 217 Gibson Bldg., Edmonton, Alta.

MEN WISHING to manufacture their own goods at 500% to 1,000% profit, I will furnish good formulas that have been tested and proven good repeaters for $1.00 each. Tonic that cost 10c sells for $1.00. Liniment, Cream Salve, Face Lotion, Hair Straightener, Clean Salve, Shampoo. For every order received by July 1, 1924, with $1.00 enclosed we will send all 6 the above formulas, with full instructions for making. DIXIE MEDICINE CO., Bristol, Virginia.

MILLER, "Formula King", 526 Main, Norfolk, Va. He supplies any formula, recipe or process. Formula book, $1.00. American, French and German [illegible]. Permanent Wave solution formula, $3.00. jun14

PERFUMED TOILET SOAP—We will send you the formula we use in our laboratories for $1. LABORATORIES OF L. V. LIGHTHOUSE, Box 416, Rochester, New York.

TATTOO REMOVER FORMULAS—Results good [illegible], $1.00. "WATERS", 1959 Randolph, Detroit. july26

500 GOOD FORMULAS, 25c. Herb Doctor Book, containing 270 valuable formulas to make medicine from nature's herbs, 10c. RODGERS BOOK CO., 2131 Fulton Ave., Cincinnati.

FURNISHED ROOMS

1c WORD, CASH NO ADV. LESS THAN 25c.
3c WORD, CASH ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below

RICTON'S ROOMING HOUSES, Cincinnati, Ohio. A chain of 19 houses. Locations follow: 522 Spring, 135 E. 9th, 111 W. 7th, 816 Walnut, 123 Shillito, 619 Richmond, 127 Richmond, 417 Richmond, 510 W. 9th, 508 W. 9th. Performers desiring rooms call Canal 1193-X or Canal 5194-L. Rooms reasonably priced.

HELP WANTED

4c WORD, CASH. NO ADV. LESS THAN 25c.
6c WORD, CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

Airplane Swing Operator wanted. STARLIGHT PARK. Apply after 2 p. m., New York City.

Wanted—Comedian for Vaude- ville show; one with specialties and who fakes piano preferred. FLOYD SHORT, 18 Royal St., Dayton, Ohio.

Wanted, For J. D. Kelly's Cir- cus Side-Show—Any Act that can get money. Sailor Jack, Baby Lottery, Hall Crider and Wife, Glass Blower, St. Louis Museum and others I know, write. Hawaiian People for village. Plenty of fairs. Care Wade & May Shows, 280 Elmhurst St., Detroit, Michigan.

AGENT capable furnishing unquestionable references. Route high class, magic-illusion show, Upper Middle West, opening Pensacola September. Two Girls, makeup naturally, weight not over one hundred twenty pounds, for illusions, capable doing specialties as team or singly. Would consider talented girl single. See photos; will return same. State salary. CLIFFORD L. JONES, 123 S. Palafox Street, Pensacola, Florida.

BLACKFACE COMEDIAN, change single for week; also up in acts. Mention if you play instrument and can drive Ford. Must be single, live on lot. $17.50 and all. Write TOM J. BUTLER, Arlington, Tennessee.

CHORUS GIRLS out of work can earn 25 dollars and more per week to act as dancing partners. Apply all week. DREAMLAND DANCING ACADEMY, 120 West 125th St., New York City.

EARN MONEY at home during spare time painting Lamp Shades, Pillow Tops for us. No canvassing. Easy and interesting work. Experience unnecessary. NILEART COMPANY, 2256, Ft. Wayne, Indiana. june28x

WANTED—Ladies to Embroider Linens for us at home during their leisure moments. Write at once. "FASHION EMBROIDERIES", 1522, Lima, Ohio. june28x

WANTED—Vaudeville Acts, also People for stock revues and tabloids. JOHN H. BENTLEY AGENCY, 177 North State St., Chicago. july5

WANTED—Man and Wife that understand wagon picture show [illegible]. Must be good operator. Power's 6-B Bliss Light. Will turn over real complete 2-wagon show on 50-50. State all first letter. Enclose reference. BLIZZARD SHOW, Nacogdoches, Tex.

WANTED—Medicine Sketch Team and Novelty Man. L. BARLOW, Danbury, Connecticut.

WANTED, for John Robinson's Side-Show Minstrel, experienced Female Performers with nice wardrobe. Send photographs. Also good strong Cornet or Eb Clarinet. Detroit, Mich., June 2nd to 7th; June 9th, Toledo, Ohio; afterwards care Billboard, D. C. Office.

WANTED TO JOIN ON WIRE—Good, all-round, useful Medicine Performers, Sketch Team, Magician, Strong Single Comedian, Musical Act, Sober Performers. All people must work in acts. State salary. Pay your own. Week-stand tent show. Salaries sure. GEO. PARENTOS' TENT SHOW, Clarendon, Warren County, Pa., there June 2-7.

HELP WANTED—MUSICIANS

4c WORD, CASH. NO ADV. LESS THAN 25c.
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Figure at One Rate Only—See Note Below.

Organist Wanted—Must Be first-class, able to cue and put it over. Only A-1 man need apply. Seven days. State all in first letter. COLONIAL THEATRE, Winona, Minnesota.

Trumpet Player Wanted — Year-round position for one that can and will play good tone. Prefer trumpetist who can also play novelty jazz and standard music. Working time, four hours and one half, six days. Wire ORCH. LEADER, Fair Theatre, Amarillo, Texas.

Wanted—Young Lady Drum- mer. Experienced in latest dance work and high-class concert. Union. Xylophone. Engagement near New York City. Address VIOLINIST, Olympia Theatre, Gloucester, Massachusetts.

Wanted, Strong Cornet or Clar- inet. Reliable carnival. HERSEL STANHOPE, Boonville, Indiana.

A-1 ORCHESTRA PIANIST—Standard music, 6-day town, 2 acts two days. BOX 141, Hastings, Neb.

BASS, Trombone or Baritone; Clarinet, Trap Drums. Travel, long season, immediately. RAYMOND JOHNSON, General Delivery, St. Louis, Mo.

HOT DANCE MUSICIANS—All instruments, doubling, read sides and music. Do not misrepresent. Address WALTER J. VAN DYKE, Hotel Savoy, Youngstown, Ohio.

WANTED—A Solo Cornetist, to play in 12-piece band. Good salary, one rehearsal, one concert each week, the rest time is yours. Plenty extra work. Address C. G. HAWKINS, Mgr., 221 East Main Street, Georgetown, Kentucky. june7x

WANTED—Musicians, for band and orchestra and organizing. Must be able to read all standard music. Preference given to ex-service men. $60.00 per month, quarters, subsistence and laundry. State experience. H. J. BENJAMIN, Bandmaster, U. S. Veterans Hospital, Palo Alto, California. june7

WANTED—Pianists, pictures, vaudeville, thirty dollars week, five hours day. Must have music. Open June 8th. Write ROBERT T. MADDAMORE, Traxton Theatre, Lynchburg, Virginia.

WANTED—Orchestras, to let me arrange their music to fit the combination. Dance music a specialty. Write for details. GRAHAM PRINCE, Raleigh, North Carolina.

NOTE—Count All Words, Also Each Initial and Numbers. Figure Total at One Rate Only.

WANTED [illegible] Kar. Aire me immediately. BON [illegible], Indiana.

WANTED [illegible] Piano to Entertainer stage. No fancy [illegible] HUDDLESTON FAMILY, [illegible] Vaudeville Show, McArthur, Ohio.

WANTED [illegible] Trumpet, Saxophone, Banjo and [illegible] LUTZ, Stevens Point, Wisconsin.

WANTED AT ONCE—E Flat Alto Saxophone Player [illegible] jazz Clarinet. Must [illegible] take good breaks. Good job [illegible] result. Write or wire [illegible] NOVELTY ORCHESTRA, Box 115, [illegible]

WANTED AT ONCE—Hot Piano Man for road house. [illegible] Wire PAUL CAREY, 2501 [illegible], Toledo, Illinois.

INSTRUCTIONS AND PLANS

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NOTICE!

Advertisements under this head must be confined to Instructions and Plans only, either printed, written or in book form. No ads accepted that offer articles for sale.

Fire-Eating Instructions for [illegible] Performing and profitable. ALEXANDER POPULAR SERVICE, 7619 Hollygood [illegible] Hollywood, California. jun7

Strongest Feature Act Known. [illegible] Red Hot Balls of Fire, let anybody [illegible] Positively no metal, fluid, apparatus used. Act can be performed [illegible] street. Instructions one dollar. BLUDWORTH, Box 696, Denton, Texas.

BOOKS ON MAGIC. Escapes, Illusions, Mindreading, [illegible] Jerusalem, Shadowgraphy, Juggling, Black Art, Ventriloquism, Cartooning, Punch [illegible] largest stock in the world. Catalog free. THAYER MAGIC CO., 331 S. [illegible], Los Angeles, California. june11

CAN YOU DRAW—Make money with our clever [illegible] TRUMAN'S CHALK-TALK STUDIO, Box [illegible], Dept. [illegible], Ohio. [illegible]26

HAMBURGER THEY EAT—Can you make Hamburger? [illegible] If you cannot, learn [illegible] Hamburger. The [illegible] learn to make the [illegible] Send $2.00; [illegible] LEWIS C. ELLINGTON, Hopkinsville, Ky.

INSTRUCTIONS for Stage Dancing and Clog [illegible] Text [illegible] Studio, Dr. $1.00. [illegible] ART SERVICE STUDIOS, Oshkosh, Wis. [illegible]

RESINTO SECRET—[illegible] mail cards? Sell you. [illegible] MILLER, [illegible], Virginia. june11

SCIENTIFIC ASTROLOGY [illegible] GARDNER SMITH, M. D., 687 Boylston St., Boston, Massachusetts. [illegible]

VENTRILOQUISM taught almost anyone at home. [illegible] GEO. W. SMITH, Room M-500, 125 N. [illegible] Peoria, Ill. june7

$1,500 IN SALES in one week with a single one-page [illegible] for a copy of the Practical [illegible] PERT LAVERS, 52 Dennis St., Roxbury, Massachusetts. june14

INFORMATION WANTED

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I WANT THE ADDRESS of [illegible] MRS. LAURA STEMBLING, [illegible] West Virginia.

MAGICAL APPARATUS

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(Nearly New and Cut Priced)
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Crystal Gazers, Mindreaders— [illegible] NELSON ENTERPRISES, [illegible] Columbus, O. Stamps appreciated. jun7

Handcuffs, 3 for $5. Bobby [illegible] Johnson Ave., Brooklyn, N. Y.

Laurice Magical Shop, 799 [illegible] Brooklyn, New York. jun28

Magicians—I Have a Quantity [illegible] magical apparatus that I will sell [illegible] reasonable prices. Send stamp for [illegible] C. M. BOWERS, 105 W. Muskegon Ave., Muskegon.

BARGAINS [illegible] Magical Apparatus. HEATON [illegible], Texas. june11

BARGAINS [illegible] Apparatus to introduce our line: [illegible] Rice Boards, $1.50; Spun Copper Rice Bowl, Rice Boxes, $3.50; Linking [illegible] Rice Box, 3 inch, $5.50; Spirit [illegible] $8.50; Wonder Cabinet $8.00. [illegible] other bargains in new apparatus. [illegible] MANHATTAN MAGIC CO., 1577 [illegible] New York City.

BARGAINS [illegible] new and used Apparatus, Books, [illegible] Everything for the Magician. [illegible] Coats, Costumes. Stamp brings [illegible] CHESTER MAGIC SHOP, 103 North [illegible] june14

JUST WHAT YOU NEED!—Five Make-Good Acts for Magicians working clubs, lodges, medicine shows, etc. All extra turns. Easy to present. Send a stamp and get acquainted with our "Special Five". Lots 29. GEO. A. RICE, Auburn, N. Y. june14

MAGIC at giveaway prices. Stamp for list. LOHREY, Garfield Street, Dayton, Ohio. june7

MAGICIANS' Trick Cards, Decks, Novelties, X-Ray, Lock Decks for sealing purposes. Samples, 25c. SYLVIAN'S MAGIC SHOP, 6 North Main, Providence, Rhode Island. june11

NAMON, world's latest creation, postpaid, fifteen cents. Hurry, you'll be surprised. J. NOONE, 15 Hillyoke St., Springfield, Mass. june7

PUNCH AND JUDY WHISTLES and Diminishing Trick Cards. Best that is made to sell for punch people, medicine men and pitchmen. Three styles of punch whistles, one, two and five dollars per hundred. The Diminishing card, best in the world, five dollars a hundred. Send for samples. Three Punch Whistles and Diminishing Trick Cards, twenty-five cents. I have the best talk for Punch Whistle, and the best reed worker in the world, one dollar for same. PROF. SILVER, St. Regis Hotel, Chicago, Illinois.

STRONGEST MAN cannot lift you (no apparatus needed). Complete Instruction, 50 cents. WM. SHAW, Victoria, Missouri. june7

ONE RISING CARD TRICK, nickel plated, $10.00; two Lefty Tables, book design, $10.00 each; one Wonder Screen, $5.00; six Sleeve Hangers, $5.00; one Vanishing Pan Water, $2.00; one Nickel Cage Rack, $3.00; three clear Antique Pewter Vases, $5.00. BOULEVARD PET SHOP, 1125 Vine St., Cincinnati, Ohio.

MISCELLANEOUS FOR SALE

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Bally-Hoo Curtain — Three feet high, various colors and trims. Good condition. $15.00 per hundred feet, as long as it lasts. Wire order if necessary. BAKER-LOCKWOOD, Kansas City, Missouri.

For Sale — Mandolin Player Cylinder Pianos (Hurdy-Gurdy) also small Trumpet Crank Organ, suitable for small Merry-Go-Round. All guaranteed, rebuilt, condition good as new. No junk. Bargain prices. J. S. GEBHARDT ORGAN CO., Tacony, Philadelphia, Pennsylvania. june21

Just Out—Beats Radio. Mechanical Musical Instrument. CENTRAL SUPPLY HOUSE, 615 Seneca Ave., Brooklyn, New York. jun14

Swiss Hand Bells Wanted— Three octave or larger. Also used set Deagan organ chimes. Give lowest price spot cash. L. O. RUNNER, 2527 Lake St., Chicago, Illinois. june28

BARGAINS—Organ (portable), Snare Drum, Violin, Mandolin, Orchestra Music. PHIPPS, 1611 Belmont, Chicago.

BASS DRUM, 14x28, thumb rods, never used, first $35.00. JOE FEAGANS, Petersburg, Illinois.

BASS DRUM for sale. 32 by 16, rods, brand new, $20.00. Deposit, balance collect; subject to examination. JOSEPH BARFIELD, Tylon, Miss.

BREHMER'S Professional Violin Strings are strings of service. Professional Violinists, write. It will pay you. BERT BREHMER, Rutland, Vt. june28

BUESCHER TRUMPET, silver, gold trimmings, case, $47.50; Conn Alto Saxophone, silver, gold bell, case, $80; Conn Trombone, 7-in. small bore, silver, gold bell, demonstrator, brand new, case, $80. CARL WALTERSHIRE, Creston, Iowa. june7

DEAGAN DRUMMER'S XYLOPHONE with case. Ludwig Alternator, real Turkish Cymbal. Bargains. Want Piano Accordion. B. MORBERG, Golf Apts., Pueblo, Colorado.

FOR SALE—Bass Drum, Snare Drum, Pedal, Spurs, Cymbal and Holder, Block, all for $30.00. Advance $9.00, balance C. O. D.; examination allowed. LYNN HUGHES, Sandusky, Ohio. june11

LAST MINUTE

Classified Advertising Copy for The Billboard Summer Special

Classified advertisers who have not received our "Last Call" cards may see this notice in time to insert a classified ad in the

SUMMER SPECIAL

Number of The Billboard. 91,000 edition. But you MUST WIRE COPY and REMITTANCE.

THE FORMS CLOSE JUNE 5TH

Rush ads must be sent to Cincinnati Office of The Billboard.

War Show—Equipped in Cabinets, wired with connecting sockets, over fifty views, banner and drapery; adapted for storeroom, ten-in-one or side-show. Bargain, $100 at HALLERS PET SHOP, 210 West Market, Louisville, Kentucky.

ADDING MACHINES for $15.00. Adds, subtracts, multiplies, divides automatically. Equal both speed, accuracy $400.00 machines, five-year guarantee. Cash money order or C. O. D. WILLIAM ABBOTT, 256 W. 126th St., New York.

MAIL us your old Jewelry, Gold, Silver or Platinum, Diamonds, Trinkets, etc. Liberal payment will be tendered upon receipt. Mail. If not satisfactory return money within ten days—we'll return goods our expense. UNIVERSAL EXCHANGE, 69 Canal St., Boston, Massachusetts.

MERRY-GO-ROUND, Horses, Chariots, price $600. MCADOO REAL ESTATE CO., Zanesville, O. aug2

MINTS FOR VENDING MACHINES. $1 per hundred, 5c packages. Lines packed to rate. Send for sample. DAYTON CANDY CO., 1116 W. 3rd St., Dayton, Ohio.

POWER'S No. 6-A Cameragraph Motor Drive, one H. & H. Cameragraph, good condition, $175.00 for both; 110 volts Roller Skates, $100.00; one 28 foot Parallel, $15.00, good as new. JOHN KIME, Lacon, Illinois. june11

SOUTH AMERICA, CALIFORNIA—Dancers, waiters, [illegible] Rush season; employ most everyone, particularly families in California. Save dollars on Western trip. South American firms hiring Americans on contract; Divers, Boilermakers, Engineers, Lumber Shippers. One dollar. BULLIS PRINT-SHOP, Watson Mound, New Mexico. x

MUSICAL INSTRUMENTS AND ACCESSORIES

FOR SALE—WANTED TO BUY.
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Deagan Una - Fons Bought, sold and exchanged and rebuilt. Wire your wants immediately. C. W. DUCHEMIN, Rear 711 Massachusetts Ave., Indianapolis, Indiana.

BAND AND ORCHESTRA INSTRUMENTS—Deal with the professional house. The concern owned and managed by professionals for the benefit of the profession. Best professional prices and personal service at all times. Musicians coming to Kansas City for the Shrine convention be sure to see us. Free repair service for all Shrine band men while here. All other musicians get in touch with us by mail right now. We save you money and give best service on instruments, supplies or repair work. Always have bargains in slightly used late model instruments, like new. Here are some real values: Conn Saxophone, brass, $60.00; Vocalone Alto, $80.00; Buffet Alto, latest model, $95.00; Harwood Alto, silver, $85.00; Conn Melody, silver, $80.00; Standard Melody, brass, $65.00; Wurlitzer Melody, silver, $85.00; Fischer Baritone, silver, $110.00; Heston-Clarke Cornet, silver, $40.00; York Trombone, silver, $56.00; Harwood Baritone, silver, $10.00; York Master BB Tuba, silver, $95.00; Conn French Horn, brass, new, $65.00. All low pitch, complete with good cases. Send small deposit, balance after trial. Many others, send for list. Dealing with trumpers from Coast to Coast. Buy, sell and exchange everything used in the band or orchestra. Get our bargains of new and used goods and on our mailing list. Make our store your Kansas City headquarters. CRAWFORD-RITAN COMPANY, 1011 Grand Ave., Kansas City, Missouri. june7

FIVE-OCTAVE MARIMBA for sale or exchange. A-1 condition; carving case. LEO HANNON, 11 Winter Street, Fitchburg, Massachusetts. june7

FOR SALE—Due Lyon & Healy Duplex B Flat Cornet, quick change to A, in first-class condition, at a bargain. FRANK JENSEN, 3661 Drexel Blvd., Chicago.

FOR SALE—Boehm-type Large Oboe, low pitch, covered keys, with case. N. P. BARKER, 1083 Boylston St., Boston, Massachusetts.

FOR SALE—Full set of Ludwig Drums and Traps, latest model, cheap. C. FRED FOIL, Pana, Ill.

FOR SALE—Latest Model Buescher B Flat Alto Saxophone, gold plated, pearl rollers, extra special mouthpiece, complete in solid leather case, cost $250, will sell for $150. Guaranteed like new. Shipped C. O. D., subject to examination. Address C-BOX 392, Billboard, Cincinnati.

FOR SALE, CHEAP—1 Small Hope Jones Organ, baby unit. EMPRESS THEATRE, Akron, Ohio. june7

ONE SELMER "A" BOEHM SYSTEM CLARINET, like new, $110; one Buffet, same. Fine condition and cheap. C. L. JONES, 106 Asbury, Flint, Mich. june7

ORCHESTRA BELLS, Deagan No. 60, as nice and good as new, with case, never played, cost $400.00, take $175; C. O. D., examination allowed. ROSWELL SIMMONS, McCook, Nebraska.

SAXOPHONE, C melody, silver plated, "King", silver plated, [illegible] WM. WEATHERALL, 1306 L St., S. E., Washington, D. C.

UNIFORM FEDERATION COATS, $1.00; Tuxedos, $8.00. JANITORIAL, [illegible] W. [illegible] St., New York City.

2½-OCTAVE DEAGAN ORGANCHIME, bargain, $850.00. LEE STUART, Webster City, Iowa.

PARTNERS WANTED FOR ACTS

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3c WORD, CASH NO ADV. LESS THAN 25c.
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Finest Motorized Outfit in America (pictures) should communicate with GEO. C. ACKLEY, Kenosha, Wisconsin.

SOPRANO, two [illegible] featured in "Favorites of the Past", seeks [illegible] Partner of high-class talent. Vaudeville preferred. CATERINA MARCO, care Billboard, New York City.

WANTED, for standard act, Small Lady, Gent or Boy for Trained Work. Address, stating height and weight, "THE ROLYATS", N. V. A. Club, New York City.

PERSONAL

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JAMES MACK, or McNamara, communicate with Sister Mamie or anyone knowing of him. 1335 West Monroe St., Chicago.

THE ALBINO, the one-man band, has been in the show business 10 years, is now almost blind and his health is bad, but [illegible] to go on the road this season. I make an appeal to all show people for aid. I have been liberal to the profession, now I need your help. PROF. W. H. McMILLAN, Leona, Texas.

SALESMEN WANTED

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Kappner's Foot Form Arches and Remedies. Correct and relieve all foot troubles. KAPPNER MANUFACTURING CO., 1319 Main St., Cincinnati, Ohio. Salesmen wanted everywhere.

Salesmen—Male or Female, To sell Patents. Side line. No experience required. BOX 57, care Billboard, New York City.

SELL COAL in carload lots. Side or main line. Experience unnecessary. Earn week's pay in an hour. Liberal drawing account arrangement. WASHINGTON COAL COMPANY, 840 Coal Exchange Building, Chicago. june28x

SCENERY AND BANNERS

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SATINE DROPS and Cyclaramas of fine quality. Write right at lowest prices. State sizes for quotation. MILO DENNY STUDIO, 380 Eighth Ave., W., Cedar Rapids, Iowa. june28

TWO FINE DYE DROPS, Big-time stuff, never used, each 20x30, bargains at $500.00 each. MILO DENNY STUDIO, 380 Eighth Ave., W., Cedar Rapids, Iowa. june7

2ND-HAND SHOW PROPERTY FOR SALE

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Circus Seats and Benches— 30 lengths, 5-tier common. Real Bargain. Per length, $17.50. BAKER-LOCKWOOD, Kansas City, Missouri.

For Sale — Conderman Ferris Wheel in first-class condition. Ready to set up and run; newly painted; all crated; engine run by coal oil or gasoline; all complete from ticket box to engine. Four hundred and fifty dollars. J. LEONARD REH, 16th and Dean Ave., N. E., Hillbrook, D. C.

Kentucky Derby for Sale, cheap; 12-horse; first-class condition. GEO. W. WOOD, 22 Thames St., Ingersoll, Canada. june11

Skee Ball and Bridge Ball. All condition, for sale. P. MAZZOCCHI [illegible] James St., New York City. [illegible]

Upright Piano, in Splendid condition. Complete in box. $100.00. Write FRANK CAPP, Baker-Lockwood, Kansas City, Missouri.

(Continued on page 64)

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ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

The Billboard forwards all mail to professionals free of charge. Members of the profession are invited, while on the road, to have their mail addressed in care of The Billboard, and it will be forwarded promptly.

When no date is given the week of June 2-7 is to be supplied.

A[illegible] & Kelly (American) New York 5-7.
Adair & Adair (Pantages) San Francisco; (Pantages) Los Angeles 9-14.
Adams & Lyman (Freeze) Hazleton, Pa.
Adams, Andy & Jennie (Aldrome) Moline, Ill.
Adler & Dedaine (Olympia) Lynn, Mass.
Adler's, Janet, Band (Pantages) Seattle 9-14.
Ahern, W. & L. (Major) Harrisburg, Pa.
Ahearn, Chas. [illegible] (Pantages) Los Angeles; (Pantages) San Diego 9-14.
Aiba, [illegible] & Co. (Victoria) Holyoke, Mass.
Alexander & Fields (Pantages) Hamilton, Can.; (Chateau) Chicago 9-11.
Alexander & Peggy (Poli) Worcester, Mass.
Alexander, George B., & Co. (Capitol) Windsor, Ont., Can., 5-7; (Empress) Grand Rapids, Mich., 9-11; (La Salle Garden) Detroit 12-14.
Alexandria (Pantages) Los Angeles.
Allee in Tuxedo (Mary Anderson) Louisville.
Alfreds & Dixon (American) Chicago 5-7.
Allman & Harvey (Grand) Philadelphia.
Allyn, Jack, & Aces (State-Lake) Chicago.
Along Broadway (Palace) Cincinnati.
Alton & Alton (Yonge St.) Toronto.
Amato (Palace) Bridgeport.
Ambitious (Strand) Washington.
American Revue (Rivoli) Toledo, O.
American Revue Detroit.
Ames & Vivel (Hippo) Cleveland.
Ardell Trio (Majestic) Milwaukee.
Arlo & Feder (Liberty) Terre Haute, Ind.
Armand (Gates) Brooklyn 5-7.
Arnaut Bros. (Ridge) Fairmont, W. Va.

TAN ARAKIS

Presenting a Sensational Foot-Balancing Ladder.
Playing Keith and Orpheum Circuit.
Direction Pat Casey Agency.

Arrington, Billy, & Co. (Olympia) Lynn, Mass.
Armado & Perez (Avenue B) New York 5-7.
Armstrong, Geo. (LaSalle Garden) Detroit.
Arm Sisters (Sheridan Sq.) Pittsburg.
Arthur Wilson Trio (Temple) Detroit.
Cornelly Lane (Flatbush) Brooklyn.
Awkward Age (Proctor) Schenectady, N. Y.

B[illegible] Trio (Capitol Beach) Lincoln, Neb., [illegible]
Bagby Belle (Maryland) Baltimore.
Baker & Rogers (Delancey St.) New York 5-7.
Bal, Geiger Co. (Capitol) New London, Conn.
Balness, Irma & Milo (Pantages) Tacoma, Wash., 9-14.
Bann & Mallon (Strand) Washington.
[illegible] Trio (Orpheum) Boston; (Lincoln Sq.) New York 9-11; (Boulevard) New York 12-14.
Barnes & Crohs (Pantages) Hamilton, Can.; (Orpheum) Chicago 9-14.

ERMA BARLOW'S CIRCUS REVUE

Summit Beach Park, Akron, O., week June 16.

Barr, Mayo & Renn (State) Memphis, Tenn.
Barnum & Farnum (Proctor) Albany, N. Y.
Barrios, Jean, & Co. (Palace) Brooklyn.
Barto & Mercer (Orpheum) Ogden, Utah; (Pantages) Denver 9-11.
Bayes Revue (State) Newark, N. J.
Bayfield, Billy, Revue (Orpheum) New York.
Bayes & Speck (Palace) Springfield, Mass.
Beaver & Spencer (Pantages) San Francisco; (Pantages) Los Angeles 9-14.
Bell, Billy (Palace) St. Paul.
Bennett & Gray (Orpheum) San Francisco; (Pantages) Denver, (Pantages) Pueblo 12-14.
Bernivicci, Six (Pantages) Denver, (Pantages) Pueblo 12-14.
Berry & Berg Vaudeville (Franklin) Chicago; (Imperial) Montreal 9-14.
Bert & Dot (Franklin) Ottawa, Can.
Bevins & Co. (Majestic) Chicago.
Bevo Trio (World) Omaha; (Pantages) Minneapolis 9-14.
Bigelow & Armstrong (Pantages) Seattle 9-14.
Bing & Scott (Proctor) Syracuse, N. Y.
Birds (Palace) Chicago.
Bissett, Messmer Co. (Lyric) Mobile, Ala.
Black & Swan (Palace) New Haven, Conn.
Blossom Time Girls (Loew) London, Can., 5-7.
Blue, Lou (Hippo) McKeesport, Pa.
Bond & Pearle (Loew) London, Can., 5-7.
Bollard, Joe, & Co. (Pantages) San Diego, Calif.; (Hoyt) Long Beach 9-14.
Bolton & Original Three Dixie Hill Circus New York 5-14.
Bonn, Leo (Temple) Detroit.
Bonn, Harry & Miss (Kedzie) Chicago 5-7.
Boyle, Pat (Proctor) Albany, N. Y.; (Imperial) Montreal, Can., 9-11.
Brady, Jean, & Co. (Kedzie) Chicago 5-7.
Brice & Stark (Orpheum) Boston.
Brown & Bohn (Fulton) Brooklyn 5-7.
Brown's, Tom (Riverside) New York.
Bruce, Harry (Lincoln Sq.) New York 5-7.
Booth & Nash (James) Columbus, O.
Booth, Wade, & Co. (Empress) Grand Rapids, Mich.
Borden & Banar (Imperial) Montreal.
Bowers, Walters & Crocker (Temple) Rochester, N. Y.
Bordell, Jean (Hill St.) Los Angeles.
Bradna & Massey (Majestic) Johnstown, Pa.
Bradley, Chas., Tech. (Allegheny) Philadelphia.
Breen, Harry (Temple) Rochester, N. Y.
Brooks Bros. (Palace) Chicago; (State-Lake) Chicago 9-11.
Broadway Chorus (Poli) Wilkes-Barre, Pa.
Brooson & Bennett (State-Lake) Chicago.
Brooks, Shelton (State) New York.
Brooks, Peggy (Yonge St.) Toronto.
Brower, Walter (Mary Anderson) Louisville.
Brown & Spencer (Hill St.) Los Angeles.
Brown & Whittaker (Palace) New York.
Brown & Rogers (American) New York 5-7.
Brownie's Blackville Follies (Tree Park) Ft. Wayne, Ind., (Grand) Muncie 9-14.
Bryer & Rose (Riverside) New York.
Burns, Johnny (Hippo) New York.
Burns, Tom (Keith) Boston.
Burns & Dorkin (Riverside) Lynn, Mass.
Burns & Allen (Orpheum) Oakland, Calif.; (Orpheum) San Francisco 9-14.
Burns & Kassen (Broadway) Springfield, Mass., 5-7.
Burns Bros. (Proctor) Troy, N. Y.
Burns & Foran (Pantages) Salt Lake City; (Orpheum) Ogden 9-14.

California Glee Club (Palace) Cleveland.
Camerons, Four (Proctor) Newark, N. J.
Cameron's Bears (Orpheum) Brooklyn.
Campbell, Craig (State) Buffalo.
Campbells, Casting (Capitol) Hartford, Conn.
Campbell's Southland Follies (Pantages) Vancouver, Can.
Capitol Opera (Gates) Brooklyn 5-7.
Carson & Lee (Pantages) Minneapolis; (Pantages) Regina, Can., 9-11.
Carroll & Walker (Strand) Louisville.
Carson & Willard (Strand) New York 5-7.
Carl & Inez (Lyric) Indianapolis.
Carlisle & Lamal (Lyric) New Orleans.
Carnival of Venice (Main St.) Kansas City.
Carroll, Harry, Revue (Orpheum) Los Angeles 9-14.
Carson & Willard (Lyric) Mobile, Ala.
Carrollo's Revue (Washington St.) Boston.
Carter & Waters (Keith) Boston.
Casper & Morrissey (Pantages) San Diego, Calif.; (Hoyt) Long Beach 9-14.
Cassino Girls (Loew) Charleston, W. Va.
Casson & Klem (Pantages) Los Angeles; (Pantages) San Diego 9-14.
Cavallo, Marie, Band (Pantages) Saskatoon, Can.; (Pantages) Edmonton 9-11.
Cavanaugh & Lash (Columbia) St. Louis; (Skyline) St. Louis 9-11; (Rialto) Chicago 12-14.
Chase & Mason (Fordham) New York.
Chamberlain & Earl (Lyric) Richmond, Va.
Chamberlin & Hall (Hippo) Minneapolis.
Chandler & Dossington (New Palace) Moline, Ill., 12-14.
Chandler & McDavid (Grand) St. Louis.
Chaney, Geo., Fables (Golden Gate) San Francisco; (Hill St.) Los Angeles 9-14.
Claire & Atwood (Hennepin) Minneapolis.
Clare, Marion (Strand) Washington.
Clark & Stacy (James) Columbus, O.
Clark & Roberts (Miller) Milwaukee.
Clark & McCullough (Palace) Cleveland.
Claude & Marion (Regent) New York.
Cleveland & Dewney (Nixon) Philadelphia.
Cleveland & Marion (Pantages) Vancouver, Can.
Clifford, Rube (Poli) Scranton, Pa.
Clifford & Plunkett (Grand) Fall River, Mass.
Comford, Vaughn (Keith) Philadelphia.
Conley, Harry, & Co. (Hennepin) Minneapolis.
Connell, Lemos & Zippy (State) Memphis, Tenn.
Connelly, Polly (Strand) Louisville.
Conroy, John, & Girls (Empire) Fall River, Mass.
Conway, Jack, & Co. (Palace) Manchester, N. H.
Cook, Phil (Sheridan Sq.) Pittsburg.
Cook & Cowan (Orpheum) Los Angeles.
Cosella & Verdi (Capitol) Hartford, Conn.
Cotton Pickers (Lyric) New Orleans.
Crane Fashion Plate (Shea) Buffalo.
Cressy & Dayne (Keith) Washington.

Dance Shop (Miller) Milwaukee.
Dancing Rockets (Majestic) Johnstown, Pa.
Dancing Shoes (Palace) Brooklyn 5-7.
Danger, Jack (Majestic) Chicago.
Dandoe Sisters, Three (Palace) Milwaukee; (Palace) Chicago 9-14.
Darrell, Emily (Palace) South Bend, Ind., 5-7.
Davids, The (Pantages) Hamilton, Can.; (Chateau) Chicago 9-11.
Davis, Phil (Victoria) Holyoke, Mass.
Davis & Darnell (Proctor) Newark, N. J.
DeAlva, Sonia (Pantages) San Diego, Calif., (Hoyt) Long Beach 9-14.
DeHaven & Nice (Belle View) Niagara Falls, N. Y.
DeKerekjarto (Keith) Washington.
DeMarco, Jack & Kitty (Regent) Detroit.
DeMaris Five (Strand) Louisville.
DeMont & Gracia (Miles) Detroit.
DePell & DePell (Luna Park) Millville, N. J.; (Olympic Park) Newark 8-21.
DeRae, Frank, & Sallardo Trio (Wilkins Circus) Vallejo, Calif.; Pittsburg 8-14.
DeVine, Laurie (Rivoli) Toledo, O.
DeWitt & Fletcher (Delancey St.) New York 5-7.
Delberto Bros. (Empress) Grand Rapids, Mich.
Delmar's Fighting Lions (Keith) Toledo, O., 5-7; (81st St.) New York 16-21.
Demerest & Collette (Temple) Detroit.
Dennis, Eugene (Miles) Detroit.
Devine & Gould (Pantages) Vancouver, Can.
Devoe, Frank (Palace) Milwaukee.
Devoy, Arthur, & Co. (Victoria) Wheeling, W. Va.
Dewitt, Burns, & Torrence (Palace) St. Paul 5-7.
Dexter, Elliott (Orpheum) Oakland, Calif.
Diamonds, Four (Fordham) New York.
Diehl Sisters (Lyric) Indianapolis.
Different Revue (Grand) St. Louis.
Dinus-Belmont Co. (Pantages) Seattle; (Pantages) Vancouver, Can., 9-14.
Dixie Four (Coliseum) New York.
Dobbs, Clark & Dare (Orpheum) Boston.
Dobeck, Joe: Dayton, O.; Cincinnati 9-14.
Doner & Berks (Palace) Chicago.
Donovan & Lee (Lincoln Sq.) New York 5-7.
Dooley & Sales (5th Ave.) New York.
Dooley & Morton (Keith) Washington.
Dooley, Bill, & Co. (Franklin) Ottawa, Can.
Douglas, Travers, & Co. (Greeley Sq.) New York 5-7.
Dover, Ben (Poli) Worcester, Mass.
Downing & Buddy (Pantages) Minneapolis; (Pantages) Regina, Can., 9-11.
Dullarry Sextet (Pantages) Tacoma, Wash., 9-14.
DuBois, Wilfred (State) New York.
Duggan, Danny (Keith) Toledo, O., 5-7; (Keith) Cleveland 9-14.
Dunbar, Charles (Scollay Sq.) Boston.
Duncan, Sammy (Miller) Milwaukee.
Dura, Cross & Bence (Miller) Milwaukee.
Duval & Symonds (Alhambra) New York.
Dyer, Hubert, & Co. (Liberty) Terre Haute, Ind.

Earl & Matthews (Grand) Atlanta, Ga.
Earles, The (Pantages) Kansas City; (Pantages) Memphis 9-14.
Early & Laight (Pantages) Salt Lake City; (Orpheum) Ogden 9-14.
Eastman & Moore (Pantages) Seattle; (Pantages) Vancouver, Can., 9-14.
Eclair Twins & Wells (Pantages) Portland, Ore.
Edwards, Gus, Revue (Proctor) Newark, N. J.
Edwards, Julia, & Co. (Colonial) Utica, N. Y.
Elinore & Esther (Regent) Detroit.
Elliott & LaTour (Royal) New York.
Elliott, J., & Girls (Capitol) New Britain, Conn.
Emmy, Carlton, & Co. (81st St.) New York.
Enchanters, The (Poli) Worcester, Mass.
Ergottie & Herman (Pantages) Portland, Ore.
Ernests, The (Princess) Nashville, Tenn.
Everybody Step (Orpheum) Des Moines, Ia., 5-7.

Faber, Harry, & Co. (Main St.) Kansas City; (State-Lake) Chicago 9-14.
Fagan, Noodles (Pantages) Denver; (Pantages) Pueblo 12-14.
Fagan's, Raymond, Orch. (Fairmont) Fairmont, W. Va., 2-7; (Colonial) Akron, O., 9-11.
Fair, Sheldon & Hewitt (Maryland) Baltimore.
Falls, A. & G. (Bushwick) Brooklyn.
Fanton, Joe, & Co. (Pantages) Minneapolis 9-14.
Farnell & Florence (Majestic) Chicago.
Farnum, Franklyn (Federal) Salem, Mass.
Farnum, Frank, & Band (Palace) Milwaukee.
Farrell, Billy, & Co. (Majestic) Chicago.
Fay & Weston Revue (Sheridan Sq.) Pittsburg.
Fenton & Fields (Main St.) Kansas City; (State-Lake) Chicago 9-11.
Fenwick Sisters (Orpheum) Ogden, Utah; (Pantages) Denver 9-14.
Fink's Mules (Davis) Pittsburg.
Fisher & Gilmore (Olympic) Watertown, N. Y.
Fiske & Fallon (Grand) Atlanta, Ga.
Flashes of Melody & Dance (Loew) Ottawa, Can.
Fleeson & Greenway (Palace) Cleveland.
Fleming Sisters, Three (Boston) Boston.
Flynn's, Josie, Revue (Pantages) Hamilton, Can.; (Chateau) Chicago 9-11.
Foley & LaTour (5th Ave.) New York.
Ford, Margaret (Royal) New York.
Foster & Van (National) New York 5-7.
Four of Us (Seventh St.) Minneapolis.
Fox & Allen (Imperial) Montreal.
Francis (Fordham) New York.
Francis & Hume (Sheridan Sq.) Pittsburg.
French Revue (Scollay Sq.) Boston.
Fuller, Mollie, & Co. (Riverside) New York.
Fulton, Chas. M.: Zanesville, O.
Furman & Evans (Federal) Salem, Mass.

GaBett & Kokin (Orpheum) Des Moines, Ia., 5-7.
Gardner & Revere (Harris) Pittsburg.
Garland, Harry (Lyric) Indianapolis.
Gaudsmiths, The (Proctor) Mt. Vernon, N. Y.
George, Bob (Binghamton) Binghamton, N. Y.
George, Jack, Duo (Majestic) Chicago.
Gerard, Emil (Emery) Providence, R. I., 5-7.
Getting It Over (Emery) Providence, R. I., 5-7.
Ghezzis, The (81st St.) New York.
Gibson & Connelly (Temple) Detroit.
Gilbert & May (Capitol) Hartford, Conn.
Gilberts, The (Delancey St.) New York 5-7.
Gilforle & Lang (Imperial) Montreal.
Gillett, L., & Co. (Palace) New Haven, Conn.
Gintaros, The (Victoria) New York 5-7.
Glitton Girls (Orpheum) Ogden, Utah; (Pantages) Denver 9-14.
Glason, Billy (Palace) New Haven, Conn.
Godfrey, Jean (Victoria) Greenfield, Mass.
Golden Visions (Keith) Washington; (Orpheum) Brooklyn 9-14.
Gomez Trio (Federal) Salem, Mass.
Gonne, Lillian, & Co. (Pantages) Edmonton, Can.; (Pantages) Calgary 9-14.
Gordon, Jean, Players (Broadway) Springfield, Mass., 5-7.
Gorgals Trio (Strand) Washington.
Gosler & Lusby (Pantages) Seattle 9-14.
Gould & Rasch (Metropolitan) Brooklyn.
Gould, Venita (Davis) Pittsburg.
Granese, Jean (Hippo) McKeesport, Pa.
Gray, Ann (Imperial) Montreal.
Grear, Ed. (Loew) Palisades, N. J.
Green, Jane (Riverside) New York.
Green & LaFell (Nixon) Philadelphia.
Green & Myra (State-Lake) Chicago.
Green, Harry, & Co. (Palace) South Bend, Ind., 5-7.
Grey, Gibda (Hippo) New York.
Grey & Byron (Lyric) Mobile, Ala.
Grey, Tonie, & Co. (Pantages) Tacoma, Wash., 9-14.
Groh & Adonis (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 9-14.
Guilfoyle, J. & G. (Victoria) Wheeling, W. Va.

Haas, Chuck (Pantages) San Francisco; (Pantages) Los Angeles 9-14.
Haas Bros., Four (Shafer's Show) McMinnville, Ore.; Portland 9-21.

[illegible] Troupe (Harris) Pittsburg.
[illegible] (Orpheum) Los Angeles; (Hill St.) Los Angeles 9-14.
Hamilton & Barker (Grand) Philadelphia.
Haney, [illegible] New York.
Happy Days (Grand) Philadelphia.
Harmon & Sands (National) Louisville, Ky.
Harris, Dave (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 9-14.
Harrison [illegible] Cleveland.
Hart, LeRoy & Mabel (Loew) White Plains, N. Y., 5-7.
Hart & Keem (Pantages) Seattle 9-14.
Hart's Highlanders (Pantages) Minneapolis; (Pantages) Regina, Can., 9-11.
Hawthorne & Cox (State-Lake) New York.
Haynes, Mary (Orpheum) Des Moines, Ia., 5-7; (Hennepin) Minneapolis 9-11.
Heath & Cross (Bushwick) Brooklyn.
Heavy, T. & B. (Keith) Boston.
Heart of a Clown (Pantages) Kansas City; (Pantages) Memphis 9-14.
Hector (Loew) White Plains, N. Y., 5-7.
Hegedus, M. & Co. (Temple) Rochester, N. Y.
Heller & Riley (Temple) Rochester, N. Y.
Herbert & Nelson (Poli) Worcester, Mass.
Herman, Al (Palace) New York.
Herskind (Grand) St. Louis.
Hatt, Ernest (Grand) St. Louis.
Hickey Bros. (Rialto) Chicago 5-7.
Hickman Bros. (Pantages) Denver; (Pantages) Pueblo 12-14.
Higgins & Blossom (Keith) Washington.
Hilliard, B. C. & Co. (State-Lake) Chicago; (Palace) Milwaukee 9-11.
Hines, Harry (Capitol) New Britain, Conn.
Hjlan's Birds (Main St.) Kansas City.
Hoenn, E. V., & Co. (D. O. K. A. Circus) Dayton, O.; (Shrine Circus) Cincinnati 9-11.
Hoffman, Lew & Jessie (Boulevard) New York 5-7.
Holman, Harry (Bushwick) Brook'yn.
Holmes & LaVere (Broadway) New York.
Honey, J. Francis, Revue (Strand) Louisville, Ky.
Honeymoomers (Crescent) New Orleans.
Hopper, Edna W. (Pantages) Salt Lake City; (Orpheum) Ogden 9-14.
Horlick & Sarampa (Princess) Nashville, Tenn.
Howard, Clara (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 9-11.
Hudson, Bert E. (Ardomer) Moline, Ill.
Hughes & Merritt (Pantages) Memphis, Tenn.
Hunting & Francis (Keith) Portland, Me.
Hurst & Vogt (Earle) Philadelphia.
Hutton & O'Connor (Palace) Bridgeport, Conn.
Hyatt (Orpheum) Boston.

Imhof, Roger, & Co. (Imperial) Montreal.
Irving's Midgets (Lyric) Indianapolis.
Ishakawa Japs (Loew) Palisades, N. J.
Ivy, Mlle., & Co. (Hippo) Cleveland.

Jackson, Joe (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 9-11.
Jans & Whalen (Majestic) Chicago; (State-Lake) Chicago 9-11.
Jarrow (Pantages) Hamilton, Can.; (Chateau) Chicago 9-11.
Jerry & Piano Girls (58th St.) New York.
Johnsons, Musical (Binghamton) Binghamton, N. Y.
Johnson, Hal, & Co. (Empire) Fall River, Mass.
Johnson, J. R., & Co. (Belle View) Niagara Falls, N. Y.
Jolly Corks (Opera House) York, Pa.
Jones & Rae (Hippo) Cleveland.
Jones, Islam, & Band (Hennepin) Minneapolis.
Jones, Peggy (Crescent) New Orleans.
Jordan, Lorenzo & Morris (Capital Beach) Lincoln, Neb., 2-14.
Jordon & Germaine (Scollay Sq.) Boston.
Josefsson & Girl (Hippo) New York.
Juggleland (Keith) Portland, Me.
June, Beauty, & Boys (Golden Gate) San Francisco 9-14.
Just a Pal (Emery) Providence, R. I., 5-7.

Kajiyama (Pantages) San Francisco 9-14.
Kanawazs Four (LaSalle Garden) Detroit.
Karle & Rovein (Sheridan Sq.) Pittsburg.
Kavanaugh, Stan, & Co. (Lyric) Mobile, Ala.
Kay, Dolly, & Co. (Earle) Philadelphia.
Keating & Boss (Seventh St.) Minneapolis.
Kelety, Julia (Loew) Montreal.
Keller Sisters & Lynch (Davis) Pittsburg.
Kelly, Sherwin (Pantages) Portland, Ore.
Kelly & Birmingham (Poli) Worcester, Mass.
Kelso Bros.' Revue (Keith) Toledo, O.
Kelton, Pert (Maryland) Baltimore.
Kennedy, James, & Co. (Yonge St.) Toronto.
Keno & Green (Proctor) Newark, N. J.
Kent, Walter, & Co. (Shea) Buffalo.
Kerr & Ensign (Miller) Milwaukee.
Kerr, Chas., & Band (Broadway) Philadelphia.
Kessler & Morgan (Broadway) Springfield, Mass., 5-7.
Kikutas Japs (Majestic) Johnstown, Pa.
Kilpatrick & Joss (Empire) Fall River, Mass.
Kings Melodyland (Keith) Portland, Me.
King & Beatty (Keith) Portland, Me.
King Bros. (Loew) Montreal.
Kinzo (Strand) Louisville.
Kitaro Japs (Hill St.) Los Angeles.
Klass & Brilliant (Palace) Cincinnati.
Klee, Mme. (Maryland) Baltimore.
Klein Bros. (Keith) Syracuse, N. Y.
Knox & Inman (Grand) St. Louis.
Kokin Sisters (Davis) Pittsburg.
Kramer & Boyle (Orpheum) Brooklyn.
Kranz & Wash (Palace) St. Paul 5-7; (Palace) Milwaukee 9-11.
Kress, Rose, Four (Pantages) Hamilton, Can.; (Chateau) Chicago 9-11.
Kronos (Majestic) Chicago.
Krueger & Kaufman (Rialto) Chicago.
Kuehn, Kurt & Edith (Loew) Montreal.
Kulas, Theo. Wirth (Pantages) Seattle; (Pantages) Vancouver, Can., 9-14.

LaPearl (Pantages) Seattle; (Pantages) Vancouver, Can., 9-14.
LaMont Trio (Loew) Palisades, N. J.
LaPearl, Rae & Co. (Pantages) Edmonton, Can.; (Pantages) Calgary 9-11.
La Mour, Harry & Co. (Keith) Philadelphia.
LaRosarita & Co. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 9-14.
Lahr & Mercedes (Palace) Rockford, Ill., 5-7; (Palace) Milwaukee 9-14.
Lake, Alice, & Co. (Palace) Milwaukee; (State-Lake) Chicago 9-11.
Lampinis, The (Lyric) Indianapolis.
Land of Fantasia (Palace) Chicago.
Lane & Harty (State) Newark, N. J.
Lane & Freeman (Pantages) San Francisco 9-14.
Lang & Haley (Lyric) New Orleans.
Langfelds, Three (Metropolitan) Brooklyn.
Lavan, Jack (Orpheum) Brooklyn.
Lazella, Aerial (Dokie's Circus) Dayton, O.; (Shrine Circus) Cincinnati 9-11.
Leblanc & Sampson (Grand) Atlanta, Ga.
Lebrolds, The (Palace) Cleveland.
Leach, Lafontan, Trio (Yonge St.) Toronto.
Leary, Nolan & Co. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 9-14.
Leavitt & Lockwood (Palace) Milwaukee; (State-Lake) Chicago 9-11.
Lelands, Five (Rialto) Chicago.
Lester, Noel, & Co. (Loew) Montreal.
Lester & Stuart (Palace) New Haven, Conn.
Levey, Bert (Palace) Bridgeport, Conn.
Leviathan Band (Proctor) Newark, N. J.
Lewis' Band (Riverside) New York.
Lewis & Norton (Pantages) Minneapolis 9-11.
Lewis, Flo, & Co. (Keith) Dayton, O.
Leyland & Sammot (Hippo) Cleveland.
Leyton, Fritzi (Boulevard) New York 5-7.
Livingstons, The (Palace) Brooklyn 5-7.
Lloyd, Arthur (Orpheum) New York.
Lloyd & Goodman (Strand) Washington.
Loftus, Cecilia (Palace) New York.
Londons, Three (Pantages) Memphis, Tenn.
Londons, Three (Palace) Springfield, Mass.
Lorraine & Minto (Palace) New York.
Loughlin & West (Nixon) Philadelphia.
Louise & Mitchell (Pantages) Denver; (Pantages) Pueblo 12-14.
Love Fables (Orpheum) Ogden, Utah; (Pantages) Denver 9-14.
Lowry, Ed (Fordham) New York.
Lucas, Jimmy (Shea) Buffalo.
Lucey, Leda (Princess) Nashville, Tenn.
Luckie & Harris (Strand) Shenandoah, Pa.
Lumars, The (Lincoln Sq.) New York 5-7.
Luster Bros. (Seventh St.) Minneapolis.
Lyman's Band (Palace) New York.
Lynn & Howland (Palace) Cincinnati.
Lyons, George (Keith) Boston.
Lytell & Fant (Poli) Worcester, Mass.

McCarthy & Stenard (Majestic) Johnstown, Pa.
McCormack & Wallace (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 9-14.
McCormack, John, Jr. (Dancing Carnival) New York.
McCullough, Carl (Pantages) Pueblo, Col.; (World) Omaha 9-14.
McGrath & Deeds (Murray) Richmond, Ind.
McIntosh, Peggy, & Co. (Seventh St.) Minneapolis.
McLean, Bobby, & Co. (Boulevard) New York 5-7.
McLoughlin & Evans (Davis) Pittsburg.
McNally, Hap. (Colonial) Norwich, Conn.
McWaters & Tyson (Orpheum) Brooklyn.
Mack & Earle (Academy) Norfolk, Va.
Mack, Hughie (Pantages) Seattle, Wash.; (Pantages) Vancouver, Can., 9-11.
Mack & Manners (Orpheum) New York 5-7.
Mack & Lalime (Palace) Chicago.
Magleys, The (Pantages) Saskatoon, Can.; (Pantages) Edmonton 9-14.
Mahoney & Cecil (Palace) Brooklyn.
Malia & Bart (Majestic) Chicago.
Maloney, W. & J. (Jefferson) New York.
Mantilla & Seed (Victoria) New York 5-7.
Mann, Allyn (Proctor) Troy, N. Y.
Mann, Sam E. (Grand) Atlanta, Ga.
Manning & Class (Palace) St. Paul 5-7; (Seventh St.) Minneapolis 8-14.
Mantell's Manikins (Golden Gate) San Francisco.
Marcelle (Palace) Cincinnati.
Margaret & Morrell (Keith) Portland, Me.
Margaret & Gaddec (James) Columbus, O.
Marie, Beauty (Fordham) New York.
Markell & Gay (Pantages) Minneapolis 9-14.
Marimba Duo (Orpheum) St. Louis; (Orpheum) Memphis 9-11.
Marston & Manley (James) Columbus, O.
Marx, Ben, & Co. (Empress) Grand Rapids, Mich.
Mason & Keeler (Davis) Pittsburg.
Mason & Cole (Bijou) Birmingham, Ala.
Massart Sisters (Pantages) Memphis, Tenn.
Matthews & Ayres (Greenpoint) Brooklyn.
Maxwell Trio (Grotto Circus) Okmulgee, Okla.
McCan & Newman (Maryland) Baltimore.
Melinda & Dade (Washington St.) Boston.
Melrose, Bert (Proctor) Schenectady, N. Y.
Merritt & Coughlin (Colonial) Norwich, Conn.
Meroff & Band (Regent) New York.
Meyakos, Three (State) New York.
Miller & Murphy (Empress) Hastings, Neb., 5-7; (Orpheum) Fargo, N. D., 9-11.
Miller, May, & Co. (Palace) Pittsfield, Mass.
Miller & Mack (Hippo) New York.
Mix, Ruth, & Co. (Pantages) Vancouver, Can.
Moll Bros. (Temple) Rochester, N. Y.
Montana (Maryland) Baltimore.
Montgomery, Marshall (Delancey St.) New York 5-7.
Montrose, Belle, Revue (Yonge St.) Toronto.
Moore & Field (Fulton) Brooklyn 5-7.
Moore & Hoager (State-Lake) Chicago.
Moore & Mitchell (58th St.) New York.
Moore, Victor (State-Lake) Chicago.
Moore, Jack, Trio (Bolle Circus) Dayton, O.; Cincinnati 9-11.
Morak Sisters, Four (Victoria) Wheeling, W. Va.
Moran & Wiser (Earle) Philadelphia.
Morentos, Cellus, Dance Follies (Palace) Chicago.
Morgan, Gene (Colonial) Utica, N. Y.
Morgan & Sheldon (Colonial) Utica, N. Y.
Morley, Alice (Avenue B) New York 5-7.
Morre & Freed (Keith) Philadelphia.
Morrell, Clark, & Co. (Earle) Philadelphia.
Morris & Flynn (Prospect) Brooklyn.
Morris & Campbell (Hamilton) New York.
Morrow, Wm., & Co. (Majestic) Milwaukee.
Mortimer, Cook & Harvey (Palace) Cleveland.
Morton, J. C., & Co. (Colonial) Norwich, Conn.
Morton Bros. (Crescent) New Orleans.
Moscow Artist Co. (Pantages) San Diego, Calif.; (Hoyt) Long Beach 9-14.
Movie Masque (Poli) Scranton, Pa.
Mull Bros. (Temple) Rochester, N. Y.
Mullane, Frank (Greeley Sq.) New York 5-7.
Mullen & Frances (Palace) Chicago; (Palace) Milwaukee 9-11.
Murdock & Kennedys (Harris) Pittsburg.
Murdock, L. & P. (Majestic) Elmira, N. Y.
Murray, K., & Co. (Palace) Waterbury, Conn.
Murray & Gerrish (Orpheum) New York 5-7.
Murry & Maddox (Regent) Detroit.
Murphy, Senator (Loew) White Plains, N. Y., 5-7.
Music Land (Majestic) Milwaukee.
Mutual Man (Rialto) Amsterdam, N. Y.

Nautical Follies (Pantages) Kansas City; (Pantages) Memphis 9-14.
Nagyfys, The (Blue Ridge) Fairmont, W. Va.
Natalie & Darnell (Avenue B) New York 5-7.
Naurot, H., & Boys (Palace) Pittsfield, Mass.
Nazarro, Cliff. (James) Columbus, O.
Nelson, Eddie, & Co. (Orpheum) San Francisco.
Nestor, Ned, & Co. (Kedzie) Chicago 5-7.
Nevada, Lloyd, & Co. (Keith) Boston.
Newell & Most (Binghamton) Binghamton, N.Y.
Nichols, Howard (Bijou) Birmingham, Ala.
Nielsen, Alma, & Boys (Palace) Chicago; (Palace) Milwaukee 9-14.
Nielson, Dorothy, & Co. (Victoria) New York 5-7.
Niemeyer, Moran Co. (Keith) Dayton, O.
Nibla (Majestic) Chicago.
Niobe (Capitol) Trenton, N. J.
Nordstrom, Clarence (Orpheum) Oakland, Calif.; (Golden Gate) San Francisco 9-14.
North & South (Pantages) Edmonton, Can.; (Pantages) Calgary 9-11.
Northlane & Ward (Pantages) Pueblo, Col.; (World) Omaha 9-11.
Nosses, Six (Proctor) Troy, N. Y.

O'Brien Sextet (Palace) Rockford, Ill., 5-7.
O'Brien & Josephine (Bijou) Birmingham, Ala.
O'Donnell & Blair (Maryland) Baltimore.
Oddities of 1924 (Victoria) New York 5-7.
Oliver & Mack (Murray) Richmond, Ind.
Oliver & Olson (State) New York.
Oliver, Barry Co. (Boston) Boston.
Olson & Johnson (Orpheum) San Francisco 9-14.
Ono, Ben Nee (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 9-11.
Ornshee, Laura (Maryland) Baltimore.
Orren & Drew (Greeley Sq.) New York 5-7.
Osterman, Jack (Bushwick) Brooklyn.

Page & Burman (Boulevard) New York 5-7.
Paisley, Geo. (Keith) Syracuse, N. Y.
Palermo's Dogs (Loew) Ottawa, Can.
Palo & Palet (Orpheum) Ogden, Utah; (Pantages) Denver 9-14.
Pantheon Singers (Metropolitan) Brooklyn.
Paramount Four (Empress) Grand Rapids, Mich.
Pardo & Archer (Metropolitan) Brooklyn.
Pasquall, Mme. (Hippo) New York.
Patricola (Columbia) Far Rockaway, N. Y.
Patty, Alexander, & Co. (Loew) London, Can., 5-7.
Paulette & Ray (Nixon) Philadelphia.
Pearl, Myron, Dancers (Rivoli) Toledo, O.
Penn Diamond Orch. (Majestic) Harrisburg, Pa.
Perez & Marguerite (Keith) Dayton, O.
Permaine & Shelly (Pantages) San Diego, Calif.; (Hoyt) Long Beach 9-11.
Petleys, Five (Hippo) New York.
Petticoat Band (Cross Keys) Philadelphia.
Phillips, Evelyn, & Co. (National) Louisville, Ky.
Physical Culture (Olympic) Watertown, N. Y.
Pickford's, The (Columbia) Far Rockaway, N. Y.
Pierlot & Scofield (Pantages) Saskatoon, Can.; (Pantages) Edmonton 9-14.
Pietro (Keith) Philadelphia.
Pisano & Landauer (Orpheum) Des Moines, Ia., 5-7.
Polly & Oz (Lyric) Mobile, Ala.
Pooley & Partner (James) Columbus, O.
Post & Dupree (Trent) Lynchburg, Va.
Powers & Wallace (Opera House) York, Pa.
Powers, Two (Poli) Worcester, Mass.
Pretty Soft (Seventh St.) Minneapolis.
Primrose Four (Palace) Manchester, N. H.
Puget, George E. (Rivoli) Defiance, O., 2-11.
Purcella & Ramsey (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 9-14.

Queens of Syncopation, Six (Loew) Montreal.
Quixey, Four (Victory) Holyoke, Mass.

Race & Edge (Orpheum) Ogden, Utah; (Pantages) Denver 9-14.
Racine & Ray (Victory) Evansville, Ind.
Radjah, Princess (Keith) Boston.
Radles (State) Memphis, Tenn.
Rambeau, Marjorie (Orpheum) Brooklyn.
Randell, Bobby (Golden Gate) San Francisco.
Randolph, M., & Co. (Proctor) Albany, N. Y.
Raymond, Dorothy (23d St.) New York.
Raymond & Schram (Grand) St. Louis.
Raymond & McKaye (Orpheum) Oakland, Calif., 9-14.
Raymond, Jay (Grand) Philadelphia.
Recuperation (Gates) Brooklyn 5-7.
Reddingtons, Three (Pantages) Edmonton, Can.; (Pantages) Calgary 9-11.
Reed, Jessie (Allegheny) Philadelphia.
Reel & Ray (Proctor) Syracuse, N. Y.
Regan & Curliss (Palace) Milwaukee.
Reilly, Larry (Washington St.) Boston.
Reilly, Robt., & Co. (Temple) Rochester, N. Y.
Rella, Eleanor, & Co. (Grand) St. Louis.
Remos, The (Palace) Milwaukee.
Renault, Francis (Pantages) Portland, Ore.
Renzetta & Gray (Orpheum) Boston.
Retter, Dezzo (Majestic) Milwaukee.
Reyes, Juan (Orpheum) San Francisco.
Rhoda & Brockelle (Delancey St.) New York 5-7.
Rialto & LaMont (Murray) Richmond, Ind.
Rice & Werner (Orpheum) Los Angeles; (Hill St.) Los Angeles 9-14.
Rich & Shea (Majestic) Johnstown, Pa.
Rickard & Gray (State) Newark, N. J.
Ridgeway, Fritzie (Keith) Boston.
Rigoletto Bros. (Regent) Detroit.
Rios, The (Pantages) Los Angeles; (Pantages) San Diego 9-14.
Rives & Arnold (Palace) Rockford, Ill., 5-7.
Roberts, R., & Band (Bushwick) Brooklyn.
Robertus & Wilfreda (Victoria) Greenfield, Mass.
Robey & Gould (Palace) Pittsfield, Mass.
Rome & Dunn (Temple) Detroit.
Rome & Bolton (Bijou) Birmingham, Ala.
Rooney & Bent Revue (81st St.) New York.
Rose, Jack (Keith) Washington.
Rose, Harry (Gates) Brooklyn 5-7.
Rosini, Carl, & Co. (Keith) Dayton, O.
Rossitto, Antonio (Rivoli) Toledo, O.
Roy & Arthur (National) New York 5-7.
Royalo, Wm. (Zoo) Cincinnati, O., 2-21.
Roye & Maye Revue (Palace) Waterbury, Conn.
Rublui Sisters, Four (Capitol) New London, Conn.
Rudell & Dunigan (Keith) Dayton, O.
Runaway Four (Keith) Boston.
Russell, Sue (Pantages) Denver; (Pantages) Pueblo 12-14.
Russell & Pierce (Hill St.) Los Angeles.
Ryan & Ryan (Empress) Fall River, Mass.
Ryan, Jack, & Co. (Orpheum) Boston.

Sabbott & Brooks (Boulevard) New York 5-7.
Sabine, F. & A. (Earle) Philadelphia.
St. Clair Twins & Co. (Rialto) Chicago.
St. Onge, Joe, Trio (Grand) St. Louis.
Sale, Chic (Palace) Chicago; (Hennepin) Minneapolis 9-14.
Santley, Zelda (Fulton) Brooklyn 5-7.
Sargent & Marvin (Proctor) Newark, N. J.
Saunders, Blanche G. (Ardomer) Sac City, Ia.
Saxton & Farrell (Keith) Dayton, O.
Saytons, The (Orpheum) Los Angeles; (Hill St.) Los Angeles 9-11.
Scanlons & Dennos (Poli) Scranton, Pa.
Schuller, Ann, & Co. (American) New York 5-7.
Schwartz & Clifford (Washington St.) Boston.
Seed & Austin (State) Jersey City, N. J.
Selbini & Albert (Lyric) New Orleans.
Selden, Rose, & Bro. (State) Newark, N. J.
Seminary Scandals (Grand) Atlanta, Ga.
Severn, Margaret, & Co. (Palace) Cleveland.
Seymour & Cunard (Pantages) Tacoma, Wash., 9-14.
Seymour's Family (Academy) Norfolk, Va.
Shannon & Leeming (Poli) Wilkes-Barre, Pa.
Sharkey, Bob & Hewitt (Main St.) Kansas City.
Sharp, Billy, Revue (Academy) Norfolk, Va.
Shaw & Lee (Imperial) Montreal.
Shayne, Al. (Loew) Ottawa, Can.
Shelly, Patsy, & Boys (Bijou) Birmingham, Ala.
Sheppard, Bert, & Co. (Palace) Cincinnati.
Sherman, Van & Hyman (Pantages) Memphis, Tenn.
Sherri Revue (Pantages) Pueblo, Col.; (World) Omaha 9-11.
Shields, Frank (Greeley Sq.) New York 5-7.
Shields, J. & H. (Grand) Philadelphia.
Shone, Hermine, & Co. (Keith) Philadelphia.
Shone & Squires (Emery) Providence, R. I., 5-7.
Shriner & Fitzsimmons (National) Louisville, Ky.
Sidney, Frank J., & Co. (Shea) Buffalo.
Siegfried, Great (Ideal Park) Johnstown, Pa.
Simpson & Dean (Princess) Nashville, Tenn.
Singer's Midgets (Keith) Philadelphia.
Sisto, Wm. (Kedzie) Chicago.
Skatelles, The (Gates) Brooklyn 5-7.
Skello, Mr. & Mrs. (Sea-Side Show) Coney Island, N. Y.
Slatko, Harry, Revue (Earle) Philadelphia.
Smith & Duane (Greeley Sq.) New York 5-7.
Smith, Tom (Orpheum) Brooklyn.
Snow & Narine (Loew) White Plains, N. Y., 5-7.
Snyder & Blatch (Strand) Louisville.
Solar, Willie (Lyric) Richmond, Va.
Sonia & Escorts (Pantages) San Diego, Calif.; (Hoyt) Long Beach 9-11.
Spencer & Carroll (Scollay Sq.) Boston.
Stafford, Frank, & Co. (Pantages) Los Angeles; (Pantages) San Diego 9-11.
Stamm, Orville, & Co. (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 9-11.
Stanley, Geo., & Sister (Rialto) Chicago.
Stanley Sisters (Palace) Pittsfield, Mass.
Stanton, Will, & Co. (Fulton) Brooklyn 5-7.
Stanton, V. & P. (Hamilton) New York.
Staples, Helen (Liberty) Terre Haute, Ind.
Stateroom 19 (Pantages) Tacoma, Wash., 9-14.
Stephens & Hollister (Keith) Portland, Me.
Steppe & O'Neil (Coliseum) New York.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

NAME.....

WEEK	THEATER	CITY	STATE

[illegible] (Stadt) New York.
[illegible] (Hipp) McKeesport, Pa.
[illegible] (Loew) Ottawa, Can.
[illegible] (Palace) Memphis, Tenn.
[illegible] (Strand) Shenandoah, Pa.
[illegible] (Loew) Ottawa, Can.
[illegible] Baltimore.
[illegible] (Pantages) Los Angeles. (Pantages) Chicago 9-14.
[illegible] (Avenue B) New York 5-7.
[illegible] (Earle) Philadelphia.
[illegible] (Colonial) Norwich, N. Y., 5-7.
[illegible] (Proctor) Syracuse, N. Y.
[illegible] (Keith) Washington.
[illegible] A. Brady (Strand) Charleston, W. Va., 9-11.
[illegible] (Grand) St. Louis.
[illegible] (Colonial) Lynn, Mass.
[illegible] (Keith) Boston.

T

[illegible] (State-Lake) Chicago.
[illegible] & Co. (National) New York 5-7.
[illegible] (Pantages) Brooklyn 5-7.
[illegible] Detroit.
[illegible] Toledo, O.
[illegible] Florida.
[illegible] (Princess) Ottawa, Can.
[illegible] (Palace) St. Paul.
[illegible] Minneapolis 9-14.
[illegible] A. Rogers (Pantages) Portland, Ore.
[illegible] (Metropolitan) Brooklyn.
[illegible] Brooklyn.
[illegible] Hazleton, Pa.
[illegible] Long Beach, Cal.; (Pantages) [illegible] City 9-14.
[illegible] Minneapolis; (Pantages) Portland, Ore., 9-14.
[illegible] Evansville, Ind.
Travers, B. and (Pantages) San Francisco 9-14.
[illegible] New York.
[illegible] (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 9-14.
[illegible] (Pantages) Kansas City; (Pantages) Memphis 9-14.
[illegible] Los Angeles 9-14.
[illegible] (Majestic) Chicago.

U

[illegible] (Pantages) Salt Lake City; (Orpheum) Ogden 9-14.

V

[illegible] Washington.
Van & Tyson (Pantages) San Francisco 9-14.
[illegible] Minstrels (Keith) Memphis, N. H., (Keith) Lowell, Mass., 9-14.
Vanderbilt, [illegible] (Poli) Bridgeport, Conn.
[illegible] (Proctor) Mt. Vernon, N. Y.
Vardell [illegible] Trio (World) Omaha (Pantages) Kansas City 9-14.
Vardon & [illegible] (World) Omaha (Pantages) Kansas City 9-14.
Vasser, [illegible] (Pantages) Denver; (Pantages) Portland 9-14.
Victor Troy (Broadway) Springfield, Mass., 5-7.

W

[illegible] Harry & Co. (Palace) Cincinnati.
[illegible] (Pantages) Saskatoon, Can.; (Pantages) Edmonton 9-14.
Walton & [illegible] (Hoyt) Long Beach, Calif., (Pantages) Salt Lake City 9-14.
Walsh & [illegible] (Empire) Newark, N. J.
Walsh & Lynn (Riverside) New York.
Walters & Walters (Boston) Boston.
Walton, F. & L. (Capitol) New Britain, Conn.
Walton & Brandt (Loew) Montreal.
Wanzer, The (Proctor) Yonkers, N. Y.
[illegible] K. (Hippodrome) Milwaukee.
Ward, Clifford, Trio (Earle) Philadelphia.
Warde [illegible] (National) New York 5-7; (Lincoln S.) New York 9-11.
Ward, Pat (Golden Gate) San Francisco; (Orpheum) Los Angeles 9-14.
Wells, Virginia & West (Davis) Pittsburg.
Wenzel [illegible] Trio (Pantages) San Francisco 9-14.
[illegible] (Proctor) Albany, N. Y.
Werner [illegible] & Co. (American) New York 5-7.
Westerfield's Sap (Lyric) Richmond, Va.
[illegible] & Betty (Orpheum) San Francisco 9-14.
[illegible] (State) Memphis; (Crescent) New Orleans 9-14.
[illegible] (Rialto) Chicago.
[illegible] (Victoria) Gloversville, Mass.
[illegible] & Co. (Franklin) Ottawa, Can.
[illegible] & Co. (Binghamton) Binghamton.
[illegible] (Pantages) Salt Lake City; (Orpheum) Ogden 9-14.
[illegible] (Orpheum) San Francisco.
[illegible] (Pantages) San Francisco; (Pantages) Los Angeles 9-14.
[illegible] (Miles) Detroit.
[illegible] (Pantages) Seattle 9-14.
[illegible] Roger (Majestic) Harrisburg, Pa.
[illegible] & Madeline (Majestic) Milwaukee.
[illegible] (Pantages) Seattle; (Pantages) Vancouver, Can., 9-14.
[illegible] (Keeler) Hazleton, Pa.
[illegible] (Regent) Detroit.
[illegible] & Co. (Palace) Waterbury, Conn.
[illegible] (Miles) Detroit.
Ward, Wm. [illegible] (Orpheum) San Francisco; (Orpheum) Los Angeles 9-14.
[illegible] of Make Believe (11th St.) Los Angeles.
[illegible] & Lester (Majestic) Elmira, N. Y.
[illegible] & Hertzman (Hivoli) Toledo, O.

Y

[illegible] (State) New York.
[illegible] (Pantages) Pueblo, Col.; (World) Omaha 9-14.
[illegible] Seventh St.) Minneapolis.
[illegible] Bear (Earle) Philadelphia.
[illegible] (Proctor) Albany, N. Y.
[illegible] Fonda (Pantages) Salt Lake City; (Orpheum) Ogden 9-14.
[illegible] (Palace) Cleveland.
[illegible] (Pantages) Pueblo, Col.; (World) Omaha 9-14.
Young [illegible] (Majestic) Elmira, N. Y.
Ying Wong Troupe (American) New York 5-7.
Young M. & Singers (Lyric) New Orleans.
[illegible] Vanderkoes (Palace) South Bend, Ind., 5-7.

Z

[illegible] & Smith (Wilkins Circus) San Francisco 9-14.
[illegible] Yakima 9-14.
[illegible] (East) Battle Creek, Mich., 5-7; (Temple) Grand Rapids 9-11; (Jefferson) Muskegon 12-14.
[illegible] & Dress (Majestic) Milwaukee.

BURLESQUE

[illegible] (Columbia) New York May 17, indef.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

[illegible] Musical Co.: (Keith) Cleveland O., indef.
Mozart Musical Co.: (Keith) Indianapolis, Ind., indef.
Auorn Musical Co.: (Keith) Cincinnati, O., indef.
[illegible]: (Hollywood Bowl) Los Angeles, Calif., 5.
Municipal Opera Co: St. Louis, Mo., May 26-Aug. 2.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Able's Irish Rose: (Studebaker) Chicago Dec. 23, indef.
Able's Irish Rose: (Republic) New York May 22, indef.
Able's Irish Rose: (Playhouse) Dayton, O., May 5, indef.
All God's Chillun Got Wings: (Provincetown) New York May 15, indef.
Artists and Models: (Apollo) Chicago June 1, indef.
[illegible] The Laughing Lady: Los Angeles, Calif., 2-14.
Barrymore, John, in Beau Brummel: (Aldine) Philadelphia June 2, indef.
Betting Bettler: (Times Sq.) New York Oct. 8, indef.
Beggar on Horseback: (Broadhurst) New York Feb. 12, indef.
Innocent Eyes: (Winter Garden) New York May 20, indef.
Jolson, Al, in Bombo: Portland, Ore., 5-7.
Just Married: (Moson) Los Angeles, Calif., 2-14.
[illegible] (Morosco) New York May 21, indef.
Kid Boots, with Eddie Cantor: (Earl Carroll) New York Dec. 31, indef.
[illegible] Senator, The, with Bertha Kalich: (Frazee) New York May 14, indef.
[illegible] (Great Northern) Chicago 2-14.
[illegible] (Cherry Lane) New York May 22, indef.
[illegible] Tacoma, Wash., 5-7; (Heilig) Portland, Ore., 9-11.
[illegible] San Bernardino, Calif., 4; Alhambra 5; Pomona 6; Riverside 7.
Little Jessie James (Little) New York Jan. 28, indef.
Little Miss Bluebeard, with Irene Bordoni: Santa Barbara, Calif., 5-7; San Francisco, 9-21.
Lollipop: (Knickerbocker) New York Jan. 21, indef.
Melody Man, with Lew Fields: (Forty-Ninth St.) New York June 2, indef.
Miracle, The: (Century) New York Jan. 10, indef.
Moonlight (Longacre) New York Jan. 30, indef.
Nervous Wreck, The: (Harris) New York Oct. 6, indef.
No, No, Nanette: (Sam H. Harris) Chicago May 4, indef.
Old Soak, with Tom Wise: (Curran) San Francisco 2-21.
On the Stairs: (Central) Chicago, June 1, indef.
Outsider, The, with Lionel Atwill: (Ambassador) New York March 31, indef.
Plain Jane: (New Amsterdam) New York May 12, indef.
Vogues: (Shubert) New York March 25, indef.
Werewolf, The: (Adelphi) Chicago June 1, indef.
Whispering Wires: (Davidson) Milwaukee 1-7.
White Cargo: (Daly) New York Dec. 24, indef.
Whiteside, Walker, L. J., Rodriguez, mgr.: Helena, Mont., 5; Great Falls 6; Butte 7.
Wildflower, with Edith Day: (Gaiety) Chicago June 1, indef.
Wonderful Visit: (Princess) New York May 14, indef.

Blossom Time: (Helen's) New York May 19, indef.
Bride, The: (39th St.) New York May 5, indef.
Bridge, Al & Lee, Co.: (Majestic) Dallas, Tex., May 5, indef.
Charlot's, Andre, Revue of 1924: (Selwyn) New York Jan. 9, indef.
Cheaper to Marry: (Belmont) New York May 12, indef.
Cobra: (Hudson) New York April 22, indef.
Dream Girl: (Wilbur) Boston May 15, indef.
Easy Street: (Playhouse) Chicago May 12, indef.
Emperor Jones, The: (Provincetown) New York May 6, indef.
Expressing Willie: (48th St.) New York April 16, indef.
Fata Morgana: (Lyceum) New York April 14, indef.
Fatal Wedding: (Ritz) New York June 2, indef.
Fashion: (Greenwich Village) New York March 31, indef.
Give and Take: Morristown, Tenn., 1; Kingsport 5; Johnson City 6; Greenville 7; Knoxville 9; Harriman 10; Rockwood 11; Dayton 12; Cleveland 13; Rome, Ga., 14.
Give and Take: Murray, Ky., 4; Humboldt, Tenn., 5; Hickman, Ky., 6; Dequoin, Ill., 7; Chester 9; O'Fallon 10; Chatham 12; Stanford 13; Carmi 14.
Goose Hangs High: (Bijou) New York Jan. 29, indef.
Grand St. Follies: (Neighborhood) New York May 30, indef.
Greenwich Village Follies: Johnstown, Pa., 1; Harrisburg 5; Reading 6; Wilmington, Del., 7; (Apollo) Atlantic City, N. J., 9-14.
Hampden, Walter, Co.: (National) New York Dec. 17, indef.
Hedda Gabler: (48th St.) New York May 16, indef.
I'll Say She Is: (Casino) New York May 19, indef.
Poppy, with Madge Kennedy: (Apollo) New York Sept. 3, indef.
Post, Guy Bates, in the Climax: (Cort) Chicago April 6, indef.
Potters, The: (Plymouth) New York Dec. 8, indef.
Rain, with Jeanne Eagels: (Maxine Elliott) New York Nov. 7, indef.
Right to Dream.: (49th St.) New York May 26, indef.
Sally Jean: (Garrick) New York May 12, indef.
School Day Follies, Richards & Curly, mgrs.: St. Cloud, Minn., 5; Little Falls 6; Staples 7; Brainerd 8; Duluth 9-15.
Seventh Heaven: (Booth) New York Oct. 30, indef.
Shame Woman, The: (Comedy) New York Nov. 5, indef.
Show Off, The: (Playhouse) New York Feb. 5, indef.
Sitting Pretty: (Fulton) New York April 8, indef.
Stout, I. Verne, Players: Madisonville, Tex., 4; Anderson 5; Calvert 6; Elgin 7; Grand View 9; Grandbury 10; Arlington 11; Midlothian 12; Coffeyville 13.
Smilin' Thru: Knoxville, Tenn., 5; Harriman 6; Rockwood 7; Dayton 9; Cleveland 10; Rome, Ga., 11; Chattanooga, Tenn., 12; Fayetteville 13; Huntsville, Ala., 14.
Spring Cleaning: (Eltinge) New York Nov. 9, indef.
Stepping Stones, with Fred Stone: (Globe) New York Nov. 6, indef.
Sun Up: (LaSalle) Chicago May 5, indef.
Swan, The: (Cort) New York Oct. 23, indef.
Thy Honor, the Mayor: Pine Grove, Pa., 5; Birdsboro 6; Ephrata 9; Windsor 10; Parksburg 11; Sillersville 12; Milford, Del., 13; Rising Sun, Md., 14.
Topsy and Eva, with Duncan Sisters: (Selwyn) Chicago Dec. 30, indef.
Two Strangers From Nowhere: (Nora Bayes) New York May 12, indef.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Black's, Bob, Globe Trotters: (Arcadia) Miami, Fla., 2-7.
Brent's, Lyston, Hello Dixie Co.: (Roanoke) Roanoke, Va., 2-7.
Puzzin' Round, Golden & Long's: (Broadway) Columbus, O., indef.
Candler's, M., Broadway Follies: (Orpheum) High Point, N. C., 2-7.
Clark's Super Revue (Garrick), South Chicago, Ill., 2-7; (Blackstone) South Bend, Ind., 9-14.
Clifford's, George, Pep & Ginger Revue: (Amandola) Niagara Falls, N. Y., May 5, indef.
Forth's, Allen, Pepper Box Revue: (Palace) Beaumont, Tex., indef.
Gundy's Stop, Look and Listen Co.: (Dixie) Manayunk, Philadelphia, Pa., 2-7.
Harrison's, Arthur, Lyric Revue: (Calumet) Chicago, Ill., March 17, indef.
Hauk's Sunshine Revue: (Capitol) Lansing, Mich., 2-7.
Honey Bunch: (Palace) Houston, Tex., 2-21.
Humphreys, Bert, Dancing Buddies: (Broadway) Richmond, Va., 2-7.
Hurley's Big Town Revue, Bob Shinn, mgr.: (Luna Park) Cleveland, O., indef.
Jingling Jazz Revue Co., Billy K. Meyers, mgr.: (Star) Chicago 2-7.
Kelly's, Ted, Revue: (Stoneham) Stoneham, Mass., 2-7; (Park) Portland, Me., 9-14.
Lewis Bros. Palm Garden Beauties: (Strand) Halifax, N. S., Can., April 7, indef.
Loeb's, Sam, Hip, Hip, Hooray Girls: (Gem) Little Rock, Ark., indef.
Orth & Coleman's Top Merrymakers: (Hipp.) Pottsville, Pa., 2-7; (Temple) Geneva, N. Y., 9-21.
Rendall Bills Musical Comedy Co.: (Hipp.) Louisville, Ky., indef.
Smith's, Bert, Ragtime Wonders: (Empress) Omaha, Neb., indef.
Solidar's, Chas., Brinkley Girls' Co.: (Strand) Charleston, W. Va., 2-7.
Thomson's, O. R., Naughty, Naughty Co.: (Empress) Decatur, Ill., 2-7; (Orpheum) Quincy 9-14.
Vernon's, Vic, Little Love Birds Co.: (Central) Danville, Ill., April 13, indef.
Vogel & Miller's Musical Comedy Co.: (Central Park Gardens) Rockford, Ill., indef.
Walker's, Marshall, Whiz Bang Revue: (Strand) E. Liverpool, O., 2-14.
Weldie's, Billy, There She Goes Co.: (Princess) Albany, Ala., May 26, indef.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Allen's, Jean: Canton, Ill., 2-7.
Alpetro's, S.: Baltimore, Md., 2-7.
Bing-Up Six From Dixie (Syd Stein's): (Club Windermere) Chicago, indef.
Basile's Band: (Luna Park) Millville, N. J., indef.
Bennett's, Joe, Moonlight Syncopators: (Alaskan Roof Garden), Memphis, Tenn., until Oct. 1.
Blake's, Eddie, Orch.: Club Tijuana, New York, indef.
Brooks', C. S.: De Kalb, Ill., 2-7.
Castor's, Robert, Seven Aces: (Royal Inn) Newcastle, Ind., indef.
Chicago Harmony Kings, Geo. B. Rearick, mgr.: (Sunset Gardens) Los Angeles, Calif., May 15-Sept. 15.
Cina's, Albert L.: Seymour, Ind., 2-7.
Cravens' Family Band, Perry Cravens, mgr.: Clover, Va., 2-7.
Daly's, Leo, Entertainers, Henrick Johnson, mgr.: (Pinehurst Park) Billerica, Mass., May 10, indef.
Dean's, H. S.: Sullivan, Ind., 2-7.
Dudley's, Frank, Balahs of Rhythm: (Green Lantern Inn) Chicago, indef.
Dow's, Clayton, Orch.: (Playhouse) Racine, Wis., indef.
Fisher, J. Ivan, Commodore Orch.: (Terrace Garden Inn) Appleton, Wis., indef.
Floridans, The, Shannon L. Austin, mgr.: (De Soto Hotel) Tampa, Fla., April 7, indef.
Foley's, Bill, Keystone Serenaders: (South Main Gardens) Akron, O., April 1, indef.
Franklin's, Bill, Orch.: (Pier Park) Grand Island, Neb., 2-7.
Georgian Entertainers, R. M. Lyldesley, mgr.: (Cascades Gardens) Chicago, Ill., indef.
Grellas, Rocco: Harrington, O.
Hall's, Fred, Orch.: (Amber Grill) Newark, N. J., May 3, indef.
Hartigan Bros.' Orch., J. W. Hartigan, Jr., mgr.: Dover, Del., 5; Wilmington 6; Chester, Pa., 7.
Jenck's, Fred, Orch.: Pittsburg, Kan., indef.
Korn & Andrews' Orch.: (Meyers Lake Park) Canton, O., indef.
Kaydets, The, George McCown, mgr.: (Bingham) Asheville, N. C., indef.
Kentucky Kernels, Jos. E. Hoffman, mgr.: (Joyland Casino) Lexington, Ky., April 21-Oct. 1.
Kibbler's, Gordon, Black & White Pennsylvanians: (Coney Island) Cincinnati, O., May 24-Sept. 1.
Kibbler's, Gordon, Black & White Pennsylvania Seven: (Asia Restaurant) Syracuse, N. Y., until Sept. 1.
Kibbler's, Gordon, Black & White Orch.: (Rocky Glen Park) Scranton, Pa., 2-7; Harrisburg 9-14.
Ladner's Rainbow Orch.: (Merrimac Park) Lawrence, Mass., indef.
Ladner's Dixieland Serenaders: (Lake Dennison) Winchendon, Mass., indef.
Ladner's Virginians: (Charlton Hall) Charlton, Mass., indef.
Landry's, Art, Orch.: (Loew's Warfield) San Francisco, indef.
Lovett's, A. J.: San Francisco, Calif., 2-7; Vallejo 9-14.
Mack's, Billy, Dixieland Band: (Boardwalk Dance Pavilion) Pablo Beach, Fla., indef.
Makers, Joy, Orch., Wm. Sutherland, mgr.: (Kidd Springs) Dallas, Tex., until Sept. 15.

Marigold Orch., Geraldine Worden, mgr.: (Hotel Fort Des Moines) Des Moines, Ia., indef.
McDowell's, Adrian, Dixie Syncopators: (Balboa Pavilion) Balboa Beach, Calif., indef.
Meredith's, Jack, Orch: (St. Mark's Inn) Utica, N. Y., indef.
Miami Lucky Seven, O. G. Irelan, mgr.: (Rainbow Ballroom) Indianapolis, Ind., indef.
Mills, Peck, Orch., Floyd Mills, mgr.: Martinsburg, W. Va., 5; State College, Pa., 6-10; Altoona 11; Ithaca, N. Y., 12-14.
Morris' Riverview Orch.: (Riverside Pavilion) Kilbourn, Wis., until October 1.
Noel's, Carl: Smithfield, Va., 2-7; Crittenden 9-14.
Original Footwarmers, Nelson Hurst, mgr.: Richmond, Ky., indef.
Original Pastimers' Orch., G. C. Zenor, mgr.: Wichita, Kan., indef.
Original Miami Six: (Shore Inn) Canarsie Shore, N. Y., indef.
Original Southern Collegians Orch.: Charlotte, N. C., indef.
Peacock Orch. (Syd Stein's): (Club Windermere) Chicago indef.
Pep Peddlers (Syd Stein's): (Tumble Inn) Racine, Wis., indef.
Purple Dubies (Syd Stein's): (Derby Cafe) Chicago indef.
Rush's, Beery, Ramblers: (Palm Gardens) Worcester, Mass., until June 15.
Romance of Harmony Orch., R. W. Stamper, mgr.: (Hung-Far Restaurant) Dayton, O., indef.
Rose Room Kafe Orch.: Selma, Ala., indef.
Royal Terrace Orch. (Syd Stein's): (Royal Terrace) Richmond, Ind., indef.
Royal Palm Entertainers, H. E. Hayworth, mgr.: (Broad Ripple Park) Indianapolis, Ind., until Sept. 1.
Scarlet Hussars Militaire, Howard Fink, dir.: (Lenox Neighborhood Assn. Circus) New York 9-14.
Shell's, Harry: Independence, Mo., 2-7.
Society Friars (Syd Stein's): (Woodlawn Park Inn) Louisville, Ky., indef.
Stein's, Syd, Ten Knights of Syncopation: Davenport, Ia., 2-14.
Sweet's, Al: (Zoological Garden) Cincinnati, O., 2-21.
Twentieth Century Boys, Paul B. Goss, mgr.: Orlando, Fla., May 1, indef.
U. S. Indian Band, Hammond & Harff, mgrs.: (Imperial Hotel) Chester, Pa., indef.
Unoriginal Six (Syd Stein's): (Star & Crescent Club) Chicago until June 9.
Virginia Entertainers (Blue Mill Inn) Cincinnati, indef.
Welchor Orch. of Va.: Shenandoah, Pa., 2-7.
Wolverines (Syd Stein's): (Little Italy Cafe) Chicago indef.
Zaleb's, Sol, Orch.: (Rose Tree Theater Cafe) Philadelphia, indef.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Fleming's, Doug, Joe P. Mack, mgr.: Boonton, N. J., 2; Pompton 3-9; Netcong 11; Branchville 12; Bangor, Pa., 13; Glen Gardner, N. J., 14.
Hello Rufus, Leon Long, mgr.: (Colored Park) Birmingham, Ala., indef.
Murphy's, Frank Elliott, mgr.: (Steel Pier) Atlantic City, N. J., indef.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Abbott, Forest, Players: (Strand) Everett, Mass., indef.
Academy Players: (Academy) Haverhill, Mass., indef.
Academy Players: (Academy) Richmond, Va., indef.
Alhambra Players: (Alhambra) Brooklyn, N. Y., indef.
Auditorium Players: (Auditorium) Malden, Mass., indef.
Auger Bros.' Stock Co.: Wascca, Minn., indef.
Augustin, Wm., Stock Co.: (Olympia) Gloucester, Mass., indef.
Bainbridge Players: (Shubert) Minneapolis Aug. 9, indef.
Baldwin Players: (Atlanta) Atlanta, Ga., indef.
Bayonne Players: (Opera House) Bayonne, N. J., indef.
Berkeley Grand Players: (English) Indianapolis, Ind., April 20, indef.
Bijou Players: (Bijou) Bangor, Me., indef.
Bonstelle, Jessie, Stock Co.: (Garrick) Detroit, Mich., indef.
Boston Stock Co.: (St. James) Boston, Mass., Aug. 27, indef.
Broadway Stock Co.: (Powers) Grand Rapids, Mich., indef.
Bryant, Marguerite, Players: (Savannah) Savannah, Ga., April 21, indef.
Carter Dramatic Co., J. E. Carter, mgr.: Charlotte, Mich., 2-7.
Chicago Stock Co., Chas. H. Rosskam, mgr.: (Lakemont Park) Altoona, Pa., May 30, indef.
Colonial Players: (Colonial) San Diego, Calif., indef.
Comedy Players: (Comedy) Toronto, Ont., Can., indef.
Cycle Park Players: (Cycle Park) Dallas, Tex., May 18, indef.
Desmond, Max, Players: (Desmond) Philadelphia, Pa., Sept. 15, indef.
Empress Players: (Empress) Vancouver, B. C., Can., indef.
Fulton Stock Co.: (Fulton) Oakland, Calif., indef.
Gifford Players, Galesburg, Ill., indef.
Gosser, Vaughan, Players: (Lyceum) Rochester, N. Y., indef.
Gordinier Players, Clyde H. Gordinier, mgr.: (Orpheum) Sioux Falls, S. D., April 13, indef.
Grand Players: (Grand O. H.) Cincinnati May 4, indef.
Harder & Hall Stock Co.: (Palace) Port Richmond, S. I., N. Y., indef.
Hart Players: (Hart) Long Beach, Calif., indef.
Hawkins Ball Stock Co.: (Faurot) Lima, O., April 20, indef.
Hornell Players: (Majestic) Hornell, N. Y., indef.
Hudson Players: (Hudson) Union Hill, N. J., indef.
Indianapolis Stock Co.: (Murat) Indianapolis, Ind., May 5, indef.
Jefferson Players: (Jefferson) Birmingham, Ala., indef.
Keith Players: (Keith) Columbus, O., indef.
Kell & Crawley's Comedians, Geo. Crawley, mgr.: Aurora, Mo., 2-7.
Kell's Comedians, Leslie E. Kell, mgr.: Sikeston, Mo., 2-7.
King Players: (Mission) Long Beach, Calif., indef.
Kramer, Ella, Co.: (Hershey Park) Hershey, Pa., indef.
Kyle Stock Co.: (Kyle) Beaumont, Tex., indef.
Lafayette Players No. 1, Andrew Bishop, mgr.: (Dunbar) Philadelphia, indef.
LaVern, Dorothy, Players: (Orpheum) Madison, Wis., indef.
Luttringer, Al, Stock Co.: (Kurtz) Bethlehem, Pa., April 21, indef.
Lyric Players: (Lyric) Atlanta, Ga., indef.
McGarry, Barry, Players: (Majestic) Buffalo, N. Y., May 5, indef.
Macauley Players: (Macauley) Louisville, Ky., indef.
Majestic Players: (Majestic) Utica, N. Y., indef.
Majestic Stock Co.: (Majestic) Los Angeles, Calif., indef.
Massey's Comedians, George Massey, mgr.: Malden, Mo., 2-7; Caruthersville 9-14.
Metropolitan Players, Frank Phelps, mgr.: (Royal Alexandra) Toronto, Canada, May 19, indef.
Morgan, J. Doug., Co.: Yale, Ok., 2-7.
Morosco Stock Co.: (Morosco) Los Angeles, Calif., indef.
Ohio Players: (Ohio) Cleveland, O., indef.
Orpheum Players: (Orpheum) Asheville, N. C., indef.
Orpheum Players: (Orpheum) Montreal, Can., indef.
Orpheum Players: (Orpheum) Kansas City, Mo., April 27, indef.
Orpheum Players: (Orpheum) Duluth, Minn., indef.
Pernchi Stock Co.: (Lyric) Knoxville, Tenn., indef.
Pittsfield Stock Co.: (Union Sq.) Pittsfield, Mass., indef.
Plainfield Stock Co.: (Plainfield) Plainfield, N. J., indef.
Players' Guild: (Davidson) Milwaukee, Wis., May 18, indef.
Poli Players: (Court Sq.) Springfield, Mass., May 5 indef.
Poli Players: (Grand) Worcester, Mass., indef.
Poli Players: (Palace) Hartford, Conn., April 28, indef.
Poli Players: (Poli) Waterbury, Conn., indef.
Proctor Plays: (Harmanus Bleecker Hall) Albany, N. Y., indef.
Proctor Players: Troy, N. Y., indef.
Proctor Players: (Proctor) Elizabeth, N. J., Sept. 3, indef.
Roseville Stock Co.: (City) Roseville, N. J., indef.
Saenger Players: (St. Charles) New Orleans, La., indef.
Savidge, Walter, Co.: Gregory, S. D., 2-7; Plainview, Neb., 9-14.
Savoy Players: (Savoy) San Diego, Calif., indef.
Sherman Stock Co.: Cedar Rapids, Ia., April 27, indef.
Spooner, Cecil, Stock Co.: (New Metropolis, 142d st. & Third ave.) New York, indef.
Springfield Stock Co.: (Sun) Springfield, O., indef.
Temple Theater Stock Co.: Hamilton, Ont., Can., March 17, indef.
Tolbert, Milt, Show: Monroe, N. C., 2-7.
Walker, Stuart, Players: (Cox) Cincinnati May 5, indef.
Wieting Players: (Wieting O. H.) Syracuse, N. Y., indef.
Waddell, Clyde M., Stock Co.: (Bijou) Savannah, Ga., June 2, indef.
Wilkes Players: (Denham) Denver, Col., indef.
Wilkes Stock Co.: (Alcazar) San Francisco, indef.
Williams, Original, Stock Co.: Newberry, S. C., 2-7.
Woodward Players: (Empress) St. Louis, Mo., Sept. 1, indef.
Woodward Players: (Majestic) Detroit, Mich., indef.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Adams, James, Floating Theater: Smithfield, Va., 2-7; Crittenden 9-14.
Almond, Jethro, Show: High Falls, N. C., 2-7.
Argus, Magician: Carlisle, Ind., 2-7.
Bell's Hawaiian Revue: Mt. Pleasant, Mich., 2-5; Alma 6-7; Cadillac 8-9; Ludington 10-11; Manistee 12-13.
Birch, McDonald, Magician: Yreka, Calif., 5; Medford, Ores., 6; Grants Pass 7; Cottage Grove 8; Castle Rock, Wash., 9; Centralia 10; Sedro Woolley 11; Mt. Vernon 12; Cashmere 13; Okanogan 14.
Beaver, Hypnotist, A. G. Hagerty, mgr.: Beaverdale, Pa., 5; Portage 6; St. Michael 7; Windber 9-14.
Chaves Magic Show, C. A. Crane, mgr.: Hollis Center, Me., 9; Standish 10; Steep Falls 11; Sebago Lake 12; Webbs Mills 13; Poland 14.
Cassis Low Comedians: Moorefield, Ind., 2-7.
Dandy Dixie Shows, G. W. Gregory, mgr.: Greenville, W. Va., 2-7; Union 9-14.
Kelly's Kitty Kilties Tent Show, J. B. Gollenstein, owner; Carlisle, Ind., 2-7; Freelandville 9-14.
Lemkino, Magician, & Wonder Store: Indianapolis, Ind., indef.
Lincoln, Thos. Elmore: New York City 2-5; Boston 6-8.
Oldfield, Clarke, Co., & Hawaiians: Yankton, S. D., 4-5; Vermillion 6.
Paka, Lucy, Co.: Monmouth, Ill., 3-4; Mt. Pleasant, Ia., 5-7.
Powell's, Ted, Zoo & Pet Shop: Muscatine, Ia., 2-7.
Reno, Great, & Co.: Carlisle, Ind., 2-7; Freelandville 9-14.

MASTER SHOWMAN, RICTON

JUGGLER, MAGICIAN AND MUSICIAN

June 2-9, Frankfort, Ky. (Second week in Frankfort.)

Royal Rockwell Circus & Bazaar: Detroit, Mich., 5-14.
Spencer Family Show, Byron Spencer, mgr.: Willington, O., 2-7.
Turtle, Wm. C., Magician: Lansing, Kan., 5; Leavenworth 6; Atchison 7.
Vierra's Hawaiians: Montpelier, Ind., 5-7.
Wing's, Robert H., Baby Jack Show: Scottdale, Pa., 1; Jeannette 5; Braddock 6; Aeroma 7.
Woods, Jas. E., Pony Circus: Erie Beach Park, Ont., indef.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Atkinson's, Thomas: Honolulu, Hawaii, indef.
Barnes, M. G.: Waukegan, Ill., 4; Kenosha, Wis., 5; Racine 6; Milwaukee 7-8; La Crosse 9.
Campbell, A. B., & Lucky Bill: Lebanon, Mo., 4; Richland 5; Crocker 6; Dixon 7.
Gentry Bros.-Patterson: Xenia, O., 4; Piqua 5; Wapakoneta 6; Bellefontaine 7; Kenton 9.
Main, Walter L.: Jeanette, Pa., 5.
Poll's Bros.: Dayton, O., 2-7.
Ringling Bros. and Barnum & Bailey: New Haven, Conn., 4; New London 5; Providence, R. I., 6-7; Portland, Me., 9; Salem, Mass., 10; Worcester 11; Hartford, Conn., 12; Springfield, Mass., 13; Albany, N. Y., 14.
Robinson, John: Detroit, Mich., 4; Highland Park 5-6; Hamtramck 7; Toledo, O., 9.
Rodgers & Harris: Gainesville, Ga., 2-7.
Sells-Floto: Canandaigua, N. Y., 4; Fulton 5; Rome 6; Gloversville 7; Pittsfield, Mass., 9; North Adams 10; Holyoke 11; Brattleboro, Vt., 12; Bellows Falls 13; Claremont, N. H., 14.
Sparks: Fall River, Mass., 4; New Bedford 5; Taunton 6; Waltham 7; Manchester, N. H., 9.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

All-American Shows, Nip Butts, mgr.: Cleveland, Ok., 2-7.
American Exposition Shows, M. J. Laop, mgr.: Salem, Mass., 2-7; Fitchburg 9-14.
Barkoot, K. G., Shows: Pontiac, Mich., 2-7; Port Huron 9-14.
Barlow's Big City Shows: Beardstown, Ill., 2-7; Pekin 9-14.
Best Amusement Co.: Washington, Ind., 2-7.
Bernardi Greater Shows, Wm. Glick, mgr.: Buffalo, N. Y., 2-7.
Brown & Dyer Shows: Toledo, O., 2-7.
Brundage, S. W., Shows: De Kalb, Ill., 2-7; Janesville, Wis., 9-14.
Central States Expo., J. T. Pinfold, mgr.: Burgin, Ky., 2-7.
Chandler Attractions, Sam Chandler, mgr.: Paintsville, Ky., 2-7.
Clark's, Billie, Broadway Shows: Bloomington, Ind., 2-7; Indianapolis 9-14.
Coleman Bros.' Shows, Thomas Coleman, mgr.: Southington, Conn., 2-7; Derby 9-14.
Copping Shows, Harry Copping, mgr.: Lewistown, Pa., 2-7.
Cronin, J. L., Shows: Bonceverte, W. Va., 2-7.
Dalton & Anderson Shows, Lee Dalton, mgr.: Benton, Ill., 2-7.
Dixieland Shows, J. W. Hildreth, mgr.: Metropolis, Ill., 2-7.
Dobyns, George L., Shows: Greensburg, Pa., 2-7; Vandergrift 9-14.
Dodson's World's Fair Shows, C. G. Dodson, mgr.: Coffeyville, Kan., 2-7.
Dufour, Low Expo.: Worcester, Mass., 2-7; Springfield 9-14.
Dykman-Joyce Shows: Peoria, Ill., 2-7.
Fields Greater Shows, F. M. Fields, mgr.: Stevens Point, Wis., 2-7.
Francis, John, Shows: Blackwell, Ok., 2-7.
Gerard's Greater Shows: Mechanicsville, N. Y., 2-7.
Gold Medal Shows, Harry P. Billick, mgr.: Grinnell, Ia., 2-7; Perry 9-14.
Great Middle West Shows, H. T. Pierson, mgr.: Appleton, Wis., 2-7; Bessemer, Mich., 9-14.
Great Pacific Shows: Centralia, Ill., 2-7.
Greater Sheesley Shows, John M. Sheesley, mgr.: (30th Ave. & Roosher St.) Milwaukee, Wis., 2-7; Green Bay 9-14.
Happyland Shows, D. W. Tate, mgr.: Saginaw, Mich., 2-7.
Heller Acme Shows: Haverstraw, N. Y., 2-7; Newburg 9-14.
Heth, L. J., Shows: Seymour, Ind., 2-7.
Hoffner, Wm., Star Amusement Co.: Dwight, Ill., 2-7; Chillicothe 9-14.
Hollywood Shows: Brattleboro, Vt., 2-7.
International Amusement Co.: Lansing, Mich., 2-7; Muskegon Heights 9-14.
Isler Greater Shows, Louis Isler, mgr.: Nebraska City, Neb., 2-7.
Jones, Johnny J., Expo.: Johnstown, Pa., 2-7.
Kennedy Shows, Con T. Kennedy, mgr.: Cedar Rapids, Ia., 2-7; Elgin Ill., 9-14.
Lachman Expo. Shows: Le Mars, Ia., 2-7; Mankato, Minn., 9-14.
Latlip's, Capt., Attractions: Chillicothe, O., 2-7.
Leggette, C. R., Shows: Canton, Ill., 2-7.
Levitt Brown-Huggins Shows: Great Falls, Mont., 2-7.
Lipsa Amusement Co.: Vulcan, Mich., 2-7.
Lite Amusement Co.: Sullivan, Ind., 2-7.
Loos, J. George, Shows: Alton, Ill., 2-7.
McKellar, Jas. L., Shows: Laflin, Tex., 2-7; Cushing 9-14.
Mack's Expo. Shows: Coshocton, O., 2-7; New Philadelphia 9-14.
Mack's Expo. Shows: Berwyn, Ill., 2-7; Blue Island 9-14.
Majestic Bros.' Expo. Shows: Charlotte, N. C., 2-7.
Mills, Tom, Bestyet Shows: Elizabeth, N. J., 2-7; Hackensack 9-14.
Miller Bros.' Shows: Connersville, Ind., 2-7; Dayton O., 9-14.
Morris & Castle Shows: Jackson, Mich., 2-7.
Mulholland, A. J., Shows: Three Rivers, Mich., 2-7; Lansing 9-14.
Murphy, D. D., Shows, Leslie Brophy, mgr.: Springfield, Ill., 2-7.
Pacific Coast Shows, Sam Corenson, mgr.: San Leandro, Calif., 2-7.
Prairie State Amusement Co.: Gilman, Ill., 2-7.
Reiss, Nat, Shows: Taylorville, Ill., 2-7; Litchfield 9-14.
Royal American Shows, C. J. Sedlmayr, mgr.: Savanna, Ill., 2-7.
Rubin & Cherry Shows: South Bend, Ind., 2-13.
Savidge, Walter, Amusement Co.: Gregory, S. D., 2-7; Plainview, Neb., 9-14.
Scott's Greater Shows, C. D. Scott, mgr.: Wapakoneta, O., 2-7.
Sloan Bros.' Shows: Pueblo, Colo., 2-7.
Strayer Amusement Co., J. R. Strayer, mgr.: Blasford, Ind., 2-7; Paris, Ill., 9-14.
Sunshine Expo. Shows: Tell City, Ind., 2-7.
Virginia Expo. Shows: Bristol, Tenn., 2-7.
Wallace Bros.' Shows: Barnesville, O., 2-7.
Waugh & Shafer Shows: Brownwood, Tex., 2-7; Coleman 9-14.
West, Frank, Shows: Baltimore, Md., 2-7.
Williams Bros.' Shows: Yonkers, N. Y., 2-14.
Wise Shows, David A. Wise, mgr.: Nitro, W. Va., 2-7.
Wolfe, T. A., Shows: Zanesville, O., 3-7.
Wortham Shows: Muscatine, Ia., 2-7.
Wortham's World's Best Shows, Fred Beckman, mgr.: St. Louis, Mo., 2-7; Alton, Ill., 9-14.
Zeldman & Pollie Shows: Rochester, Pa., 2-7.
Zeiger, C. P., United Shows: Jamestown, N. D., 2-7.

ADDITIONAL ROUTES ON PAGE 118

4th of July Celebrations

ARKANSAS

Lake Village—Ausp. American Legion.

CALFORNIA

Berkeley—
Oakland—Harold D. Weber, chairman committee.
Richmond—Ausp. American Legion.

COLORADO

Fort Collins—Ausp. Chamber of Commerce.
Fort Morgan—Ausp. American Legion.

IDAHO

Pocatello—Ausp. American Legion.

ILLINOIS

Amboy—Ausp. Lee Co. Fair Assn.
Bushnell—Ausp. American Legion.
Cambridge—Ausp. Co. Fair Assn.
Cerro Gordo—A. M. Booher, secy.
Melrose Park—Ausp. American Legion.
Morrison—Ausp. American Legion.
Newman—Ausp. American Legion.
Odell—Ausp. Modern Woodmen of America.
Streator—July 2-4. Address secy., Chamber of Commerce.
Waukegan—Ausp. Good Roads Assn.

INDIANA

Carlisle—Ausp. American Legion.
Osgood—Ausp. American Legion.
Anderson—A. B. Staggs, chairman.

IOWA

Algona—P. P. Zerfass, secy. Kossuth Co. Fair Assn.
Independence—July 4-5. A. H. Brooks, secy.
Knoxville—Ausp. American Legion.
Manchester—Ausp. Co. Fair Assn., July 4-5. E. W. Williams, secy.
Manson—Ausp. Calhoun Co. Fair Assn.
Maquoketa—Ausp. American Legion.
Missouri Valley—Ausp. Chamber of Commerce.
Perry—Ausp. County Fair Assn.
Sumner—Ausp. Community Club.
What Cheer—Ausp. American Legion.

KANSAS

Hutchinson—Joe E. Niles, c/o Chamber of Commerce.

LOUISIANA

Hammond—July 3-5. Address Secy., Florida Parishes' Fair Assn.

MASSACHUSETTS

Waltham—City Celebration. Address Edmund A. Broe, City Hall.

MINNESOTA

Austin—Ausp. American Legion and Fair Assn.
Bemidji—Ausp. American Legion.
Deer River—Ausp. American Legion.
Ellsworth—Ausp. Baseball Club.
Marshall—D. W. Gibbons, secy.
Owatonna—Ausp. Elks.
Sandstone—
West Duluth—Ausp. Business Men's Club.

MISSOURI

Clinton—American Legion Celebration and Home-Coming July 3-5.
Columbia—Ausp. Elks' Club.
Bucklin—A. B. Cantwell and G. S. Finney, committee.
Joplin—Ausp. Optimist Club.
Natchez—Ausp. American Legion.

MONTANA

Kalispell—Ausp. Chamber of Commerce.
Lewistown—Ausp. Business Men's Club.
Red Lodge — H. A. Simmons, chairman committee.

NEBRASKA

Osceola—Ausp. Community Club.
York—Commercial Club.

NEW YORK

Canton—Ausp. Co. Fair Assn., F. D. Witmer, secy.

NORTH CAROLINA

Fayetteville—R. M. Jackson, chairman.

NORTH DAKOTA

Carrington—Ausp. American Legion.
Casselton—Ausp. Fire Dept. & American Legion.
Hillsboro—Ausp. American Legion.
Sherwood—

OHIO

[illegible]—Ausp. Order of Eagles, Harry W. [illegible]erich, secy.
[illegible]—Ausp. Community Club.
[illegible]—Ausp. American Legion.
[illegible] (Cincinnati)—Address E. J. Ertel, [illegible] W. 7th St., Cincinnati.

OKLAHOMA

Tonkawa—Ausp. American Legion.

OREGON

[illegible]—July 3-5.
[illegible]—Ausp. American Legion.
[illegible]—Ausp. American Legion.
[illegible]—July 3-4.
[illegible]—Henry Hitt, secy.
[illegible]—Ausp. Business Men's Assn.
[illegible]—Ausp. Knights of Pythias.

PENNSYLVANIA

[illegible]—
[illegible]—Ausp. Firemen.
[illegible]—Ausp. American Legion.
Philipsburg—
[illegible] July 3-5. Tim Murphy, bus. mgr. Box 388.

SOUTH DAKOTA

[illegible]—Ausp. American Legion.
[illegible]—Ausp. American Legion.
[illegible]—Address Box 652.

TENNESSEE

Martin—Ausp. American Legion.

TEXAS

Floydada—American Legion Celebration & Barbecue. July 3-4. Maury Hopkins, secy.
Houston—Jack Stanley, secy.

WASHINGTON

Anacortes—Glen H. Wilkins, chairman.
[illegible]man—Ausp. American Legion.
Tacoma—Ausp. American Legion.
[illegible]—Ausp. Commercial Club.
Kelso—Ausp. Chamber of Commerce.

WEST VIRGINIA

Huntington—Auto Races.
[illegible]—Ausp. American Legion.

WISCONSIN

Barron—Ausp. American Legion.
[illegible]—Ausp. American Legion.
Merrill—
[illegible]—Ausp. American Legion.

Stage Employees *and* PROJECTIONISTS

By BEN BODEC

Convention Odds and Ends

Now that the smoke of the Cincinnati jamboree has cleared, the column conductor will present a resume of the most interesting matters passed upon by the convention with particular note of the four-score resolutions introduced.

A topic that aroused lengthy and intense debate was the motion calling for the revocation of Local No. 340, Long Beach, L. I., and the restoration of this jurisdiction to Local No. 4, Brooklyn. The advocates of the motion contended that by granting this charter in 1922 the general office had violated a statutory right destroying No. 4's charter rights. On a vote the resolution was overwhelmingly defeated.

By action of the convention, hereafter when a local union of the Alliance makes an appeal to the international office to adjust a controversy, the international officer sent in to the jurisdiction requesting the Alliance's assistance shall not have the power to make settlement unless such settlement meets with the approval of the local union involved.

Following the appeal of Delegate Jennings, of Local No. 59, Jersey City, the Alliance appropriated $3,000 for the defense of John Walsh, a member of that local, charged with the murder of John Heeney, a fellow member, last fall. Walsh declared on the convention floor that he could prove that the shot that killed Heeney was fired in self-defense and that Walsh had no intent to kill, adding that the funds of the local union were exhausted. It was also arranged that a collection be taken among the delegates for Heeney's widow. About $700 was thus realized.

The convention adopted the recommendation of the resolutions committee that burlesque attractions be placed on the same basis as traveling road attractions in regard to help put on to work the show. The resolution introduced by Delegate P. W. Timmons, of Local 150, favoring the law, declared that under present conditions of the Alliance 90 per cent of the burlesque shows on the Columbia Wheel call for six men to work a show carrying as much equipment as a road attraction which calls for twelve men.

That resolution proffered by Archie Prentice of Local 59, urging that in the future the Yellow Report Card be mailed to the secretary of the local in the town or city a week ahead of the attraction, met with too much opposition to have a chance of getting over, and it was accordingly relegated to the scrap heap. The Yellow Card came in for heaps of discussion during the convention, which seemed inclined to let things stay as they are.

The boys up in Canada tried mightily to have a little dignity added to their jobs by inducing the convention to change the title of moving picture machine operator to "projectionist", but the delegates would not have it so. Several resolutions introduced in the hope of officializing this change of moniker got short shrift.

All resolutions, and there were quite a number introduced, bearing upon the setting of six days as a week's work for the members of the Alliance got the cold shoulder from the convention.

Coming back to the Yellow Report Card, Resolution No. 10, recommended by the Resolutions Committee and adopted by the convention, affirms the "untold value" this card has been to the Alliance's membership and rules that "the Yellow Report Card shall not at any time be suspended, set aside or abolished without the unanimous consent of delegates assembled in the convention."

The resolution calling upon the Alliance to assert its jurisdiction over all tent shows playing the jurisdiction of its local unions was referred to the incoming executive board.

The convention went on record against interfering with any of its members' aspirations for a stage career by unanimously defeating a resolution objecting to any stage hand, traveling with any road show, holding the position or acting as stage manager of said show while working on his card. President Canavan, speaking in opposition to the resolution, explained that the Actors' Equity Association has never objected to stage hands doing bits and in most cases where the member is considered the manager that position has made it possible for him to be with the attraction.

A topic of perhaps some interest to backstage boys is Resolution No. 38, which declared that the convention "goes on record as supporting President Gompers, of the American Federation of Labor, in his stand before the United States Senate in his request for a modification of the present prohibition laws."

MUSICAL MUSINGS

By the MUSE
(Communications to Cincinnati Office)

Joe Goetz writes from Detroit, Mich., that he is now beating the bass drum with the Al G. Barnes Circus. Joe says he likes trouping with circuses better than with stock companies.

B. Shulansky, leader of the orchestra at the Liberty Theater, New Castle, Pa., has joined Colton's Show under canvas for the summer, and Tony Calazza, of the same outfit, has gone to the Virginia Theater, Fairmont, W. Va.

J. Paxton Hill and William Kristufek are handling the drum section with the Scarlet Hussars Militaire, of which Howard Fink is conductor. The band is engaged for the season with Irving J. Polack Circus Productions, now playing in the East.

Frank K. Jones, booking manager for Heinie and His Royal Orchestra of Muscatine, Ia., announces that he has placed the outfit thru Wisconsin, Illinois and Iowa and that the boys are more than giving the audiences a royal treat, if reports are to be believed.

Come the tidings that Hummel and His Concert Band of Philadelphia have closed the contract for the municipal concerts there, beginning in June. The band also will appear in New York, Washington and other cities, according to Martin Snitzer, drummer with the organization.

McSparron and His Band are at present in Chicago getting ready to open with the Russell Bros.' Circus and Bazaar. McSparron informs it is to be a twelve-piece outfit and will include Mme. Ione, vocalist. After an eight-week engagement in Chicago the band will take to the road.

Harry Dobkin and His Music Masters have just completed a three-month contract at the Reith Achim Auditorium, Philadelphia. The roster: Harry Dobkin, piano and arranger; M. Zarrow, director and violin; John Josephs, sax and clarinet; Bill Richardson, banjo; Al Feis, sax. and trumpet; Len Simons, banjo and trumpet, and Syd Eisenberg, drums and tympani.

Peck Mills' Orchestra of Cumberland, Md., which has played at leading colleges and dance halls thru New York, Pennsylvania, Virginia, Maryland, West Virginia and Ohio, is booked to play more in the near future, infos. Floyd Mills, manager. The orchestra played at the junior prom at Cornell University and received a splendid mention in the college paper.

"Ive" Fiscus and His Orchestra are getting along better every day, altho their reception at the Terrace Garden Inn, Appleton, Wis., was a weather that was anything but warm, communicates Fiscus. Hence the boys are obliged to keep the music hot, observes Ive, and the cheery tone of his letter indicates that no trouble is being encountered in doing that.

The first all-State band concert was held at Brownwood, Tex., May 12, during the annual meeting of the West Texas Chamber of Commerce. Approximately fifty bands, largely from West Texas, were present. President Conway E. King and Secretary H. Ward Moody of the Texas Bandmasters' Association, together with Wright Armstrong, leader of the famous Old Gray Mare Band of Brownwood, engineered the event.

The wonder Orchestra, having finished a winter engagement at the LaCroma Club, Denver, has returned to Aberdeen, S. D., where it is under contract until October 15. The following names appear on the roster: William Ubel, piano and director; V. Denny, banjo and arranger; P. Milton, trombone; Lewis Emmery, saxophones and clarinet; D. Milton, drums; C. A. Goff, cornet, violin and manager.

Syd Stein's State Street Rhythm Kings of Chicago are in Richmond, Va., taking tests for the Star Piano Company, reports Ray Johnson. The Kings, under direction of Syd Stein, the "Dancing Phool", have the following names on their roster: Edward Knakal, trombone; John Bezemek, cornet; Robert Herza, drums; Samuel Haase, bass; Ben Goldberg, banjo; Ralph Wagner, piano; Ray Lanin, clarinet; Jock Edwards, saxophone. The outfit will open at the Blue Moon Cafe, Chicago, in September.

"Joe Bennett and His Moonlight Syncopators call themselves the lucky seven because they were engaged to play on the Alaskan Roof Garden, Memphis, Tenn., for the second season, tho the South has an overflow of orchestras," says Joe himself. After the close of the season, in October, the orchestra will take up the same route played last season, which consists of one and three-day stands. Frank Iddings, piano; Charles Morgan and Joe Stovall, saxophones; Robert Gookin, cornet; A. J. Smith, bass; Russell S. Curnow, banjo, and Joe Bennett, drums and manager, make up the roster.

MAGIC AND MAGICIANS

(Continued from page 43)

ever known and it was the sleight-of-hand manipulation which made Herrmann popular.

Magic of today is not dead, but we are rapidly killing it for the simple reason that the majority of magicians are machinists and operators of mechanical devices, instead of sleight-of-hand artists, who show their wonderful ability thru dexterous manipulation of the anatomical digits.

Open any book of modern magic and what do you see? Mostly tricks using mechanical apparatus. The real art is gone in magic as performed today. Mechanical apparatus, of course, is essential for showing some effects such as illusions, etc., but when a magician depends almost entirely upon mechanism while performing the average magical act, he ceases to be an artist, and does not show the real magic art.

Too much mechanism and too little real dexterity in the art of manipulation is really what is making magic so unpopular today. Magic dealers are making things too easy for the average magician by the manufacturing of apparatus for effects which were formerly accomplished by pure sleight-of-hand, thereby killing the real art of skillful manipulation.

My first act of giant cards was entirely mechanical. Several magicians came to me and remarked "Your act is good, but still it lacks something. It does not show your real ability as a manipulator and looks too mechanical".

The remark immediately set me to thinking and I devised ways and means to eliminate the mechanism from some of my effects. Today I am proud to say that I am able to perform an entire act of giant cards, depending almost entirely upon by ability as a manipulator and using only a few mechanical devices that are absolutely essential in some of the effects.

Use dexterity by manipulation of the hands and fingers wherever possible and discard mechanism wherever possible and you will find that you are showing magic as an expert art, as it was in the days of Alexander Herrmann. The public wants art and not a mechanical exhibition.

(Signed) JACK MILLER.

Now Kara Is Challenged

Bloomfield, N. J., May 20, 1924.

Magic Editor, The Billboard:

Sir—Pardon my calling attention to the total incongruity of a letter printed under the head of Magic and Magicians in The Billboard, issue of May 24, from P. Kara.

First: I would respectfully ask, Who is Kara? If he really is the "Greatest Psychic Marvel of All Times", is it not strange that I have not heard of him or from him before this time?

Are we to understand or assume that he relies on his own marvelous power of psychic seership for the information contained in his letter and concerning the subject of which he essays to write? If so, it certainly stands as convincing evidence of the unreliable character of so-called psychic reading as result of seership. Is this man posing as a psychic or magician playing the part? If the latter, why should he not come out in the open and say so in his card of advertisement?

In exposing Argamasilla, Houdini simply did a service to humanity, as well as a special favor to legitimate magicians. I personally have been in contact with some of this business, witnessed the Spaniard work in the presence of college professors and have heard the false claims put forth by the Spaniard's mouthpiece. I was more surprised at the gullible audacity of the South and his manager than at the marvelousness of the work, which, analytically, seemed a farce. This Spaniard does not pose as a magician, but refuses to be so classed; he claims supernormal power and in that light I personally can see nothing but fraud. Houdini is exposing frauds only and he gave the Spaniard full opportunity for defense and had he acknowledged himself a magician, Houdini promised not to expose him.

The exposure came as result of a challenge issued by the Spaniard to Houdini to explain his work and Houdini accepted the challenge and not only explained the work but duplicated the tricks. I, personally being an eyewitness, complimented Houdini on having done the work more slickly than Argamasilla himself.

The boy is clever enough to fool inexperienced investigators and as an honest showman he would have escaped exposure, even obtained indorsement by Houdini. Besides, if genuinely a psychic, there is a reward aggregating $25,000 now awaiting him or the seer from Missouri. Mr. Kara contradicts himself; he seems to applaud the Spaniard and at the same time decries and disapproves "the young man claiming that his accomplishment was done thru a supernormal agency". Therefore I now challenge this man Kara to come out like a man and tell Billboard readers if he really is seeking to protect magicians or seeking publicity for himself at the expense of Houdini's hard-earned reputation.

If Kara is so ardent a defender of magicians why does he not join the S. A. M.? I do not recall ever having seen his name in connection with S. A. M. and I have been a member since 1902. (Signed) OSCAR S. TEALE.

DRAMATIC NOTES

(Continued from page 21)

Room". The Eleanor Robson-Harriet Ford play was seen in New York this season at the Vanderbilt Theater and recently closed its tour of the road.

Now that Moroseo has definitely shelved "The Schemers", Dr. Sirovich's play, which was tried out recently in Stamford, the producer will concentrate his forces on "The Understander". Moroseo had originally intended to enact the role of an acrobat in the latter play, but he has since given up his wish to return to the footlights.

"The Best People", which proved to be one of the outstanding hits in Chicago this season, will be presented by the Charles Frohman management in New York at the Lyceum Theater some time in August. "Grounds for Divorce", another Frohman production, which closed last week in the Middle West, is listed to open on Broadway next season at the Empire Theater.

Contrary to all reports that "Simon Called Peter" was due to close, William A. Brady announces that the Jules Eckert Goodman-Edward Knoblock play will continue to remain at the Great Northern Theater in Chicago thru the summer months. Noel Tearle, Frieda Inescourt, Jetta Goudal, H. Tyrrell Davis and Herbert Bunston are the leading members of the company.

"Antonia", a new Hungarian comedy, from the pen of Melchior Lengyel, will loom up in this country next season as a Charles Frohman production, according to a disclosure by Gilbert Miller, who recently returned from abroad. This highly successful play is now prevailing in Budapest, with the title role enacted by Sari Fedak, who in private life is Mrs. Ferenc Molnar.

The shuffling around neatly executed by Anne Nichols brings Martha Kreiz from the Chicago company of "Abie's Irish Rose" to the New York cast at the Republic Theater, while Lorraine Carrol, who has been playing the part on Broadway, has joined the Middle West production. Pauline Hoffman, of the New York company, has changed places with Lize Silbert, of Chicago, while Alfred Clark, late of the Cleveland outfit of the Nichols play, has replaced Bertram Marburgh in Chicago.

CIRCUS MENAGERIE HIPPODROME SIDE SHOW

RAILROAD AND OVERLAND

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY THE TROUPER

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

RINGLING-BARNUM CIRCUS

Continues To Do Big Business—Ed Norwood, Press Agent, Returns From Europe

The rain cleared away long enough in Washington, D. C., to give the show three days of big business. President Coolidge was the guest of John Ringling the second day of the engagement. The President certainly seemed to enjoy every bit of the program and stayed until its finish. Earnest Latimore, an old-timer, showed up on the lot the night the show closed at Washington. Baltimore accorded the show the usual capacity business with Clay Brown and his gang waiting for the show's arrival. Joe Boynton left at Baltimore and Buddy Hutchinson succeeded him. It was necessary for Joe to close on account of the recent death of his father, as his presence is required at home to help his widowed mother administer the estate that Capt. Boynton left.

From Baltimore the show went right into an ideal circus day, lot, town and business, at York, Pa. Everything was perfect, only all missed the White Brothers. Was told that Harry had recently died and Charles was very ill at Palm Beach. A repetition of the York experience was had at Williamsport, Pa., with perfect lot, weather and business. Harrisburg, Pa., was the usual large business. Ray Edler was a visitor at this point and was quite busy renewing old friendships. At Reading, Pa., John Mick and wife were busy entertaining friends and relatives and John and Sophie gave a little informal party to a few of the gang after the night show. Might add that "Ooffie" also comes from Reading and that it was the home of the deceased Ed Schaefer, former superintendent of sleeping cars.

The next town after Reading was Lancaster and that boasts of being the home town of Tom Daley, Geo. Goodhardt, Al Shank, Walter Wappenstein, Blackie Diller and Hank Bitters. Walter, Blackie and Hank were busy entertaining their friends and relatives thruout the day and Walter made arrangements for a little spread for a few invited guests after the night performance. Tom Hart, Ev. Hart, Spader and Sylvester have revived the old "Corn Cob Cutups" as a clown entry and it is going over big. Atho he left in San Berdoo, Nemo showed up almost on time at the spring opening and is doing his water gag and trying to protect himself against all infringements.

Clyde Ingalls has framed for the Messrs. Ringling the largest, most novel and most interesting side show the writer has ever had the privilege of looking at. Harry Lewis had the bad luck to have the "half-man" escape at Baltimore. His intimate pal, Locke, said he took the first train out of Baltimore for Flatbush. Courtney Ryley Cooper visited during many of the early spring stands. Richard Ringling has been making the tour with the show ever since it left the Garden.

Want to say a word in passing about the wonderful after-the-show party that Walter Wappenstein staged in Lancaster for his many friends with the show. He had eight auto loads of his friends out to the Lancaster Literary, Social and Athletic Club and the entire house was thrown open to the showmen and the best buffet lunch the writer ever saw was ready for the gang, along with everything a person could think of to refresh the inner man. John Brice ran a score of thirty-eight clams without stopping, and Charley Hummel's record was six crab cakes. Frank Cooke and Carl Hathaway featured the limburger cheese, while Fred Branda and Fred Warrell were loud in their praise of the potato salad. Chick Bell and Buck Leab are still praising the wonderful pork roast and Carl and Fred Bartlett, Doc Nolan and Mathew McGowan said they never ate such turkey in their life. When the train was ready to depart the club members by arrangement with "Wop" took everyone to the doors of their respective sleeping cars and Fred Smythe remarked that a good time was had by all. The writer can say that of all the after-show affairs he has ever attended all laurels and credits so far go to Walter Wappenstein.

Arrived at Camden a little late but had a good matinee attendance. Camden is well known to all as being the home of Willie Green. "Kid" Fortner was on the lot bright and early greeting his old-time trouper friends of yesteryear. Ed. Norwood, after a six-month leave of absence, during which he and Mrs. Norwood toured continental Europe, is back in harness taking alternate towns and directing publicity of the show as far as the newspapers are concerned. Ed has some wonderful stories to tell of his European travels. Clark and McCullough visited clown alley every day the show was in Washington and on Tuesday night gave a little party to their friend of old times, Jack Foley. Al Shank is very proud over the wonderful business the show did at Lancaster.

The first meeting of the Izaak Walton Club, of which Fred Branda is president, was held at Williamsport and several new members were proposed. Look out now for some fancy records. Vernon Beaver, for years associated with Sparks and Al Barnes Shows, has taken a position with this show this season. Capt. Hodge, formerly of the Brooklyn Fire Department, is with the show once more, having charge of the back door. Joe Simon, of the band, entertained Senator Caraway from his home State, Tennessee, during the Washington engagement. Joe's friends this year have given him the nickname of "The Sheik". At Reading the secretary of the Fair Association presented the Wirths with a beautiful floral offering upon the finish of their act at the night performance.

Just had a wireless that Blackie Rose is fliivering back from the Coast and combining business with pleasure, traveling in a party of three, he and another fellow selling novelties and the third party, a former musician, driving the car. They have a car fixed up nicely with living quarters and equipped with a radio and small piano and certainly enjoy life as they journey along. The car has a big sign on it, "Bridgeport Bound", and Blackie says that after he reaches Bridgeport he expects to go into retirement and give the road a rest for a while. Sam Clark, along with the show's other radio fans, is going to install a crystal set under the grand stand. Teddy Webb has one at the sleeping cars and Miss Leitzel has one at her tent on the lot. Willie Downling, sometimes known as Straightahead", expects this coming winter after he gets his vaudeville act going to enter the prize ring. He occasionally does some training while the show is on tour and the week past was doing shadow boxing with Eddie Dunn as trainer.

It looks as if the Circus Fans' Association will soon be an actuality with the following members and officers: Marshall King, of Virginia, president; A. J. Snyder, of Groton, N. Y., vice-president, and members: Senator Greene, of Vermont; Irwin Kolomoor, I. H. Johnston, of Vermont; Dr. Neal Hoskins, of Detroit, and Clay Brown, of Baltimore. Senator Greene attended at Washington but missed his old friend, Townsend Walsh. Charles Hummel, as usual, is commuting to New York and expects to do so as long as the show is in the East.

STANLEY F. DAWSON (for the Show).

H. H. TAMMEN RECOVERS

Three Blood Transfusions Bring Him Back on His Feet

For a couple of months H. H. Tammen, one of the former owners of the Sells-Floto Circus, had been quite ill from an attack of anemia. He felt it coming on him slowly for quite a while, and a few weeks ago it became so serious that he "flattened out". The attending physicians concluded that the way to effect a quick cure and give him immediate relief would be thru blood transfusions. So they found a red-headed girl who gave the blood for the first transfusion and a black-haired, black-eyed Irish girl for the second. Who gave the third Mr. Tammen doesn't know. After these blood transfusions of about one pint of blood each time he is now on his feet doing business, but is not so spry as before.

ATKINSON'S CIRCUS

Following engagements on the Islands of Hilo and Maui in Hawaii, Atkinson's Animal Circus will return to California July 10, reports Prince Elmer. Fred Morgan, general agent, has arrived in San Francisco and is busy booking dates on the Coast.

Dr. J. W. Hartigan, Jr., saw his old friend, Pete Staunton, with the John Robinson Circus at Uniontown, Pa., May 22.

TO ENLARGE COLISEUM

Plans Drawn to Increase Seating Capacity of Chicago Structure to 19,500

Chicago, May 29.—An addition to the Coliseum, which will increase its capacity from 15,000 to 19,500 seats, is planned, according to announcement made this week. The addition will be built directly north of the Coliseum on the site now occupied by the ruins of the Grace Episcopal Church, which was destroyed by fire some years ago. It has a 105-foot frontage on Wabash avenue. It is said the church trustees sold the ground for $150,000. The present Coliseum, in which five Republican national conventions have been held, was built in 1900 on the site of the old Libby war prison museum.

PLACE FLOWERS ON GRAVE OF "THE GREAT ALEXIUS"

When the Bob Morton Circus Company recently played Baker, Ore., Hank Sylow, a clown with the troupe, recalled that "The Great Alexius" Priskhorn, famous European bicycle acrobat, was buried in a cemetery there. So he got together a number of members of the Morton Company and in a body, accompanied by a Mr. West, the undertaker who buried the acrobat, they visited the grave and placed flowers upon it. It was just twenty years ago that Alexius became ill with typhoid fever in Baker, at the time that the Sells-Floto Circus, of which he was a feature, was playing there. He was left in a hospital at Baker when the show moved to its next stand and about four months later he died. Sylow was with Alexius on the Sells-Floto Show when the latter was taken ill.

A tombstone marks the grave of Alexius, and inscribed on it is the following: "Alexius Priskhorn—Born February 2, 1882—Died August 10, 1904. In Memoriam Floto Shows." Every Decoration Day the grave has been taken care of by H. H. Tammen, one of the former owners of the Sells-Floto Circus.

"And so it makes no difference how long they are gone," said Sylow, "they are remembered by their former companions. We try to do what little we can in remembrance of a great star and a popular man."

AT GRAVE OF "THE GREAT ALEXIUS" PRISKHORN

Members of the Bob Morton Circus Co., visiting the grave of "The Great Alexius" Priskhorn, celebrated European bicycle acrobat, in Baker, Ore. Alexius was at one time a big feature of the Sells-Floto Circus. On the extreme right is Mr. West, undertaker, who buried the acrobat.

MUST PARADE IN CANTON, O.

Canton, O., May 31.—Circuses must parade if they show here. Such was the edict of Mayor Charles Ball, who told representatives of the Ringling-Barnum Circus that the show could not exhibit here June 26 unless a parade was held.

Al Butler, contracting agent, said the circus was too large to permit a parade and that no equipment for a parade is carried. The mayor refused to accept these reasons and insists that there be a parade or no circus performance. Butler has appealed to the children of Canton thru the newspapers to write Mayor Ball and ask him to permit the circus to show here.

"We will put it up to the children," said Butler. "If they want the circus without the parade we will come," he said. "We have always come to Canton during the vacation period so that they would be able to see the circus. The big show was in Canton in 1921 and last June, but gave no parade either time."

JOHN ROBINSON CIRCUS

Has Season's Biggest Day at Clarksburg, W. Va.—Show Encountering Rainy Weather and Soft Lots

Rain and soft lots are still being encountered by the John Robinson Circus. So far, however, Morgantown, W. Va., was the only stand lost. This is the second time that Morgantown has been lost by the Robinson Circus in successive seasons. The lot is on top of a steep hill and, after leaving the pavement, there is a quarter of a mile of clay road to cover. After several weeks of rain this was found to be almost impassable. The cookhouse and horse tents were put up, however, and the show left that evening at 7:30 for Uniontown, Pa.

At Clarksburg May 18 the biggest day's business of the season was done. At the evening show Patricia "Patsy" Salmon, late of the "Ziegfeld Follies", made her first appearance, opening the show on horseback in Western costume and receiving a large hand.

At Fairmont May 19, owing to the smallness of the lot and the congested condition of the narrow streets leading to town, the parade was called off. E. E. Meredith, former press agent, with the Wallace Show for years, was an interested spectator at both performances. Meredith, formerly living in Chicago, is now making his home in Fairmont, owing to the recent death of his father.

At Uniontown a good, hard lot was appreciated, after having nothing but soft ones for several weeks. Despite the fact that Uniontown had already been visited by two circuses and one carnival, business was good and met with the approval of General Manager Dan Odom. F. W. Simpson, of Somerset, Pa., was a visitor to the afternoon show. He was greeted by Mr. Odom and Mr. Dill and made to feel at home. John Nevins, contracting agent, of the Hagenbeck-Wallace Circus, saw the night show and after the performance disclosed the fact that the Robinson boss hostler, Charlie Rooney, had a nom de plume in former years of "Doc Salve", owing to the fact that he has a preparation of his own that, when applied to tired and aching feet, gives almost instant relief.

At McKeesport the police would not cooperate in clearing the streets of automobile traffic. Added to this, most of the main thoroughfares were torn up and it was found to be impract cable to parade. Mr. and Mrs. Raymond E. Elder and wife were visitors to the afternoon show as also were Mr. and Mrs. James Dooley. Elder and Duke Mills were noticed in close conversation and as these two Kansans have been partners in winter shows it is presumed they were going over some details for their next season's venture. A. L. Sands, former manager of the Al G. Barnes Circus and now contracting agent on the Hagenbeck-Wallace Circus, took in the night performance. Mr. Sands was in this neck of the woods closing a Fourth of July date for his organization.

Ellwood City, Pa., May 24, and a more miserable day could hardly be imagined. Rain off and on the whole day with a biting wind that made everyone shiver. The attendance proved that Ellwood City, not having had a circus the size of the John Robinson Show for a number of years, was ripe for one and had it been anywhere near the kind of day it should have been Clarksburg might not have been noted as the best of the year so far. The show grounds here was right in the heart of the city, being the school grounds and high enough to be well drained.

F. B. HEAD (Press Agent).

DICK SIMPSON IN K. C.

Chicago, May 31.—Dick Simpson, boss billposter on the No. 1 car of the Al G. Barnes Circus, was a Billboard caller Monday. He closed with the circus in order to take a position with the Cusack theatrical billposting plant in Kansas City, where he can be at home with his aged mother, who is in frail health. Mr. Simpson paid a tribute to the efficiency of the Barnes entourage and said he really regretted to leave the show. He said the organization is fast catching up in business after its disastrous experience with the hoof and mouth quarantine in California and its record-breaking run from the Coast to the Illinois interior. Jack Glinea is manager of Car No. 1.

VISITS R.-B. CIRCUS

The Ringling-Barnum Circus played at Williamsport, Pa., May 19, to two capacity crowds. On all sides exclamations were heard about the splendid program and general cleanliness of the entire organization. The tents and wagons were spotless. Daniels, the second, is as chipper as ever. Merle Evans and his band is presenting a good program and Clyde Ingalls has an excellent side-show. Both Williamsport dailies were lavish in their praise of the show. Folks from the Bernardi Greater Shows visited and many of the circus people returned the calls. Visitors included Mr. and Mrs. William Glick, of the Bernardi Shows, George H. Krause, newspaper man, and Charles Bernard, contracting press agent of the Walter L. Main Circus. All of which is accounting to Mr. Krause.

WALTER L. MAIN CIRCUS

Ed. L. Hines and Hubbard Nye Close With Show—Tamaqua, Pa., Lost Due to Condition of Lot

With the season five weeks old the Main Circus has only had four days of real sunshine. However, the show has been moving in great style. Assistant Manager Ed L. Hines severed his connections with the show at Bethlehem, Pa., May 12.

Doc Oyler is enjoying big business with the sideshow. He has a real lineup of attractions in the annex. Harry Friedman has the No. 1 ticket box in front of the sideshow and his wife handles the reps. on the inside. She has a wonderful collection of snakes and a real frameup, consisting of velvet curtains and brass railings. Joe Coffee and his Greenland troupe joined at Bethlehem, Pa., and are going big. Bill Dower has a nifty twenty-piece band and is receiving plenty of applause.

Jack Fenton, the fast-stepping bannerman, is enjoying big business. He has the bulls and camels, as well as the "January" mule, covered with banners every day in the street parade. At Havre de Grace, the opening stand, Fenton had the biggest day's business in his career. "Black Bess" Charles Redmer joined at Bellefonte, Pa., as assistant to Ed Snow, boss hostler. Uniontown, April 28 was proclaimed visitors' day. Among those who witnessed the afternoon performance were Mrs. Chas. Sparks, C. R. Fredricks, Mrs. Jack Phillips, Willie Green and Harry Bert, all from the Sparks Circus, which was at Morgantown, W. Va., only twenty miles away. Mrs. Tom Harriman and Thomas Gorman also visited at Uniontown.

At Tamaqua, Pa., the show was unable to get on the lot and consequently the first day of the season was lost. Mrs. H. W. Seymore, wife of Harry Seymore, legal adjuster, spent a week with her husband on the show while in the vicinity of Wilkes-Barre, Pa. Jungleland, the No. 1 pit attraction, is also enjoying big business every day. The show is under the supervision of Mrs. Marie Heron, with Joe Galligan on the ticket box.

Calvin Harriman is now driving the service truck with the show. Hubbard Nye, who opened the season as general press representative, severed his connection at Latrobe and has been replaced by the writer. At Clearfield another bad lot made it impossible to give a night show. Everyone with the show was sorry to learn of the death of A. Jones, father of Wm. Jones, chief electrician with the show. Thomas Dower, Mrs. Downie's brother, who was compelled to leave the show last season on account of illness, is on the job again and looking the picture of health. He is superintendent of the reserved seat ticket takers. R. Louis Sanderson is mail man this season, as well as playing the air calliope in parade, and Mrs. Sanderson has the wardrobe. Maximo, the Cuban wonder on the slack wire, is going over big.

JEROME T. HARRIMAN (Press Agent).

SPARKS CIRCUS VISITORS

New York, May 30.—That theatrical managers, vaudeville agents, outdoor showmen, animal men and others of the great profession of entertainment hold the Sparks Circus in high esteem may be judged by a partial list of visitors from this city to its various stands in this vicinity. At Plainfield, N. J., May 16, Earl Burgess, W. H. Godfrey and George H. Degnan viewed the performance before a packed house, despite threatening weather. The Stapleton, Staten Island, stand was visited by Gordon Whyte and J. A. Jackson of The Billboard's New York office, who reported capacity business. At Queens, Long Island, the first stand on the "Island", Tom Gorman of the Walter L. Main Circus, who has been ill in New York for some time, and Hubbard Nye, press agent, attended a capacity house. C. W. Beall and Maude Heron went from Luna Park, Coney Island, to Bayside, Long Island, May 20. Mr. Beall was highly complimentary of the performance, especially of the animal acts. As the owner of twenty cat animals, his opinion is highly valued as to the merit of jungle performers in general. Other visitors to Long Island stands were Mr. and Mrs. Edward Arlington and Ed Van Wyck of the Claridge Hotel, New York; Mr. and Mrs. Earl Burgess, of the A. L. Erlanger offices, and Charles G. Maynard and some of his stenographers from the same theatrical firm, Freddie Bantam of The New York World; Bob Westervelt, playwright; Loren

(Continued on page 72)

UNDER THE MARQUEE

By CIRCUS CY

(Communications to our Cincinnati offices)

The Hagenbeck-Wallace Circus passed up the evening performance in Hanover, Pa., May 21, due to a heavy rain.

Doc Burns infoes that he severed connections with the Rodgers and Harris Circus as sideshow manager and joined the Snapp Bros.' Show.

Clowns, some aerial acts and animals of the Hagenbeck-Wallace Circus staged a special performance May 24 in Atlantic City, N. J., at the Seashore Home for Crippled Children.

Horace Laird's Five Merry Jesters are one of the features on the Walter L. Main Circus with their clown band. Harry Goudy, playing snare drum, has joined Laird's Jesters.

Aldo and Dale, comedy jugglers, visited the home offices of The Billboard last Thursday. They closed with the Harry K. Main Novelty Circus at War, W. Va.

Crazy Ray, calliope player, is aboard the excursion steamer, Verne Swain, on the Ohio River. He writes that he has been made purser and has three concessions on the boat.

Oneida Nelson, of the famous Nelson family, is riding Frank B. Miller's five-gaited dancing high-school mare, "Missouri Girl", and Mr. Miller is riding his newly acquired horse, "Gray Eagle", on the Ringling-Barnum Circus.

It is reported that the Hagenbeck-Wallace Circus will show in Uniontown, Pa., July 4, in spite of protests made by the local Elks, who claimed the circus would interfere with the Independence Day program and ball games.

The Damm Bros., comedy acrobats, with the Walter L. Main Circus, inform that they are well pleased with the treatment accorded them by Andrew Downie. They are working under Horace Laird, whom they also praise.

Tom Gorman, of the Walter L. Main Circus, who was ill at his home in New York, has entirely recovered and was among the visitors at the Sparks Circus May 19 at Queens, Long Island, N. Y.

Sixteen head of baggage stock arrived for the Sparks Circus at Queens, Long Island, N. Y., May 19. The horses were in good condition and will immediately become an important part of the big show.

The City Council of Little Rock, Ark., is considering action on a recently submitted ordinance that proposes the posting of a bond by circuses playing there as a protection against damages to streets.

C. W. Sells is still clowning. He worked the American Legion celebration at Albermarle, N. C., week of May 26 and the Firemen's Spring Festival, Burlington, N. C., week of June 2.

After closing with the George W. Johnson Circus at Baltimore, Md., the Great Cahill opened his outdoor season of parks and fairs at Sea Breeze Park, Rochester, N. Y., May 30-June 7.

The Kridelos are with the Rose Kifan Show in Kentucky. The show has experienced considerable rain and bad roads the past winter and this spring. The Kridelos contemplate playing fairs this fall, booked by a New York agent.

Danny and Orka Ryan will not be with the white tops this season, as they have a string of fairs to play, booked by Ed Wyverson. The bookings include the Canadian National Exhibition in Toronto, Canada. The Ryans have a trained-pig act.

Advance Car No. 1 of the Sparks Circus, with Car Manager Jim Randolph and Press Agent Harry Mack, were in Wareham, Mass., May 24 billing the town for June 7. The show will make Woonsocket, Taunton, Fall River, New Bedford, Newport and Taunton.

The Al G. Barnes Circus encountered cold and cloudy weather, with rain just before the evening performance, in Monroe, Mich., May 22. The tents were about two-thirds filled for the afternoon show and packed at night. Parade and show were about the best ever seen in Monroe, says Chas. E. Marten of that city.

Earl H. Page, stage manager at the Colonial Theater, Phoenixville, Pa., states that the Sells-Floto Circus showed there May 13 to good crowds and that Manager Zack Terrell has an excellent show. No parade was given on account of difficulty in getting off and on the muddy lot.

Following his oft-repeated practice, Andrew Downie, owner of the Walter L. Main Circus, was host to the orphans of Bellefonte, Pa., when the show played there recently. The Bellefonte Gazette speaks in high terms of the esteem in which the circus is held in that community.

Fifty orphans from the Crippled Children's Guild were made happy when they attended the John Robinson Circus as guests of a prominent business man of Buffalo, N. Y. The circus was in Buffalo May 29 and 30 under auspices of the Allied Fraternal organizations. All profits will be put into their Christmas toy fund.

Joe Thayer, Billboard representative at Lynn, Mass., visited the No. 1 car of the Ringling-Barnum circus at Salem, Mass., May 29 and met many of the boys, including Roland Butler, press agent, and George Goodheart. Says that Butler is making good with the big show, his first season, after two years on the Sparks Circus.

Robert Stickney, Sr., surprised his daughter, Opdyke, at New Orleans last week by stopping off on his way to Cincinnati from Safety Harbor, Fla., where he spent the past winter. He feels like a youngster and will remain en route with his exhibition, "Queenie and Her Forty-Four Babies", as far as Memphis, when he will leave for his home in the Queen City.

While doing a snipe route for the Colonial Theater, Harrisburg, Pa., May 23, Business Agent Frank J. Lapp was thrown from the wagon and suffered a fractured hip. C. L. Sulzmann, who was driving, escaped uninjured. Lapp is confined at the Harrisburg Hospital. The accident happened as the result of the horse becoming frightened when the trucks came loose and running away.

Owing to sickness the Grant Family of acrobatic contortionists is not on the road as yet but expects to be on route shortly. Billy Grant saw the two performances of the John Robinson Circus in Elwood City, Pa., May 24 and says it is one of the cleanest and best shows on the road. Business was good at both performances despite a cold rain all day. The courtesy of ushers and attendants is to be commended, he says.

George B. Lowery, of Lowery Bros.' Shows, informs that he has arranged with the Philadelphia and Reading Coal Company, of Shenandoah, Pa., for the Walter L. Main Circus to exhibit on its lot June 16. It will be the first show in Shenandoah in twelve years. The lot is about three-quarters of a mile from town and connected with a trolley line. W. B. Yorkson, manager of the Shenandoah Feed and Produce Company, says that A. C. Bradley, assistant general agent of the Main Show, deserves credit for his efforts in having the show exhibit there.

Milton K. Oakes, of Waltham, Mass., visited the Sells-Floto Circus at Framingham May 24, and, despite the fact that it rained in the evening and a heavy wind was blowing all day, good business was done, he says. Mentioned that the circus has a splendid parade, performance and side-show. He met his friend, Frank Braden. Oakes also visited the show in Boston and among the notables seen there were Harry Strouse, burlesque man, and George Manchester, who had the Lombard & Hathaway Show out two years ago. Jack Lombard will open his show June 2 in Virginia.

Chas. Bernard, contracting press agent of the Walter L. Main Circus, takes pride in making conservative statements to the public in display advertising and reading notices of the show. Special features are named and described truthfully and patrons of the show are invited to note carefully that each advertised feature and artist or attraction is presented. Exaggerated claims of carrying hundreds of horses, thousands of employees, flocks of railroad cars and other absurd statements for publication are carefully avoided, he says.

In the opinion of Ben H. Voorhies, "the Ramblin' Kid", Andrew Downie undoubtedly has the best show since he has had the Main Circus. Ben saw the show recently at Sunbury, Pa., where business was good. Mr. Downie has an excellent act in Maximo, the Brazilian wire walker. The Colleanos Family of acrobats is also a good turn. Voorhies had the pleasure of a visit with Jerome Harriman, press agent, Jack Fenton, banner man, and Jimmie Heron, in charge of the office. He says Harriman put over some good press work in Sunbury, getting front page spread, with plenty of cuts, in both dailies.

John B. Estelle writes that Townsend Walsh's article in The Billboard on "Clowns, Old and New", was splendid. He further says: "His article is very funny, but as I recollect Ted Almonte he was not a Shakespearean jester, but a jocy of the Walmsley Walker type. I was at a benefit given for him by the Great London Show in Old Gilmore's Garden in the late eighties when he was ill in the hospital. He died shortly after. Joe Kemble was the best exponent of the hobby horse menage act I ever witnessed. He backed out R. H. Dockrill and followed him right after R. H. celebrated on his horse, Ellington. Joe surely was a scream. Two that Mr. Walsh has not mentioned are George W. deHaven and Arch Madden. The latter was a member of the P. T. Barnum circus, a circus much in vogue in the old days on the East Side of New York City. It was situated, according to what my father told me, about where Hoe's Press and Saw Factory is at Sheriff and Grand streets, Manhattan. Mr. Petersen calls Johnny Patterson 'Billy'. Johnny was a rare clown. I don't remember Billy.

From C. A. Peterson: "Luke Rivers, originator of the 'Pete Jenkins' riding act, was ringmaster on one of the Sells Bros.' shows in the early eighties. Chas. Ewers was doing the 'Pete Jenkins' act. Viola Rivers, Luke's daughter, was one of our lady riders in those days and a good one, too. In 1882 she fell from her horse and dislocated an arm at the elbow joint. A few days later she was riding with the arm in a sling. I say that was nerve. Greg. Hobbs was principal male rider. We had what I consider the two best leapers in the world on that show—John Quigley and Billy Batchelor. Each did doubles over a line of ring stock. Where are the leapers of the present day who can equal those of forty years ago? I do not know of any. Leaping seems a lost art. We also had the Belmont Brothers, famous acrobats. I believe I was mistaken a couple of weeks ago when I said that Billie Patterson was with the Barrett show in 1882. I think he was with the John B. Doris Circus that season. How many oldtimers remember hearing John Lowlow sing, 'I'll Never Kiss My Love Again Behind the Kitchen Door'? I heard him sing this song in the ring of the John Robinson Circus when I was a small boy in 1874 at Carthage, Mo. A wonderful riding act was being done that year on the Robinson Circus. A man rode bareback with a little boy standing upright on top of the man's head. I was too young to remember or learn the name of the man or the little boy, but it was about the most thrilling riding act I have seen. Can anyone tell me their names? The boy was about six years old—possibly less."

SPARKS CIRCUS VISITORS

(Continued from page 71)

Palmer, editor, and Thorean Crouch, managing editor, of Collier's Weekly; James Devereaux, associate editor of The New York American; W. H. Godfrey, ex-legal light of various circuses; Clay Lambert, former circus general agent, now in theatrical business in New York; George Harris, horseman, of Sayville, L. I., son of Dr. Harris and the late Madame Marantette; Sam Scribner, head of the Columbia Burlesque Circuit; Pat Casey, of the Vaudeville Managers' Association, and C. A. Lomas and William Judkins Hewitt of The Billboard, New York.

Without reservation each and every one left the lots carrying the impression and voicing the opinion that Charles Sparks has the best circus ever under his direction.

THE CORRAL
by Rowdy Waddy

[illegible], S. D.—How about you folks and your 1924 contest?

Jack Maybee, of Havre, Mont.: What about the Havre contest for 1924?

What about you boys at Grangeville, Id., and your "Border Days" contest?

Okanogan, Wash., will hold a rodeo this season. The Chamber of Commerce is doing it.

Miles City and Glendive, Mont., are two towns that usually pull off real cowboy contests. How about this year, boys?

Douglas, Ariz.; Durango, Col., and Tucumcari, N. M.: Will you folks have your cowboy competitions this year?

Several representatives of enterprises at Calgary sent out tasty invitations to be present at the stampede there in July. If you receive one you know what it's all about.

There are many snakes in the West, and cowboys know how to "corral" them. How about a new frontier sports event along the lines of a snake race"? Nope, wouldn't do; there would be not few entries.

A Roundup and Celebration (dates not included in the communication received) is being planned to be staged on the Clackamas County fairgrounds, Canby, Ore., under the management of Everett Wilson, of Pendleton, Ore.

From Chicago—B. C. Carlisle, widely known in Wild West show and exhibition circles, was a visitor to the Chicago office of The Billboard May 29. Mr. Carlisle's headquarters are in Catskill, N. Y.

Alloy the titles awarded at Calgary are the official championship ones for Canada, and can only be awarded to a Canadian. It is announced that the purses are open to the world, no color or nationality barred.

"Red" Sublett and "Spark Plug" have been engaged upon a contract salary to clown for the Calgary Stampede July 7-12. That is the only contracted event at the contest. All other events are absolutely competitive.

Send in your news. Our readers want to know of every cowboy contest held, no matter where it is. It is up to each management to give us the news of their doings. We will gladly publish it, only asking for facts.

During the afternoon concert of the John Robinson Circus at Jamestown, N. Y., May 28, one of the bronk riders narrowly escaped serious injury when his mount unexpectedly leaped into the lower seats.

Word reached The Billboard last week that "Montana" Meechy had taken over the management of the Wild West with the Morris & Castle Shows and was reorganizing the personnel of that attraction.

Since closing with the Brown & Dyer Shows a couple of weeks ago Jess and May Copenger, with their horses and comedy bucking mule, have been in camp near Cincinnati while arranging bookings with another show. With them are Dewey Copenger and Jimmy ——.

The Belle Lynch Wild West with the Billie Clark Broadway Shows is reported to be getting its share of the midway receipts and is having a dandy outfit, including a double-wagon front. Last week the show was at Bloomington, Ind.

Rowdy Waddy is in receipt of a copy of a song by J. Homer Hane (music by Harold DeRemer and Herman A. Hanemann), published by the Melody Corral Co., entitled "Good Morning, Tony". It's nifty. In a large cut on the front cover Ruth Roach is pictured on "Tony".

Press reports from Omaha, Neb., estimated that there were more than 7,000 persons present and witnessed the closing performance of the American Legion Rodeo, which Fred Beebe produced and which came to a successful end May 25.

Early last week citizenry of the Northwest was gathering at Walla Walla, Wash., and the folks of that city were preparing for a big frontier historical spectacle, May 28 and 29, under direction of Percy J. Borell, of Boston. The pageant cast consisted of 3,200 people, including some prominently known Indians.

There was sure a coterie of contest folks went to the big show in London. But without there is a "world" of top-notch and fast-coming-up contestants left in the States and Canada to overcome any shortage in the personnels of affairs to be staged while they're away.

Herod Bros., of Hepler, Kan., are getting busy with rodeos, etc., in their State. One of the events they are directing is the Hepler Rodeo and Home-Coming Picnic, the days of which are set for June 11, 12, 13 and 14. They announced that contests in steer riding, bareback bronk riding, trick riding and fancy roping are "open to the world".

From Tulsa, Ok.—The Tulsa Roundup will be staged here by the Tulsa Polo and Riding Club at the Polo Grounds June 13, 14 and 15. The event has been underwritten by the members of the club and a special arena will be built for the occasion, according to announcement made by Pop Horn Clancy, who has been engaged to direct the roundup and the publicity. Bob Malone's bucking stock will be used, and prize lists for calf roping, bronk riding, bulldogging and steer riding, the four events that will be contested, are ready for the mails, and contracts for trick riding, cowgirls' bronk riding, cowgirls' bulldogging, fancy roping and ladies' steer roping have been arranged. Fox Hastings, Chester Byers, Mabel Strickland, Buck Stuart, Fred M. Clancy, Jr.; Frank Clancy, Kathryn Clancy and Helen Clancy are among the contracted performers.

This page is naturally the first one that contest and Wild West showfolks turn to. Doubtless, in order to get best results, advertisers should make an effort to get their ads into the Cincinnati office in time for this department (so mark them), which usually goes to press in the first "forms", generally printed Saturday forenoons.

Claude Ames, who a few years ago was well known in rodeo circles, was an interested spectator at the recent 101 Ranch Roundup. Claude slipped in and bought a ticket before anyone knew he was there, but could not resist the temptation of going down in the arena at the close of the show and shaking hands with the contestants. Ames now lives at Farwell, Tex.

The grave of the late Louis G. Ballenger, who before his death in 1922 was owner-manager of the Montana Belle Wild West, was not overlooked in Evergreen Cemetery, Newport, Ky., Decoration Day. Mrs. Al (Lena) Fanks (not yet reunited Hazenbeck Wallace—still taking treatment for burned ankles), accompanied by her mother, brothers and "daddy", visited "Clover's" grave and placed thereon floral decorations.

The Gilbert Ranch Rodeo Co., of which W. C. Gilbert is president, is preparing for a big rodeo and "Fourth" celebration on the Gilbert Ranch, about twenty-one miles from Beaumont, Tex., according to a letter from Mr. Gilbert, who states that their second annual show will be held July 2-5, and that they have an excellent rodeo grounds and other conveniences, and that the seating capacity has been increased by the addition of 1,500 more seats.

From the Dakota Max Wild West with the Brown & Dyer Shows: Manager Max Sanders has somewhat enlarged the personnel of the performance. Included in the Bowen Family Band (eight persons), which is furnished the attraction by the company management, are riders and ropers so capable that they are now doing their "stunts". These include "Arkansas Bill" Bowen, Anna May Bowen and Charles Bowen. Others participating in the performance are: Dakota Max, with his educated horse, "Billy", makes openings and does riding, etc., inside; Texas Joe Carney, rube clown, and comedy trick and mule riding and roping; Buster Todd, horse catches and bronk riding; Curly McCall, bronk riding and pony express; Red Lohr, bronk riding and front door; Curly Taber, rube street advertising and ticket box; George Dorsne, Ed Burgess and "Whitey" Montgomery, straight riders and fillers; Tiny Taber, who is fast breaking in and is to be billed as the "smallest cowgirl in the world". The show is given in a 90-foot roundtop, with a 40-foot middle piece. The stock now consists of fourteen saddle horses, five bucsers, six ponies and three mules, and Max intends purchasing two steers and a buffalo.

From Bristow, Ok.—The Bristow Shrine Club Roundup, staged here May 21-24, drew nice crowds and for the first attempt was a fairly successfull show. A "bunch" of the bands from the 101 Ranch Roundup took part in the contests. These included a number of the best hands of the game. Fog Horn Clancy was the official announcer, Barton Carter, Rufus Rollins and Blue Page the judges. J. E. Goodan, proprietor of the Roland Hotel, secretary-treasurer, and Col. D. A. Moss the manager. Bob Malone's bucking stock was used in the steer-roping and bronk-riding contests. The contracted performers were: Trick riding, Mabel Strickland, Fox Hastings, Buck Stuart and Kenneth Williams; cowgirls' bronk riding, Fox Hastings, Mabel Strickland, Maude Tarr and Goldie Fields; lady steer roping, Mabel Strickland; lady bulldogging, Fox Hastings. The results (winners in order given) follow: Steer Roping—First day, Rollie Rucker, Chester Byers and Hugh Strickland tied for second and third; second day, Haden Rucker, Barton Carter, Clabe Dorrickson; third day, Ben Johnson, Chester Byers, Floyd Gale; finals, Chester Byers, George Weir, John McIntyre. Bronk Riding—First day, John Henry, Hugh Strickland, Harry Bowles; second day, John Henry, Hugh Strickland, Grady Wilson; third day, Shorty Gideon, John Henry, Harry Bowles; finals, John Henry, Hugh Strickland, Shorty Gideon. Bull Dogging—First day, Grady Wilson, John Henry, Jay Snively; second day, John Henry, Morgan Evans, Harry Bowles; third day, Buck Tuckness, Sam Bowden, John Henry; finals, John Henry, Jay Snively, Harry Bowles. Steer Riding—First day, Sam Bowden, Hugh Strickland, Shorty McCrory; second day, Hugh Strickland, Elmer Splawn, Leo Murray and Sam Bowden; third day, Shorty McCrory, Elmer Splawn, Leo Murray; finals, Shorty McCrory, Mack Wilkerson (others disqualified).

GRAND SUCCESS

American Legion Rodeo at Omaha a Big Affair—Plans Shaping for Annual Event

Omaha, Neb., May 27.—The six days American Legion Rodeo, staged here at League Park and closing Sunday, was one of the fastest, thrilling and best presented combination affairs of strictly contest and exhibition work ever given in this section of the country. It was given under the joint auspices of Omaha Post, No. 1, and South Omaha Post, No. 561, American Legion, and directed by Fred Beebe. At the conclusion of the affair Mr. Beebe remarked: "It was one of the largest and most enthusiastically received events of its kind I ever produced. The local newspapers gave me excellent support, with front-page displays and on their sports pages, and the crowds responded wonderfully." During two of the six days inclement weather prevailed, but this did not seem to materially affect the attendance. On Sunday, the last day, several hundred applicants for seats could not be accommodated. There were very few accidents, probably the most serious of these being to Jonas DeArmon, who suffered a couple of broken ribs. Bulldogging from automobile was a big success, with Wild Jim Lynch making the leap gracefully and with precision, altho he had not been bulldogging during the past four years. So enthusiastic was the rodeo received and the legionaires pleased, plans are forming to make it an annual show for Omaha. The results, winners in order given, follow:

Bronk Riding—First horse, Johnnie Maggard and Leonard Ward split first and second, Max Holcomb and Edward Phelps split third; second horse, Okla. Curley, Johnnie Maggard, Jonas De Armon and Ray Brown split third; third horse, Okla. Curley, Floyd Stillings, Jonas De Armon and Fay Coppersmith split third, finals, Okla. Curley, Jonas De Armon, Ray Brown and Leonard Ward split third.

Bulldogging—First steer, Perch Porter (14 seconds), Shortie Kelso (29), Leonard Ward (29 1-5); second steer, Bloody Johnson (21 1-2), Jim Lynch (24 2-5), Shortie Ricker (36 3-5), third steer, Jent Oxford (17 3-5), King Merritt (20 1-2), Ed Herlon (21); finals (three steer average), Shortie Kelso (1:37 3-5), Leonard Ward (1:44 4-5), King Merritt (1:59 3-5).

Calf Roping — First calf, Allen Holder (23 2-5), Clark Hogue (28), Barney Hopkins (28 1-5); second calf, E. Pardee (21 1-5), Barney Hopkins (28), Ed Herlon (28 2-5); third calf (first and second days), Allen Holder and E. Pardee (25), Curly Griffith (29); fourth calf, Jake Heath (29), Lew Cogger (32), Johnnie Mullens (35); finals (four calf average), E. Pardee (1:24 4-5), Jake Heath (1:33 3-5), Ed Herlon (1:37 2-5).

Wild Horse Race—First day, Ed Herlon, Bert Sibbette, Noah Henry; second day, Max Holcomb, Floyd Stillings, Bob Erickson; third day, Ed Trucks, Noah Henry, J. DeArmon; fourth day, Jake Heath, Noah Henry, Ray Brown; fifth day, Ray Brown, Art Hogue, John Maggard; sixth day, Floyd Stillings, Ed Truck, Bert Sibbette.

Relay Race—First day, Kenneth Herring, Fred Ubanks; second day, Ed Schulver, Kenneth Herring, Fred Ubanks; third day, Jake Heath, Claude Sawyer, Less Coker; fourth day, Claude Sawyer, Jake Heath, Less Coker; fifth day, Jake Heath, Ray Brown, Claude Sawyer, sixth day, Roland Slaughter, Ray Brown, Less Coker.

The Ladies and Men's Trick Riding was presented by Toots Griffith, Rose Smith, Ethel De Armon and Roby Roberts, Little Dick Griffith and Curly Griffith.

"CIRCUS AND ANNEX"

By WILLIAM JUDKINS HEWITT

Porter, bring me a pair of dry shoes.

A. C. Bradley is "that" live, hustling local contractor for the Walter L. Main Circus. Watch him.

When a carnival advertises itself as a circus the circus representative is fully justified in letting the natives know just what to expect and they do not have to explain or apologize to anyone for doing so. This writer is staunchly against carnivals advertising as being circuses and is going to do all he can to help remedy this bad business practice.

Wet feet are liable to make any manager grouchy. They do not all wear rubber boots we notice—maybe they should.

Bert Rutherford, general agent Christy Bros.' Circus, why did you stay so long in Pittsburg, Pa? You seem to have a good route. Probably the reason.

We have a letterhead on our desk which reads: "John M. Kelley, president and general manager; John B. Agee, director of production. 'Fun on the Farm', an absolutely all new show, revealing and inspiring in floods of fun. A happy solution of farm problems. Headquarters, Baraboo, Wis." At the bottom it has "Frisky Farm Fun Frolics, Follies and Fantasies". Looks like something new in outdoor entertainment to us.

Ed L. Heinz closed recently as general manager of the Walter L. Main Circus. A contingent of the famous Singer Midgets also closed their engagement on the same circus. A host of new talent has been added to the Main organization since its opening at Havre de Grace, Md. Andrew Downie is making it a circus to be talked about.

It did cost a lot to jump a brigade of billposters from Boston, Mass., to San Francisco, Calif.

Charles Sparks says by packing them tight he can get 3,800 in his big top on the seats. Driver Brothers of Chicago made a fine equipment of canvas for the Sparks World-Famous Shows, as the title on the cars reads.

Jesus Artigas, of Santos & Artigas, Havana, Cuba, sailed from New York May 31 on the S. S. Leviathan for his annual tour of Europe. While in New York he conferred with Charles L. Sasse, his American representative.

John G. Robinson was in New York recently. His elephants are booked solid. If he had another herd he could do the same with them.

Rhoda Royal—What are you doing and where? How's "Muggins"?

F. J. Frink says if he was ahead of a water circus there would not be much lot trouble. Instead it is "lots" of trouble.

Charles Sparks has been directing the Sparks Circus for twenty three years, and in that time the show has had only two "blowdowns". Some record for nearly a quarter of a century. When it is up he believes in keeping it up.

Old "tricks" of the master showmen hold little interest for them, but are mighty fascinating to the "Johnny newcomers". However, this column will try and not become a "chump" educator.

John and Charles Ringling are brothers—Fred and Charles Gollmar are brothers. Now what we want to know is where do all those other "Brothers'" circuses come in at and where from in those other so-called "Brothers' Circuses"?

The "little pea" is on some of the smaller ones, but no one seems able to find it.

Sam J. Banks visited the Sparks Circus at Rockville Center, L. I., N. Y., May 24, and was loud in his praise of the general excellence of the performance—the variety and originality of the clown numbers, the finely costumed "spec", the trained polar bears and tigers, the equestrian and high-school acts, in fact the well-balanced program in general. Said Sam J. "It is no longer the little ordinary Sparks show, but the big, sterling, extraordinary Sparks circus—really one of America's best—high-grade enough for any of the good-sized cities of this continent."

The Brooks-Mahieu Company, costumer, New York, designed and made the costumes for the spectacle in the Sparks Circus—and made good on them.

Arthur Bennett is thoroly sold on the idea that a one-ring circus would be successful. His plan calls for the return of leapers, singing and talking clowns and a real society horse number. He may do it some day.

Again we suggest the Fred Stone Circus.

The Hanneford Family Circus, with Edwin (Poodles) Hanneford as its feature, should prove a good title for a new circus.

Why not just Ringling Brothers' Circus for 1925? The Ringling name is the most magnetic in all circusdom. No one can dispute this.

What is the reason, we wonder, why some circus does not have a troupe of trained police dogs. There is a man in Massachusetts who claims to have such an act.

A. E. Green is still concert announcer for the Sparks Circus, which is made up of a boxing bout and Wild West stunts. Mr. Green is all there on this class of work and scores

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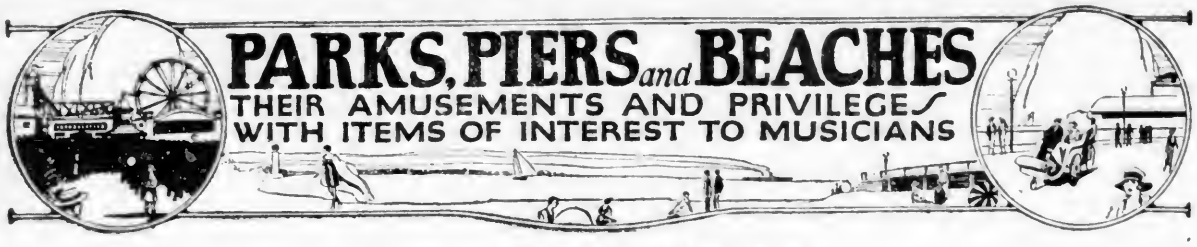

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

ELECTRIC PARK

Has Wonderful Opening—Big Three-Ring Circus Is Outstanding Feature

Kansas City, May 27.—Electric Park's old jinx, lots of rain, was not in evidence this year, and the "Coney Island of the Southwest" had one of the most wonderful openings in its history Saturday, May 24, with the Parent-Teachers' Association holding its annual meeting there that day. The sidewalks were not adequate to take care of all the children, parents and teachers in the various city schools, etc.

The outstanding feature at Electric Park this season is the new three-ring circus, staged and produced by Roy Mack, well-known producer, who last year so successfully presented "The Follies" at Electric. "Poodles" Hanneford and the Hanneford Family are heading the circus, but the rest of the program is splendid. The closing act, The Flying Millers, aerialists, with their big net, traps and equipment, constitute the acme of big-top exhibition and work.

The complete program which will be seen at Electric Park's Circus from opening day until June 21, when an entirely different one will be offered, is as follows:

Grand Opening—"Parade of the Features."

Center Ring—The Holland-Dockrill Riders, a well-costumed, well-performed riding act. They all looked fresh and clean in their white uniforms.

No. 1 Stage—The Jansleys, pole juggling. No. 2 Stage—Ogawa, juggling. These two numbers came after the center ring riding exhibition of the Holland-Dockrills, which went on alone.

Center Ring—The Balmains, novelty wire act, three men and two women. Very graceful and neatly executed.

No. 1 Stage—Clown Carnival. No. 2 Stage—Clown Carnival. These are the funmakers: Billy Wells, Joe Martin, Jack Van, Roy Balmain, Fred Hackett and Frank Willis.

No. 1 Stage—Ella LaVall on the rings. No. 2 Stage—The Martins on the ladders substituted for Miss Kay on the web; both drawing and holding attention, as they work with ease and facility.

Center Ring—Hall's Junior Elephants. Five of the smaller of the pachydermous species. Cute and clever.

Center Ring—The Clown Acrobats.

No. 1 Stage—Miss Miller on the trapeze. No. 2 Stage—Miss Willetts, also on trapeze. Charming and pleasing, both in work and appearance.

Center Ring—"Poodles" Hanneford and the famous Hanneford Family, great riding act. Words fail to describe or do justice to the unction of "Poodles" and the ability of the Hanneford Family. They had to come back time and time again.

Clown walkaround: Center ring.

Center Ring—The Flying Millers, four in number. Daring and sensational and meriting the applause they received.

Then there are new rides and concessions in addition to those already in place; the big Dipper, Greyhound, Racing Derby, Aeroplanes, Seaplanes, etc.

The former "dine and dance" pavilion, offering vaudeville in addition to the first two kinds of entertainment, has been converted into the home of R. H. Brainerd's new ride, "The Kick", and also houses Kiddie Cars and Jack Rabbit rides of Mr. Brainerd's. An innovation has been introduced in the ballroom. It is the "Penny Dance". Leo R. Davis' big jazz orchestra furnishes the music for this amusement and the place has been simply "standing room only" since the park opened.

Kaiser's Cafeteria has set a high standard in food values. It is kept clean and inviting and is having a nice business as a result.

R. H. Brainerd's Ten-in-one show is managed by George Teasdale and offers "Zenobi", mentalist, a lady who is a thoro artist in her work and appearance (Jack Randall is her manager); the Lord's Prayer on a pin's head, the big snake, midgets, lizards, etc. The big new show is The Palace of Mysteries, with one of the most beautiful, gorgeous fronts we have ever seen, roped to simulate bars and presenting several clever illusion acts. This is in charge of Doc Porter, well-known outdoor showman, and the illusions by Frank Nelson.

The Natatorium and swimming beach is in charge of Gene McClure, assisted by Cajo Mohawk, well-known fancy swimmer and diver. Here a Water Toboggan has been installed for the pleasure of the patrons, and water sports and feats will be a specialty of the beach and natatorium this summer.

The Electric Fountain and its pictures, by four Irving models, is still maintained by Mr. Helm, with each year the electrical and scenic effects increased, it would seem.

The concessions include the penny parlor, billiard hall, Andy Gump's Dump (balls breaking china ware), harnvard golf (swagger sticks) of Browning and Morris, and many others, all attractive.

Jeff Wilson is general announcer for the park and also in charge of the fun house.

Mrs. Wilson is in the cafeteria.

The Staff: M. G. Helm, owner; Gabriel Kaufman, manager; Fred L. Spear, in charge of publicity; R. H. Brainerd, chief electrician; Helen Brainerd Smith, secretary; E. Follin, auditor, and Jeff Wilson, announcer for the Electric Fountain and the free act.

Swan Ringen, lady diver, and her sensational high dive is the big free act offered in the center of the park after the Electric Fountain, about 9.15 p. m.

The admission to the park this year is ten cents (last season was twenty-five cents on account of the high-class "Follies" presented free), and admission to the circus, which takes place in the enlarged band pavilion where the "Follies" formerly appeared, is ten cents.

A huge floral horseshoe of "success and good wishes," measuring ten and a half feet, was presented to Owner M. G. Helm opening night by his friends and admirers. Wm. Buchholz made the presentation speech.

Electric Park is better equipped and prepared to take care of its visitors this year than ever before and special attention has been given to the picnic grounds and automobile parking space, both of which have been enlarged. It will be the magnet for Kansas City during the summer.

IRENE SHELLEY.

ICE SHOW AT ZOO, CINCINNATI

The ice show at the Zoo, Cincinnati, is proving as popular as ever. It has been an uninterrupted success each summer since 1917 and during that time some of the most famous exhibition skaters of the world have appeared. Several popular skaters return this year, and there are also some new faces in the company of six performers. The Markhuses, Anna and Orin, come back after an absence of three years. Lora Jean Carlisle and Margot are Zoo favorites, as is Billy Small, comedy skater. A newcomer is Paul H. Krechow, European exhibition skater.

LONESOME PINE PARK

Gate City, Va., May 29.—H. C. Jackson announced the opening of Lonesome Pine Park at Coeburn to take place on Saturday, May 31. Work is being rushed on all buildings and the road leading up the mountain, so that everything will be in readiness when the gates are thrown open to the public on that date.

The Fayette Six, from the Fayette Hotel, Lexington, Ky., has been engaged for the season and will furnish the music for the dancing.

The park is located in Stone Mountain, about three miles southwest of Coeburn, in one of the most beautiful sections of Wise County. One has a beautiful view of the surrounding territory when they climb to the tops of the high rocks located in the parks.

A cave is located in the park, and when finished a miniature railroad will run thru it.

WORK STOPPED ON NEW PARK

Houston, Tex., May 29.—Activities at the Parker Amusement Park, which was to have opened here on Decoration Day, have ceased. The park will not open this summer, it is said. One building, but partly completed, has been erected. It was planned to install a roller coaster and many other rides. This park site is a short distance from Luna Park, which covers twenty-five acres adjoining double car tracks five minutes from the downtown section.

Al Eldridge and His Orchestra, now at Marigold Gardens, Chicago.

HUGE HORSESHOE PIER PLANNED FOR VENICE

Venice, Calif., May 26.—Plans have been submitted to the city officials of Venice by the Electric Pier Company for a huge horseshoe pier, out-door swimming pool and amusement center, to be located on the ocean front near Center street and to embrace an area some 720 feet in width by 1,100 feet in depth.

Malcolm Crow, Los Angeles banker, and other financial leaders are declared at the head of this venture, which involves many thousands of dollars, and with development added to present attractions would put Venice in the face rank among amusement centers of America and the world.

According to Attorney Oliver O. Clark, representative of the Electric Pier Company, all of the funds to carry out the work planned are to be ready before building operations are started. The new company now controls a lease on the property under consideration, which includes the Sunset Pier. It is also planned to rush building operations to an early completion when the start is made.

A colored drawing, exhibited at the council meeting last night, shows the new pier with large public walkway round the entire outside, high-class business property fronting on the land side, and rides, zips and other attractions.

CHIPPEWA LAKE PARK PRACTICALLY REBUILT

Cleveland, O., May 28.—With the opening of the 1924 season Chippewa Lake Park presents the appearance of almost a new resort. Approximately a quarter of a million dollars has been spent there within the year. Among the new features of the resort are rides and other amusement features, including a roller coaster. A new dance pavilion is another of the improvements, also a new eating pavilion with a capacity of 5,000 picnickers. Parking space for 1,000 autos has been provided. Boating and bathing facilities have been amplified and the grounds have been bettered to a surprising degree.

The park is owned by the Chippewa Lake Park Company. A. M. Beach is manager.

BELLE ISLE, OKLAHOMA CITY

Oklahoma City, Ok., May 29.—Belle Isle, advertised as "Oklahoma's biggest and best amusement park", opens its fifteenth season Sunday.

Belle Isle is a splendid picnic park and also has a number of amusement features that make it a favorite outing place. Dancing is, of course, one of the most popular features. Park-plan dancing is followed, an admission of ten cents being charged and five cents per dance. An excellent orchestra furnishes dance music.

Swimming, boating and fishing also are favorite recreations at the park. There is a diving pavilion and slide that furnish additional fun for bathers.

Among the amusement features are merry-go-round, miniature railway, seaplane, box-ball, whip and pony track.

CROWDS AT BOSTON RESORTS

Boston, May 26.—Ideal weather drew crowds of mid-season size to local parks and beaches yesterday. The Metropolitan Park police estimated that around 100,000 persons visited Revere Beach, with more than 10,000 automobiles passing this resort during the day. Similar heavy traffic is reported from Nantasket. Altho neither of these parks was officially open, a good number of attractions and concessions took advantages of the opportunity and did banner business. Norumbega Park, which opened Saturday night, also had a large attendance yesterday.

SAM HALLER CALLS OFF TRIP TO EUROPE—MAY GO LATER

Sam C. Haller had fully intended to make a trip to Europe for his health, sailing from New York the early part of this month, but has changed his plans and the ocean voyage is off. Instead of the foreign trip at this time he has gone to Lake Arrowhead, Calif., noted for its springs, and says the waters have made a new man out of him. He may go abroad later in the season—when the rush is over.

FAIRMOUNT PARK

Off to Splendid Start—Thousands Visit "Home of Picnics"

Kansas City, Mo., 29.—Fairmount Park, "home of picnics", when the gates were opened last Saturday for the 1924 season, evidenced the work and labor that had gone on during the winter months and never has it looked greener or in better condition or offered more entertainment than the evening the writer visited it. The walks have all been newly graveled, the grass rolled and resodded where needed, many beautiful flowers have been planted and the trees and shrubs are trimmed and pruned, until all are "dressed in their best" for a happy summer.

Manager McGinnis informed us that the number of picnics already booked for this season exceeds that of any previous year, and with new tables and benches added to the park's picnic equipment, the free ice water and free wood and ovens for the picnicker's comfort and pleasure, Fairmount will have no difficulty in maintaining its reputation as "the home of picnics".

The famous Cusenberry spring, natural mineral water, which is distributed in Kansas City and the surrounding territory and highly regarded, is still in the confines of Fairmount Park and adds to the delight of a visit there.

Sunday, May 25, the annual Jackson County Odd Fellows' Picnic was held at Fairmount with a huge attendance. Previous to the event 25,000 tickets had been sold. July 20 will be official Big Ford Day Picnic, when every employee of the Ford plant here, those from all Ford agencies in Kansas City territory and all owners of Fords have been invited to be "present" at Fairmount.

A new Tangley automatic air calliope has been purchased by the management and is being used for publicity.

There are three gravity coaster rides—the Giant Dipper, managed by F. H. Coffey, Mrs. Coffey in charge of the tickets; the Mountain Speedway, in charge of Eddie Myers, and Over the Top, managed by Charles McCord. The first two are owned by L. F. Ingersoll of St. Joseph, Mo., and the latter by Fairmount Park. The other rides are: The Whip, Low Bullock manager, the Caterpillar and the Mysterious Knockout, both owned by William Morrison and new additions to the park's long list of amusement features this season, Kiddies' Riding Automobiles, with an extra long track owned and managed by G. M. Dailey, new Parker Superior Model Wheel, owned by Tyler & Howk and managed by Eddie Brock, Miniature Railroad, A. F. Myers, owner, and J. C. King, manager; Pony Track (Shetland), R. C. Brown, owner and operator; Fairy Swans belong to Tyler & Howk, managed by "Little Bobby"; Aeroplanes owned by J. C. Hausaman.

Then come the other attractions: King Tut's Tomb, owned by H. W. Whitesell, who, by the way, also operates the cafeteria and fountain and the check room in the ballroom; "Puzzle-town", park owned, managed by Joe Keck. Motordrome, Waco Roberts, well known in this field, manager and rider; the Pool Hall of C. C. Smock, housed in a brand-new building this year, and has all new and up-to-date equipment, the "piece de resistance", the Venetian Ballroom, managed by Johnny Zarowitz and featuring Roy Stetson's seven-piece orchestra, an organization that is well known in Kansas City.

The big swimming beach and bathing lake will be opened Decoration Day. The beach is managed by Mr. and Mrs. W. L. Mead and the bathing is operated by C. W. Moore. Three hundred dozen new suits are part of the swimming equipment and there are plenty of lockers.

The Candy Floss and the Candy Kisses, two new and attractive stands, are owned and operated by Guy Ashwell; the three Coney Island stands, all park owned, are in charge of C. F. Graves, No. 1; Jack Bullock, No. 2, and Dick Frazer, No. 3. Milwaukee Whitey, a trouper and former circus man, has the Candy Wheel. Auto Racer is owned by G. M. Baily. Penny Arcade R. C. Rice, Shooting Gallery owned by J. C. Hausaman and in charge of Jack and Maria Scharwick, two well-known vaudevillians.

At present free motion pictures are given every night. Commencing July 4, when fireworks displays are put on twice a week, the park will play bands, vaudeville and free acts and again have their big drawing card, Ford cars given away as premiums.

Mrs. Fred Asal has the palmistry and crystal-gazing concession and Tyler & Howk have their big string of fourteen good looking and "pulling" stores. Of these Mrs. Ellis White is on the Grocery Wheel; Mrs. Jack Feely, Thermos Jugs; Mrs. E. E. (Doc) Grubs, Corn Game, assisted by Don Lutton; Norn Crabtree, Fishpond; Bobby Keaton, Floor Lamps; Jack Feely, Blankets; Ruby Ralston, Arkansas Cats; Raymond Powers, O'Leary's Wash Tub; Ray Clayton, High Striker. Ellis White is superintendent of all.

The following is the staff of the Fairmount Park Amusement Company, operator of Fairmount Park: A. R. Goetz, president; J. C. Hausaman, secretary and treasurer; J. C. McGinnis, manager; G. W. Buchholz, auditor, coming here from Dallas, Tex., and having been fifteen years in the amusement business; John Wunderlich, publicity director and picnic manager; Frank Blazer, foreman in charge of the park; Walter Hampton (with the Orpheum Theater here in the winter), electrician, assisted by Jack Arrison; Lee Allen on the automobile gate, assisted by Lee Allen, Jr.; John Gillespie and O. C. Deets, street car gates.

The park had a good opening, Manager McGinnis estimating that about 12,000 people went thru the gates, and with its long line of amusements and entertainments it has much to offer patrons and is expected to record another big success for 1924.

IRENE SHELLEY.

THE ROCKAWAYS

Rockaway Beach, May 31.—The not officially opened until Memorial Day. It is estimated that upwards of 75,000 persons visited here on May 25. Few of the several hundred on the beach in bathing suits entered the water. Many amusement devices were open.

Thompson's Park under the management of Harry Tudor, was well patronized.

MARIGOLD GARDENS

Opening in New Dress—Many Notable Features Arranged for Season

Chicago, May 28.—Marigold Gardens, famous for years as an amusement and show place, will open what they claim to be the world's most beautiful outdoor dancing gardens Saturday night, May 31.

Continuous dancing at popular prices, featuring Al Eldridge and His Super Benson Orchestra, is to be the program every night except Monday, for the dancing and revue are no more. Every natural characteristic, the lofty trees, magnificent fountain, picturesque lanes and grand old Baron pull that brought fame to the original Marigold, however, remain unchanged.

Eldridge, for seven years associated with the Isham Jones Brunswick recording orchestra, is a new satellite in the directing field, but has bow to the public in that capacity a few weeks ago [illegible] a continuous ovation that assures him of recognition as a headliner. His debut was an overnight sensation at the Marigold.

The conversion of the old Marigold into the new was accomplished by constructing one of the largest and the finest open-air wooden dancing surfaces in the country. It is 50,000 square feet in area, and, with the two auxiliary floors, accommodates 10,000 dancers comfortably.

The extensive promenades that surround the dancing surface eliminate crowding. They also afford additional places for dancing. Light refreshments will be served to tables that surround the main floor.

Many notable features have been arranged for the season that promises to make every evening one of continuous diversion. Weather conditions cannot interfere with festivities at the Marigold, for in case of rain the program will be continued in the twin ballrooms, which are spacious enough to care for the largest throng that may attend the outdoor gardens.

CONEY ISLAND, CINCINNATI

Cincinnati's Coney Island opened May 24, the Masons, as usual, holding an outing on opening day.

The two excursion boats of the Coney Island Company have been changed. The East St. Louis is now the Island Belle and the G. W. Hill has been christened the Island Maid. The crystal Island Queen, now building, is expected to be ready about July 15. It will have a capacity of 5,722 passengers.

Gaston Kilde's Black and White Pennsylvanians, ten musicians playing seventeen instruments, are depending large at the clubhouse.

This year there is free dancing on the boats, at the clubhouse and at the pavilion. There is no cover charge at the clubhouse.

SANTA MONICA PIER IS BEING REBUILT

New Company Hopes To Make It Model Pleasure Pier

Santa Monica, Calif., May 29.—The Municipal Pier, which has been so consistently patronized by the Los Angeles public for many years, has attained to its final thousand feet a privately owned pier at one time looked upon as the most successful pier venture along the coast, but later much neglected and gradually almost lost sight of.

Lately a new company has been formed, with a directorate consisting of four well known and influential local men: President, David D. Tasson; vice president, E. B. Conliss; treasurer, Dr. F. J. Wagner, and secretary, C. D. Terry. The franchise and lease of the pier was acquired some few months ago, and with plenty of money in the coffers of the Santa Monica Amusement Company a very promising start has been made upon what is stated to be an entire reconstruction of the whole property.

Six hundred feet of new pier has been thrown out, the whole structure widened to four hundred feet, new decking laid, and a new coaster built and opened. Work is well under way for a modern ballroom which is expected to cause a stir in the dancing world of the California Coast.

This ballroom, it is stated, will cost $125,000. The plans have been drawn by T. H. Eslick, consulting pier and park engineer, a member of the Park Managers' Association—late director general of the Indian Dollar Exhibition in India and a man who has a very extensive record all over the world. Mr. Eslick is handling the whole of the amusement and concession end of the business, and promises a three-hundred-day season with weekly carnivals, fun mardi gras, fireworks and free acts.

The present attractions include the coaster, whip, circle swing, penny, bowling alley, skee ball, motordrome, kiddies' circus, fun house, concessions, etc., and the grand opening of the pier and La Monica Ballroom is set for July 4, which is to be made a very special occasion.

The directors propose to spare no efforts to make this pier a model of what a pleasure pier should be from a money-earning standpoint, and in this they are favored by the wonderful climate, the number of yearly visitors and the fact that California is looked upon by all as chiefly a playground.

H. Topin writes that the official opening of the beach at Asbury Park, N. J., Saturday, May 24, was very good, altho somewhat hampered by inclement weather. Most of the concessions were open, he says, and did excellent business.

Rushing Completion of Luna Park, Houston, Tex.

Opening Planned for Middle of June—High-Class Free Acts Engaged

Houston, Tex., May 29.—Work on Luna Park, Houston's $325,000 playground, is being rushed to completion that the big front gates may be thrown open June 14, or as near that date as possible. The 5,000-foot roller coaster soon will be ready for track and chains. The roof of the 15,000-square foot dancing casino will be laid within a few more days.

Twenty thousand dollars' worth of coaster equipment arrived this week from the shops of L. F. Ingersoll, president of the company operating Luna. This material was shipped here from Lake Contrary Park, St. Joseph, Mo.

A. Ingersoll, general manager, announces that all preparatory plans are progressing nicely and that the park will surpass any in the Southwest before the expiration of another thirty days.

Jake Schwarz, a veteran of the show world, has been placed in charge of concession sales and reports many oldtimers on the way. A giant Traver swing has been looked for by L. F. Ingersoll, also a caterpillar. J. W. Johnson, of Wortham Shows fame, has come with a snappy-looking four abreast carousel. J. F. McMillan, who operates a local dancing academy, will have charge of the Luna ballroom. F. B. Leonard will handle ice cream and soda, popcorn and peanuts. Many games of science and skill have been sold. A midget city, Punch and Judy, and numerous other shows will be booked during the season.

Dr. Carver's famous diving horses have been booked as a free attraction. Al B. Floyd, advance man, arrived here from Durham, N. C., to install a tank for the act. Lillian Pennington, Washington, D. C., and Betty Pierson, Clinton, Ill., are expected soon to take part in the act.

A spectacular fireworks display will be given once each week. On the opening day it is planned to reproduce a famous World War battle for the benefit of the local American Legion post, which organization will stage its first annual outing at the park on opening day.

Jack T. McCully, exploitation director, reports that the papers, both local and rural, are giving ample space to the park building activities.

The park covers twenty-five acres and later will be enlarged to thirty-six acres.

Fairyland, Dallas, Texas, was opened May 24. A number of prominent Dallas business men and several officials assisted in the opening formalities.

LUNA PARK

To Be Mecca for Many Excursionists This Summer

Coney Island, N. Y., May 25.—Coney Island would not be the world's greatest playground by the sea if it did not provide at least one new sensation every season. Showmen realize that Coney must have something new annually to lure the millions and the mint of money that is spent each year on the Island.

For three years Arthur Jarvis planned to build a longer, higher and steeper ride than was ever constructed and he has succeeded. Formerly the chief engineer of Luna Park, and the builder of many rides in various parts of the country, he was made general manager of Luna last winter and immediately set Peter Meyer, veteran architect at Luna, at work on plans for the "Mile Sky Chaser", and the ride, just recently completed, has changed the skyline of Luna quite materially.

Without a doubt the 1924 sensation of Coney Island is Luna's "Mile Sky Chaser", and the "take in" at the two ticket booths has surprised everybody connected with the park. This is being written at 11:30 Sunday night, May 25, and in sight of the writer are long lines of people waiting to buy tickets for the new thriller. On Surf avenue for two blocks and the line inside the park is quite long. Repeat rides are barred when the rush is on.

May 18, we understand, was another big day at Luna Park and all attractions and concessions did a good business. The park had the largest opening in many years on May 17, but cool weather during the week caused business to fall off; however, July business prevailed during the latter part of the week.

Sunday, May 25, was visitors' day for many circus folk, the Ringlings being in Newark, N. J., the following Monday and Tuesday.

Many acquaintances were renewed out front and back of the Luna Circus where Joe Hodgini and his riding act is holding forth, as are the Fred Rex comedy act, Tetu Robinson, Don Barnum and the Charles Weir baby elephants. Harry Clark, of the Clarkonians, headed a large delegation from the Ringling show to see how Luna looked this summer with its dozens of added attractions.

W. H. Wilson, of the Murphy Shows, jumped in from Jersey to pay his respects to the folks.

Luna Park will be the Mecca for many excursionists this summer, as New York and Coney Island will be the scene of more conventions than in many years. Manager Jarvis has already booked the following organizations:

June 3, Rankin Drew Post, American Legion. All members in the theatrical business.

June 1, Long Island Orphans' Day. Annual visit.

June 8, New Haven, Conn., Advertising Club.

June 22, William McKinley Lodge of Masons.

June 29, Bushwick Democratic Club of 3,000.

June 24-30, National Democratic convention, for which the entertainment committee has purchased 100,000 tickets.

July 4, numerous labor organizations.

July 7, United Spanish War Veterans numbering 5,000.

July 12, Coney Island Knights of Pythias, 6,000.

July 15, North End Democratic Club (Bronx), 2,500.

July 19, Order of Maccabees, 5,000.

July 27-31, Coney Island Loyal Order of Moose, Lodge 138.

July 30-August 1, National convention of I. O. of M., 100,000 people.

August 2, Brooklyn Moose.

August 9, Finnish-American Athletic Club, 1,000.

August 19, Odd Fellows' convention, 15,000 tickets sold to date.

August 26-27, Czecho-Slovakian convention, 7,000.

August 31, Scandinavian-American Athletic League, 3,000.

Commander Wells Hawks, in charge of publicity, anticipates the busiest season in his career as a purveyor of publicity and has surrounded himself with a capable corps of assistants, all of whom are busily engaged in getting out literature and announcement cards relative to the numerous gatherings to be held at Luna this season. **FRED O. WALKER.**

BITS AND HITS

Riverview, Chicago

Chicago, May 28.—The first trouper that a Billboard reporter laid his eyes on yesterday afternoon happened at Riverview Park was E. C. Murdock, formerly with Fellce Bernardi and other circuses. He is now cashier for the House of Mirth. "I read The Billboard when it had just one-fourth as many pages as it had last week," he said. Murdock, being a veteran trouper, makes his personality felt around the House of Mirth. George Ott is cashier.

Next the reporter bumped into the athletic figure and expansive smile of William Coultry. A woman with a little boy came in to have the proud mother's picture taken on horseback. The little boy was afraid of the wooden horse. Mr. Coultry assured him the horse wouldn't even bite oats, put him astride it and told him to look like Jackie Coogan. Result, a good picture. Being philosophical Mr. Coultry said sunshine always followed rain and heat follows cold and so far as worrying is concerned he didn't have any mind for it at all. Said he was quite well satisfied with the world in general.

Fred Kiedaisch, general manager for Ed Hill, wouldn't be happy if he had thirty minutes with nothing to do. If provisions ran short he could eat a working job and thrive. Mr. Kiedaisch is never entirely out of news for The Billboard. He announced that Oscar Nelson, one of the boys in the park whose excellent services have advanced him year after year, has been appointed by Ed Hill as general assistant. This is a dandy position.

The Cannibal Village is one of the best flashes in the park. South Sea Island moss and foliage form an attractive background and the lighting effects are novel and striking. The reporter didn't stay until the cannibals were on the job.

Max Krause, who is in charge of the pitch-till-you-win concession, told the reporter that he had a lively crowd the night before with a lot of winners in it. Max is an acrobat and also works around the picture studios in the winter time.

There are no idle men around the local roundhouse in the park railroad yards. Fred Siegfried, engineer on one of the fast trains, was stooping down and polishing the top of his engine cab when the reporter drew near. Fred has been pulling a throttle in the park three years and his vest-pocket mogul has been in service in the park sixteen years. It cost $3,000 notwithstanding its small size. Once when somebody left half of a sandwich or something on the rail the front trucks of the locomotive slipped off on the ties. Fred and his conductor lifted it back on again and the daily newspapers never did get the story.

Harry Chester, owner and manager of the Illusion and magic show, is putting up an entire new tent this week and enlarging his program with several new acts. George Hepne, who formerly worked for Col. Fred J. Owens, is doorman, and Doc Leroy, veteran Barnum & Bailey attache, is cashier, ticket man and talker.

COLUMBIA PARK

North Bergen, N. J., May 31.—Jerry Drew and his orchestra are again holding forth in the dance pavilion, much to the satisfaction of the numerous dancers attending nightly. The orchestra consists of Gus Benjamino, piano; Hokey Faulds, violin and melophone; Al. Gaeta, banjo and soprano sax.; Jack Martin, alto sax., oboe and clarinet; Steve Tracy, drums, bells and chimes; Mike Aria, trumpet, and Jerry Drew, piano, accordion and cornet and director.

Doc M. A. Zeltlin, weight-guessing expert, is a recent arrival from Miami.

James Cunningham is the congenial manager of Norval Jennings' enterprises.

Business continues to be okay with Hackl & Schelb notwithstanding that J. J. McCarthy has decided to summer at Mountain View.

Arnold Neble's swinging beauties, under the direction of Pete Hagan, get a good play. Dandy store.

Tom Shorten believes in flashing his concessions. Has about the same crew he had last season and all good hustlers with an eye to business.

The kiddies' playground, a new addition, is rapidly gaining in favor.

I. S. Horne's collection of animals at the zoo promises to be in the front ranks at the close of the season if business since the opening can be taken as a criterion.

Mother Muller has been busy operating two stands lately. Says she doesn't mind it a bit as long as the weather is agreeable.

Several picnics and outings are booked to date. Great place for these doings.

WOODLAWN PARK NOTES

Trenton, N. J., May 29.—The new ride here—the Love Nest—seems to have scored an instantaneous success. Every night since the park opened there has been a double line that continued until the closing hour.

The Woodlawn Park patrol and ambulance, newly painted and renovated, has not had a professional call since the season began two weeks ago.

Jake Malvern and his wife, Sophie, who conduct the restaurant at the park, will be remembered as part of the once famous Malvern family of acrobats.

GENEVA-ON-THE-LAKE

Akron, O., May 26.—Geneva-on-the-Lake opens this season with new facilities and some added amusement features. A Chinese Gardens in which the dance hall has been constructed is the distinguishing feature of the improvement. The dance pavilion will be opened Decoration Day with "Pep" Fitzgerald and his band as the instrumentalists. An eighteen-hole golf course is being constructed and a $50,000 club house is being erected.

WILLOUGHBY BEACH PARK

Painesville, O., May 26.—Willoughby Beach Park, near here, will open for the season Decoration Day. Dancing afternoon and evening is a feature. There is a good beach and large bath house, bowling, carousel and roller coaster. The management reports picnic bookings are heavy.

IDORA PARK

Will Offer Dramatic Stock in Its Theater

Youngstown, O., May 26.—Despite inclement weather Idora Park opened its season last Saturday to large patronage. Amusement devices, including a new giant coaster and a miniature auto race track for the kiddies, have been added. A cafeteria and increased

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PALISADES PARK

Palisades, N. J., May 26.—Nicholas M. Schenck will act as host to one thousand or more orphans on June 11.

Charles Strickland and his orchestra, now playing in the acre-square dance pavilion, will broadcast thru WHN beginning June 2 and continue thruout the season.

A bull, said to weigh more than two tons, has just been added to the Evans & Gordon Freak Animal Show. Tom Evans is again manager of this fine show.

The fireworks on July 4 will be worth remaining up for. Immense set-pieces, representing Brooklyn Bridge, Statue of Liberty and battleships, are now being constructed under the supervision of Manager Nicholas M. Schenck. Three extra set-pieces have been added to the regular fireworks program now being shown Tuesday and Thursday evenings.

George Bistany, formerly associate owner of the World of Mirth Shows, has opened a one-ring circus under canvas. The program includes Daisy Edwards' Comedy Circus and LeBarron's midget horses. F. A. Cox is manager of this attraction. The outfit is indeed an attractive one. Canvas by Thomas Martin Tent Company, New York; seating capacity, 800.

Fine bunch of boys at the scenic railway. Jack Abrams, manager; Jimmie Hyde, Johnny Winkler, Vincent Loretto, Len Winkler, Jimmy Spiess, Charley Zubeck, M. Smith and Jack Navin, assistants.

Fleets of speed busses are now running to the park from Newark, Paterson and Jersey City.

Farley, Hyle, E. Scheer, G. Miele and J. Basilli have returned to the sleigh ride, it was noticed.

Adolph Mampe, son of the well-known Otto, is managing his father's numerous concessions this year.

Members of Charles Strickland's Orchestra include: Hal Raus, Frank Frazee, saxophones; Sam Steinberg, violin; Johnny Amendt, banjo; Charles Lombardi, Prosper L. Montovani, trumpets; Charles Doca, trombone; Joe LaFrance, tuba; Sam Mazur, drums, and Charles Strickland at the piano. Real entertainers, all.

A concession recently added to the already long lineup is a popsicle stand presided over by Tommy Gannon.

Noticed at the riding devices were Klein and Larkin managing the rapids, Roscoe Schwartz at the Ferris wheel, Jack Herman at the whip and at the dancing pavilion Phil Smith managing as heretofore.

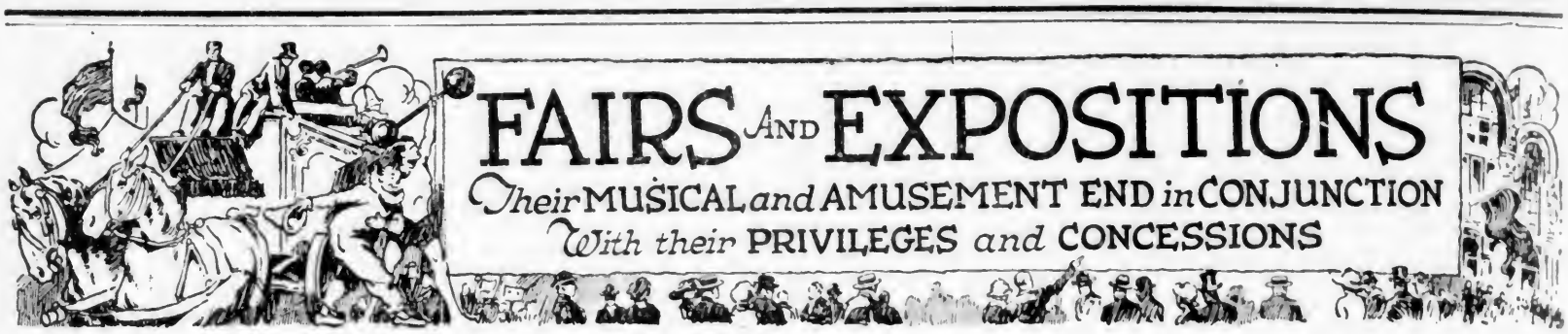
Bill Cook has charge of the swimming pool this year.

Virginia Evans, relief cashier, is making many friends by her pleasant attitude toward patrons.

Johnny Mulcahy is the proud manager of one of the largest silver stores presented anywhere this season. The concession is among those owned by E. J. McAndrews.

The old mill continues to turn to fine business. This is one of the most pleasant rides at the park.

The Max Kline store, French dolls, present a pleasing appearance. Barney Satozky presides here. **FRED G. WALKER.**



New and Improved Buildings Are Planned for State Fair of Texas

Three-Quarter-Million-Dollar Coliseum To Be Completed for 1925 Fair—Big Entertainment Program—Thirteen Days of Racing

Dallas, Tex., May 31.—A new agricultural building, a greatly improved main exhibit building, thirteen days of racing, an improvised, the most completely equipped, "tent theater" to take the place of the former Coliseum, in which a big musical show will be given; an increased number of hippodrome acts and an "all-college" circus are some of the features for the State Fair of Texas at Dallas October 11-26, this year, as announced this early.

The former Coliseum is being transformed into an agricultural building. For the 1925 State Fair a brand-new coliseum or auditorium, to cost $750,000 and to seat at least 6,000 persons, is to be built. Construction work on this structure will start about July 1, it is announced.

In the interim and for the 1924 State Fair the musical and girl show heretofore given in the Coliseum is to be presented in a big tent theater, to be erected just east of the Automobile Building. Seats, floor, stage and full equipment taken from the Coliseum will be used in the tent structure, it is announced, which will be provided with the most complete lighting system and electrical effects.

In the Main Exhibit Building exhibit booths will be built after the fashion of European villages, with a highly decorative and striking effect worked out in detail.

Work of improving the already almost-perfect race track is already under way, against the thirteen-day race meet arranged for the 1924 State Fair. Joseph A. Murphy will again preside as racing judge in 1924, it is announced.

The "all-college" circus is to be a special event for the night of Saturday, October 18. The University of Texas and Southern Methodist University will meet on the football field in the afternoon. For the evening, in addition to the acts and "stunts" to be offered by various colleges, there will occur the crowning of the all-college queen.

The queen is to be selected from among nominations as the most beautiful college girl in various institutions and she will be surrounded by a "court of honor" made up of duchesses and attendants by scores.

A new contract between the State Fair and the city of Dallas, covering operation of Fair Park for the next twenty years, has been signed by officials of the fair and the city. It gives to the fair association full control of all buildings and concessions on the grounds thruout the year, with receipts handled by the State Fair organization.

Contract covering construction of the new auditorium has also been signed, based on the control contract. It provides for the issuance of warrants or bonds, proceeds from the sale of which will provide funds for the building of the auditorium. The warrants have been sold and the proceeds are now ready it is announced. Repayment of the loan will be at the guaranteed rate of about $50,000 per year. Of this amount for the first year half will go to interest and the other half to sinking fund and retirement of the warrants. This latter, of course, will be increased each year as the unpaid balance is decreased. The city guarantees $20,000 of the amount and the State Fair will take care of the balance.

President Harry Olmstead, Secretary W. H. Stratton and other officers and directors of the State Fair of Texas are enthusiastic over prospects for 1924, as it is declared conditions in the Southwest generally, and particularly in Texas, are superlatively promising.

FIRST CAMBRIA FAIR

Johnstown, Pa., May 28.—At an enthusiastic meeting of the directors and organizers of the Cambria County Fair Association, held recently at Evenshurg, presided over by Charles M. Schwab, it was unanimously decided to utilize a saving of almost $35,000 on the estimated cost of the fair plant by installing a complete lighting system on the grounds, comprising seventy-five acres. A new dance pavilion also will be built and additional grading will be completed before the first Cambria Fair, scheduled to be held the week of September 22.

The new organization is starting off optimistically. It has secured considerable community gold will and hopes to put the fair over successfully. The directors encourage the use of the grounds for picnics, family reunions and outdoor events in general. It is proposed to hold a big Fourth of July Celebration on the grounds, with horse racing and other appropriate features.

CONTINENTAL COMPANY FINDS BUSINESS GOOD

The prospects of the Continental Fireworks Company of Dunbar, Pa., for this season are very good, according to B. Lizza, manager of the company. In addition to several contracts, which the company secured for some of the leading Western fairs, they have several others coming in right along. This company is displaying fireworks almost from Coast to Coast. For three years they have exhibited wonderful displays at the California State Fair, Sacramento, and at fairs in Indiana, Ohio, Illinois, Minnesota, Wisconsin and other States.

The season opened on Decoration Day when the first exhibitions were shown at Barnesboro, Pa.; Shady Grove Park, near Connellsville; Clarksburg, W. Va., and Indianapolis, Ind.

The company also holds contracts for the furnishing of the fireworks at York, Pa., for its Fourth of July Celebration.

PAGEANT FOR TRUMANSBURG FAIR

Trumansburg, N. Y., May 29.—Already plans for the program of the Trumansburg Fair, to be held here August 12-15, have been mapped out and give promise of affording novel entertainment to Finger Lakes tourists in this vicinity. The fair will be open two evenings when a pageant will be presented depicting the history of the Finger Lakes village. One day will be School Day, when the kiddies will be entertained as guests of the fair association. A superior racing card is also promised.

GOOD-WILL TOUR

Will Advertise East Texas Cotton Palace

Athens, Tex., May 29.—The East Texas Cotton Palace, to be held at Athens, Tex., September 29 to October 4, is to be well advertised, according to announcement of the local Chamber of Commerce. A good-will tour is being organized to include a caravan of one hundred or more automobiles loaded with business men and women who will make a week's tour of the territory served by this big regional fair, making all important cities within a radius of one hundred miles of Athens. The Athens Band will be carried along and parades will be staged at all important cities. The territory is to be sowed down with advertising material and souvenirs announcing the coming events. A program will be rendered at each place visited.

The East Texas Cotton Palace has had a rapid growth, developing from a small street fair in 1922 and a still larger in 1923, covering a few acres in a baseball park, to a seventy-eight acre tract that is soon to be converted into one of the biggest fairs in this section. A race track, swimming pool, grand stand and a dozen buildings are to be erected in units covering a period of five years.

The feature of the fair this year and subsequent years will be an International Parcel Post Corn Show. Altho several months in advance of opening of the show on September 29, already many applications for entries have been received.

The East Texas Cotton Palace will carry, as usual handsome prizes on all live stock, farm crops, etc. Hippodrome entertainment will be furnished by the World Amusement Service Association. The coronation ceremonies will be under direction of Hal C. Worth and the midway furnished by the John Francis Shows.

MAY RESELL FAIR GROUNDS

New Castle, Pa., May 29.—That a second public auction of the Pulaski fairgrounds would be held in the near future was indicated this week when the board of directors of the fairground association announced that the grounds had been bought in at a sale this week by one of the directors. No offering in keeping with the worth of the property was made at the sale and this action resulted. It is planned to make another effort to dispose of the grounds. Possibility of fairs being held on the ground were seen as remote in the decision of the board to offer the grounds for sale again.

Fair Notes and Comment

The grounds of the Panama-Pacific Exposition at San Francisco are being developed and put on the market as home sites.

September 8 to 11 are the dates announced for this year's Stephens County Free Fair, Duncan, Ok.

The fair grounds at Salem, Ore., have been ordered closed to the public until the foot and mouth disease has been brought under control.

Premiums offered by this year's Oregon State Fair amount to about $35,000 and exhibits are expected to be among the largest ever shown at the State fair.

Doc Holland, of Fort Worth, Tex., advises that he has booked a number of acts for fairs in Texas and Oklahoma, as well as for a number of Fourth of July celebrations. He predicts a big fair season in the Southwest.

DeLisle Chappell, of Fairbury, Neb., writes that he will open his outdoor season with his free acts June 12 at the Legion celebration, Alden, Ia., with several other June dates in Iowa booked. Chappell is booking independent.

G. J. DeMars, secretary of the Polk County Agricultural Fair Association, Fertile, Minn., advises that the dates of the 1924 fair have been changed from July 3, 4 and 5 to July 16, 17 and 18.

Charles S. Darnaby, secretary of the Blue Grass Fair, Lexington, Ky., has engaged the Greater Sheesley Shows for this year's fair. Mr. Darnaby visited the shows recently when the played Covington, Ky., and expressed himself as well pleased with them.

The Ohio State Board of Agriculture has issued a report of the meeting of the board and the Ohio Fair Boys' Association held at Columbus, O., January 15 and 16. The report contains a full report of the meeting and is valuable for every fair man's file.

For the same amount of energy expended in almost any other line of endeavor the fair secretary would realize several times the salary he gets for his work as secretary. Nevertheless, most of 'em will go right on being secretaries, for they are are in it for the love of the work more than for the material gain it offers.

"Huff", the fair guide man, radiating good humor as always, paid the editor of the fair department a visit a few days ago. "Huff" was in Cincinnati in the interest of his guide, which is issued annually and is an established institution in its particular field.

Premium lists received this week include: Richland Parish Fair, Rayville, La.; Pittsburg County Free Agricultural Fair, McAlester, Ok., and Isanti County Fair, Cambridge, Minn. For the first-named fair Greer's Society Circus and Wild-West Exhibition has been engaged.

The North Dakota State Fair at Fargo, July 14 to 19, will stress boys' and girls' club work. About $5,000 has already been contributed by the fair association and thru special contributions for this work, and it will occupy a most important position at the fair.

Senator John W. Haigis, president of the Greenfield, Mass., Fair, is a candidate for president of the Massachusetts State Senate. The senator is publisher of The Greenfield Recorder and has been very active in connection with legislation for promoting the interests of fairs in Massachusetts.

A celebration lasting three days and nights—July 3, 4 and 5—will be held on the grounds of the Schuylkill County Fair Association, Pottsville, Pa. There will be trotting and running races, music by a 50-piece band, free acts and various other features. Tim Murphy is business manager of the celebration.

A hundred thousand persons joined in celebrating Empire Thanksgiving Day at the British Empire Exhibition, Wembley Park, London, Eng., May 25. Religious services were conducted by the Archbishop of Canterbury, and the king, queen and other members of the royal family were present.

"Everything is coming along nicely," says Bert H. Swartz, secretary of the West Virginia State Fair, Wheeling, in regard to the park features of the State fair plant. "Mr. Paul Heinze, manager for John J. Carlin, of

(Continued on page 80)

SECOND INDIAN FAIR

To Be Bigger Than Its Predecessor—Race Track To Be Built

Hogansburg, N. Y., May 29.—Chief Moses White and his St. Regis braves are working hard in preparation for the International Indian Fair, to be held here the coming summer.

The first fair was held last year and proved so successful that the officers decided to make it an annual event. Realizing that a fair needs racing, the directors have decided to build a race track this year and run off events each day of the fair. The track will be a half mile in length. In addition to racing there will be lacrosse and baseball. The holding-up of a stage coach by the Indians and the rescue by a squad of State police, which was the big feature of last year's fair, will not be repeated this year, but a somewhat similar stunt will be staged. It will be the burning of a white man, a horse thief, at stake and the rescue by the State police as the flames are about to consume him.

A fine midway is planned and special attention will be given to exhibits of Indian handwork, such as basket making and wood carving. The display of fruits, vegetables and other products will be strong in both quantity and quality and a large exhibit of live stock is planned.

There was talk several months ago of securing State aid for the fair, but this cannot be obtained until the society has paid out $1,500 in premiums for three consecutive years or $4,500 in one year. If it was a county fair, this standard would not have to be met, but being a town fair it must qualify.

AMERICAN-MADE GOODS

To Be Shown at Exposition on Atlantic City Pier

Atlantic City, N. J., May 28.—At a luncheon conference of the Art and Industry Foundation, held at the McAlpin Hotel, New York City, May 23, plans were outlined by Bernard Davis, president, and A. Conrad Ekblom, manager, for a proposed exhibition to be held on the Million-Dollar Pier here during the summer seasons of 1924, 1925 and 1926. It is proposed to hold an exposition each year from July 1 to September 15, and for this purpose the entire exhibition space of the pier has been engaged by the Art and Industry Foundation.

The exposition is to be open for participation to national advertisers approved by the directors of the Art and Industry Foundation, and only American-made products of sterling quality and artistic design and nature may be exhibited. The exposition is to be primarily of an educational nature and will show how homes may be constructed, decorated and furnished in the most artistic, modern and economical way. No retail selling is to be permitted.

One of the features will be a $15,000 model home built from plans of the winning number in a national architects' contest conducted by the National Electric Light Association. A model apartment of five rooms and bath and a hotel suite of two rooms and bath also are to be shown. These last are to be reproductions of existing high-class apartments and hotels and are to be completely furnished.

There is also to be a fashion show, displaying the latest materials made into modish apparel, worn by women and men models.

HANKINSON BOOKS MANY FAIRS

The house of Ralph A. Hankinson, thru its general manager, Bill Brechenstein, announces the closing of ten additional contracts to the twelve originally secured in the East for the presentation of professional sanctioned auto races and the original American and British auto polo games during the forthcoming fair season.

The following fairs and expositions have been secured by the Hankinson organization: Middletown, Rome, Herkimer and Syracuse, N. Y.; Clarksburg, W. Va.; Erie, Reading, Lewistown and Ebensburg, Pa.; Cumberland, Md., and Savannah, Ga.

This is evidence that a warm welcome has been given the Hankinson mills in the eastern part of the country in their first invasion of that territory with their high-class speed attractions.

CHAPMAN JOINS W. A. S. A.

The World Amusement Service Association of Chicago and New York, announces that N. T. Chapman, of Detroit, Mich., has joined its forces, and will be in charge of the promotional department of the Theurle-Duffield Fireworks Division.

Mr. Chapman originated and produced "The Awakening" at Detroit, Mich., the past two years, one of the greatest outdoor spectacles ever presented in this country. "The Awakening" will be produced again this year on even a greater scale than heretofore under the supervision of the Theurle-Duffield Division of the World Amusement Service Association. After it is presented in Detroit it will be staged in a number of other leading cities thru the summer.

A WELL-BALANCED FAIR

Address Delivered by G. R. Lewis, Manager Ohio State Fair, Columbus, at the School in Fair Management Held at the University of Chicago May 14, 1924

A fair, whether it be State, county or [illegible], must be presented in such a manner as to appeal to the entire population of the area it represents. The smaller fairs [illegible] in certain displays and exhibits of a nature in keeping with the major interests represented in their individual districts. An institution as large as a State fair, however, must be planned to cover every activity within the State, appeal to every class of people likely to attend and present an evenly balanced array of color, talent, competition and exhibitions. To stress any particular feature, to subordinate entertainment to education, or vice versa, is to practically eliminate a certain percentage of your patronage. Fairs were first conceived as clearing houses for the works of the soil. To lose sight of this object, to degenerate into a carnival is to sound the knell of any exposition, no matter what its size or location. It is important, of course, that modern trends be recognized; that new arts, sciences and industries be given place in the exhibit halls and that the management retain an open mind at all times to suggestions. The primary object, however, should never be lost sight of. This object is to portray the progress of the past year within the locality represented by the fair, and to lay the foundation for the coming year.

For years the idea predominated that no fair of any magnitude could succeed without revenue from midway shows, bookmakers, etc. For a while it appeared that the amusements would usurp the place of exhibits on the fair grounds of America. However, led by a few progressive managements, at that time considered retrogressive, certain expositions returned to the ways of their predecessors, abandoned their old plan of action, sacrificed a large portion of their receipts and began to build over from the bottom up. Recognition that these certain fairs were great educational assets soon brought respect and with it increased attendance. Instead of being financial failures these fairs came to the fore as important cogs in the progress of the commonwealths they represented. There are still certain fairs that hesitate to lose a portion of their patrons to gyrating paddle wheels, catch-penny devices and questionable amusements. Experience has taught that even if a certain class of people leave with these [illegible] features a new and better patronage is secured. A fair should be universal and no extension can deserve this name if a man is ashamed to take his family to view its exhibits and witness the amusements it offers. In handling amusements it is advisable to contract for them in such a manner as to guarantee that they will afford a clean entertainment program, that they will appeal to the people who visit your grounds and offend no one. Good music is indispensable; fireworks, racing, athletic contests also may be classed under this head and should be taken into consideration as a means of affording relaxation and amusement for your patrons. Never judge a fair altogether by its attractions. The term "attractions" is in itself misleading. There is no doubt that fairs today would have a hard row to hoe without any special features on the grounds. However, education administered in large doses must be accompanied by exhibits of a lighter nature and amusements serve to brighten the aspect of your fair. They may be "attractions" for certain of your patrons but they do not compromise the fair itself.

Live stock is naturally the largest department in point of interest to your patrons. In presenting competition of this nature provide premiums for a wide variety of classes. This will insure a large entry list and if these classes carry enough prize money the country's best exhibitors will be attracted to your grounds.

The agricultural halls of your fairs should contain every product of the fields, gardens and orchards of the territory you represent. Premiums should be offered for all varieties of these products so that those passing thru these buildings may gain a comprehensive idea of the fertility of the land they live in and the scope of the soil's products. City gardeners may be encouraged by providing special classes for produce from their gardens.

The future of agriculture rests with the coming generation and no fair can neglect this phase of its duty and retain its prestige. Spend every dollar you can spare on boys' and girls' competitions. By duplicating your open classes in the junior department you cannot fail to bring out many animals of exceptional merit, and produce that rivals that of the experienced agriculturists and horticulturists. The interest of children is easily aroused; an interest awakened in this direction has a direct bearing on the future prosperity of our country.

Display the latest innovations of farm machinery and household goods in as an attractive manner as possible. Large tracts of land should be set aside for working demonstrations of the former. Stationary exhibits may be erected on these tracts and permanently constructed for by the manufacturers owning these displays. Every one is interested in machinery and machinery in motion is bound to draw the attention of your visitors. Latest departures in household equipment and furnishings not only tend to elevate the atmosphere of the homes of your community but offer advanced ideas in country comfort and pleasing appearance.

Manufactures otherwise than those of an agricultural nature should also be incorporated for urban dwellers. Electrical appliances are particularly of interest in this respect. By frequent displays of this nature or of a similar nature whether it is possible to offer many [illegible] exhibits. Tastefulness of arrangement is not to be neglected.

[illegible] of paintings and art objects are [illegible] to appeal to a certain class of your [illegible]. Special galleries, cottages and [illegible] systems all serve to enhance exhibits of a [illegible] nature. Practically every patron will be interested in an exhibit of the wild life of your community. Inanimate displays may fail [illegible] no matter how artistically they may be arranged; specimens of the life of your fields, forests and streams will always succeed in arousing the interest of nearly every patron on the grounds.

Articles of clothing and food should also receive prominent recognition since they are indispensable to our daily life. Along this line it is well to note that action may be introduced with good results in these departments as well. Instead of exhibiting the finished articles stage demonstrations of the manner in which they are made. Food clubs and clothing clubs may compete for prizes, thereby not only presenting instructive demonstrations, but also increasing the scope of your competition. The automobile, radio and countless other luxuries and necessities have become a part of our rural and urban life. They should receive, therefore, a part on your program, as should every other invention in the world of science or innovation in the realm of industry.

Intelligent judging is never to be neglected in the administration of a well-balanced fair. To begin with, premiums must be made sufficiently large to attract the most desirable class of exhibitors. Entry fees should be just enough to guarantee good faith and not so large as to prohibit the smaller exhibitor from entering. Classes and championships must be scaled to fit the purse in such a manner that so-called "professional" exhibitors cannot run away with the competition. With the object in view of a good showing in every class of exhibit it is an easy matter to figure out what to offer to attract the class and size of show you desire. Since it is imperative that you not only build up your fair but also hold your patrons and exhibitors, it is well to set aside a fair percentage of your expenditures for improving accommodations on your grounds and maintaining its appearance. No fair can afford to stand still, in fact, it is practically impossible to do so. You either progress or you backslide. It is advisable, therefore, to recognize the weakness of your departments and bolster them up thereafter.

Advertising should also receive close attention in preparing a budget for the fair season. This advertising should be divided into two classes—exhibit and attendance. Under the former head is classed all advertisements intended to attract breeders, agriculturists, manufacturers, etc., to your exposition. The exhibitor makes the fair and it is of primary importance that you take care in securing sufficient entries to guarantee keen competition. Attendance advertising is a well-known part of every fair's program and need not be neglected. It might only be mentioned that the amount of money spent on the former is limited only by the size of your exhibit halls while the funds set aside for attendance can be spent with an eye to the limits of your grounds. In other words, it is an easy matter to predict the sum necessary to insure displays at your exposition but the practically limitless possibilities of attendance advertising call for good judgment and a knowledge of the people who will read your ads.

One more point deserves notice in the construction and maintenance of a well-balanced fair. This concerns the arrangement of the grounds and buildings. Every fair has a building program in mind, either for the near future or a later date when the present buildings have outworn their usefulness. To insure the best results it is advisable to visualize your exposition as it would be if you were to have unlimited funds for its reconstruction. However, instead of putting an addition here and a new building there, draw up plans for a complete fair ground and begin your reorganization with the next new structure which you erect. This location may appear of doubtful value at first, but as the other buildings are replaced the future fair will take form. Too many exposition grounds concentrate the crowds at a certain point. In working out any rearrangements, therefore, bear in mind that utilization of every foot of your grounds is important, as is the scattering of your throngs of patrons over the tract of land occupied. By allowing plenty of room for demonstrations of farm machinery, ample parking space and by intelligent "spotting" of exhibit halls you will have no difficulty on your feature days.

As an example of the variations that may be made in the customary program for fair week, a few departments might be cited as instances. In the speed division a departure may be made from the customary harness races by the addition of classes for runners. Auto races, under the special attraction head, may well be given a place on the week's schedule. In drawing up a program for your harness races select purses that will draw the best class of animals suitable for the size of your fair and take pains in selecting the type and speed races that will fill most easily.

Slightly different features may be incorporated in specialized departments, such as bees, pet stock and dogs. In the former several colonies at work will prove of great interest to your patrons, while bee products are easily added as a complement to this type of display. The pet stock department is capable of being handled in any number of ways. It is up to the individual fair to select any type of animal or animals that come under this head and put on exhibits that will be interesting and novel. A dog show can be used to advantage in many localities. It is useless to attempt to put on competition of this nature, however, unless it is done right. The dog show held under the auspices of a standard association should carry prize money and, in most instances, a special gate admission should be charged to the building in which this is held. This admission is not intended as a revenue producer, but is simply employed as a means of weeding out curiosity seekers. The class of people paying their way in will be those who are really desirous of seeing the dogs and are persons who will not annoy them.

Mention has been made of the necessity of arranging attractions in such a manner as to leave no dull periods during the entire fair week. This necessitates a night fair if your visitors are to be kept on the grounds. This night fair must be carefully planned and arranged such events as will attract patrons to your grand stand, coliseum or other amusement center. It is also well to keep exhibit halls open and lighted after the crowd has left at night. Certain days of the fair are found to be weak, particularly the last day. To overcome this it is necessary to offer different or bigger attractions for the closing day than any other period of the fair. Auto races, running races, spectacular pageants or championship competition offered as a climax to your exposition may be instituted as a means of keeping interest at the proper pitch.

Expositions are the timekeepers of progress. They record the world's advancement. They stimulate the energy, enterprise and intellect of the people, and quicken human genius. They go into the home. They broaden and lighten the daily life of the people. They open mighty storehouses of information to the student. Every exposition, great or small, has helped to some onward step. Comparison of ideas is always educational, and as such instincts the brain and hand of man. Friendly rivalry follows, which is the spur to industrial improvement, the inspiration to useful invention and to high endeavor in all departments of human activity. It exacts a study of the wants, comforts and even the whims of the people. The quest for trade is an incentive to men of business to devise, invent, improve and economize in the cost of production. Business life, whether among ourselves or with other people, is ever a sharp struggle for success. It will be none the less so in the future. Without competition we would be clinging to the clumsy and antiquated processes of farming and manufacture and the methods of business of long ago, and the twentieth century would be no farther advanced than the eighteenth century.

Impartiality to exhibitors, readiness to investigate all new ventures and promote them if worthy, as well as great care in the selection and arrangement of exhibits—all these are prerequisites to the foundation of a well-balanced exposition. Three works—education, entertainment and inspiration—may be used to illustrate the fundamental purposes of any fair. To educate by offering concrete evidence of the passing year's activities at factory, farm and fireside, and by exhibiting innovations that have been made within the past twelve months; to entertain in a pleasing manner with keen competition, good music, original displays and clean amusements; to inspire to industry by examples of the benefits of industriousness.

BEATRICE TO HAVE NEW BUILDINGS

Members of the Gage County Fair Association, Beatrice, Neb., plan to raise by stock sales about $15,000, which will be expended in new buildings and other improvements on the fair grounds.

A grand stand to cost $17,000, sales pavilion to cost $10,000, and an agricultural building to cost about $8,000 are some of the buildings planned.

PLANS ARE MOVING FOR GREATER KEWANEE FAIR

Many New Features in Prospect —New Officers Working With Enthusiam

Kewanee, Ill., May 29.—After suspension of activities for one year the Great Kewanee Fair finds fair to come back stronger than ever. Plans are already well under way and the week's event, which opens here Labor Day, promises to be one of the most attractive features of the town's activities this year. The Kewanee District Agricultural Board is pursuing the preliminary work with a new interest and enthusiasm that augurs success.

This year the Kewanee Fair has a manager and secretary who devotes all his time to the promotion and exploitation of the week's program. He is L. S. Sprietsma, formerly of Galva. He has demonstrated that he is a real "gogetter".

Everyone connected with the fair this year, from the energetic and efficient new president, E. B. Hirsely, down to the ground keeper, is showing an interest in the event that has not hitherto been evident. The president has surrounded himself with an unusually efficient corps of workers, some with valuable experience of the past and others who are willing to give freely of their time and energy, so all in all the fair machinery is working with clock-like precision.

As the fair opens on Labor Day the association will co-operate with the Kewanee Trades and Labor Assembly in the staging of a mammoth celebration at the fair grounds. Both organizations are making special efforts to add to the attractiveness of the gala day.

Exhibits of live stock, agricultural products, etc., are expected to be extensive and varied. Manager Sprietsma states that the association will again be favored with the State exhibits, which have proven such an attractive fair feature in recent years. These exhibits include the hard roads feature and the work being done by the State health department. Free health tests will be given in a large tent.

A new feature this year will be a live-stock motion picture show, presenting films showing some of the finest live stock in twenty-eight States. The automobile show this year will be housed in one or two large tents instead of being scattered about as in former years. The Merchants' Building, which has proven a popular feature heretofore, will be filled with exhibits this year, much space already having been engaged.

A Better Babies conference will again be offered this year. The Boy Scouts, too, will have a prominent place in the fair. The new boys' band of forty pieces will furnish music at least two afternoons.

In the entertainment line there will be something doing every day. Some first-class free acts have been engaged, and there will be a fireworks display on Monday and Thursday nights. The turf program will, of course, constitute one of the high lights of the week. The speed superintendent is active at this time and promises some of the finest harness events yet seen at the fair. Auto races will be staged on Saturday.

The singing organizations of the city are to put on a song festival at the fair. In this 600 voices from the city and surrounding towns will take part. These come from church choirs, schools and singing societies. "We find," says Manager Sprietsma, "that where we can interest the young folks 'Ma and Pa' will come."

This is the first year the fair has had a full-time secretary and manager, and the interest that has been aroused indicates that the innovation is a wise move.

CENTRAL STATES FAIR IS TO BE NON-PROFIT ORGANIZATION

Aurora, Ill., May 27.—A resolution authorizing the reorganization of the Central States Fair and Exposition into a "corporation not for profit" was adopted at a barbecue and meeting of stockholders held recently. With the proxies sent in more than two-thirds of the owners of the $350,000 in stock of the association was represented.

Under the reorganization the stockholders will be given bonds, paying annual interest of four per cent for their stock. A $100 bond will be given for each share of stock. When the bonds are finally paid off the stockholder will retain his same interest in the association, receiving dividends on the amount of stock he originally purchased.

"The only difference in the organization," President Frank Thielen said, "is that the stockholder, instead of receiving no returns on the money he has invested in the association until we are out of debt, will get four per cent. By that I mean that when our first mortgage, a $250,000 bond issue, is paid off we will use our profits to pay off the four per cent bonds which we are now transferring for the stock. When these are paid off the original stockholders, the holders of these four-per-cent bonds, will be the owners of the property. In other words they will be given the money they originally paid for the stock and will still retain the same interest in the fair association and receive dividends from the profits on their original holdings.

"If you own one share of stock you will be given a $100 bond, paying annual interest of four per cent. When this bond is taken up you will receive $100, the amount of your original investment, and will still be the owner of $100 in stock of the fair association. When this time comes the association will be entirely free from debt and whatever profits are made will be paid to you in dividends.

"I figure that the fair grounds property is now worth a million dollars. This includes the swimming pool, and rides now being erected, both improvements which cost the stockholder nothing, but from which the fair association will derive a big revenue. The rides I refer to are to cost more than $150,000. When the first mortgage bonds of $250,000 and the second mortgage bonds, which are to be transferred for the stock, are paid off the holders of the $350,000 in stock will own property which I value now at a million dollars."

Speakers explained that by organizing a corporation "not for profit" more than $20,000 will be saved annually. This money, instead of being paid out as it has been in the past, will be given to the stockholders as interest on their bonds.

Fairs and Fun in England

By "TURNSTILE"

Labor and the Exhibition

London, May 16.—The general council of the Trades Union Congress today sends a deputation to the exhibition authorities, who have asked contractors' representatives to be present to discuss the objections of the labor organizations to certain working conditions operative at the B. E. E.

It is proposed by the workers that a completely representative "works' council" be set up as a channel of communication between management and employees. The provision of proper canteen accommodation for workers and the employment in preference to foreign labor throughout the exhibition are also points in dispute.

The Workers' Union has complained of the payment of gatemen and others in the amusement park and the condition of employment of waitresses. These last seem absolutely impositions. The girls are paid less than $4 a week and the bad weather has reduced the additional revenue from tips to a minimum. Besides this, the waitresses have to work "on the pocket". This means that they have to obtain payment from customers and settle with the cashier at the end of the day. They allege that the doors of restaurants make it easy for customers to escape without paying, so that some girls have had to make up as much as $5 a week. It is asserted that the nominal week of sixty hours is often exceeded.

This disgraceful state of affairs ought to be remedied immediately. The big Jewish catering firm of Joseph Lyons, Ltd., and the labor government, which after all is responsible for the exhibition, must see that these despicable conditions are altered forthwith.

The workers' deputation is to request that an absolute working week of forty-eight hours be maintained for all workers. Perhaps it will also require that proper lavatory accommodation is provided. At present I understand workers have to pay for this. Could cheese-paring parsimony go further?

Profiteering Charges

Wednesday's parliamentary debate on the proposal to raise the government guarantee from $500,000 $3,000,000 brought some sharp criticism of the concessionairing system. Sir Alfred Butt referred to disquieting rumors concerning the management and urged that firms which were making an enormous profit out of the mismanagement should be forced to disgorge some of their abnormal takings so as to relieve the public and private guarantors. He thought the prices of amusements were made unduly high in order to meet the charges imposed and the result was a decrease in amusement patronage. T. Johnston, M. P., called for an inquiry into the concessions and alleged that some people had fastened on the exhibition in order to "skin" it.

The consular secretary poured oil on the troubled waters by promising to keep a strict eye on the B. E. E. affairs and promising that no assets would be sold without full consideration. The proposed sum was voted after a lively controversy. One member criticized the price of refreshments, which are higher than the Messrs. Lyons charge in their ordinary London restaurants, and referred scathingly to the "photograph of a slice of ham" that was obtainable.

The parliamentary secretary to the Overseas' Board of Trade gave figures to show that $11,115,000 was the cost of the exhibition up to opening date, less $2,370,000 revenue from stands. He stated $1,895,000 more would be needed to meet the costs of completion, the total expenditure amounting to $18,000,000. If the desired total attendance of 30,000,000 was realized they would have a revenue of $16,000,000.

A welcome change in the weather and the rapid strides toward completion are making a great difference to the gate and during this week Wembley has been comfortably full. In spite of criticism, unreadiness, profiteering and alleged graft the "world's greatest show" is establishing its hold on the popular imagination. It is catching on.

"Lofty" in London

"Lofty", claimed to be the world's tallest man, visited the premier last week and was photographed with Ramsay MacDonald outside No. 10 Downing street. He also saw some of the newspaper boys in Fleet street and told them about himself. The son of Albert Van Albert, of Amsterdam, "Lofty" is the only big man of his family, present or past. He is said to be nine feet, three and a half inches high. His manager gave his breakfast menu to the hungry scribes. It was: Fifteen eggs, a sizable steak, smoked fish, two plates of porridge, seven slices of bread and butter and eight cups of tea.

Stadium Assault Succeeds

When Wattie Freer came from Glasgow he paid for admission to the exhibition. But when he wanted to see the Stadium they told him it couldn't be done. Big Glasgow's J. P. and well-known club worker, who is nearing the age of eighty and means to win his century, had paid his admission and meant to see the sights, including "that big fortress", as he called the Stadium. So he saw the boss and told his grievance and now the world's largest sport ground is open for daily inspection when not in actual use.

That English Sunday

Rigid Sabbatarians had a setback at Margate this week when the council decided by 19 votes to 4 to permit Sunday games this year. As "the principal lung of London", Margate must provide recreative facilities, was the argument of the brighter Sunday party.

Meantime Swanage, in common with Bournemouth, has refused to allow pleasure steamers to call at the pier on Sundays. So the dismal Jimmies can still return thanks, insomuch as South Coast visitors are being prevented by all the forces of Bournemouth and Swanagish puritanism from breathing sea air on the day of rest.

And the Wembley authorities plead the impossibility of opening the B. E. E. on Sundays because of the number of police that would have to be employed to keep Sunday visitors out of the amusement park.

A hard world!

JUNIOR ACHIEVEMENT BUILDING FOR WESTPORT

Ticonderoga, N. Y., May 29.—A new building, costing $20,000, is to be erected on the Essex County Fair grounds at Westport thru the generosity of Horace P. Moses, of Mittineag, Mass., a former resident of Ticonderoga. Mr. Moses is deeply interested in junior achievement work and has borne a large share of the cost of the work in Essex county. He is now putting the finishing touch on the movement in the county by the erection of a junior achievement building on the fair grounds. The building, a two-story structure, will be 90x30 feet. The first floor will have an exhibition hall, 30x60 feet, for the junior achievement work; an office for the fair association, a junior achievement office and a kitchen. Upstairs will be dormitories for boys and girls and apartments for the superintendent.

SELMER'S FIRST FAIR

Selmer, Tenn., May 27.—The McNairy County Fair Association has been organized here with W. K. Abernathy of this place as president, and H. L. Hodges of Finger as secretary-treasurer.

The association plans to hold the first agricultural fair here October 1, 2 and 3. Twenty-nine citizens from all sections of the county compose the finance, promotion and publicity committees.

NEW GRAND STAND ASSURED

Gloversville, N. Y., May 28.—The erection of a new grand stand at Berkshire Park by the Fulton-Hamilton County Agricultural Society is assured. The stand will cost about $20,000 and will seat 2,000 persons. It will be completed in time for this year's fair, September 16-20. The sale of bonds to finance the construction has virtually been completed with the pledges of the fair directors.

LOTS OF ENTERTAINMENT

Arranged for Middletown (N. Y.) Fair —Big Free Acts Contracted

Middletown, N. Y., May 28.—Plans for making the coming Orange County Fair the greatest in history are rapidly being completed. Secretary Allen H. Madden has let it be known. Improvements to the grounds have been made, free acts signed, the racing program arranged, and the features for the various days of the fair mapped out.

The improvements, which have been made under the direction of John H. Arfmann, include the painting of the two main exhibit halls, the installation of a new water system, and the construction of a new fence on the western side of the grounds. The fence adds considerably to the appearance of the property as it takes the place of the old, dilapidated structure which has been an eyesore for a series of years. The installation of new seats in the grand stand will begin within two or three weeks. The Heywood Wakefield Company, which has installed seats in the biggest baseball stadiums throut the country, has the contract for the work. The seats alone will cost the fair society in the neighborhood of $5,000.

The free acts already signed on what is claimed to be the most expensive amusement program in the history of the fair are Hankinson's Auto Polo, the Baggage Smashers, Jessie Lee Nichols and Doodles and Dottie. An elaborate display of fireworks will be another feature of the fair. It will be furnished by the National Fireworks Company.

The racing program will be bigger and better than ever before, according to Secretary Horace P. Murphy. A total of $17,000 in purses will be offered for the three days of trotting and pacing. The entry list tops those of previous years in both quantity and quality, Secretary Murphy declares. Automobile races will be staged the final day, as has been the custom for several years.

A special drive is under way to make the opening day a hummer. Tickets admitting children free of charge have been sent to the superintendents, who will distribute them among the various schools. A spelling bee, to select the county's representative for the finals at the State fair in Syracuse, will be held the opening day. An automobile parade will also be staged, and the queen of the fair will be crowned. With these features the directors believe that the opening day will attract a record-breaking crowd.

MISS. VALLEY SHORT SHIP

At a meeting recently held in Quincy, Ill., a new fair circuit was formed. It is known as the Mississippi Valley Short Ship Circuit. Starting at La Harpe, Ill., August 12, it includes La Harpe, Macomb, Carthage and Quincy, Ill., and Brookfield, Mo. Ellis E. Cox, secretary of the Hancock County Fair Association, Carthage, Ill., is circuit secretary.

FOUR-H FAIR

The officers who will direct the Four-H Fair at Charleston, W. Va., this year are as follows: President, Cam Savage; vice-presidents, L. E. Smith and Grover Pugh; secretary, Judge M. J. Simms; treasurer, G. J. Huber.

FAIR NOTES AND COMMENT

(Continued from page 78)

Baltimore, Md., has been here for several weeks and is getting various rides and other features installed and having improvements made to the swimming pool and dance pavilion. "We are going to have a running race meeting here in June. Our new exposition building is being erected, and the fair grounds are just about the busiest spot in the district."

We recently heard a secretary say good roads are hurting the little fair by offering a better opportunity for motorists to visit the cities. We don't believe it. If the fair offers something really worth while and something that the rural or village inhabitants are interested in, those fellows and their families will visit the fair. If the fair has nothing of interest to offer it has lost its excuse for existence.

Among the attractions engaged for the Dearborn County Fair, Lawrenceburg, Ind., is the Kentucky Cardinal Boys' Band, of Maysville, Ky., of which Col. J. Barbour Russell is director. Auto polo also will be offered. The fair has been quite successful the past two years under the management of the American Legion Post, and this year's event promises to go over big.

Each Southern State has been allotted about 7,500 square feet of exhibition space at the Southern Exposition to be held in New York February 2 to 11, 1925. Seven States are already busy arranging their displays and keen rivalry is forecast. The railroads, power companies, farmers, manufacturers and mine operators of each State will compose the exhibitors.

One of the first fairs to be held—and a good one—is the Northwest Fair, Minot, N. D., June 30-July 5, inclusive. The premium list for the fair has just reached the desk of the fair department editor. It lists a splendid lot of premium offerings. Among the entertainment features contracted for the fair are the Lyman Exposition Shows for the midway, Theatrical Duffield Fireworks Co., fireworks spectacle, and Rube Liebman, announcer, as well as a number of others.

The Hancock County Fair, Carthage, Ill., has arranged to put on a big night show with fireworks every night of this year's fair. There is a concrete State highway passing the fair grounds that links this fair with several large cities and this fact is expected to greatly increase the night attendance. This is the fair association's first attempt at a real night show, and as the Hancock County Fair has always been known for its large crowds this year's attendance is expected to far surpass that of other years.

FAIR ACCOUNTING

Senator Frank D. Fuller, secretary of the Memphis Interstate Fair, Memphis, Tenn., in his talk on "Fair Accounting" at the School in Fair Management outlined a system he has found quite satisfactory. The fair manager, he said, must keep track of all disbursements and receipts, he must know where every cent comes from and where it goes—and why. The next thing, he said, is to get a properly classified list of accounts.

Mr. Fuller has arranged his accounts as follows:

Disbursements

Administration.
Land.
Printing. In this are included all printing except publicity.
Communications, telegrams, telephone and postage.
Publicity.
Insurance.
Superintendents, clerks and judges. An account for each of these is advisable for the larger fairs, but for smaller fairs may best be combined.
Permanent improvement.
Light and power.
Attractions.
Racing—Horse and auto.
Horse show. This may be placed under concessions or attraction account if thought advisable.
Premiums.
General fair expenses.
Miscellaneous expense.

Revenues

Appropriations—State, city and live stock associations.
Admissions. This should be detailed for purposes of comparison.
(a) Front gate. Day. Night.
(b) Grand stand. Day. Night.
(c) Coliseum.
(d) Season tickets.
(e) Autos.
Concessions.
Percentage and pay shows.
Exhibit space. Classify by buildings for purposes of comparison.
Stall and pen fees.
Poultry and other entrance fees.
Racing.
Rents and privileges. Private affairs.
Park season receipts.

This outline was given by Mr. Fuller not as an iron clad plan for every fair to follow, but merely as what had proven most satisfactory at the Memphis Fair and as offering suggestions as to what a system might be based.

Mr. Fuller stated that last year he used 240 sheets for street stands outside Memphis to advertise the fair, each one costing $3.50, and, as far as he could ascertain, the results were nil—probably due to local conditions. He is going to try it again this year to satisfy himself as to whether it is worth while. The people of Memphis, he says, come to the fair mainly for the educational features. They don't care much for the racing program. More people can always be found in the exhibit buildings than in the grand stand. Mr. Fuller scatters attractions among the various buildings to give a well balanced program, and in that way distributes the people more evenly over the whole fair grounds.

Ralph Hemphill's Plan

Here's the way Ralph Hemphill, secretary-manager of the Oklahoma State Fair, Oklahoma City, lists his income and expenses as he told it to the students of the School in Fair Management.

Income

Fixed income:
Building space.
Ground space.
Fixed concession receipts.
Stall rents.
Stall and pen rent.
Appropriations for operation.
Variable income:
Front gate.
Grand stand.
Percentage shows.

Expenses

Premiums	20 per cent
Upkeep	7 per cent
Music and Attractions	17 per cent
Advertising	8 per cent
Departmental	23 per cent
Management	17 per cent
Miscellaneous	8 per cent

IDORA PARK

(Continued from page 77)

parking space are provided. A large swimming pool will be opened in June. New playground equipment has been installed.

The theater will open June 9 with the Lillian Desmond Players, who will offer dramatic stock with change of bill weekly.

WILD WEST AT CASCADE

New Castle, Pa., May 29.—In an effort to stimulate business, which has been bad since the opening due to continued inclement weather, the management of Cascade Park has booked the Bill Penny Wild West show for a week's engagement starting next Monday.

OLD THEATER PASSES

Bridgeport, Conn., May 26.—The outdoor stadium at Waldwood Park, where big time vaudeville and stock productions held forth a decade ago, is being razed as some of the timbers are required for P. J. Sheridan's new dance pavilion which borders on the lake nearby. The new pavilion is scheduled for opening June 18, 1924, with the Nat H. Cantor Opera Company as the attraction. Among the vaudeville celebrities who played here was the then youthful Buster Keaton, now of screen fame, who was at that time a vaudeville act. The new dance pavilion measures 176 by 72 and is on the site of a similar structure recently torn down.

DOHERTY HELD OVER

Dare-Devil Doherty, who opened at Olentangy Park, Columbus, O., May 25, was held over for a second week.

PARK PARAGRAPHS

"Old Man Bad Weather" has been playing hob with the early weeks of the park season.

Riverside Park, Central City, Neb., opened its season May 18.

Natatorium Park, Spokane, Wash., has installed a new feature—the Magic Carpet. It will be operated by W. L. Sheets.

Ce-Dora, the girl who rides a motorcycle in a golden globe, was the attraction at Riverside Park, Springfield, Mass., last week.

The Royal Harmonists opened recently at Central Park Gardens, Rockford, Ill., for an engagement of four weeks.

Lagoon and Salt Air, Salt Lake City, Utah, have opened their season. New features are in evidence at both resorts.

Kukasha is the name selected for a new amusement park just established near Mendota, Ill., and which will probably be opened early this month.

For the second week of the season Riverview Park, Des Moines, Ia., offered the girl band of Iowa under the direction of Frayne Robyns. The band numbers twenty-five young ladies.

Last week was designated as "Magic City Bathing Week" by East Lake Park, Birmingham, Ala., when the park's beach was formally opened for the season.

Winnipeg, Grand and Victoria beaches, at Winnipeg, Canada, were visited by holiday crowds on Victoria Day, May 23, altho the weather was quite cold. There were many sporting events.

Broad Ripple Park, Indianapolis, has started off well despite unfavorable weather. James H. Makin, manager, is looking forward to an excellent season "when the sun begins to shine."

A large crowd was in attendance on the opening date of the season at Manawa Park, Omaha, Neb. Pat's Melody Boys are furnishing music for the dancing at Manawa this season.

An amusement park that has been in course of construction for several months near Danville, Va., opened May 15. The feature of the park is a concrete lined and bottomed swimming pool, 400x200 feet.

Earl Frazier Newberry, whose band closed a pleasant and successful engagement at the Zoo, Cincinnati, May 31, stopped in to say hello to the boys at the editorial offices of The Billboard before leaving Cincinnati.

Summit Beach Park, Akron, O., had a special feature program for Memorial Day in addition to its usual quota of attractions. Oscar V. Babcock was engaged to present his thrilling free act—cycling thru the death-trap loop.

Lieut. Felix Ferdinando's twelve-piece Havana orchestra, which recently closed a vaudeville tour of 31 weeks, has been engaged to play at Pine Island Park, Manchester, N. H., throuout the summer. The Cubans will play at the dancing pavilion, which accommodates 5,000 persons.

A number of improvements have been made at Conneaut Lake Park, Conneaut Lake, Pa., one of the most important being a large addition to the Hotel Conneaut, making it one of the largest summer-resort hotels in the State. The official opening day of the park was May 30.

Harlem Park, Rockford, Ill., got under way for its thirtieth season May 22. C. M. Horsley, of Richmond, Mo., is the new manager of the roller-skating pavilion. Rides and other amusement devices have been renovated and the swimming pool has been given a coat of white enamel.

"Mary", the rare baby African elephant at the Philadelphia Zoo, died May 23 from the effects of a cold. The elephant was a pygmy, only thirty-six inches tall and weighing two hundred and fifty pounds. Its skin will be mounted and presented to the Academy of Natural Sciences.

Al Sweet's Singing Band is booked for a three-week engagement at the Zoo, Cincinnati, opening May 31. Two of the band members, W. P. ("Bill") Shaner (formerly with the Neil O'Brien Minstrels) and L. E. Enos, called at the home offices of The Billboard in Cincinnati a few days before the opening at the Zoo. Shaner plays the Sousaphone and Enos cornet.

The Board of Estimate, Brooklyn, N. Y., has authorized Boro President Riegelmann to grant a renewal of the permit to the Coney Island steamboats to dock at the Iron Pier. These boats have been operating for a number of seasons. The pier is now the property of the city and is located opposite Steeplechase Park.

W. Allen, a trick cyclist, is reported to have been injured while performing a "leap the gap" stunt on a bicycle at Hanlon's Point, Toronto, Can., May 23. The accident is said to have been due to a loose board catching the front wheel of Allen's bicycle and deflecting its course just as the performer was about to take off for the jump. Allen was not seriously injured.

The Cayuga Lake dance pavilion, Glenwyle, N. Y., opened the season Memorial Day with two orchestras playing for continuous dancing. The Castle Club orchestra, direct from the Rosemont, New York, and the Georgians, a popular Amsterdam dance orchestra, will furnish the music. Frank Sherman, owner of the pavilion, has enlarged the floor and made other

(Continued on page 37)

SAVIDGE AMUSEMENT CO. PRESENTS FINE APPEARANCE

Again Playing Early Season in Winter-Quarters State, Nebraska—As Customary Dramatic Repertoire Show the Big Feature Attraction

Lynch, Neb., May 27.—Lynch is the spot for the Walter Savidge Amusement Company for this week, with Gregory to follow. Bloomfield, last week, under the auspices of the Bloomfield Band, was a very good engagement.

The show opened its eighteenth season at Wayne, Neb., where it again spent the winter, and, altho the weather while there was very cold and damp, business was better than for past engagements there.

When the band, under the direction of Tony Ramerez, made the first "drag" to the lot, the visitors found everything on the lot had been newly decorated. The merry-go-round, Ferris wheel, "seaplane" and "baby seaplane" have all been freshly painted and were well patronized. The wagons have all been newly painted in maroon and yellow and the train of ten cars has been painted a deep maroon, outlined in black.

In the Big Canvas Theater (sixty-foot round-top with five twenty-foot middle pieces), the feature attraction on the midway, the Walter Savidge Players are presenting a repertoire of plays seldom attempted by a tented organization and the cast is composed of recognized stock actresses and actors, the plays including "It's a Boy", by William Anthony McGuire; "Turn to the Right", by Winchell Smith; "She Walked in Her Sleep", by Mark Swan; "Clarence", by Booth Tarkington; "Welcome Stranger", by Aaron Hoffman; "Before Breakfast", by Paul Diehl, and "Three Live Ghosts", by Max Marcin and Roy Bolton, each superbly mounted with special scenery and electrical effects, and are directed by the writer, the scenery being painted by E. S. Willard and the electrical effects by Oscar Olsen, who is also stage manager. Oscar Bradley is boss canvasman, with five assistants.

Other attractions: Ten-in-One, Herbert Jewell, manager; Geo. Powell, talker, and Paul Weldon, lecturer. "Laughing Gallery", Geo. Strum, manager. Water Show, Ed Winslow, manager; Billy Springer, talker; Fred Lester, lecturer; Georgina Caine, Elsie Baird and Maisie Summers, "water nymphs". Merry-go-round, August Head, foreman; George Kaylor, Martin Fieler and Dave Blesh, assistants; Mrs. Libby, tickets; Mrs. Ed Ryan, checker; "Seaplane", William Wundercheck, foreman; Paul Pippett, Glen Loney, Emil Diekau and Gene Eker, assistants; Mrs. Earl Henry, tickets. Ferris wheel, Edgar (Possum) Hayes, foreman; Hollis Loney and Oscar Lasalle, assistants; Mrs. Tony Ramarez, tickets. "Baby seaplane", Rink Wright, manager; Paul Jones, operator; Miss Wright, tickets. Concessions: Ed Ellis, one, with Mrs. J. G. Kelly and John Berg as assistants. Ed Ellis, three, Joe Brenna, Mrs. Edith Cochran and Charles White, assistants; Frank Ward, five, J. Maru, Kae Maru, Mr. and Mrs. H. C. Houseman and J. I. Horn, assistants; Homer Ellis, one, Mrs. Homer Ellis as assistant; Homer Ward, one; Charles Myers, one; James Cochran, one; "Goldie" Olson, one; Lawrence Wilson, one, and cookhouse, Joe Stanley, manager; Ed Ryan, Mrs. Ryan and Fred Decatur, assistants.

The Wright Duo, novelty equilibrists, present the free outdoor attraction. The band and orchestra, under the direction of Tony Ramarez, is composed of the following: Chas. Kemery, tuba; Geo. Bagley, bass drum and violin; Alden Atkins and Fred Stone, trumpets; Harry LeBoutiller and Ed Brown, French horns; Donald Peterson and Tony Ramarez, clarinets; Peter Kadell, baritone; Earl Henry and Frank Spaeth, trombones; Walter Libby, tenor drum. The executive staff: Walter T. Savidge, owner and manager; Al C. Wilson, assistant manager and announcer; Mrs. Walter T. Savidge, secretary and treasurer; William Oliver, advance representative; George Sherburne, lithographer; Phil Moore, master of properties; Leroy Overstreet, programmer; Homer (Whitie) Ellis, trainmaster; Oscar Bradley, boss canvasman; Mrs. Pete Kadell, chef; Earnest Faith, porter; Cliff (Sparkle) Smith, electrician; Ed Ellis, superintendent of concessions; Mrs. Edgar Hays and Mrs. Earnest Faith, waitresses.

AL C. WILSON (for the Show).

CON T. KENNEDY SHOWS ARE FIRST AT ELGIN, ILL.

Elgin, Ill., May 28.—The first organized carnival of the season booked for Elgin is the Con T. Kennedy Shows, which comes here week of June 9 under auspices of Sigma Gamma Pi, a fraternity of high-school boys.

A popular young lady contest is being staged by the boys, the contestants being of the "100 class" of Elgin. J. C. (Jimmie) Donohue, special agent for the Kennedy Shows, is here looking after the promotions and is "on the job" almost day and night. The carnival will be located on the usual Highland avenue lot, adjoining the city. Mr. Kennedy is well known here and will doubtless meet a hearty reception.

W. A. ATKINS.

LIPPA AMUSEMENT CO.

Brief Resume of Stands Played

St. Ignace, Mich., May 29.—Considering an almost continuous run of cold weather and rain since the opening date business has held up remarkably well with the Lippa Amusement Company and everyone on the outfit has met the adverse conditions with a smile and plenty of optimism, and this splendid spirit, which was so noticeable with the organization last season, is evident on every hand.

Opening at Alpena, Mich., April 26, under the auspices of the B. P. O. Elks, with two rides, six shows, twenty concessions and a ten-piece band, the midway presented a creditable appearance, and business was all that could be expected, considering cool weather conditions. A holdover week in that city met with rain five nights out of the six. Onaway, the next spot, was fairly good, altho the weather remained cold and some rain was encountered. Cheboygan, on the main business street, under the auspices of the baseball club, was particularly good for the shows and rides, altho extreme cold drove the crowds home early. The trip from Cheboygan to St. Ignace, this week's spot, was delightful, with an hour's ride across the straits which found the entire company on the decks of the big car ferry, with a snappy lake breeze taking out the Saturday night kinks.

Historic St. Ignace, known as the Gateway to the Northern Peninsula, has been lavishly treated by nature, and daily auto, boat and hiking trips are being enjoyed by the Lippa folks. The town in itself is small, but people from the surrounding territory and from nearby lumbering camps are packing the lot nightly, and so far it looks like a record week for the shows, with the musical comedy and vaudeville show jammed to the sidewalls at almost every performance. A 200-mile jump next Sunday will take the Lippa Amusement Company to Vulcan, Mich.

LEE J. YOUNG (Secretary).

CON T. KENNEDY SHOWS

Clinton, Ia., May 29.—The closing days of the Con T. Kennedy Shows' engagement, under the Municipal League, at Muscatine, Ia., were very satisfactory from attendance and financial standpoints in spite of cold and rainy weather. During the week many of the Brundage showfolks, then playing at Davenport, took occasion to visit the midway and the visits were returned by many members of the Kennedy Shows.

This week finds the Kennedy organization in Clinton, the amusement attraction of the State convention of Elks, who are here in large numbers.

The show arrived in Clinton early Sunday afternoon, and, with a short haul to the lot, was in readiness early Monday afternoon. So far, as a change, warm weather has been the rule and the caravan has prospered accordingly. The press of the city took very kindly to the shows, giving them splendid endorsement, each carrying a word of appreciation for the courtesy extended to the carriers of the dailies. Wednesday evening G. H. Mickelson, owner of The Gazette, visited the shows, and in the course of his remarks to Mr. Kennedy made it clear that he and his paper were solidly behind members of the Showmen's Legislative Committee and their efforts. Both papers the week previous carried stories dealing with the work of the committee.

With the first fair engagement but four weeks distant, new attractions are being added, and, with the already strong lineup, will send the Kennedy Shows into their fourteen weeks of fairs splendidly equipped from an amusement standpoint.

For next week the caravan moves to Cedar Rapids, where the promotions are in charge of "Spike" Wagoner, who claims it will be the "red one of this spring". The location is midway between Marion and Cedar Rapids, in the popular Cedar Park, one of the largest parks of its kind in the Middle West.

W. X. MacCOLLIN (Press Representative).

WIDOW OF JIMMIE MOORE REQUESTS AID

A letter received from Mrs. Louise Moore, widow of "Jimmie" Moore, high diver, was received by The Billboard last week from her home, 508 Madison street, La Grange, Ky., in which Mrs. Moore gave details of the diremental anguish and financial straits in which the death of her husband has left herself and her two-year-old child. Her letter stated that James had carried no insurance, and for almost a year, because of his injuries suffered in a fall from his ladder near the close of last season, was unable to earn any money, and that they went in debt for treatments, etc. She wishes to thank several showfolks who contributed to their financial relief before her husband's death, these including Dave Reid, Wm. Mau and D. W. Stansel, or any others whose contributions she does not know of (the writer of this was told by Moore—May 17—that collections had been taken up for him a week or two previous on the L. J. Heth Shows, the Brown & Dyer Shows and the Sunshine Exposition Shows, but that withal he could not meet his obligations). With preparation for burial and funeral expenses added to her indebtedness, Mrs. Moore would greatly appreciate aid from the friends of her departed husband in cancelling this distressing problem. Those wishing to contribute, or write her may do so to the above-mentioned address.

SHOWMEN'S LEAGUE NOTES

Chicago, May 29.—The clubrooms of the Showmen's League of America are proving quite popular with out-of-town members when in the city.

During the past few days the following have visited the club: Bert Earles, Joe Rogers, H. B. (Doc) Danville, Dave Cohen, A. H. Barkley, W. H. (Bill) Rice, Edward A. Frink, W. H. Godfrey, Charles Fry, Louie Tortl and Lew D. Nichols.

Among the "regulars" who drop in daily or several times a week are Adolph Seeman, who is undergoing treatment at the American Hospital; Col. F. J. Owens, chaplain; Peter Rogers, Frank Leslie, Sam Frankenstein and others. Louis Hoeckner, who has been East on a business trip, returned this week.

Tom Rankine, custodian, greets all his guests and does everything possible to make the visits pleasant ones.

Col. Owens is building a new show and will open Monday, June 2, in Chicago.

MORRIS & CASTLE SHOWS

Rockford, Ill., May 28.—After a successful engagement in Dubuque, Ia., last week, the Morris & Castle Shows doubled back eastward and are now on the Ninth and Harrison showgrounds in Rockford, playing under the auspices of the Veterans of Foreign Wars.

Notwithstanding cold and rainy weather experienced in Dubuque, the show had its second best week. Indications point to a good engagement here.

Local conditions are better here than in any town visited this year. All factories are operating full time, money is plentiful and the public is being offered outdoor amusement for the first time this year. The management of the Wild West attraction has been turned over to "Montana" Meechey, well known in that line, and he is busily reorganizing and whipping together a snappy and entertaining thirty-seven minute performance. Frank South, chief electrician, replaced one of his 25-k. w. transformers with a 50-k. w. pot, now having a transformer capacity, fitted in a most modernly equipped electrical wagon, of more than 200 kilowatts. Russell Shields, manager of the War Exhibit and "Mysterious Knockout", paid his brother, Norman Shields, of the Greater Sheesley Show, a visit while the latter show was in Racine, Wis. C. F. Hutchinson has finished the greater part of the inside equipment of his new "Zaza" attraction that will be added about the middle of June. Mr. and Mrs. Al Armer, who spent the week-end with their daughter in Chicago, returned here. Mr. Castle, who was for ten days at the Battle Creek Sanitarium, has returned feeling fine. He gained seven or eight pounds in weight. Mr. Morris is now in Chicago, in conference with B. L. (Bob) Lohmar, but is expected back before the end of the week. This being the second visit of the Morris & Castle Shows in Rockford in two seasons, the newspapers have been more than liberal with publicity, and each night may be seen several representatives of the three newspapers, The Rockford Star, Republic and Register-Gazette, on the midway in company with the writer. The Rockford Republic on Tuesday came out with an eight-column streamer and long story commending this organization.

JOE S. SCHOLIBO (Director of Publicity).

BILLY MARCUS RECOVERED

Chicago, May 28.—C. W. (Billy) Marcus, ex-carnival general agent, has recovered from his recent illness and is again at work framing a revue. He desires The Billboard to convey his thanks to the many friends who sent letters, telegrams and flowers to the hospital and that his friends accept this as a personal acknowledgment. Billy now has three acts working and is looking for an office location in Chicago.

GREAT WHITE WAY SHOWS

Have Full Week of Bad Weather at Alliance, O.

Alliance, O., May 26.—The Great White Way Shows played here last week to a satisfactory gross business in consideration of the fate that it rained every day of the engagement.

Managed by C. M. Nigro, the Great White Way Shows this spring present the greatest lineup of attractions since the show was organized. There are seven paid show attractions (with two more to join within a week or so), three rides and a score or more of concessions.

"We are adhering strictly to the rulings of the Showmen's Legislative Committee, of which I am a member," Mr. Nigro told a representative of the Billboard. "The show as in former years carries no 'grift'. All the women are married and many of their husbands are on the show. There are no buy-back joints and every wheel is a legitimate concession." The concessions are largely controlled by Mr. Nigro, Frank Noe, Raymond Dameau and Bill Cassman.

Among the attractions is the Hinson and mechanical city show owned by Elton Dickam, who has one of the neatest and best equipped shows of its kind to be found on any carnival. He offers a number of illusions, Punch and Judy and some magic numbers. A very capable company of people assist him in the presentations. His canvas, banners and in fact everything connected with his attraction are new and present a most pleasing appearance.

Little Horse Nelson has several attractions. His feature show is the Congress of Wonders, with ten big acts, and all equipment new. He also has on a Big Snake Pit Show, Albert, the Alligator Boy, and plans to get on his "Little Horses" soon. Nelson has been several seasons with the Great White Way Show. His assistants are Robert Scott and George Tompkins. Other attractions are: "Tea Pot Dome", managed by John Gordon; "Box of Fun", managed by "Happy" Clifton, and Athletic Show, in charge of John Masten. Mr. Nigro owns the Ferris wheel, Louis Bazanette, the carousel, and Morgan Smith the "ferry flyer". The show travels on ten cars, five of which are flats. The train has just been repainted a royal blue, the show's official color, which is conspicuous everywhere. Dewey Stein is making the advance with a Tangley calliope aboard a truck, and Dick Leonard is again general agent this season. George Snyder has been putting across some nice promotions.

Mr. Nigro reports business has been good when they get favorable weather and says the route thus far outlined will confine the stands to Ohio until late in the summer, then Western Pennsylvania will be invaded, and then to the fairs which the show played last fall.

REX Q. McCONNELL.

STRAYER AMUSEMENT COMPANY

Clinton, Ind., May 26.—This week finds the Strayer Amusement Company in its fifth week of the season. While the show has encountered a great deal of rain and cold nights, it has to date lost but one night, and everyone connected seems contented and looks prosperous.

Ford Munger joined at Montezuma, Ind., to handle the Athletic Show, and is putting on some interesting bouts. Doc Hammond is doing well with the side-show. He is almost weekly adding something new. His "Girl in the Attic" is creating much talk in each town visited.

Concession row is under the supervision of "Smiling" L. E. Duke, and he and his agents are on the hop at all times. Johnnie Thresher joined in Cayuga, Ind., to handle the lamp doll stand. Sam A. Moore has added another concession to his string. The show has so far been "first in" at each spot and has been moving with accuracy. The show is a member of the Showmen's Legislative Committee and receiving a great deal of assistance from the headquarters of that body. Blanford, Ind., next week.

C. T. MILLER (for the Show).

A. J. MULHOLLAND SHOWS

Battle Creek, Mich., May 27.—With good weather for the opening of their engagement here members of the A. J. Mulholland Shows are expecting a successful week's stand. Dowagiac, Mich., was only fair because of cold and rainy weather, particularly on Saturday night. Two shows, one ride and several concessions joined here. General Agent B. C. (Bob) Crosby is back on the show with a contract for the Lansing Industrial Exposition, also a contract for an engagement at Albion, where prohibitive measures were in force the past five years.

C. E. REED (for the Show).

HASSELMAN IN HOSPITAL

A letter to The Billboard from Ben Hasselman stated that he is "flat on his back" at St. Joseph's Hospital, Mishawaka, Ind., with his right leg broken in two places. Mr. Hasselman also stated that his attending physician advised that he would probably be confined at the institution ten or twelve weeks, and in the meantime Ben would appreciate letters from his showfolk friends.

RAILWAY COMPANY CITED

Mississippi Railway Commission Asks A. & V. To Show Cause Why Order To Move Private Cars Should Be Annulled

The Alabama & Vicksburg Railway Company has been cited by O. B. Quin, Jr., secretary, Mississippi Railway Commission, to appear before the commission at the latter's office in the State Capitol Building at Jackson, Miss., June 3, and show cause why the commission should vacate and annul its order of April 1, effective April 15, in the case of F. S. Wolcott, Original Rabbit Foot Company, vs. the Alabama & Vicksburg Railway Company, requiring the said railway company to accept when tendered and transport to and park at any station on its line the privately owned or leased cars of theatrical and other amusement companies, as petitioned for by the said railway company under date April 30.

Among other things the Alabama & Vicksburg Railway Company's petition to the commission says: "Privately owned cars when parked on defendant's sidetracks at all of its stations, except at Vicksburg, Jackson and Meridian, daily and frequently, if not constantly, used for petitioner's commercial business, necessitate frequent moving of the private cars and sometimes moving them on to petitioner's main line of track and replacing them on its said sidetrack, and these movements to a material extent delay the trains, place unnecessary burdens on commerce and impose upon petitioner and its employees unnecessary and burdensome labor, the cost of which is greater than any sum of money your petitioner could reasonably expect to exact from the owners of said private cars."

THE WORTHAM SHOWS

Burlington, Ia., May 27.—Continued cold and rain makes for continued bad business for The Wortham Shows. Sans an attempt to alibi, when weather permits business is unusually fair. But "decent" weather has been a rarity this spring. Less than three weeks of seasonable atmospheric conditions have rewarded this company in the three months it has been touring—three fair days out of five was the portion at Quincy. The grounds here have been crowded, but rain at inopportune times sent the crowds home. Muscatine, Ia., next week.

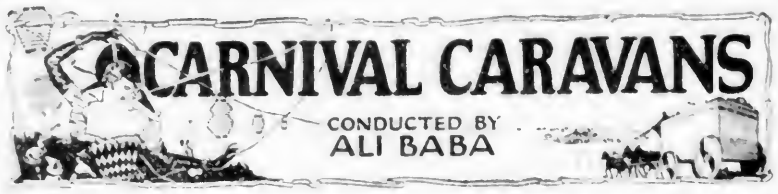
Clint Noel and George Steube were welcome visitors. Mrs. Walter Stanley has returned from a visit with homefolks. Several delegations of future committeemen have visited the company during the past two weeks and expressed themselves as more than pleased with the appearance and lineup of the attractions.

When the company arrived here it was greeted with streets in gala attire. The K. of C. State Convention is being held here and naturally will add to business during the week. Murad Grotto is working hard to put the engagement over to a successful finish. The daily papers are helping, and as evidence of that fact The Burlington Gazette printed on the front page of one issue, in red, over the reading matter: "Extra—Murad Grotto, Arabian Circus, The Wortham Shows—All Next Week." Leslie Stevenson was the agent here and did a wonderful job of advance advertising, as well as picking up a little promotion receipts.

C. M. CASEY (Press Representative).

HIRSCH NOT WITH BOSTOCK

Chicago, May 28.—The editorial department of the Chicago office was in error in a story published in the last issue of The Billboard in which reference was made to W. R. Hirsch, secretary of the Louisiana State Fair, as having been connected with the Frank C. Bostock Midway Carnival when that organization showed at the Louisiana State Fair in April, 1901. The story told about an old daily report from the Bostock Show which Dave Morris got from Mr. Hirsch. The latter was not with the Bostock Show.



(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

We don't hear much along the line of "You hold my horse and I'll hold yours" these days.

From a general summing up this has been the "wettest" and resultingly "hardest" springs for outdoor showdom in many years.

A greeting post card was received by The Billboard last week from the LaStarrs, who are still in Mexico.

Whatsay, Harry E. Crandell; when away on the season's grind don't you occasionally think of the quiet little home (and fishing) at Altoona Fla.?

Info. from Vincennes, Ind., last week was that James (Kid) Murphy and "Bulldog" Martin had taken over the Athletic Show with the L. J. Heth Shows.

Several have asked why the story writer with Pleasure Island isn't sending in some news from the show? Whatsay, Bill Rice? Showdom is interested in this innovative river carnival.

John R.—Yes, there is an elephant named "Waddy" (don't know but that it was named after Doc Waddell). It is in the Franklin Park Zoo at Boston.

Showfolk are indeed glad to see J. F. Murphy staging a comeback. Many think he was a victim of misplaced confidence in following others' plans.

Showmen's Association, and Norman Meisner, manager of the Shrine Circus, recently held at Windsor, Canada.

Showmen's Legislative Committee membership signs have been making their appearance at entrances to midways. The Greater Sheesley Shows received theirs the last day of their engagement at Newport, Ky.

Ali received word that Mrs. Gussie Myers, wife of C. N. Myers, concessionaire with the Hugh Hill Shows, was recovering from an operation she underwent at Highland Hospital Birmingham, Ala., and was to return to their apartments last week.

Kirk Lewis formerly of the Coley and Lewis caravans, at present in an automobile business at Crooksville, O., was a visitor to Macey's Exposition Shows at that town. Dewit Curtis says Kirk stated the Macey Show compared favorably with any of the seven he had seen this spring.

Parson Jo Durning has been "just taking things easy and resting up" in Cincinnati the past four weeks. When asked of his plans and what line, he said he was not yet fully decided—"just waiting for this bad weather to get more conspicuous by its absence; may take a trip to Chicago this week."

Madame Thelma and her sister, Madame

"SPOTTIE" KNOWS 'IS "TATERS"

The above photograph, "snapped" early this spring, shows O. E. Trout, a widely known concessionaire, and "Spottie" (better known as the "merry-go-round dog" to several large carnivals). It is said "Spottie" has become so "familiar" with the usual distinctive cover design on "Billyboy" that he can pick it out of a varied collection of magazines.

Harry G. Melville, general manager of the Nat Reiss Shows, has addressed the Kiwanis Club in every city the show has played this season, creating a boost for outdoor shows.

Whatsamatter, you folks with caravans "way out West—everybody got "writer's cramps"? Let your friends eastward read of you! (Those in other sections have been doing very well with news notes to Ali.)

A. J. Haas advises from Wisconsin that he had resigned as general agent for the Northern Exposition Shows and at the time of writing was not decided as to what show he would be with the balance of the season.

'Tis said that Johnny Bejano's Tom Thumb Show, managed by Mrs. Fred Bond, with the Morris & Castle Shows, has been doing business beyond expectations and is decidedly along innovative lines.

A. E., Philadelphia—Re your inquiry to our New York office; The show opened in the Pittsburg district. Not certain about title. Suggest you write your brother, care of The Billboard (for the Letter List).

Martin Stodghill's All-American Union Band has come in for a lot of praise wherever the Nat Reiss Shows exhibited. Mr. Stodghill, a young band leader, is extending himself to make a record.

"Curly" Smith, well-known promoter, the past two years with the Nat Reiss Shows and Geo. H. Coleman's Indoor Circus, has entered business at Peoria, Ill. Showfolk friends say he will be back soon.

E. L. Davis, of the C. D. Scott Greater Shows, while in Cincinnati a few hours last week, was a visitor to the E. C. Brown & Company concession supply house on West Court street.

Seems that William Jennings Hewitt picked out a good term for week-stand circuses, under canvas and with pretensions—"big top shows". To correctly classify them has been an exceedingly hard nut to crack.

Among visitors to Hagenbeck-Wallace Shows at Pontiac, Mich., were Harry Sanger, Tom Terrill, Lew Rosenthal, Tom McNew; Tom Morgan, secretary of the Michigan Outdoor

Fosse, wrote that they were spending a few weeks at Daytona Beach, Fla., before intending to take to the road, and that the former became ill and underwent an operation, being still at Dr. Myre's Private Hospital, Daytona, rapidly improving.

A news note thru our New York offices stated that Mrs. Martin Maley, who was injured in an auto accident last fall while going from Punxsutawney, Pa., to the Stoneboro Fair, is getting able to be around, but will not be sufficiently recovered to join the Sam B. Spencer Shows, altho she intends to make the fall fair dates.

General Manager Al Dernberger and George Rosen, concessionaire, of the Brown & Dyer Shows, made a business trip to Cincinnati early last week from Hamilton, O. Said that all attractions were ready to open at noon on Monday and that being the first large show there this spring prospects looked bright for a remunerative engagement.

A citizen (and business man) of St. Cloud, Minn., writes: "We have elected a new Mayor, an ex-service man, who is more favorable to circuses and carnivals than the former Mayor. St. Cloud, with a population of 21,000, has not had a circus for three years. Business would doubtless be fine, as we have a good farming country surrounding us for many miles."

While in Cincy early last week John Alexander Pollit was quite emphatic in stating that he will not return to trouping with the caravans—said that six years away from them made him homesick to all the brands of "fever". (Jack and this writer had a very enjoyable reminiscence fest on early carnival times and a number of the boys—dim lights—of those days.)

Rex M. Ingham, who has been with Stoddard, the magician, as business manager the past season, closed with the show recently at Cumberland, Md., and he and Mrs. Ingham are spending a few weeks at their home in Washington, D. C., before taking to the road for the summer season. Rex advises that he will again be with the Stoddard Show when it opens next fall.

Robert Morgan's letterhead has a significant "slogan"—Bob is especially interested in letting showfolks know of the deaths of their

friends. It reads thus: "Just a good showman." Robert, who is a tattoo, Punch and Judy, impalement and ventriloquial artiste, was the first and only showman in Columbus, O., to send "Billyboy" data on the death of Jimmie Moore, for which he hereby has our thanks.

J. W. (Jack) White wrote from Huntsville, Ala. (address, general delivery), that after a two-year fight against sickness he had to stop in that city and is slowly recovering from severe kidney and stomach troubles. Says he is lonesome for letters from showfolk friends, concluding with "Altho the people at Huntsville have been mighty good to me, a little help will be appreciated".

J. H. (Whitey) Denhert last week played his little caravan, which included several of the Floyd Gooding rides, right in the center of the "colored folks'" section of Cincy, and what a big business the rides and concessions were doing when a Billboard man "took a look" on Wednesday—the attendance was exclusively Negro, and they were spending their spare change freely. Several showmen were heard to remark: "Some promotion!"

A letter signed J. H. Ward ("Shamrock") stated that Ward wanted to hear from his friends, especially "Curly" Moore, Tressie McDaniel, Dan Mahoney, "Spoony" Brown, "Skinny" Miller, Sherman Miller and Eddie Cole, as he was in dire need of financial aid. The letter also stated that Ward was confined in prison at Milledgeville, Ga., sentenced from Atlanta to serve twelve months and at the time of writing reduced to a fine of $100.

Ali has noted that of late quite a number of newspaper editors place quotation marks at the start and close of statements made by propagandists against carnivals. It helps to convey the proper impression to the readers admirably—as "carnival knockers" always fail to let anything slip on the many good qualities of these outdoor amusement organizations and the editors should protect their papers from appearing ridiculous to the masses, who turn out by the thousands to enjoy carnivals.

Among recent visitors to The Billboard was J. P. Curran, who was delegate from No. 60, Pensacola, Fla., to the I. A. T. S. E. International convention in Cincinnati. For the past four years Curran has been in the employ of E. L. Cummings, former carnival owner (Big Four Amusement Company), as projectionist at the Belmont Theater, Pensacola. He highly praised Mr. and Mrs. Cummings and their son, Paul, and Pensacola. While in Cincy he was a guest of Mr. and Mrs. George Emannel, who several years ago retired from carnival and fair concessions.

One of the "boys" on the Greater Sheesley Shows writes that the frigid reception accorded them by the weatherman at Racine, Wis., was emphasized when he witnessed Sam Serlen, of the commissary department, who drove in from Newport, Ky., standing amid the snowflakes and gazing mournfully at his automobile, bearing a Virginia license plate and one of those summery, orange-bedecked signs saying something about "Beautiful Orlando". And just then in came Jay Coghlan, with snow on his auto top, while he was garbed in a light suit and straw "skimmer".

A few weeks ago, while the Johnny J. Jones Exposition was exhibiting in Washington, D. C., there appeared in The Evening Star, Washington, on the "photo" page, a large cut (photograph credited to National Photo Company), the sketch beneath it reading as follows: "Midgets Visit President. Sergts. Dalrymple and Seaman, of the White House police force, with a group of French Lilliputians from the Johnny J. Jones Exposition, called at the executive mansion yesterday." Each sergeant was seen holding two of the lady midgets, with two menfolk of the troupe standing in front of them. On the occasion of their visit to the White House the midgets were accompanied by the Jones publicity expert, Edward R. Salter.

Jack Wallace (Wallace Cockatoos, en route) contributed from Augusta, Ga., recently: "While the 'Nontouchables', of whom I made mention in a recent issue, were usually in session once same 'bunch'—unless an addition was some same 'bunch'—unless in addition was some highlight who had just arrived, and he was quickly initiated. The 'lesser lights' around the winter quarters, not to be outdone (or done out) of their share of the 'unchables', organized the 'Tinkle Tonkers', and here are the names of a few of the old heads that I remember: The Landes Boys (Louis and Drile), Jimmie Hart, Otey and Dick Greer, Jimmie Dunn, Jesse Shoats, Jimmy Dyer, Ed Roy, Bob Bromley, Cap. Latlip, Bert Warren, Jerry Barnes, Lee Barnes, Barney Parker, Earl Parker and others whose names I cannot recall. The sessions were always quiet and most orderly, and a good time was enjoyed by all."

According to a "clipping" from Pittsburg, Pa., at a "membership meeting" of the Pittsburg Board of Trade, it was "unanimously adopted" that the safety director be requested to stop issuing permits to itinerant carnivals. Further along the "clipping" stated: It was charged by speakers that "carnivals have harmful effect upon the youth and children". Do you get it?—a "board of trade" (merchants, etc.) expressed themselves as greatly interested, to the "powers that be", in what they "considered" poor environment for the youngsters (wonder if they looked at it in the same light when they were kids, or would they if they were not now in business locally?). Should the citizenry of any city be expected to rely on "business men" to choose for them in the way of amusements, or even how they should spend their money? Only a small percentage of the smart and well-educated people of any town or city are so called "in business" which, from a local standpoint, includes movie houses.

A reporter for a Columbus (O.) daily used sadly misplaced "humor" in a "writeup" of the sudden death of Jimmie Moore, high diver. According to the reporter's account Jimmie had written a long account of his life, probably a short time previous to his passing, in which appeared "World's Greatest High Diver". The "humorist" commented on it as follows: "He believed he was the best high diver or maybe

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CARNIVAL CARAVANS

(Continued from page 85)

he was only trying to convince himself against the judgment of the world. For the pathetic penny bore mute testimony that the world's estimate was different." Moore was not the greatest high diver, but he was one of the "nerviest", as many showfolks (who needn't rely on "guessing" to make statements) can truthfully say. Jimmie always left his ladder pedestal as soon as the announcement was finished, and to this writer it seems that the Columbus "reporter" could have given a far different touch to his story than to venture that because the man, very badly crippled and on crutches (almost unable to move about), had but a penny in his pockets the "world" had proclaimed him not the "best"—in other words (if that be the impression intended), if he had been the best when physically able to do his act he would have had, probably, gold-framed eye glasses, a couple of diamond flashes, possibly bell-bottomed trousers and a few bank books and a purse bulging with legal tender on his person. It behooves no person to write for public reading in a "belittling" strain of others—particularly of the departed—while he imagines "I am 'sitting' pretty," as none of us know but that we ourselves may some time be crippled, among strangers and—without even "a pathetic" penny. And this scribe is of the opinion that on several occasions Jimmie Moore received high praise for his entertainment from citizens of Columbus during his twenty-two years of high diving.

Hi Tom Long says he predicted:

That Morris & Castle would have one of the largest carnivals in the world.

That Jimmie Simpson would be a co-owner and manager of a large carnival.

That Henry Pollie would retire from the actual carnival field.

That William J. Hilliar would follow Jimmie Simpson.

That the Rubin & Cherry Shows would not go to Cuba.

That Bennie Krause would re-enter the carnival field.

That Thos. W. (Slim) Kelly would own one of the largest carnival side-shows.

That Col. Wm. Littleton wouldn't quit the carnival game.

That (years ago) Geo. Loos and Geo. Dorman would be to the front in carnivaldom.

That Jimmie Murphy would come back strong with another carnival.

That Al Dernberger would own the Brown & Dyer Shows.

That Billy Bozelle would have a mammoth pit show with some carnival.

That Joe Ollivert would make good with a carnival "midway cafe".

That Con T. Kennedy would come out on top.

That Johnny J. Jones would get the Class-A Canadian fairs.

That Frank West would not always be a worker, but would own a carnival.

That Sam Anderson would soon invade new territory with his carnival.

That Chas. Metro would return from Cuba and launch another carnival.

That John T. Wortham would soon be another little giant in the carnival realm.

That Harry Copping would have the largest carnival of his career this season.

That Sam Spencer would come up from a Ferris wheel owner to a full-fledged carnival owner.

That Joe Cramer would forsake the circus and return to the carnival this year.

That this season would be a "tough one" (presidential year) for carnivals.

That the writer will gaze into the "crystal globe" later and mention other carnivals and those who make carnivals what they are. And let them be clean and kept clean.

TRYING TO GET TO ARIZONA THRU SALE OF FANCY WORK

George H. Hopkins, a victim of tuberculosis, is trying to raise money to pay his way to Arizona thru the sale of fancy work. He is at 1106 South Carson avenue, Tulsa, Ok., and writes The Billboard under date of May 26, in part, as follows:

"I am a victim of the most dreaded of diseases, tuberculosis, and am trying to raise money to pay my way to Arizona. As I have no people to help me I am having a pretty tough time of it. During the past few months I have put in my time making fancy embroidery work and now have on hand quite a lot of excellent French knot embroidery, made on the best quality of linen, consisting of pillow tops, library, center, dining and writing table scarfs in all sizes, also piano and dresser scarfs. I am trying to sell this work so I can get a ticket to Arizona, and the prices I have been getting are: Pillows, $1.50 up, piano and dresser scarfs, $2.50 up, and all others $1 up. I would appreciate your inserting a notice in Billyboy about me having this work for sale and why I want to sell it. To anyone who buys any of it and is not perfectly satisfied I will gladly refund the money. For reference I give the First National Bank of Tulsa."

GREATER SHEESLEY SHOWS

Kenosha, Wis., May 28.—The advent of sunny weather today, with a warm land breeze sweeping onto the bosom of Lake Michigan, caused a decided rise in receipts from show and rides as well as an elevation of spirits among the Greater Sheesley Shows' family on their third day in Kenosha. The weather man has been forgiven for his past month's unpleasantness, and loads and loads of cinders and sawdust have made a passable midway about a seemingly bottomless lot. Kenosha Lodge of Moose has friends galore, judging from opening-night throngs and their disposition to patronize the offerings of this caravan upon its second visit here. Capt. John M. Sheesley is entertaining many friends made here last year, and nightly auto parties from Milwaukee are paying visits to the show.

At Racine last week constant rain resulted in a minimum of business, even with Sunday performances arranged for thru the Eagles and local officials. The condition of the lot for departure was perhaps the worst ever experienced by this organization. Bonnie Dee has taken over Peacock Alley for her musical comedy girls. Edward J. Beaver and E. O. (Aleck) Sutrells, formerly of the Beaver-Famous Doll Co., of Milwaukee, are newcomers to concession row. Lester C. Kohn has arrived with his automatic ice cream machines. C. F. Eckhart, Louis Torti and Harry C. Hayes, Milwaukee supply men; Walter Driver, A. J. Ziv and Edward A. Hock, Chicago, A. H. Barkley, of the Johnny J. Jones Exposition, and Edward C. Talbott, of the Con T. Kennedy Shows, who expect to bring their respective caravans into these parts soon, have been among visitors. Mr. Sheesley and C. W. Cracraft, general representative, are in Chicago.

An echo of the Owington, Ky., engagement came today in a missive from Secretary John A. Herold of Old Kentucky Lodge, No. 1359, in part, as follows:

"My Dear Mr. Sheesley—Since your departure I have heard so many good things said about your shows that I concluded to write a few lines and pass them along to you. I made it a point to inquire of representative citizens here, both official and private, and the inquiry almost invariably elicited favorable comment, and the Loyal Order of Moose is credited with bringing the biggest, best and cleanest carnival that has ever visited the city. Personally I am pleased to say that I can warmly indorse your shows to any organization or any city and it is deserving of much success."

Following next week at Thirtieth avenue and Becher street, under the Milwaukee County Yeomen Booster Club, the Sheesley Shows will furnish attractions at the spring-time festival of Moose Lodge, No. 350, at Green Bay, Wis., on the Shawano avenue grounds. Special Agent Joe P. Walsh has a flourishing promotion under way there. Promotions here and in Milwaukee are being ably handled by Special Agent A. J. Linck.

CLAUDE R. ELLIS
(Press Representative).

GOLD MEDAL SHOWS

The Gold Medal Shows played the fifth week of their season at Centerville, Ia. Cold weather and rain has been a frequent visitor since the opening date, but when the weather permitted the concessions and shows have enjoyed good business.

The show is bigger than any season since its organization. The roster at present consists of nine shows, five rides and thirty concessions, as follows: Harry B. Hillick's Dixie Strutters, eighteen people; Bristol's Pony Circus; Prof. Bristol, manager; McClanahan's String Show, Barbolia's Athletic Show, "Hog House", P. Curso, manager; "Barney Google's Castle", P. Schneider, manager; "Marie, Marie", Mrs. Curso, manager; Jungleland, C. C. McLung, manager, "South Sea Islanders", C. C. McLung, manager; merry-go-round and Ell wheel, Buck Davis, owner and manager; "whip", Herman Voss; "Seaplane", Henry Bowman, manager, pony track, Mrs. Bristol, manager. Concessions—Benny Faust, ten; Howard and Strausberg, four; R. L. Flanagan one; McClanahan, six; B. Schneider, one; Mr. McAdams, one; Mr. Reynolds, four; Harry Whybre, three, and two others the writer can not recall. Prof. LeVe Payne's Band of fourteen pieces is receiving pleasing comments at each uptown concert.

JAMES McDERMOTT (for the Show).

PACIFIC COAST SHOWS

Breese, Ill., May 27.—Breese is the stand for the Pacific Coast Shows for this week. Sandoval, last week, was very good, considering weather conditions.

The show opened its season at Brownstown, Ind., and went from there to Medora, under auspices of the fire department. The present lineup consists of five shows, one ride and a string of concessions. Among late arrivals are: "Poison" Barone and wife, with the former's athletic show; Mrs. Helena Kelley, with her dog and pony show; Arlow Edwards, who is framing a "Pretty Baby" illusion show; L. Desmond and his musical revue consisting of ten people, including a jazz orchestra and J. W. Kelley with his string of concessions. "Dad" McMeyers has the cookhouse and juice; Barone, two concessions; Mrs. Rose Robbins, three, and Mrs. Kelley, five. The executive staff includes: Billy C. Martin, owner; J. W. Kelley, manager; Mrs. Rose Robbins, secretary; "Poison" Barone, trainmaster; Arlow Edwards, electrician; Charles Barnes, lot man; Ed Hunter, musical director, and the writer is general agent, with Doc LeRoy as promoter.

J. O. YOUNG (for the Show).

S. W. BRUNDAGE SHOWS

Word from the S. W. Brundage Shows was to the effect that they were experiencing the same general weather conditions that nearly all the tent shows have met with this spring and that receipts were in keeping with them. Not a day or night since they opened, according to the information, has the show had an even break with what could be called seasonable carnival weather. "The show moves, the salaries are paid, the attaches keep smiling, the advance is hopeful and Seth W. Brundage seems worried less than any of the troupe," was also a statement.

It is reported that the Brundage Shows are well organized for business this season, that they have some new shows not as yet trouping over the "Brundage Time", that the general lineup of the various attractions are a credit to any organization, that the old heads on the show have much faith in the present makeup of the company and all feel sure that if they have favorable weather business will increase grat fylngly.

For this week the show is booked to furnish the attractions for the third annual Lincoln Highway Carnival at De Kalb, Ill.

COREY GREATER SHOWS

Tamaqua, Pa., May 27.—Since opening their season one month ago at Lewisburg, Pa., the Corey Greater Shows have had very bad weather to contend with—rain and cold—and had one blowdown, at Kulpmont. With favorable weather the show would doubtless have had a nice business, as industrial conditions where the show played were good.

W. J. Miller joined recently with three concessions and will also help with the advance. Others joining lately were: Joe Sybsky, to take charge of the athletic show, and Charlie Broadway and wife, with two concessions. Joe Appel informed from Pittsburg that he would soon join with four concessions, as did H. H. (Whitey) McKinley and wife, with their pit show. Manager Corey recently made a trip to Johnstown, Pa., to visit Mrs. Corey, who has been sick the past three months, and reports her much improved. The folks had quite a time of visiting back and forth when the Walter L. Main Circus, the Sparks Circus and the M. J. Riley Shows played this section. Despite all the bad weather encountered, this caravan has moved on schedule time each week. All of which is according to an executive of the above shows.

Word reached our publication office last week that the season's opening engagement for the Matt T. Collins Shows, at Fort Plain, N. Y., recently, was encouraging to the management despite the fact that intermittent rain and a bad lot was encountered. Manager Collins was well satisfied with the start and looks forward to a successful season, and has announced that he will not tolerate "off-color" shows or concessions. General Agent W. M. Brownie spent a few days with the show at Fort Plain.

MILLER BROS.' SHOWS

News Briefs of Past Several Weeks

Newcastle, Ind., May 27.—Inclement weather somewhat disturbed receipts of the various attractions with Miller Bros.' Exposition Shows the past two weeks. However, the inhabitants of the towns played braved the spring showers and the entire personnel of the show seems to be satisfied. The engagement here, under the auspices of the Moose, opened Monday night to a midway crowded with a representative portion of Newcastle's population, and despite a sight shower late in the evening all attractions reported favorable results and every one anticipates a remunerative week.

Very good business was experienced in Russellville and Henderson, Ky. Daily showers in Princeton, Ind., prevented large numbers attending, but it was better than could be expected under the circumstances. While in Russellville James Wallace and Ruby Robinson were married. The presentation of gifts and an elaborate banquet and dance in the "blue room" of the Russellville Hotel marked a celebration in their honor. The newlyweds will spend their honeymoon on tour with the shows.

A great deal of visiting was done between members of this company and the L. J. Heth Shows last week while the Heth folks were in Vincennes. Among the visitors to this show were: Secretary Walter DeVoyne, Special Agents Soles and Spaulding, Mrs. Tommie Allen and Harry Dickinson. Those visiting from this show were: Mrs. Morris Miller and son, Maurice; Mr. and Mrs. Mike McGee, Jimmie Fleming, Secretary J. J. (Red) O'Brien and Special Agent Elmore Yates. Mrs. Morris Miller has added Mr. and Mrs. Fred Rainey, Mr. and Mrs. Jack Hannon and Billie Davis to her corps of concession agents. E. R. Benjamen's "Follies Revue" was augmented by the addition of Mrs. James Wallace to its performers, and it is truly a presentation of clever art, starring Mrs. Benjamen, Charlotte Benjamen, Mrs. P. G. Holley and Mrs. Wallace. This attraction has a six-piece orchestra. "Happy Graff" has added Margaret Dabney to his staff of motordrome riders with her dating automobile exhibitions. This combination of thrillers on the perpendicular walls, composed of Graff, Smith and Dabney, is probably second to none.

Wm. Pink with his "caterpillar" crew continues to be the "first up" on the lots.

Hornaday's "Cafe", managed by Mr. and Mrs. Walter Hornaday, is one of the finest that can be seen, and, because of the ever-present courtesy and service, cannot be given too much praise. Fred Munsen, with his Circus Side-Show of forty attractions, reports a very good business season. Miller's Old Plantation Show, featuring Joe Doaks, Russell Maupin and Kid Neal, is all that its manager and talker, George Gregg, tells the people from the hallyhoo: "It's a good show," and first-nighters so tell their friends.

The present roster of the executive staff follows: Morris Miller, manager; J. J. (Red) O'Brien, secretary; Frank Marshall, general agent; Elomer Yates, Jack Oliver and W. H. Brownell, special agents; "Blackie" Keyser, trainmaster; Jack Wells, electrician; "Blackie" Hayden, lot superintendent. Connorsville, Ind., next week, auspices of Moose, with Dayton, O., auspices of American Legion, to follow.

J. J. (RED) O'BRIEN (for the Show).

CLARENCE A. WORTHAM'S WORLD'S BEST SHOWS

With a number of conventions bringing in crowds and the general celebration of opening the Main Street Bridge—a thing Little Rock has long dreamed of—Clarence A. Wortham's World's Best Shows exhibited in the capital city of Arkansas to wonderful business. This was accomplished in spite of the fact that Tuesday night was entirely blanked by a terrific thunderstorm.

The shows were too big to get on the grounds at Seventeenth and Main streets and many of the rides were strung out along Main street toward the business district. This gave the shows a chance to fill the regular show lot, altho some of the attractions had to go across the street to find room. Thursday was bridge opening day. An immense parade was held in honor of the occasion. This was followed by a parade of Elks, gathered for the State convention. After the marches most of the marchers adjourned to the show grounds. Thursday the Shrine had a big class of novices and after putting it over the hot sands the merrymakers added their crowd to the throngs on the midway. Friday there was a big night and Saturday closed with the community wanting more entertainment.

During the week the show grounds reminded one of an impromptu meeting place for showfolk. George C. Moyer, who is at Hot Springs, surprised the Wortham show family by showing up unexpectedly. He motored over with his wife and her brother, Ammi Baker, the car being driven by W. B. Howard, and Mrs. John Barton headed the party. Mr. Moyer is looking like he had spent a season on the lots. He is ruddy and in the best of shape, except that he cannot walk. To friends, however, he stated he had cause to believe his physician at Hot Springs would work wonders with him. Among other visitors to the shows were: Mike Golden, Doc Danville, James Reed, J. C. White, Charles Adams, Herbert Duvall, Marion Florine, showfolk; and Grover Lytle, L. E. Moore, J. R. Tucker and Albert Holland, of Pine Bluff Lodge of B. P. O. Elks; Frank Haley, A. C. Bylanger, secretary of the State Fair of Arkansas; Mayor Brickhouse, of Little Rock; James McFarland, grand exalted ruler, B. P. O. Elks, and "Queen" Lawrence, of the bridge celebration, who was accompanied by her court of honor. J. L. (Judge) Karnes was beau-gallant to her party. In the parade Thursday the Wortham Shows' band led the sixth division and the real circus music Claude Myers and his boys gave the town was highly appreciated by crowds along the line of march.

BEVERLY WHITE (Press Representative)

NAT REISS SHOWS

Champaign, Ill., May 29.—With one exception Pontiac (last week) was the biggest bloomer experienced by the Famous Nat Reiss Shows in years. Even with fair weather, five days and fair crowds in attendance, business was absolutely at a standstill, and neither shows, rides nor concessions had the equivalent of a day's business the whole week. While encountering very bad weather ever since the opening date the show has, however, drawn well enough to keep it from being loser.

Champaign opened Monday night, and among the largest crowds of the season have been on the grounds nightly. The shows and rides have been doing exceptionally well with the concessions holding their own. George Elser's Minstrels, Chas. Sweet's Wild West and Charlie Petersen's Athletic Arena continue to top the shows daily, with all rides enjoying a nice business. The Baby Eli wheel, recently purchased by Manager Melville, arrived here by express Monday and was an instant hit with the kiddies. Manager Melville purchased the past week a "Merry Mixup" from the Traver Engineering Company and expects delivery this week, to be put in operation at Taylorville next week. The addition of these two new rides brings the total to six, and all but one new this year.

Artist Knight and his assistants are still at work and the end of the week will find every piece of paraphernalia on the show repainted. Eighteen box and flat wagons were turned out last week and only the Pullmans left to be finished. Much favorable comment is heard on the rolling stock of the show and the clean appearance in general. Knight also does the banner work and is turning out some very colorful and beautiful banners. The new Museum and Wonderland Side-Show, being organized and framed by George Elser and the writer, will give its opening performance tonight. Quite a collection of entertainers and freaks have arrived and the show will make a heavy bid for business. The new outfit makes a very flashy appearance, trimmed in blue, yellow and aluminum. Ted Hamilton and wife are busy with inside decorations and fitting out wardrobe. This gives the midway sixteen paid attractions, with two more to be added as soon as they can be built. J. J. Bailey, promoter, joined the advance force this week and immediately left to take up his duties. This gives General Agent George H. Coleman three live hustlers in Mike J. Donahue, Carl B. Boughton and Bailey. The promotions here, under Mr. Donahue, give great promise with both the automobile and queen contest over the top before the show arrived. Assistant Manager Nate Miller narrowly escaped serious injury last Friday in an auto accident. He was on his way to Streator to transact business when his car skidded into a ditch and before he could right it, it struck a culvert and demolished one side of the machine. Outside of being badly shaken up and a heavy repair bill, Mr. Miller is none the worse off from the accident.

R. F. McLeadon (for the Show).

HARRY C. HUNTER SHOWS

The Harry C. Hunter Shows, like nearly all other caravans, have encountered a great deal of rain and cool weather this spring. In four weeks they had but four good-weather nights—and then with cold which sent the visitors home early. The show left a very muddy lot at Clairton, Pa., when it moved to Jefferson for its engagement week ending May 24.

"Queen Bess" a twenty-seven-foot python, belonging to Mr. Hunter, died, having contracted a sort of pneumonia as did "Charley", another large python, and "Kelley", one of the large performing monkeys, died from injuries received several weeks ago. Fred Terrill and his brother and their families have arrived and Fred opened the illusion show, which presents a number of new attractions. There have been additions to Mr. Hunter's circus side-show, which is managed by Jesse Kinsey, including Louise Watson, sword walker; Stella Lanler, electric act, and Catherine LaPorte, with "Buddha". At this writing Mr. Kinsey and wife (Nema, the Ghost Girl) are entertaining some friends from Lancaster, O. The writer, who is contracting agent and also doing the press work, visited the Johnny J. Jones Exposition and the Zeidman & Pollie Shows at Pittsburg. Benny Kaplan and wife and "Nappy" Olson have gone to the Burns Greater Shows. About the most popular individual on the show is six-year-old Stewart Scott, whose father and mother have concessions. Vince (Irish) Donohey is now working the front of the "Scaola" show. "Bull" Miller has taken over the athletic arena and Wm. (Smiling) Kelley now has charge of Hunter's snake show. "Whitey" Smith is in charge of Frank Pope's silver wheel and Jimmie Curley is an assistant at one of Pope's concessions. Among recent visitors to the show were members of several caravans, principally from the Sam McCracken Great American Circus. The writer leaves in a few days to attend some West Virginia and Ohio fair meetings.

BOB LAYTON (for the Show).

ISLER GREATER SHOWS

Kansas City, Mo., May 26.—Not a big show, but a good one, was what the writer thought on returning to Kansas City from Leavenworth, Kan., after a brief but pleasing visit with the Isler Greater Shows in that city. The show exhibited on Market Square, Leavenworth, and while a bit cramped for space, the very nice showing brought Leavenworth folks out in force. The shows, rides and concessions were well kept and all the people were cordial and pleasant. There were plenty bright lights, and the music of the new calliope and of A. U. Eslick's Band of ten pieces put pep into the crowd that heartened all workers and performers.

There were nine shows, three rides, twenty-five concessions. The shows: Coney Island Side-Show, owned and managed by A. U. Eslick, presenting some very clever illusions, Katie Nixan, mind-reading act, etc.; Stanley Carter, inside talker; Silodrome, Roy Domer, manager Roy Domer and Phil Mathieu, riders, both very clever, Prof. Glover's Platform Show, trained monkeys, etc.; Athletic Show, Harry Manis, manager, and featured wrestler, Frank Burns, talker and boxer; Hawaiian Show, managed by George Dorsan, entertaining songs and dances; Minstrel Show, managed by John Lewis, showing fourteen people and having their own jazz orchestra, with good singing, clever dancing and jokes, and an exceptionally good stage and curtains, housed in a new tent; the "Dr. Digby" and the "6th Boy" walk-thru shows are both under management of Babe Drake; Mrs. E. Z. Wilson's "Pennyville", big penny arcade; Glen Hyder, the Texas giant, measuring eight feet, nine inches, under management of A. U. Eslick, usually has Mr. Hyder speak at the leading clubs of the cities they visit and he did this at Leavenworth. While there Mr. Eslick and Mr. Hyder had seventy-five feet of film taken at the Federal Penitentiary by the Fox News Reel for the Orpheum Service. The rides: Ferris wheel, Charles Hutchison, manager; "whip", Walter Daly, manager, "scenic", Andrew Hanson, manager. Robert A. Clay, concession superintendent, has fourteen fine-looking stands. Mrs. Isler has one, Mrs. Mathieu, four, and Mrs. Hutchison, one (the writer could not get all the names of concessioners and agents because of catching the trolley for Kansas City). Staff: Louis Isler, owner and manager; Col. Dan Macougin, assistant manager and treasurer; Louis Hemmway, general agent; Harry Perry, special agent; John Dalman, lot superintendent; Robert A. Clay, superintendent concessions; Babe Drake, trainmaster; James Borden, boss hostler; Albert Wrotto, boss animal man; A. U. Eslick, manager dining car and musical director; Curly Cranshaw, calliope player; Hi. Walks, scenic artist; Harry Covey, electrician. The show train consists of seventeen cars, including Mr. Eslick's diner. Mr. and Mrs. Claude Ramsey were the chef and baker, respective.

IRENE SHELLEY.

Kansas City, Mo., May 26.—The local office of The Billboard is advised by Harry E. Strubhar, secretary and treasurer of the Royal American Shows, that since leaving here May 12 they have encountered much rain and cold weather, but that business has kept up to what could be expected under these conditions. The first two days at Creston, Ia., were lost and rain on Saturday spoiled a big night. Ottumwa, last week, was also "weather bound", but Washington, Ia., this week, is expected to bring up the average. At Washington a new "caterpillar" is expected to join. After playing Savanna, Ill., next week, the show will jump to Wisconsin.

RANDOM RAMBLES

By WILLIAM JUDKINS HEWITT

(ADDRESS ALL COMMUNICATIONS CARE THE BILLBOARD, 1493 BROADWAY, NEW YORK.)

What difference does it make what town you play, or what the location is, if you have nothing to get the money with?

How many stands are you playing "repeats" on from last and other seasons? If you are "repeating" it is a sign your carnival is wanted. If not it is another story.

Steel flat cars and riding devices made of steel do not mix good with "ste-al-em" stores—and never will.

Some artists who attempt to depict scenes on a carnival lot invariably picture the man in the ticket box wearing a "loud" plaid suit, high-silk hat, "loud" neck tie, a yellow diamond stud and smoking a long cigar. This man exists only in the imagination, on the modern carnival. Find us one and we will present you with the correct time of day.

If this writer owned a CIRCUS he would do all in his power to stop carnivals from advertising themselves as CIRCUSES and this is not all he would do, either. This thing of carnivals advertising as being a circus is not fair to the public and just as befitting as if movie houses put out signs as being delicatessen stores.

No one but a "thick" does this referred to above. Never saw a "thick" yet who did not want to be something that he is not. A "thick" is a "dead wise fool"—wise only in his own estimation.

Come to think about it, we wonder if some advertising themselves as circuses know just how much it costs to build a circus. Well it will take about $17,500 for each car and about ten years of day and night labor as an original investment. Take that and go on your merry way, "boobs".

George L. Dobyns—Harry Jansen can build you a good illusion show. We tried to get you two to talk business one time. Remember?

When in doubt as to what to put in a "Ten-in-Nothing" try an AVIARY, meaning a collection of rare birds of the forest in this instance. Try one. Consult John T. Benson, I. S. Horne, Louis Rhue, Henry Bartels and others.

A carnival can have all the mechanical and animate features extant—but if it has a manager who does not know his business it may just as well not have anything of the above-mentioned nature.

In your advertisements do not in one line say "booked for the season", and in the next say "a few more dates open for celebrations". Read them over carefully after writing them.

Johnny J. Jones was once a railroad magnate. He started in the business with a miniature railroad.

Do not try to tell us former concession men do not make good as carnival owners and managers. How about Milton M. Morris, John R. Castle, Rubin Gruberg, Morris Miller and many, many others.

Sometimes Doc Waddell gets T. A. Wolfe's name in the stories he writes for the newspapers. Doc is very considerate in such matters.

Dick Collins should have his name used in the articles he writes of the Showmen's Legislative Committee for magazines and newspapers. "But Dick is such a modest violet." In the opinion of this writer Dick Collins is one of the smartest men in out-door show business, and he should be given credit for what he does that is good for that business. We are not going to try to take any credit away from him either.

H. F. Magnes' new ride is due to join the Johnny J. Jones Exposition at the Johnstown, Pa., stand. Big things are looked for. Johnny J. will soon have three men working on the grounds at Toronto, getting ready for his engagement at the Canadian National Exhibition. The fronts are to be of a class and kind never before seen on those grounds. Give C. A. Wortham credit, he started this innovation, in "special fronts" for this exhibition.

D. C. Ross says the Zeidman & Pollie organization is very good in every particular. D. C. knows.

If you "flop" in the carnival business try the "big-top" idea.

Henry J. Pollie, I. J. Polack and J. F. Murphy, former carnival owners are now in the "big-top" field and each is doing good. Some seem to think that all that is necessary in this line is a tent. Not so.

Wonder why Frank P. Spellman is so quiet?

Samuel McCracken—Send in your route each week.

Who is singing with your band this season? Or have you discarded this feature?

This desk had six calls last week for lady high divers. Great demand for them. "Mermaida", Swan Ringen and May Collier were especially asked for. What is the matter with Helen Osborne and that phenomenal one with Johnny J. Jones last season at Toronto?

Who is the hair dresser and manicurist on your outfit? This should be one of the concessions on the train on Sunday runs. Ask Ethel Dore.

Sorry we can not supply the large number of talkers for whom we get calls each day. They don't seem to be making good ones anymore. Why don't some of the actors take up this line instead of walking Broadway all summer?

All the good towns are not closed to carnivals. All the bad carnivals are "shutout" of good towns, in many cases.

Making lots is Johnny J. Jones' new occupation. He was very busy in this line both at Dubois, Pa., and Pittsburg, says Eddie Madigan and he made good and added many thousands of dollars to the treasury by being ready when the sun did come out. Give Johnny J. credit, he is not like some, he knows what he wants.

Which shall it be "Paddles" for Merchandise Wheels, or Lay-Down Cloths? The Legislative Committee should find out. Ban that "short" roll "gay" out of the business.

The bad actions of one concessionaire invariably contaminates the whole organization. Why be hungry for a few "stingy" dimes when good clean dollars are always in sight?

George LaRose—How about the "Fountain of Youth?" Great possibilities in this idea for a novel show. Use modern electrical effects and you will not require much water.

C. Frank Stillman—How is the park in Birmingham, Ala., doing? Why the long silence?

How about a FARMYARD CIRCUS combined with RUBE MINSTRELS for a show?

Running in and out of Bridgeport, Conn., seems to be the regular moves of a number of carnivals playing in that section of the country. That is right—put it in a condition so it will put the "ban" on for good. A carnival like Fred Beckman, Rubin Gruberg, Johnny Gruberg, Johnny J. Jones, Milton Morris and a few others have should go into New England and show the natives what a real one looks like before that territory is closed to all of them.

The Hilton Twins were given a page layout in The New York Sunday American in its May 25 issue. Great publicity, that.

As bad as some of them are we have no "Paris by Gaslight" shows—for which all should be thankful.

George W. Rollins—Give us a "Camera-obscura" show like the one on the Pike at the St. Louis World's Fair.

There is a terrible shortage of attractions suitable for pit, platform and ten-in-one shows. What are you going to do about it?

At Chicago, Ill., the first week in December, is the only meeting place this writer can see for the out-door showmen and allied interests' annual gathering. Circus, fair, park and carnival men, please note. Say what you think. Our opinion is that it is only a matter of time before one meeting a year will suffice and that opinion is representatively sustained beyond any question of doubt.

How can any sane man (after looking at the thousands of autos parked around carnival lots on clear days all over the continent), try to tell us the public does not want carnivals. He is "off his bean", as they would say in dear old Lunnon, England. Minority "nuts" interfere with civilization and the welfare and happiness of millions by some strange "freak" of circumstance and all that—but the whole world is waking up and in every locality is getting tired of this condition of things.

Why should any kind of a show go to Uniontown, Pa., to stand and be sold by the sheriff? All showmen should scratch Uniontown off their routes for all time to come and let it depopulate—which there is no doubt it would if the natives have to depend entirely on movies for entertainment and recreation. There was a time when that place was not so holy and it has not been so long ago either. Look in the dark corners in some of the movie houses.

Pat Patterson and J. A. Sullivan, former out-door showfolk, are, and have been for the past year and a half, in the stage-lighting business in New York, and have built up a nice following. J. A. was one time general agent for Morris Miller, Ben Krause, James M. Benson and others.

Arthur Hill writes a long letter. It must be because we haven't received it yet. He joined the Johnny J. Jones outfit when it played Washington, D. C., and promised to start writing within a few days. One time we thought Arthur would stay off the lots, but, like most of them, they return sooner or later.

Well, we haven't got the "Great Dignified Shows" to contend with yet.

Lecturer—"Over in this pit we have Memory, the great mentalist. Ladies and gentlemen, when I tell you he has the most remarkable memory of any human you won't believe me." Lady in the audience—"How is it he did not remember to wash his face and put on a clean collar this morning?"

Try and save a dime or two this summer for coffee and cakes this winter.

Artie Shields—What could you do with a ten-cent circus these days?

Where was the "Commissioner" when that law in Virginia was passed, may we ask?

The public is always wondering what some of you have behind that front—but seldom curious enough to pay admission to see for themselves. Many go away from the lots perfectly satisfied to take the talker's word for it. Do not try and tell us ballyhoo "sit-'em-down shows" are getting any real money, for they are not and will not—only in a very few instances. Ever stop to think of how much of the patron's time is stolen by some of the "sit-'em-down shows"? Yes, some of the fronts are really beautiful, but that style of front is out of date. If a show is not hauling itself and paying for its own overhead it is not making money. You can not figure the day's receipts as a basis for determining if it is making money. Dig deeper and see where you stand. Listen to some of the so-called independent showmen howl, "My show always gets 'top money'".

John Alexander Pollitt—Answer this call. What are you doing? And where?

The words "psychologist" and "phrenologist" have supplanted "palmistry" as banner reading in front of some of the gypsy tents this season. There is nothing new in this evasion of the rulings of the "Committee". And to think a member will permit this. Why, it is simply terrible.

Gypsies have to live—what do they know and care about the "Committee". The blame rests on the managers.

Dave Morris—We are for you and fully believe in your sincerity. You are right. How far can you trust some concessionaires?

Oh! Papa buy me a balloon. That reminds us there is no "gimmick" to a balloon.

Carousel Operators—Just how long should be a ride on your machines? You have thought of this before. How much is it?

Do not become confused. Because a man tells the truth about a thing or condition it does not necessarily mean he is "knocking".

If the CARNIVAL is to go forward it must do so on its own as a CARNIVAL and not as a CIRCUS. Every tub, as the old saying goes, should stand on its own bottom. If the CARNIVAL can not be sold to the public as a CARNIVAL you have mighty little to be in the show business for. You can not, as we again say, fool the public, you are only "kidding" yourself. We charge P. J. Mundy with being responsible for changing the "Carnival" to "Shows" as used in titles. Can you depend on shows alone to keep your organization going? No. It is rides and concessions and they are not shows. Think this over. The assembled combination of shows, rides, concessions, free acts and music constitutes the CARNIVAL in the aggregate.

Josephine Fleming—Where are you? We notice your cut is being used on a herald by a carnival which calls itself a circus and has the herald made up in circus style. What about it?

T. A. WOLFE—Give us the T. A. WOLFE CARNIVAL. You have a great idea for this very thing.

Al Fisher—Pleased to learn you have discarded "'Big Hat' Al" Fisher. You are now making progress.

Who knows but what John M. Kelley's "Fun on the Farm" educational show with circus acts may be the beginning of a new style chautauqua or "big-top" show.

Sky Clark—We are for you and the Pacific Coast Showmen's Association. Rights. You need no interference from outside sources to handle local conditions. A radical paper might be charged for starting that "rumble".

The carnival owner and manager is waking up. What does he care if his name is published for nonpayment of dues into something out of which he is deriving no apparent benefit?

To all in the carnival business: Get Popular Mechanics magazine for June, 1924, and look on page 894 and you will find an interesting carnival story. Read it, and you will find it filled with misinformation, especially in the paragraph where it says there are more than 200 carnivals traveling their own steel trains of double-length cars, and ye gods, "200,000 employees of carnivaldom". In one of the insert cuts we recognize G. A. Lyons' "Mecca" show. The commissioner's name is mentioned in the story, along with that of Will H. Hays and Judge Landis. Nothing can be gained by misinformation to magazines or the public. "And forever the offender is barred from exhibiting in the United States and Canada."

John G. Kent scored strongly in his talk to the "Fair School" at Chicago recently. Exhibition and fair managers know just what he means and will doubtless be governed accordingly in the conduct of their exhibitions and fairs this year and for time to come. The Canadian National Exhibition is probably the best example of what an event of this kind should be that we have on this continent. John G. Kent is the managing director of this event and he knows. Heed his suggestions.

John M. Sheesley may not be a public speaker, but he is a mighty powerful "single-handed" convincer. He knows what he wants. Clever man. He knew the past winter what he started out to get and he got it.

Mr. and Mrs. Jack L. Murray, of the Johnny J. Jones Exposition, visited New York recently from Pittsburg, Pa.

C. W. Parker—How are the sand dabs and "kiddie" rides on the Pacific Coast? You said you were coming to New York—what about it?

Ralph Finney Attractions played to excellent business at Tuckahoe, N. Y. Has carousel, big Ell wheel and Venetian swings and a good line of concessions. Johnny Nichols, former concessionaire at Coney Island, New York, is handling all concessions and is having no trouble operating merchandise wheel. Mr. Finney is making short jumps and will no doubt have a good season on the whole. Dobs Ferry, N. Y., was the stand following Tuckahoe.

One thousand dollars per day is wanted by the City of Montreal, Canada, if carnivals wish to play there. More work for the commissioner. What is wanted and what can be had are two different things.

W. H. (Windy) Hughes—Hello. You tell them about the days of the "W. H. Swanson Red Dome" and the time you threw away the night's receipts at Ironton, O.

The general agent of every carnival should be its one and only commissioner. We have been wondering for a long time just what some of them have been drawing salaries for.

Put on a coat, take that cigar out of your mouth and keep your feet off that ticket box, you ticket-box talkers. If you are a "rough neck" try to disguise that fact. "The manager runs around with his coat off some say." So much for example. Managers, keep on your coats then.

Harley S. Tyler—You are expected to make a name in the "big-top" field. We will watch your progress with great interest.

Hurrah for the lady talkers, Ethel Dore, Lillian Carson and others.

BILLBOARD AGENTS—Kindly send your orders for The Billboard as early as possible each week and help out The Billboard circulation manager as much as you can. Many thanks for your attention, as the rush is very heavy each week.

JOHNNY J. JONES' EXPOSITION

Pittsburg, Pa., May 25.—Col. Arthur, freight-traffic local manager of the Pennsylvania Railroad, in a conversation with Johnny J. Jones, was sympathizing with him on the extremely and extraordinarily bad break of weather conditions when Mr. Jones interrupted him with the statement: "This is nothing, old chap; I've witnessed worse weather than this for a ten weeks' stretch—and then it got worse."

The bad weather is still here. The Johnny J. Jones Exposition was favored with a couple of good days last week, it encountered an extra heavy fall of rain Friday night, which convinced Mr. Jones it would be useless to attempt to haul off of the entirely new-made lot and in consequence Punxsutawney was called off and the show is now playing its third week at Pittsburg. By heavy expenditure for cinders, hay, straw and sawdust the Joy Plaza proper is in excellent condition for pedestrians, but at present the heavy wagons, when loaded, on account of continued rains, would sink to their hubs in the soft mud. On the nights when it is possible for patrons to attend business has been most satisfactory.

A new attraction, under management of William Davis, will open this week about Thursday.

Gladys Arthur, Cally Stone and Mamie Giroux are recent additions to Johnny J. Jones' Water Circus. "India" was an instantaneous hit and now "tops" the midway for receipts. Amusement Director Ross, of the Canadian National Exhibition Company, Toronto, was a visitor this week. He told Langley Mitchell, superintendent of construction, who originated and designed "India", that it was the most novelette show he had ever seen with a traveling outdoor amusement enterprise. Sir Edward St. Bladerm, manager of "India", in honor of his birthday, gave an Italian dinner to the fifteen people, personnel of his company, on the evening of May 21, served at the Delmont Hotel and dancing was indulged in to the seductive strains of the Oriental and Hawaiian music. Among visitors to the Jones Exposition lately were: Mabel Mack, Alice and James Foster, Col. Dunn, Mr. and Mrs. James Simpson, Mr. Zeidman, Mr. and Mrs. William G. Hilliar, Mr. and Mrs. Leo Freedman, James S. Kelly, Etta Louise Blake, Mrs. Dore, William (Bill) Rice, William Holland, Charles Beasley, Mr. and Mrs. Karl Nelson and many more whom the writer did not meet personally. Edward J. Madigan has gone to New York to purchase merchandise for the different "Murphy" cafes located on some six or eight different carnival shows. Jeff Blanck is a nightly visitor.

ED R. SALTER ("Johnny J. Jones' Hired Boy")

SNAPP BROS.' SHOWS

Pueblo (Bessemer), Col., May 26.—There was a good-sized crowd of citizenry at the terminal to greet the show train of Snapp Bros.' Shows upon its arrival at Walsenburg, Col., for last week's engagement, as the popularity of the show from last season had lived in their memory. The flats were switched to a spur abutting the lot, which was rolling and difficult to lay out, and the service of a heavy tractor was required to assist the teams in placing the heavy wagons in proper line-up positions. By Monday noon every show, ride and concession was in readiness. Midafternoon a whirlwind visited the midway and blew down the top of the Freak Animal Show, destroying it completely; tipped over the front of the Athletic Show and toppled over several concessions that were in its path. The top was replaced by another one, the front and concessions righted, and that night the show opened as scheduled, but the existing atmospheric conditions affected the attendance. With the exception of Wednesday and Saturday nights, when the shows were well attended, inclement weather prevailed thruout the week at Walsenburg.

"Cannon Ball" Bell, in addition to his Motordrome, has taken over the management of "Noah's Ark" and after remodeling it has installed some new devices. Pat Burns, the well-known concessionaire, has purchased a new "runabout" and proceeds to burn up the mountain trails hereabouts and now "motors over" Sundays, usually accompanied by Pat Cass, chief electrician. Wm. Geyer also motors over the highways and trails—as "Bill" came from "all over" Colorado he has many friends to greet him en route.

The following ladies, who enjoy playing bunco, have organized a club and meet every Thursday afternoon, the weekly hostesses being as their names are alphabetically arranged: Mesdames Ivan and William Snapp, Abner and Elmer Kline, Charles Rowland, Wm. Bell, L. J. Wilkins, Hank Gowdy, Wm. Geyer, Wm. Pickard, W. McElhaney and Sydney Landcraft, with Misses Lois Janet Wilkins and Dodo Rowland as score keepers. Mrs. Wm. Snapp is president and Mrs. Abner Kline, secretary and treasurer. The constitution of the Showmen's Legislative Committee governs and only merchandise prizes are given. There are penalties for divers offenses that are only to be settled financially and these fines are given by order of the president and intrusted to the treasury until the end of the season, when, it is claimed by the members of the club, the ladies will entertain their husbands at a "blowout" fit for kings. Mrs. Abner Kline is entertaining at Pueblo, to be followed next week at Colorado Springs by Mrs. Elmer Kline.

SYDNEY LANDCRAFT (for the Show).

WATMUFF WAS NOT THERE

Somebody evidently gave Dick Collins a "bum steer".

In the last issue, in the Showmen's Legislative Committee news, he said Charles Watmuff, general agent of the Brown & Dyer Shows, was one of those who accompanied the commissioner on a visit to the attorney general at Harrisburg, Pa., when the question of carnivals was discussed. This was not true, Watmuff being in Cincinnati at the time.

Watmuff did meet the commissioner at Pittsburg, but NOT at Harrisburg. This was after the commissioner's visit to Harrisburg.

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

OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Hartford City, Ind., May 28, 1924.

Editor The Billboard:

Sir—The time has come when the outdoor amusement enterprises will have to forge to the front with some kind of legislation to offset that which the picture show managers are having passed in the towns where they operate.

In the May 11 issue of The Morning Irontonian, a small daily published at Ironton, O., apears the following: "Theater managers may enjoin Scott Bros.' Circus Shows. Local theater owners yesterday were preparing to test the validity of an ordinance passed by the city council last December providing for a license of $500 per day for carnivals, street fairs and medicine shows, or similar shows operated or conducted in the city, in which an admission is charged, in connection with the Scott Bros.' Circus and Wild West Shows, which open a week's engagement here Monday under the auspices of the police and fire department.

"The theater managers charge that the shows are not bona fide, which are exempt under the ordinance, but are a series of tent shows which rightfully come under the classification of a carnival or a street fair. Legal steps to prevent the exhibition will be taken immediately after the shows open tomorrow, unless the terms are complied with."

Now the managers of the theaters did not come to me in advance of the arrival of the Scott Bros.' Shows in the city and notify me, the representative of the show, but they waited until the show was due to arrive in the city and pitch its tents before there was anything said about what they would do. The chief of police of Ironton and the chief of the fire department told me they had not received a pay day in over two months before our show was due to open there and they all needed new spring uniforms and that they were going to use the money derived from the Scott Bros.' Shows to purchase them.

Why don't they ask the managers of the picture shows to give them a percentage of their receipts and see what would be told them? Two members of the city council of Ironton are owners of picture shows.

Here is a conversation I had with one of the members of the council who owns a picture show:

"Well, Mr. Morris, if it was left to me personally I would not grant any tent show a permit to show our city—circus or carnival—as they take all the money out of town and it takes the people several weeks to get back to where we get our regular amount of business that we had before the carnival or circus came to town."

Here is my reply:

"Mr. Theater Manager, did you ever tell the people of Ironton how much money you sent out of the city in one year and that all you brought in return was what you put on the screen for them? Did you ever stop to think that when a carnival or a circus comes to town they bring people with them who have to sleep and eat and buy their clothes and that they bring people in from the rural districts who spend money with the merchants and all that you had to offer them was the same people who lived in the town and visited your show the year round?"

(Conversation warming up now.)

"Did you ever tell the people of Ironton that the very least amount you ever sent out was $50 per week and that all you got in return was a few reels of pictures?"

He said no, it was none of the business of the Ironton people. They had no access to his bankbooks and it was not up to him to tell them what he paid for his pictures.

I said: "Mr. Theater Manager, don't you think that it would be right for you to get a cheap picture for the week that the outdoor show is in town and let them have as much as one or two weeks out of the fifty-two?"

He said: "Well, I cannot argue with you, but I would never give my consent for it to be brought in, as there are always a lot of crooks who follow the show."

My answer: "Did you ever know a show that brought a lot of crooks to Ironton?"

"Oh, yes," he said, "they all have brought them."

"What were their names?" I asked.

"Oh, I don't know their names. They were just hangerons with the show."

I said: "Well, Mr. Manager, have you any crooks in Ironton?"

"Oh, yes," he said.

I said: "Well, I guess you could call some of them by name, could you not?"

"Oh, sure."

I said: "Well, then, if you were to get as many as two or three hundred people together you would find some of them to be crooks, wouldn't you?"

"Yes," he said.

I said: "Well, if your local groceryman was to cheat you out of something or beat you in a business deal, would you charge every groceryman in Ironton with being a crook?"

He said: "Oh, no."

I said: "But if one slowman did someone a crooked turn you would blame the whole profession for what that one crook did."

He did not answer my last question, but made a hurried exit, as the mayor was coming in, and our conversation had taken place in the mayor's office.

Gentlemen, this is only one instance where these things are occurring every day. They are having ordinances passed that will put the tax so high that the outdoor amusement enterprise cannot pay it. They even go still further. They will go outside of the city limits and rent all of the lots that are suitable for a circus or a carnival to show on and keep them from using them.

Do the citizens of these towns, the taxpayers of these towns, know that the motion picture man is keeping the real amusements out of the city the year round so he will have no competition, only the other picture show? Did he ever tell the taxpayers that the least amount he sends out during the year is $50 per week and most of the time a whole lot more than that? No, he will never tell them, but it is time for someone to start telling them and if you will open your columns I will be the first.

M. L. MORRIS.

GREAT MIDDLE WEST SHOWS

Start With Two Weeks' Engagement at St. Paul, Minn.

Marshfield, Wis., May 27.—Marshfield is the spot for the Great Middle West Shows this week, with Appleton to follow.

The show, now one of finest equipped of twenty-car amusement organizations, opened its season in St. Paul, Minn., two weeks ago at University and Wheeler avenues, under auspices of Veterans of Foreign Wars, and received praise for its size, appearance and variety of attractions. Among the visitors opening week were: Lew Hoffman, of the Capital City Shows, and H. Heinz, who had the rides with that company; Frank Lang, of the Northern Exposition Shows, Bill Wolf, of the Wolf Greater Shows, Lew Kelley and the Gollman Brothers, of Minneapolis, and others. Manager H. T. Pierson and his assistant, E. Lipoman, were busy entertaining showfolk friends during the two weeks there.

The show: Circus side-show, S. J. Edwards, manager and announcer; Joel W. Platt, tickets, and second opener; Fred H. Hoff, tickets; Lucy Estes, inside lecturer; Rosa Lee and her reptiles; Mrs. Helen Edwards, comic cartoon and chalk talks; Eugene Foster, jointless wonder; Sailor Jack Edwards, tattooed man; Jack Moore, fire-eater; Fresco Slim, contortionist; Mrs. Elsie G. Platt, electric act; Georgia Anderson, illusion; Princess Helene, Hindoo mysteries; Lee Moore, torture board and escape king, and ten cases of animals. Dog and pony show and goat circus, H. Blackburn, openings and director; Blair Troupe of three people, novelty entertainers; Dody, the clown; Mrs. H. B. Blackburn and Wm. Hodge, tickets; Lesly Lamb, ring director; Geo. Whaten, props; Ted Malone, stock man. Hawaiian Village, featuring Billie Lark's novelty musician; H. W. Prinz, manager; L. Jackson and Billie Howard, tickets; Marion Lark, dancer; Richter Trio and Carl Richter, "uke" players; Sam Kludis, mandolin and guitar; Pearl Willet, dancer. "Merry Mixup", Jack Moran, manager, Mrs. Effie Moran, tickets; Bernard Flynn, mechanic. Illusion show, Sam Gummert, manager; Nellie Williams, inside; Johnny Ray, tickets. Athletic Arena, N. Anderson, manager and announcer; Arthur Johnson, tickets; Peter Parrez and George Mimoz, wrestlers; Jack Ray, boxer. Monkey Land, G. Mahoney, tickets; Glenn Dickson, inside. "Grave Diggers", C. Williams, manager and tickets. Freak Animal Show, J. Schenck, manager; C. Smith and George Ray, tickets. Police Museum, J. Johnson, manager; "Slim" Chambers, tickets. Superba, S. Caban, manager; George Oneil and H. Woods, tickets; Bobbie Larue, Peggy Oneil, Grace George, Lillian Malone, Nellie Joyce, dancers; Bobbie Williams and Johnny Hunt, comedians. Smallest Horse, S. Guy, manager. Rides—"Seaplane", B. Cheek, superintendent; C. E. Courts, operator; Walter Daniels, assistant operator; Edward Moran, tickets. "Merry-go-round", Carl Flink, manager; George Dway, tickets; A. Rasmuss, mechanic; Harvey Allard, superintendent. Ferris wheel, Clarence Burke, superintendent; Ben Culbertson, tickets. "Spise" Worth, helper. Concessions—D. B. Cohen, four; M. Connoly, five; M. Moinsant, two; Henry Doborough, five; Lenie Minor, three; G. Bailey, one; M. Hanson, one; Jack Meyers, three; Joe Meyers, one; H. Warren, three; J. Sosenck, two; Mrs. Chambers, one; Charlie Chaplin, one; Mrs. Dolan, one; Mrs. Cheek, one; "Red" Carson, one; Brown, three; cookhouse celebrated as very well owned by "Mother" Hunter. The staff—H. T. Pierson, owner and manager; Eddie Lipoman, general superintendent and superintendent of concessions; B. Rose, head adjuster; Henry Williams, head watchman; H. A. Pierson, electrician; assisted by B. Blake; H. Bar, transportation; assisted by C. Williams; T. J. Cheek, general agent; P. Kaufman, City Woods, special agents; C. Burke, press agent and secretary. All of which is according to a "show representative" of the above shows.

BROWN & DYER SHOWS

Hamilton, O., May 28.—The Brown & Dyer Shows arrived here from Cincinnati Sunday forenoon and with only a few blocks' haul everything was on the lot at 3 p.m. The boys seemed to work with renewed life, as it was the first real nice sunny day that they had seen in many weeks. The location is near the center of town, only five blocks from the City Hall, and the auspices here for the Knights of Pythias. Monday the lot was crowded with people and the showfolks were pleased with words of praise heard on all sides. Egyptia, the Show Beautiful, did a fine business and the performance was highly praised. The Wild West had its share of the business, as did the other attractions, the titles of which appeared in a recent issue of The Billboard. The band, under the leadership of Eddie Mitson, gave a dandy concert at the Public Square Monday afternoon and members of the K. of P., headed with their own band, paraded from the City Hall to the grounds, followed by Dakota Max and his Wild West contingent, the Florida Strutters and its jazz band bringing up the rear of the procession. If the weatherman is kind with the show we look for a nice week's business here, as it is the first carnival here this year.

Tuesday night the midway was again packed with people. A slight rain today, but did not hold back attendance. The kiddies' rides, which are new here, have made a big hit. Many visitors have been on the lot, among them E. H. Marer, a representative of The Billboard, who was more than pleased with the show.

All newsboys were out tonight as guests of Al Dernberger and Brown & Dyer Shows and had a time of their lives. They rode the "caterpillar", "merry-go-round" and the "Rocky Road to Dublin" and saw all the shows.

Next week, Columbus, O.

FRANK LaBARR (Press Representative).

AMERICAN EXPOSITION SHOWS

Salem, Mass., May 26.—Nashua, N. H., was the second spot for the American Exposition Shows this season and with only one rainy day during the week it proved a profitable date.

Many people watched the unloading of the orange and red "special" Sunday afternoon and Balcom Field, where the show exhibited, was crowded every night during the week. Many of the shoe factories and the cotton mills there were either closed or running on part time, but as this was the first show of the season all attractions were well patronized.

Harry Moore joined in Nashua with two shows, musical comedy and museum of wonders, bringing the number of paid attractions up to fourteen, and additional concessions joined at that place. Lawrence, Mass., was the town booked for the week ending May 24 and there the show experienced one of those disappointments that puts an extra wrinkle in a manager's forehead and some extra gray hairs in his forelock. The only grounds available was the public school playgrounds and to all appearances the lot was very desirable, both in location and condition. The train was unloaded and the wagons started for the lot, but the first two wagons to go on were "almost buried". It was then discovered that it was a filled-in lot, with a soft muddy bottom and only a surface crust of cinders on top. Manager Lapp immediately stopped the wagons and a vain effort was made to secure another location, with the result that Monday morning the train was loaded and Tuesday a move was made to the next contracted town, Salem.

The show opened at Salem last Thursday night and is playing nine days for the Yankee Division Club, an auspices with a high standing in this section. Business was quiet here on the opening night, due no doubt to the premature opening, as the show was only billed for the following week, but conditions point to a very satisfactory business this week.

Fitchburg, Mass., for the American Legion, next week, and it is hoped that by that date there will be some evidence of summer, as to date the weather and temperature has been anything but favorable to outdoor shows. The right kind of weather is all this caravan requires, as Manager Lapp has a show that from physical appearance, class of attractions and personnel would surely get public approval and business in the towns booked—if the nights would only get warmer.

M. R. NUTTING (Press and Promotions).

"CIRCUS AND ANNEX"

(Continued from page 73)

a very high percentage on the concert ticket sale.

Bird Millman is still playing vaudeville with her wire-walking specialty. She made recent appearances in New York and scored strongly, as usual. Miss Millman is truly "the Fairy on the silver thread".

Who is doing "Aunty Jay Walker" as a clown specialty? What did you say his name was and who claims to be the originator of this character?

The Ringling-Barnum Circus did not play exactly in Newark, N. J., but what difference did that make? None. They just packed them in the rain as usual, drawing strong from both cities of Elizabeth and Newark.

C. W. Finney reports he found a forty-acre plot near the heart of Boston, Mass., on five lines of transportation for the Sells-Floto engagement for one week in that city. Now, C. W. is the lot discoverer.

Eddie Garvie has a wealth of circus stories and famous comedian that he is he knows how to tell them. The one about the red beans is probably his best one. John Ringling said he has had many a good laugh listening to them.

Some of the Wild West contingents have missed many good opportunities to put on the "fight over the water hole" during the recent flooded arenas.

A general agent tells us the Sells-Floto Circus has the largest parade in the world by just one cage of animals. It is the largest parade all right.

Irving Berlin's song-music, "What'll I Do", is now very popular with circus bands.

The Sparks Circus has two calliopes, one pneumatic and one steam, and one white and one colored band.

Rain, rain, go away and come another day.

RINKS & SKATERS

(Communications to our Cincinnati offices)

DALTON OHIO AMATEUR CHAMP.

Jack Dalton, Cleveland, O., amateur speed skater, writes that at the last race held at the Roller Palace, managed by Roland Cloud, for the Ohio State amateur championship, he defended the title twice, winning each time. Dalton's race at Luna Park was timed one mile in 3 minutes, 2 seconds; two-mile final in 6 minutes, 15 seconds. Two weeks later at the Roller Palace his time for the mile was 3 minutes, 8 seconds, and for the one-mile final 3 minutes, 7 seconds.

NEW RINK AT CANTON, O.

The dance pavilion at Meyers Lake Park, Canton, O., abandoned last week when Moonlight Gardens, the new $75,000 open-air dance arena, was opened, is being converted into a roller rink and will be opened to the public this week. T. E. Sweeney, who has the rink at Riverview Park near Akron, will have charge of the Meyers Lake Park Rink. He is installing new skates and a new organ. The McClellands, well-known exhibition skaters, will manage the rink. The pavilion needed only slight alterations and is well adapted for roller skating. There is no other roller rink in Canton and prospects look good for a big season, according to Sweeney.

WHITE CITY ROLLER RINK

No doubt the prettiest party of the year took place at the White City Roller Rink, Chicago, the opening night of the park.

It was a "Rainbow Shower", devised so that at a certain time Manager Martin released a master wire and pretty colored streamers came floating down the air from every beam on the ceiling. In a minute the big throng of skaters was enveloped in the bright colored streamers and as they skated around the vast enclosure it was a real Rainbow Shower.

The White City Roller Rink is situated right on the Boardwalk and during the summer season it has all windows wide open, thus affording a view for all the park patrons and at the same time it affords excellent ventilation.

May 30, Memorial Night, was a patriotic occasion. Each skater was given an American flag and some of the lucky ones received large silk flags in a drawing that was held during the evening.

Wednesday night, May 28, was White City Roller Club night.

Every member was admitted free and the management staged an exhibition by Evelyn Christrom and Millie Williams, who gave a fancy skating exhibition and won the applause of all. During the week Al Flath and Freddie Terrell, both well known in the skating world, were visitors. A delegation of skaters from Columbus, O., also was on hand Sunday, May 25.

There have been numerous requests to Manager Martin for an old-time get-together skating party and the matter is being considered by the management.

The rink is all prettily decorated for the summer and members of the big floor staff are neatly attired in new uniforms consisting of blue coats, white trousers, white shoes and white caps.

SKATING NOTES

Alto-Loma Roller Rink, Doling Park, Springfield, Mo., opened May 18 under the management of E. T. Bishop (better known as Skeeter). Mr. Bishop reports that business is good, and that he has booked several attractions for the near future.

"Another Roller Skater" was the caption on a card received recently from Mr. and Mrs. Roy E. Mack, of the roller-skating team of Mack and Brantley, announcing the birth of a ten-pound boy May 21 at Newark, N. J. He has been named Roy, Jr.

Eddie Kelly advises that, with W. L. Romaine, he is motoring from Chicago to the Pacific Coast, playing rinks along the way.

Billy Carpenter opened his rink at Kane, Pa., May 8, and reports that business has been good, considering industrial conditions. George Gelluas, who has been Carpenter's assistant for six years, has left for Chicago to take up the study of bacteriology.

GLADYS ROY BREAKS HIP REHEARSING MOVIE SCENE

Gladys Roy, parachute jumper and aviatrix, will be in a hospital at San Diego, Calif., four months, doctors say, as the result of a fall off a horse recently in which she suffered a broken hip. According to a report from Los Angeles Miss Roy was one of a company filming a Western picture at Pine Hills in the Mojave Desert. Miss Roy, who had never ridden a horse, was trying a practice ride for her film role which called for an equestrienne appearance before the airplane climax of descending from the upper ether to the horse. The report says she was jogging over the sand some distance from camp when her mount did the Prince of Wales and she fell three feet. She was transported ninely miles to the San Diego hospital.

BUTON STUNTS AT NIGHT

Sgt. C. G. Buton, of Dayton, O., gave an aerial stunt exhibition Tuesday night, May 20, at the Montgomery County fairgrounds, Dayton, under auspices of the Ku-Klux Klan. H. E. Elliott piloted the plane for Sgt. Buton, who is booked thru the Walter Beachler Fireworks Company of Dayton for K. K. K. affairs.

GLOVERSVILLE TO HAVE COMMERCIAL AIR SERVICE

A commercial aviation service is to be established in Gloversville, N. Y., by Kurt H. Kronslein, an experienced airman. Kronslein proposes passenger carrying and exhibition work. He arrived in Gloversville May 25, making the trip from Richmondville, Ind., in about ten hours, or an average speed of ten miles an hour. P. J. O'Neal, owner of an aviation school at Vincennes, Ind., accompanied him. Kronslein's first task in establishing the passenger service is to find a suitable landing field. Darlington Field, which he planned to use, is too soggy, as a result of heavy rains during the past month.

$3,000 FOR PARKING PRIVILEGE

An idea of the size of the crowds which are expected to attend the big interstate flying circus and aviation meet at the municipal landing field in Westfield, Mass., June 6, 7 and 8 may be gained from the fact that a Worcester man is paying $3,000 for the automobile parking privilege. Other concessions have been awarded and the concessions' committee is now having booths erected along the edges of the field.

PILOT LAUDS ROOSEVELT FIELD

The Quentin Roosevelt Field, Albany, N. Y., is not surpassed by any other municipally owned field in the country, according to J. P. Andrews, pilot, who was in the Capital City recently. Andrews has used nearly every important landing ground in the United States since 1914 and declared that the Albany field ranked with the best. He pointed out that airmen can alight there from any direction, due to the great length and width of the field, and the lack of trees and other obstacles. Andrews commended the Chamber of Commerce for maintaining such an excellent field. A circle of whitewashed bricks has been sunk into the field with a diameter of 100 feet, in the center of the circle a large letter "A" of the same construction has been placed to represent "Albany". It is expected that a wind indicator will be installed shortly on approval of the United States Army. Quentin Roosevelt Field is located on Westerlo Island in the southern part of the city.

AKRON PLANS AERIAL MEET

Akron, O., May 29.—Akron will be the scene of a large aeronautical meet next fall if plans, being made by the Akron Chapter of the National Aeronautical Association, materialize.

Wade Van Orman and Carl Woolam, crew of the Goodyear III, which won the recent national balloon race, and Major Norman H. Peek, whose balloon took third place, was to have sailed from New York today to take part in the International Balloon Races at Brussels, Belgium, June 15.

RUTH LAW MAY FLY AGAIN

Chicago, May 27.—Ruth Law is in Chicago from the Coast, where she has lived since her retirement from aviation, and it is reported in one of the dailies that she may fly again. It is said negotiations are on looking to that end.

AVIATION NOTES

Aeronauts and balloonists in all parts of the country will be grieved to learn of the death of Samuel Y. Baldwin, retired balloonist, of Quincy, Ill. Further details of his passing are recorded in the Obituary Department of this issue.

PARK PARAGRAPHS

(Continued from page 81)

improvements. There is a large picnic grounds at the lake.

Oaks Park, Portland, Ore., opened its season May 17 with what Manager John F. Cordray believes was probably the largest opening day crowd in the park's history. Everything was running full blast, including the new water ride, which proved popular. Among the vaudeville attractions for the opening week were Harriett and Florence Leach, singers; Ahlena's Royal Hawaiian Troubadours, and Rooney and Forrester, comedians.

Robert Wands recently sold the Casino Gardens resort on the banks of White River, Indianapolis, Ind., to Harry D. Winnie and M. M. Colling. They opened the place under the name of Rainbow Casino Gardens. The property has been altered, new equiment and improvements made in entertainment and cuisine. A Japanese scenic effect has been added, and national dance orchestras will play during the season. Other features will include singers and interpretative dancers.

An elephant belonging to the Nadurahs, a vaudeville troupe playing Olentangy Park, Columbus, O., last week, was drowned in the Olentangy river. The elephant broke from the shed in which he was housed shortly after reaching the park. He was recaptured and tethered to a post, his forelegs being chained together. He again broke loose and made a rush for the river. It is thought his trunk became entangled in the chains and held his head under water.

The fact that this is a presidential year isn't frightening park men in the least. They are going ahead as usual and there is the usual number of new park ventures being launched. Some of the new enterprises will, in the natural course of events, fail, not because it is a presidential year, but because of wrong methods, insufficient capital or similar causes. Those that win out will be the ones founded on sound knowledge of the business, backed by sufficient capital to weather a slim season and in charge of honest, competent men.

The opening of Coney Island, Cincinnati, was an auspicious one, despite cool weather, and Manager Arthur Riesenberger is well pleased with the start made. The Steed & Frank Bilon Musical Comedy Company made its debut in the open-air theater and gave a pleasing performance. At Chester Park, Cincinnati, crowds thronged the grounds Sunday, May 25, and the many attractions were well patronized. Two capacity audiences saw the vaudeville show, which included a tabloid musical comedy presented by Hoskins, Fredericks and Bernice; Florette, equilibrist and contortionist; Wilson and Kemple, in song and dance; Stevens and King, in "A Novel Vaudeville Offering", and the Dancing Morgans. At the Cincinnati Zoo the threatening weather failed to deter thousands of persons from attending the park to help celebrate the seventy-fifth anniversary of the founding of the North American Saengerbund. Newberry's Exposition Band and the ice show are strong drawing cards.

Is Your Subscription to The Billboard About To Expire?

PIPES
by Gasoline Bill Baker

If you don't like all "this rain"—why don't you stop it?

Saying—Ed William (verbatim): "Pay me those mailing now."

Jack Farrington and Riley Sullivan expect to team up for the summer on paper.

Sylney Hirsch hasn't reported from Denver, or thereabouts, in a long time.

Despite "legislation" against salesmen working in doorways at Los Angeles, there still seems to be quite a few of the knights there.

"Bill" believes in inspiring "hustle". Likewise he, as do the boys, likes to hear from the hustlers.

Quite a number of the boys are now working their stock thru other means than pitching—not a few of them "house to house".

Ricton advises that his vaudeville-musical show has been having a prosperous spring season in Kentucky.

Heard last week that H. R. E. Dewey, who, incidentally, is an enthusiast for a "pitchmen's protective association", was over Missouri way. Whatdoin', Dewey.

From Texas—Dr. Jos. V. Gifford, of Waxahachie, has been having a good business handling Chapman's shampoo and scalp treatment thru this section.

D. H. (Whitey) Ridenburg postcarded from Eastern South Dakota that so far he had found business about as bad on paper as he had in Kentucky and Tennessee. He was along with the Atterbury Show.

James White piped from Wheeling, W. Va.: "I don't expect to hit the road early this summer. 'Tis said that the 'early bird get's the worm'—but how 'bout the worm getting out too early?"

From our Chicago office—Andy and Jennie Adams, one of the oldest sketch teams in the country, have signed for their fourteenth season with the J. J. Ray Show, which will open June 2 in Illinois.

Some of the knights—homeguards as a rule—like to have the other boys think "the town is closed." It's an old stunt. That's one reason there is less fraternalism and more jealousy in the ranks than there "uster was."

According to a consensus of opinion of weathermen last week, "It has about 'rained out'," which probably indicates that after a very wet spring we can now look forward to more frequent days of sunshine.

While Farrington was in Cincinnati recently, he called attention to an article written by a fair secretary, appearing in a recent issue of The Billboard, that needs complimenting—relative to giving boys with good farm papers an opportunity to take subscriptions at fairs. Will comment on this next issue.

Some people don't, figuratively speaking, see farther than the limits of the towns they are in—they would have "Bill" publish propaganda. About two-thirds of the rot one reads in newspapers adverse to street and doorway salesmen is "plant stuff" propaganda of local business men who would like to see these salesmen digging ditches or some other occupation.

S. F. Dewey opened his platform show in Saugerties, N. Y., May 5, where it remained until the 24th. Plans were to next make Kingston, Poughkeepsie and Newburg, making four to six weeks' stands. Alice B. Zimm (in private life Dewey) recently purchased an eight-room cottage in the Catskills for a summer home.

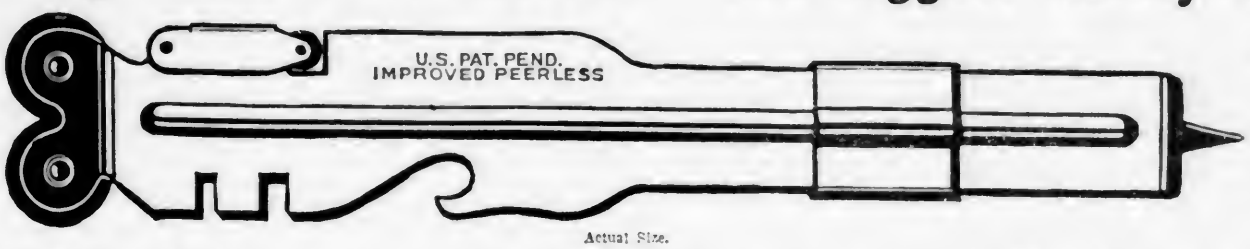
According to report last week via Evansville, Ind., W. A. Diefenbach, musical entertainer and medicine showman, and Myrtle Giffors were married at Chicago April 21, at the home of the bride. 'Tis also reported that the newlyweds joined the Chick Varnell med. show at Defiance, O. Howcum you been silent, Walter?

Word from Millerstown, Pa., was that Dr. C. O. Spangler will not take to the road this season, and that he figured out-door shows might do well at Millerstown—see or write him regarding reader, etc. Dr. Spangler visited the Hagenbeck-Wallace Circus at Lewistown, the Ringling-Barnum Circus at Harrisburg, Barbour

(Continued on page 100)

Something New—Just Arrived—The Biggest Money Getter

$16.00 PER GROSS. Packed one to each box, with instructions. Sample, 35c



Actual Size.

$16.00 PER GROSS. Packed one to each box, with instructions. Sample, 35c

Berk Brothers, Ltd.
220 Bay Street,
TORONTO, CANADA

Make hay while the sun shines. Get hold of this item while it's new and clean up. The new improved 5-in-1 Peerless Knife and Scissor Sharpener, Can Opener, Glass Cutter and Bottle Opener combined, a positive gold mine for any good man. Only **$16.00 Per Gross.** Send 35 cents and we will send you a prepaid sample. (See our other ad on opposite page.)

Berk Brothers
543 Broadway,
NEW YORK CITY

CLOCK MEDALLION

THE USEFUL PHOTOGRAPH
OUR OWN ORIGINAL CREATION.
"The House That Leads." Start Now!

The Clock Medallion shown here has proven to be the biggest money-maker of all Photo Medallions. They sell from $4.98 and up—you make $3.00 profit and up on each sale. No trouble in getting 5 to 10 orders a day—

$75.00 TO $125.00 PER WEEK

is not hard to earn with this—the only useful photograph in the country. A beautiful photograph and a guaranteed American Clock combined; not a toy, but an honest-to-goodness useful article that can be used in any home or office—made from any photograph. We teach you how to sell. Send for our new catalogue, just off the press, showing over 100 different money-getters—Photo Medallions, Clocks, Photo Medallion Frames, Photo Pocket Mirrors, Photo Jewelry and Photo Buttons. Four-day service and satisfaction guarantee. We are the oldest concern in the East—we set the pace.

GIBSON PHOTO JEWELRY CO.,
Section BB, 608-614 Gravesend Ave., Brooklyn, N. Y

$15.00 A DAY SELLING 3 IN 1 FILTER

Stops Splash. Strains Water. Prevents Dish Breaking.

By our plan the "Eureka" Filter sells itself. Beginners make as high as $10.00 a day. Experienced salesmen make thousands annually selling this long-established well-known device. You can't go wrong. Learn about it today. Positive money-back guarantee.

J. B. SEED FILTER & MFG. CO., INC.,
(Estab. 1882.) C. P. Shinn, Pres.
73 Franklin Street. NEW YORK CITY.

Silk Knitted Ties Are Fast Sellers

EASY TO MAKE $15.00 A DAY

At 35c to 75c our regular $1.00 to $1.50 value Ties go like wildfire. You can undersell everybody, and every man is a possible customer.

There are big profits for you in these good quality Pure Silk Knitted Ties, Fibre Silk Knitted Ties, original Grenadines. The Popular Seller—Narrow Braid Slim Joe Ties at $1.75 per dozen.

Also the latest designs in Grenadine Sport Bows, $1.25 per dozen.

WRITE TODAY for full details.

American Cravat Exchange
621-A Broadway, New York City, N. Y.

MAGAZINE MEN

We are open for a few good clean producers on various trade publications, clothing, garage, cloaks and suits, grocery, bakery, heating, machine shop, laundry, taxicab, printers, etc., etc. Write for particulars.

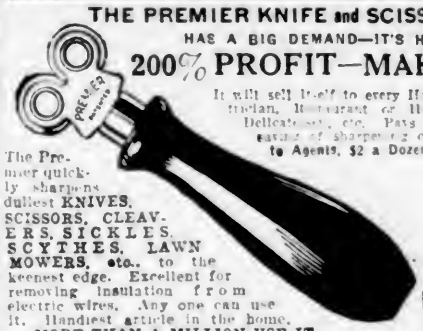
TRADE PERIODICAL SERVICE CO.,
1400 Broadway, New York City.

GET MY MONEY-GETTERS

and great repeaters. Carry them with other goods. A. B. REID, 94 Mosser Ave., Akron, O. Dept. B.

A Wonderful Money-Maker

THE PREMIER KNIFE and SCISSORS SHARPENER
HAS A BIG DEMAND—IT'S HIGHLY USEFUL.
200% PROFIT—MAKE $25 A DAY



It will sell itself to every Housewife, Radio Fan, Electrician, Restaurant or Hotel Keeper, Tailor Shop, Delicatessen, etc. Pays for itself the first day in earnings or sharpening cost. Sells for 50c. Price to Agents, $2 a Dozen. Send 25c for Sample.

The Premier quickly sharpens dullest KNIVES, SCISSORS, CLEAVERS, SICKLES, SCYTHES, LAWN MOWERS, etc., to the keenest edge. Excellent for removing insulation from electric wires. Any one can use it. Handiest article in the home.
MORE THAN A MILLION USE IT.

Short Time FREE OFFER
Write today for particulars regarding attractive free offer effective upon receipt of gross orders.

PREMIER MFG. CO.
3687 Willis Avenue, East.
DETROIT, MICH.

RUG AND FUR WORKERS

We have in stock the line of Rugs you want. Delivery same day your order received. No delay. When you reach town the goods are waiting for you.

Large Size Oriental Rugs, 4 ft. 4 in. x 6 ft. 4 in., fringed ends	$17.50	Each
Small Oriental Rugs, 53x29 inches, fringed ends	7.25	Each
Couch Covers, 8 ft. 8 in. x 5 ft., flashy colors and designs	12.50	Each
Large Prayer Rugs, 6 ft. 8 in. x 4 ft. 4 in., fringed ends, new colors and designs	7.75	Each

Deposit required on all orders.
TRY US OUT WITH A HURRY UP WIRE ORDER.

J. LANDOWNE CO., Inc., 404 4th Avenue, New York, N. Y.

Rubber Sleeve Protectors

MADE OF PURE GUM RUBBER. SELLS ITSELF.

A big seller in every home, office, store and shop. All workers, both male and female, are interested in protecting their sleeves. Big seller among autoists.

$21.00 GROSS PAIRS
$2.00 DOZEN PAIRS
ASSORTED COLORS.

FREE Attractive Display Card With Every Order.

Full cash with sample orders. 25% cash, M. O. or certified check with quantity orders.

GOODYEAR RUBBER MFG. CO., (REGISTERED.) **10 Stuyvesant Street, New York**
NOTE RIGHT ADDRESS.
WE CARRY A FULL LINE OF GOODYEAR RAINCOATS AT THE RIGHT PRICES.

LOOK HERE! AT LAST

The "1849" SOUVENIR MINT
Salesboard, Concession Men, Agents, Wanted At Once

California Gold Souvenirs
QUARTERS AND HALVES
THE LATEST JEWELRY CRAZE.

Send no money—we will send you prepaid $5.00 Assortment on approval. Pay postman. After examination, if not satisfactory, return to us and we will make refund.

J. G. GREEN CO., 991 Mission Street, - - SAN FRANCISCO, CALIFORNIA

STAR GOGGLES
Gauze Side Shield Cable Temples. Amber Lenses.
DOZ., $2.25. GROSS, $24.00.

"7-in-1" OPERA GLASS
DOZ., $2.00. GROSS, $20.00.
Made of Celluloid.
NEW ERA OPT. CO.
Dept. 12.
17 No. Wabash Ave., Chicago.

MILITARY SPEX
Imitation Gold Large, Round, Clear White Convex Lenses. All numbers.
DOZ., $3.00. GROSS, $35.00.

I Will Start You In Business

WITH THREE FORMULAS THAT HAVE BAFFLED THE CHEMISTRY WORLD, NAMELY, FURNITURE AND AUTO POLISH, NIGRA HAIR POMADE AND NON-ALCOHOLIC VANILLA FLAVORING.

Our formulas will make you independent in a few years if you mean business. I have established one of the largest clienteles in Western Pennsylvania. You can do the same. Profits better than 500%. Name and address brings them to you. If satisfied send me one dollar. If not, you owe me nothing.

S. VIGGIANO, Druggist, 321 Larimer Ave., Pittsburgh, Pa. Established over Thirty Years.

AGENTS $2.00 A Throw

THIS IS **A Gold Mine at**

ONLY 20 BOXES A DAY MEANS $22 DAILY PROFIT

NIFTY NINE, IN DISPLAY CASE

Each article full drug store size. Retail value $3.75; you sell for $2.00, with over $1.00 profit for you. Think of it. **Costs you only 80c to 90c, according to quantity.** The array of fine toilet goods (that always appeals to milady's heart) will dazzle her eye and when you state the low price of only $2.00 for these 9 articles, the money is yours, even if she has to borrow or beg it.

Act Now! Sells like hot cakes—men and women coining $10 to $20 a day—a boy could sell "Nifty Nine". 30 other big sellers. Don't delay a minute. Each day's delay means big money loss to you.

SPECIAL OFFER TO BILLBOARD READERS: 10 Boxes Nifty Nine, with Display Case FREE for $9.00. $11.00 profit for less than ½ day's work. Sample outfit, including Display Case, will be sent postpaid for $2.00. Write for full details.

Hurry! hurry! Act NOW.

E. M. Davis Company, Dept. 9416, Chicago.

OUR NEW LINE ALLIGATOR GRAIN
Not To Be Compared With Others for Less Money.
WORKMANSHIP AND DELIVERIES GUARANTEED

PER GROSS $22.00—Sample, Postpaid, 35c

WARRANTED GENUINE FINE LEATHER 7-IN-1 BILL BOOKS, ALLIGATOR GRAIN, as shown. Has leather top pockets and OUTSIDE SNAP FASTENER. No. B-10—Black. Doz., Postpaid, $2.15; Gross, $22.00. No. B-11—Havana Brown. Doz., Postpaid, $2.65; Gross, $28.00. Write for late circular, quoting other styles. 25% deposit with order, balance C. O. D. Gross lots, F. O. B. Chicago.

BREDEL & CO., 337 W. Madison St., Chicago, Ill.

AGENTS SELL MADE-TO-ORDER PANTS

At Lower Prices than Ready-Made Pants. Big Money Making all-year-round proposition. Every man is your prospect.

FREE SALESMAN OUTFIT.

75 different patterns of the highest grade woolens. No selling experience required. Commissions paid in advance. Write your proposition today. Give references and you will receive outfit by return mail.

Washington Square Tailoring Co., Inc., Dept. 130
832 Broadway. NEW YORK CITY

EARN BIG MONEY Selling Shirts

DIRECT TO CONSUMERS at WHOLESALE PRICES.
Write for samples, Dept. B.
THE SENECA CO.
145 West 45th St., New York

PIPES

(Continued from page 98)

Overland Show at Linn's Peak and the Dr. E. C. O'Dell med. show at Mechanicsburg.

Who should blow into Cincy early last week but Jack Farrington, the subscriptionist, at present for Farm Mechanics, from Wooster, Mass., who was en route to St. Louis to get his "chug-chug" buggy that suffered a breakdown there about two months ago. Jack, who is scheduled to become a benedict next fall and is to soon purchase a home in Massachusetts, intends to work in the East at fairs and celebrations during the summer.

Barnney Delaney writes from Ward 2-W, State University Hospital, Oklahoma City, Ok.: "I am in this hospital with palsy, having spent a large sum of money trying to get cured. I am now without funds, am helpless and in need of assistance. Please insert this in The Billboard so my old friends may see it. Have been a Billboard reader for more than twenty years. Those knowing me realize I would not ask for help if I did not really need it."

Doc M. Steinfeld piped from Newark, N. J., that he and Bob Reiger were playing the sticks of that section, and doing very nicely—himself with herbs and inhalers and Bob with oil. (Steinfeld, relative to your inquiry—Your old friend, Dr. Edward Swiss, passed away at Columbus, O., February 17. His remains were cremated. Obituary in The Billboard issue of March 1).

Mike Baxter, from Detroit: "I overheard the manager of a park impressively cautioning a young man to never make a display of his money in public, saying it was very foolish to do so. He was right. But, at the same time, he was displaying at least a big part of his b. r. in the way of a big diamond-set ring on his finger. This inspires a moral: Every fellow should safeguard his own 'bank roll'—if for no other reason than to not run chances of some crook 'biffing 'im on the brainbox'."

From Weston M. (Bud) Leonard, from Missouri: "We are working the stick towns with fair business—myself with razor paste and the Mrs. with rubber goods. Readers thru this section (Bethany) two to three casers a day—some of the 'village constables' seem to want to shake a fellow down, but the mayors are best for permits. Quite a number of the boys working this country, with unbreakable combs, fountain pens, paper, etc., and all say they have had fair business.

From Los Angeles—Following is a partial list of the knights here at present: Jack (Slim) Roach, subscriptions; Frank Cash (the "hobo singer"), song books; J. W. Pearson, auto polish; C. K. Bell and the Missus, combs; Doc Murphy, tonic; Dr. Campbell, herbs; Dr. H. Clemens, the "painless dentist"; Dr. Cummins, "Herbal-Te-Na"; Dr. Hirzer, "Revelation Oil"; Dr. Davies, "Gen-Seng"; Dr. Hammon, "painless dentist"; Gypsy Dan, med.; "Big Slim" Morgan, tie forms; Dr. Peterson, tonic; Dr. Hylander, "painless dentist"; Johnny Connors, peelers, and Lonnie Dyer, notions.

Word from Columbus, O., thru Dr. Harry Chapman, was that young Doc Hammond has opened his medicine show on lots there, he being a clean worker and with a fine outfit, and expects to hit the road as soon as the weather becomes more settled. Chapman also infoed that Mrs. Dr. Ed Swiss, whose husband passed away some time ago, is enjoying a nice business at Columbus and intends putting out a medicine show this season. Mrs. Swiss wishes to thank all those who said and wrote complimentary words regarding Dr. Swiss following his passing.

Capt. C. M. Brady, who back in the '80s did a shooting act with medicine shows, at fairs, etc., later a professional trap shooter, and since 1912 in a manufacturing business in Chicago (Justrite Mfg. Co.), sent in his first pipe last week. Capt. Brady, who also has a farm near Toledo, Ill., where he stays, except when on the road, says he will be with the boys in spirit and finances when they get an organization that protects the due rights of pitchmen and demonstrators, and that he always appreciates seeing a street salesman selling his wares in a strictly legitimate manner.

One of the frat. recently visiting "Philly" infoes that a number of the boys were finding fault with "Pipes" for not elaborating on reports ("reports", as the mention—or propaganda—received by Bill was thru the securing of Philadelphia dailies) on the local merchants yelling about the boys selling their wares in doorways. Let's ask the faultfinders a couple of questions: Why haven't some of them sent us some actual news (not "propaganda" in newspapers) themselves? Do you think it is good policy to make a "big thing" of a town

(Continued on page 102)

Two Proven Money Makers
AND ONE HELPS TO SELL THE OTHER

MIDGET COLLAPSIBLE GARMENT HANGER

Unusual Seller. Big Money Maker. Many Are Buying One for Every Garment.

Show it to any man, woman, boy or girl and you will see that very few can resist buying one or more of this beautiful and most handy garment hanger ever made.

2½ INCHES WHEN CLOSED.

Show it to buyers of Gift Shops, novelty, drug, department or luggage stores and you will see the enormous field you have in selling them.

Each hanger has a beautiful nickel finish. Put up in attractive, genuine leather cases in a variety of striking colors. Six hangers to a case. Sample, 35c. Money refunded if not satisfied. Illustrated folder mailed.

The "Ever-In" Kepurse
(Patented)
A New and Better KEY CASE

150 to 300% Profit

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Perfume, put up in 21-vial boxes. Sells at 15c each. Retails in $3.60. Have children sell them for an Xmas premium. Your profit $2.52, or 250%. Some of the boys are clearing $300 per week. Prices in 25-Box Lots, 50c Each; in 50-Box Lots, 45c Each.

Big Flashy Toilet Set, consisting of 3 Bars Soap, Box Face Powder, Can Talcum Powder, Bottle Perfume, Bottle Shampoo. Dozen $5.00

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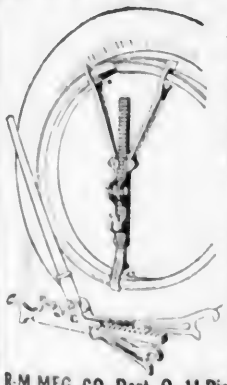

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Old Dr. Brown's Book of Secrets. Contains 3,000 rare, valuable, tested Formulas and Trade Recipes, etc. 300 pages. Only $1.00, Postpaid.

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Write for samples and low quantity prices.

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Three-Card Monty, Disappearing Spots and Phantoms. Put up in printed envelope, with directions,

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One kind or assorted.

A Great Seller at 10 Cents. Three kinds for 25 Cents, or can be used as a give-away to boost the sale of other goods.
SAMPLES FREE TO MAGICIANS AND PITCHMEN. TO OTHERS, 10 CENTS.

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BEST VALUES IN UNBREAKABLE COMBS
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Every Comb stamped "Durable" in gold.
Dressing and Barber Combs packed in sanitary glassine envelopes.
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Ask for our sample line of 12 numbers from $22.50 to $72.00 Per Gross.

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Our Canes are finished in the finest assortment of colors. Send us your open orders.

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FULL, BEAUTIFUL, WITH BIRD'S HEAD, COMPLETE.

$18.00 Dozen Sample, $2.00
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Specify if you want black or yellow.

Cash with order for samples. Dozen lots, one-third with order, balance C. O. D.

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WEAR SEVEN DAYS FREE

OUR MARVELOUS MEXICAN DIAMONDS

have delighted thousands of customers for 18 years. They positively match genuine diamonds. Same perfect cut, same dazzling play of rainbow fire. Stand intense acid test of side by side comparison with genuine. Noted experts positively need their experience to detect any difference whatever. Perhaps the gems you admire on your closest friends are MEXICAN DIAMONDS and you never knew it. Test a MEXICAN DIAMOND FREE; you risk nothing. Wear it seven days side by side with a genuine diamond. If you see any difference, send it back; it won't cost you a cent.

HALF PRICE TO INTRODUCE

To introduce to new customers, we quote these prices which are all you pay and just half our catalog prices.

No. 1	Ladies 1 ct. Solitaire, fine 14k gold f.	$2.63
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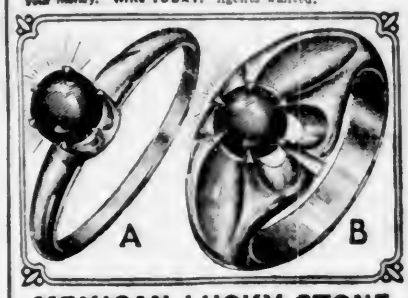
SEND NO MONEY Just send name, address and slip of paper that meets around ring finger to show size. Say which ring you want. We ship promptly. On arrival, deposit price with postman. If you decide not to keep it, return in 7 days and we'll refund your money. Write TODAY. Agents wanted.



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PRICES TO THE TRADE:

Sample, Style either A or B, prepaid, $1.00; 12 of No. A for $5.00; 12 of No. B for $6.50; One Gross No. A, $40.00; One Gross No. B, $50.00.

Add 5% war tax. Cash or C. O. D. Order a few today and try them out. You will be back quickly for a gross or more.

MEXICAN DIAMOND IMPORTING CO.,
Dept. NB, Las Cruces, N. Mex.
Exclusive Controllers of Mexican Diamonds for 18 years.

Make $2.50 an Hour
YOUR PROFITS IN ADVANCE

STAY-PRESS TROUSER PRESSER sells quick—everywhere. Thousands in use. Salesmen and saleswomen cleaning up. Sells on eight-minute demonstration. Reasonable price. 40% clear profit for you. You take orders. We deliver.

Wonderful New Invention

Puts perfect crease in trousers. Takes out wrinkles and baggy knees. Easy to use—takes less than a minute. Folds into small size. Finely finished. Looks rich. Saves clothes and tailor bills. Every man wants one or two.

Make Big Profits—Others Do

Jack Ames made $24.00 in four hours. Randle sold twenty-five the first day. Mary Roberts made $10.00 in one evening. Others making good in full or spare time. So can you.

Four Patents **FREE** Write us quick for free sample offer and full details.

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Goodyear
RUBBERIZED
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$2.75 Per Doz.

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SAMPLE APRON 30c

Made of finest grade of Gingham and Percale cloths, rubberized to a pure Para rubber. Has the GOODYEAR guarantee for service and fast colors.

Deposit, Balance C. O. D. Send M. O. for Certified Check.

Agents Wanted, write for our money-making catalog.

GOODYEAR RAINCOAT CO.,
Dept. K. A., 34 East 9th St., New York City

PIPES

(Continued from page 100)

being "closed" (and yet some narrow-minded one talk about "crump educators") in widely circulated print? Do you? Think it over.

Doc Noonan wrote from West Virginia that he was getting ready to open his "tent opry". Had been putting out some medicine, but hadn't been around where there were any doctors wearing claw-hammer-tailed coats lately. He added: "I read that Dr. Rucker has passed away—with his broad, pleasing smile. May the Almighty rest his soul in peace. When I read of his death, it seemed like but a few months previous that I was breaking in in the medicine business. Also my dear old 'pal', Billy Wren, has gone on. At this writing I am out in the sticks, and don't know what I would do without the good old Billboard. I am going home, McWhorter, Sunday to get the tent show ready. Long live the 'Billyboy', the old stand-patter."

From Ellington, Mo., "Oklahoma Dick" piped: "I have been in the medicine game four years, but have never before kicked in with a pipe. Am just a 'common little medicine man,' trying to exist—but have found it sort of hard out this way, virtually because of weather and other reverse conditions. Had rain all last week. Saturday one of the citizenry died across the street from my show, and because of this I would not work there, thus probably losing a very good day. I have not been blessed with 'good luck' so far this year—but I'm the kind to 'kick,' and here's to better experiences for the other boys. I have always worked clean and am a firm believer in leaving the towns so that fellow roadmen who follow me may also have a chance to work."

From the Capt. David Lee Medicine Show, "It has been some time since notes from this show have been 'kicked in.' Have been out all winter and did well. Will play New Jersey and Pennsylvania this summer. Carry five people, and every one a worker. James Donnelly, Irish comedian and moving pictures; Toney White, straights in acts and master mechanic; Mrs. Marie White, singer and clog dancer; Mrs. Lee, magic, crystal readings, etc.; Capt. Lee, comedy and lectures. This is one of the cleanest little shows on the road (all are ladies and gentlemen), and we always leave the towns so others can follow. There are two trucks and a "runabout". We are handling the DeVore goods and giving good satisfaction. The cook house is always open to good troupers.

That veteran roadman, William Franquer, writes from Detroit: "Mrs. Franquer and myself have just arrived home from Cleveland, O., where we were summoned to the bedside of Dr. Chas. Hammond, of the Hammond Medicine Co. We found him quite ill. We were with him about a week and when we left he was cheerful and greatly improved. The Doctor's show is out and he is anxious to get back in harness with it. By the way, he has a great outfit this season, with well-dressed, clean-cut and versatile colored performers. The show opened in Mansfield, O. Dr. Hammond and I were partners in show business for years—joined each other back in 1888, at Bridgeport, Conn. We are earnestly hoping for his speedy recovery. I wish to be remembered to all the boys."

Notes from the King Allison Zuni Indian Remedy Co.—King Allison's big med. show is still doing a nice business, and will open under canvas June 9, in Southern Ohio, with a new khaki top, a forty with two twenties, also two new 12x18 tents and 14x21 cookhouse. The big top will seat 1,000 people, with 200 reserved seat chairs. There will be new scenery and to top off the whole, a brand new Hamelite Lighting System will furnish the illumination. The roster: King Allison, lecturer and manager; Mrs. Ada Allison, novelties; Steve Hoke, as "Jake" ("everybody's friend"); Elizabeth Allison, soubret; Jack Allen and wife, musical act. Will also present some good moving pictures. Mrs. Minnie Cleland will have charge of the cookhouse and Jack Gonth and "Sailor" Penrod will take the canvas into camp. Let's have a pipe from Salisbury.

Dewitt Shanks pipes: "O. F. Doyle, with skinners, and myself with notions, arrived on the north side of the Mason-Dixon line as per schedule, but to our surprise, during our absence, some 'power that be' must have sort of reversed the seasons, for our 'bennies' (threadbare from service in the much-talked-of 'Sunny South' last winter) have since been doing overtime. We nearly got nabbed before we could ditch our 'straw katies', which had service this season in the South. We have been real busy remodeling our vocabulary to fit the longitude and latitude, and have cast aside such parts as: 'You all', 'yonder' 'fourbits', 'chink and tate' etc. We have crossed five states during the past ten days, and stopped long enough to work some in each one. Business has been just fair along the line.

We are still headed north, and I think the Great Lakes are about all that can stop us now. Have just read the May 31 issue of Billboard and got a great kick out of some of them. More power to the boys."

Ye gads, Andrew (Andy) Watson has "woke up" from a "sleep" and piped from Tucson, Ariz.: "It is hard to look at th' ol' keister, and th' road and the mingle' with the knights. Yes, I'm out in the 'hot land' of Arizona. Have what they call a ranch out here. At present I'm digging—yes, digging—a well—which I have hopes of finishing this week. No doubt some of the boys would like to know of my whereabouts, and I would like to know theirs, including the 'Honorable' Mike Whalen, Harry Williams, Frank Wilde, Peeler Smith, Doc Moran and—the rest of them. Would also like to mention that if any of the boys are affected with T. B., this is a great country for such ailments, and while I love the land, they are certainly welcome to use a portion of it. But bear in mind that this is a very hard country to make money in pitching—it is a health climate and it seems to work wonders for those suffering with T. B., rheumatism and pleurisy—so some of those thus affected might spend next winter at or near Tucson."

"Shorty" Jacobs "shorts" from Bluefield, W. Va.: "Business is practically on the bummer in this neck of the woods, owing to the coal mines only working a couple of days a week. Saw Gregory with his 'Dandy Dixie' Show at Rich Creek, Va., last week and, of course, I had to stop over for a few days, after being told to make myself 'at home' twep, jout an act on, too). Gregory has a very neat little outfit and tells me that business has been fairly good. He is wise enough to stick to the farming districts. His show consists of himself and wife, Allie Corbin, who does very good dancing and blackface, and sure is some hoofer; a young fellow named Meniel, a son of Chas. Meniel, and following in the footsteps of his dad; Tom Olson, holding down the piano stool and fingers the ivories, also handles the violin, two other boys and a colored canvasman complete the company. As for myself I have two banjo artists to furnish the noise, and with Mrs. Jacobs and H. M. Totten, doing the straights, and myself corking up, I expect to work lots (free show) to some advantage. Glad to hear that the 'old war horse', Chief Red Jacket, is still in harness. I worked with him several years ago. I am using my own tonic at a dollar a bottle, and oil, pills, etc., from the Oregon Indian Med. Co."

PHILADELPHIA

FRED'K ULLRICH
Phone, Tioga 3525 908 W. Sterner St.
Office Hours Until 1 P.M.

Philadelphia, May 30.—For the past two weeks Philly Town has been visited by rain and cold. Parks and outdoor amusements have suffered badly in business and attendance.

Victor Herbert's Death a Shock

The sudden death of Victor Herbert shocked Philadelphia, where he and his orchestra were to have opened their annual concerts June 1 at Willow Grove Park.

Town Chatter and Pickups

A little more time and expenditure would have made the "Outdoor Life Show", held at the 105rd Regiment Armory, Thirty-second and Market streets, a big success. As it was the various merchants had their booths, but there were no concessions or side-shows to keep the people busy all the time. What was there was excellent, but not enough. We feel sure that if another event like it is held the management will be benefited by this experience. Gus Daniels' Orchestra was the main attraction and gave splendid concerts of standard and jazz numbers, also good support to the various acts on the stage, especially the "Atlantic City Bathing Beauties Revue". Eleanor Conly scored with her toe dancing, Peter White Cloud's Indians went big, and the fine horsemanship of the riders from the Sunset Ranch was a fine attraction. The latter was under the direction of Louis Wesser, Jr., who gave a roping exhibition. There were fine riding demonstrations by Tommy Reeves, Buss Porter and Buck Kenny. Louis Schlossberg, well-known showman, who is now selling choice building lots, was there with his usual fine real estate layout. The merchants' booths were excellent. Philadelphia needs such expositions, but time and money must be spent to assure real success.

The Colonial Society Orchestra, under leadership of H. L. Callahan, violinist, which has been a fine success at the Zeisses Hotel Cafe and at various events in and around Phily during the winter, will open next week at the Old Point Hotel, Summers Point, N. J., for the summer.

"Runnin' Wild", the all-colored show featuring Miller and Lyles, closes its stay here this week at the Garrick Theater. Attendance has been good during the four-week engagement.

"America" closes Saturday at the Chestnut Street Opera House and "The Ten Commandments" follows the same time at the Aldine. "The Thief of Bagdad" continues a big draw at the Forrest Theater.

Willie Solar, musical comedy star, is a feature at the New Earle this week and a big bill. Also sharing honors were the Dixie Four and Robinson's Elephants.

The Fays have a dandy vaudeville bill this week. The current Walton Roof and Lorraine Hotel Roof programs also are nifty.

Coming to the New Earle Theater week of June 9 will be Ned Wayburn's costly vaudeville production, "Honeymoon Cruise", the first of a series of Wayburn entertainments at this theater for four weeks.

Additional Outdoor News

ROBBINS BROS.' CIRCUS

Fred Schneider, alto horn player, years ago on the Barnum & Bailey and Forepaugh-Sells Bros.' circuses, was entertained by band boys of the Robbins Bros.' Circus in Ames, Ia., where he is leader of a ten-piece orchestra at the State College Theater. Helen Kimbel, formerly of the Golden Bros.' Circus, joined in Audubon, Ia., and is doing a menage act. She is a sister of Mrs. Bert Rickman. Al Crosswait, cornet soloist, last season with the Ringling-Barnum Circus, spent the day with his pal, Del Smith, in Jefferson Ia. Bert Wallace, with the Golden Bros. and Walter L. Main circuses this season, joined in Audubon, Ia. He will act as trainer of the menage stock and ponies. Kenneth Waite, banner man and working press, jumped ahead at Audubon to Ft. Dodge, Ia., and landed twenty banners and a front-page story.

Weather conditions continued bad in Iowa. The show appeared in Dennison, Ia., May 17, under auspices of the American Legion. Notwithstanding a heavy rain storm after the parade, there was a big afternoon crowd, but attendance at night was poor on account of the cold and rain. Karl L. King, bandmaster, was the guest of O. A. Gilson and the band at Ft. Dodge, Ia. King has arranged and written the music for the spectacular production which Proprietor Fred Buchanan will soon add to the big show program. Humey Holmquest, bass drummer, formerly with the Wallace Show, was a visitor at Ft. Dodge. D. V. Leach, violinist, whose ten-piece dance orchestra is playing thru Iowa, visited at Iowa Falls. Cooner Sampson, front-door man of the big show, returned to the circus in Ft. Dodge. He passed cigars to the boys. Congratulations are in order.

Business in Iowa Falls, Ia., May 22, was big at both shows. William Dunning and family were guests of the management here. The former is a breaker and trainer of menage horses and ponies. For the past several seasons he has given exhibitions at fairs and celebrations in Iowa and Nebraska. L. C. Zelleno was the guest of Loney Buchanan in Iowa Falls. Mr. and Mrs. Frank Estes Foster were guests of the show's press agent in Iowa Falls. Red Tail Mohawk joined in Jefferson, Ia., and Joe Myron, Mac-Che and Frank French joined at Tama, Ia. At Ft. Dodge the show had the banner day of the season. Ina Hays and Helen Doss, accompanied by J. J. Johnson and F. Goodman, recently visited Raymond and Clifford Hays, members of clown alley. Kenneth Waite's mother and Mr. and Mrs. Will Harwood and daughter visited at Anamosa, Ia., May 18. Melaniades Rojas, who sprained his right leg in the blowdown at Mt. Pleasant May 2, is able to again take part in the performance. May 21 at Ft. Dodge, Ia., was a gala occasion for three troupers on the show—Mr. and Mrs. Leo Tellis and Bert Wallace. Mrs. Tellis (Ray Flynn), who has been traveling with the white tops for ten seasons, is the daughter of Mrs. J. Flynn, who operates a hotel there. The Tellises were hosts to a gay party of friends with the show at the home of Mrs. Tellis' mother after the evening performance. Mr. Tellis is manager of Peggy Poole's pit show. Les Munger, cornet soloist, entertained his brother in Iowa Falls May 22. All of which is according to F. Robert Saul, press agent.

ENTERPRISE SHOWS

The Enterprise Shows, H. H. Dreibelbeis, manager, after opening for a week at the State Fair Grounds, Springfield, Ill., showed at Petersburg, Ill., on the ball park for the week ending May 24. The carnival made a hit with the Petersburg and Menard county folk by its worthiness of attractions and drew crowds every night in spite of extremely unseasonable weather.

Mr. Dreibelbeis' three rides, carousel, Big Ell and "merry mixup", did business every night, while all of the eighteen concessions were well patronized. The athletic show also did a nice business.

This was Mr. Dreibelbeis' second showing at Petersburg, the first being in September, 1923, and he is proud of the fact that his entertainments made such a good impression on the first appearance that local people were glad to see him this year.

The rides are all freshly painted, the canvas on all of the concessions is bright and clean, the arrangements are good and the people with the attractions are courteous and affable. Mr. Dreibelbeis says that Petersburg is one of the best spots that he makes on his circuit.

E. S. MITCHELL (Lot Manager).

Jim Tarver, giant in the Hagenbeck-Wallace kid show, was taken seriously ill in Hagerstown, Md., and removed to a local hospital where three beds were brought into play to accommodate him. Attending physicians said he had just missed having pneumonia and was suffering from a severe attack of laryngitis. He rejoined the show May 23.

IT RAINED "SOME MO'"

Notwithstanding an unrefished circumstance, W. J. Kehoe, of Dodson's World's Fair Shows, attached a little humor to his short, to-the-point "show letter" for this issue:

Independence, Kan., May 29.—Monday night, rained out; Tuesday night, rained out; Wednesday night, "flooded" out; Thursday, threatening weather. "Nuf sed." Coffeyville, Kan., next.

NOT "HOW CHEAP" — BUT "HOW GOOD"

You can buy cheaper Lamps, but none for the price to compare with

"WELLSTON"

the fast-selling, high quality, low-priced Lamps. Note the following descriptions and prices:

$6.85 *Each Chicago* — **Bridge Lamp**
Complete Stippled Polychrome Lamp. Weighted base, adjustable arm, two-piece plug, silk shade, with heavy 6-inch fringe. Packed 6 to a crate.

JUNIOR LAMP **$9.50** *Each Chicago* — **Polychrome Lamp**
Complete, with Silk Shade, Pull Cords and Fancy Top Ornament. Weighted bases. Packed 6 to a case.

FLOOR LAMP **$10.50** *Each Chicago* — **Polychrome Lamp**
Complete, with Silk Shade, Pull Cords and Fancy Top Ornament. Weighted bases. Packed 6 to a case.

We make prompt shipment. 25% deposit with order. Our Lamps are shipped knocked down. Saves you express charges. You can order from following jobbers:

E. A. HOCK CO., 171-177 N. Wells St., Chicago.
H. C. EVANS & CO., 1528 W. Adams St., Chicago.
SHRYOCK-TODD NOTION CO., 822 N. Eighth Street, St. Louis, Mo.
THE HORROW NOVELTY CO., 38 No. 8th St., Philadelphia, Pa.
M. GERBER, 505 Market St., Philadelphia, Pa.
AMUSEMENT NOVELTY SUPPLY CO., 434 Carroll St., Elmira, N. Y.
FEDERAL IMPORTING CO., 620 Penn Ave., Pittsburg, Pa.
UNITED NOVELTY & CANDY CO., 2153 Gratiot Ave., Detroit, Mich.
C. C. McCARTHY & CO., Williamsport, Pa.

Wellington-Stone Co.
1243 to 1247 S. Wabash Ave.,
CHICAGO, ILL.

ANOTHER LIVE ONE

BULL'S EYE VANITY CASE

NOTHING LIKE IT EVER BEFORE

Large and roomy. Fitted up with beautiful high polished gold fittings

BIG FLASH FOR LITTLE MONEY

This and many other real money getters with lots of flash are listed in our Catalogue.

FREE! Our new Catalog is off the press. Send your name for it today.

UNIVERSAL LEATHER GOODS CO.
442-448 N. Wells Street, CHICAGO, ILL.

We are originators and largest manufacturers of the Night Lite Vanity Case.

No. 751X.

THE LAST CALL

The Biggest and Best In The
COAL REGION
Six County Firemen's Convention

JUNE 16th to 21st. POTTSVILLE, PA.

ON THE STREETS. DAY AND NIGHT.

One Million People To Draw From. Excursions on Reading and Pennsylvania Railroads.

NO EXCLUSIVES EXCEPT SHOWS AND RIDES.

A Square Deal To All. Get Busy and Act Quick.

Address JOE HIZER
224 N. Eleventh Street, PHILADELPHIA, PA.

Advertise in The Billboard—You'll Be Satisfied With Results.

FLASHY FLOWER BASKETS — FOR CONCESSIONAIRES

23 INCHES HIGH

No. 7-E-8.

8-LIGHT MAZDA ELECTRIC FLOWER BASKET

$3.75 Each in Doz. Lots

Sample $4.00

Beautiful two-tone effect Reed Basket filled with eight large cloth roses, each equipped with genuine Mazda bulb inside flower, giving a beautiful transparent effect. Stands 38 inches high. Come packed each in a separate corrugated box.

We also have many other styles Electric and Non-Electric Baskets. Write for prices.

RUSTIC ELECTRIC ROSE LAMP

No. 375.

19 Inches High.

Stands 19 inches high. Finished in beautiful Rustic Style. Equipped with 110-volt colored Electric Bulb. Background of green foliage. Flexible neck makes it possible to bend Rose in any position. Complete with 6 ft. of cord, socket, plug and bulb.

$1.75 Each in Doz. Lots
Sample Sent for $2.00.

OSCAR LEISTNER, April 14, 1924.
319-325 W. Randolph St., Chicago, Ill.
Gentlemen—I received your sample of the Rustic Electric Rose Lamp No. 375 and am pleased with it. I will give you the following order: 2 dozen Rustic Rose Lamps at $1.75 each. Total, $42.00. Enclosed find money order for $11.00, balance C. O. D.
Yours, CHARLES H. GRABLE.

PRINCESS BASKET, No. B

$12.00 Per Dozen

21 INCHES HIGH

This high quality Princess Basket is a winner. Hundreds were sold last season by concessionaires all over the country. Made of imported Willow, beautifully finished in bronze. Filled with large cloth Roses and Ferns.

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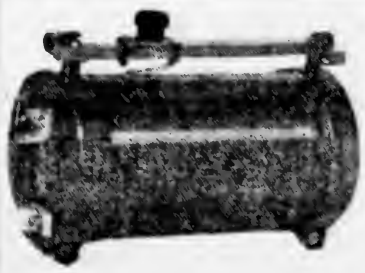

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WEEK-STAND SHOWS

Featuring Circus-Style Programs and Promotions Under Auspices

RODGERS & HARRIS CIRCUS

The engagement of the Rodgers & Harris Circus in Tulsa, Ok., for Akdar Shrine was a splendid success. Following three shows, all in Tulsa, within a space of four weeks, Rodgers & Harris made a net profit for the Shrine of more than $15,000. Harry Hudson, potentate of Akdar; Charley Huenker, the recorder, and B. M. Grotkop, chairman of the Shrine executive committee, are exceptionally well pleased with the amount of money made.

The show recently closed an eight-day engagement for the Shrine in Pittsburg, Kan., and last season's success was duplicated. Okmulgee, Ok., for the Grotto, will be the next stand, opening May 30.

After Okmulgee, Rodgers & Harris will show in Muskogee for the Elks, opening June 14 and closing June 21. Last summer Rodgers & Harris exhibited in Okmulgee for Beduoin Shrine and made the organization a profit of $9,000.

In Muskogee the Elks' Circus executive committee is composed of: Grant Pauley, local musical impresario; Edwin W. Watts, president of the Muskogee Free Fair; J. Berry King, attorney and financier; Walter G. Gibbons, wholesale grocer and public benefactor; Bernard Breeding, druggist and leader of the city's younger social set; T. E. Harbour, furniture dealer, and W. F. Rampendall, United States district attorney. On the publicity committee are Sargent Gage and Joel Bixby, of The Phoenix, and C. A. Looney, of The Times-Democrat.

An addition back with show is Fred Shaffer, well-known circus man, who opened the season with the Golden Bros.' Show. Shaffer is assistant to Charley Cooper, veteran boss canvasman. Cooper has almost entirely recovered from his recent serious illness and has again assumed active charge of the canvas.

Mrs. Leo Hamilton, of the Hamilton Sisters, had her beautiful Russian wolfhound, Ivan, sent on from Denver. The dog is a great attraction around the show. A new addition to the menagerie is a twelve-week old bear, christened Akdar by the Shriners in Tulsa. During the ceremony, which was held in the presence of hundreds of local residents, the cub contentedly nursed a large bottle of warm milk.

One of the new acts on the show is the aerial loop-the-loop of Dorothy DeVere. The little lady, who is quite pretty and graceful, is new to the circus business, but is making a decided hit. She hails from Dallas, Tex., and is the daughter of a wealthy retired ranchman. All of which is according to a representative of the show.

BEN HASSELMAN IN HOSPITAL

Ben Hasselman (Big-Hearted Ben, as his friends call him), who for thirty years has been with circuses and carnivals and this season is promotor with the Paul W. Drake Circus, writes that he fell May 5 on a piece of wire in front of the Hotel Mishawaka, Mishawaka, Ind., and broke his left leg in three places. He is confined in the St. Joseph Hospital, Mishawaka, where it will be necessary for him to remain for some time. He will be glad to hear from friends. Members of the Boyd & Linderman Shows recently called and gave him fruit and other things, for which he is very thankful.

SUIT AGAINST DRAKE CIRCUS

Williams and Bernice, who were with the Paul W. Drake Circus, write The Billboard that they have a suit pending against Paul W. Drake for three weeks' salary due them, and are also filing a suit for salary for the entire season of 1924, which they said their contract called for. They claim they had no contract with Mr. Drake for any holdback. These statements were substantiated by their attorney, Ira C. Tilton, of Valparaiso, Ind., a copy of which was sent The Billboard by Williams and Bernice.

SELLING JOHNSON PARAPHERNALIA

Connellsville, Pa., May 29.—Alderman John W. Darby, of Uniontown, has consummated the sale of the seats, valued at $2,000, of Johnson's Circus, which went broke in that city May 17. Jake Magle, of Uniontown, was the purchaser for $80 for investment. Proceeds went to settle a labor bill of $74.

Next Saturday the alderman will dispose of the horse tent and poles in settlement of an action brought by W. J. Riley, of Uniontown, for a meat bill.

MOORE'S SHOW TO CONEY ISLAND

Connellsville, Pa., May 29.—Capt. Jim Moore's "Big Jim" Snake Show, one of the attractions with the Johnson Circus that went broke at Uniontown recently, exhibited a week near the "bus" station prior to making a jump to Coney Island, New York, for the remainder of the season. The big tent, which was seized by the sheriff, is still standing on the lot and will be sold at a sheriff's sale.

STANLEY IN CINCINNATI

Edward H. Stanley, general agent of the Bob Morton Circus Company, paid The Billboard a visit while in Cincinnati May 27. The show is working eastward after a tour of the Coast. It hasn't closed since it was organized.

MEMORIAL DAY AT EASTERN RESORTS

New York, May 31.—Chilly winds and threatening clouds drove promenaders off the boardwalk at Coney Island Memorial Day, but made it better for the indoor attractions and concessionaires.

It is estimated that 250,000 spent the day at the Island and the largest gathering could be seen at Luna Park enjoying the thrill of the "Mile Sky Chaser" and witnessing the aquatic meet of the Metropolitan Association of the Amateur Athletic Union at Luna's new aquatic bowl.

An interesting feature of the day was the unveiling of a memorial tablet to the late Capt. Paul Boyton, pioneer Coney Island showman, who forty years ago invented and erected the first circus, "The Castles" and other attractions at Coney Island.

A visit to Dreamland, Wonderland, Steeple Chase, Wurtz's Circus, Brill's, Times Square and Gordon's proved that the winds benefited the freak shows. Hot coffee was in demand at the restaurants.

An interesting event was the dinner prepared by Chef George Lewis for Charles Weir, owner of Weir's Baby Elephants; Herbert Evans, assistant manager at Luna, and Don Darragh, general trainer. The dinner was served in the stables adjoining the circus arena and was elaborately prepared. Chef Lewis was assisted by William Spansil.

Paradise Park and Kelly's Park, Rye, N. Y., were both disappointments due to the threatening weather, while Columbia and Palisades, situated on the Jersey shore, came in for excellent patronage.

It is estimated that more than 3,500 automobiles crossed the ferries to Staten Island, en route to Midland and South beaches, to participate in the formal opening of the bathing season.

The Rockaways were not without a representative crowd and Thompson's Park, under the direction of Harry Tudor, entertained an unusually large gathering. Taken altogether New Yorkers enjoyed a fine Memorial Day.

CASEY LEAVES WORTHAM SHOWS

Returns to Wichita, Kan., To Handle Promotions and Publicity of Local Events

F. M. Casey is probably back in Wichita, Kan., by this time, as he was to leave the Wortham Shows Saturday night, May 31, at Lexington, Ky., for that point. The special agent and promoter is going back into the business and will be stationed in Wichita—promotions and publicity of local events.

Mr. Casey said last week that he was then planning on the [illegible] and after his "honeymoon" [illegible] last spring after being [illegible] out with the Wortham Shows. He asserts that he is then with the road for good this time.

KELLEY IN CHICAGO

Chicago, May 31.—Leon M. Kelley, of Barnes-Wise, was a business visitor in Chicago early this week. He remarked on the fact that "Fun on the Farm," a new amusement attraction, will open in Barnes June 7. Mr. Kelley didn't say anything in his conversation. He referred to Coney City as the "Barnes capital" on the midway. In reply to The Billboard's inquiry he said Dewey Bliss, Inc., the contract to furnish the canvas for "Fun on the Farm".

ADAMS IN HOSPITAL

W. P. Adams is in Seton Hospital, Cincinnati, O., with his right leg broken. The injury was sustained recently when his foot slipped on a carpet and he fell in the Cox Theater where he is engaged managing. Adams has season was a business with the Hagenbeck-Wallace Circus. He has been with other circuses.

M. D. DREYFACH SAILING

New York, May 31.—M. D. Dreyfach, well known manufacturer of jewelry for the concession trade, sailed today on the S. S. Georg Washington for an extended pleasure trip, which will take him to England, Germany, France and Austria. Mr. Dreyfach expects to return in about two months.

CIVIC FRATERNAL

Outdoor Celebrations

INDUSTRIAL MUNICIPAL

Bazaars, Street Fairs, Block Parties, Parades, Pageants, Mardi Gras, Trade Sales and Old-Home Weeks, Commercial and Amusement Expositions, Advertising Weeks, Fiestas, Fireworks Spectacles, Holiday Jubilees, Harvest Home Festivals, Society Circuses, Campus Fetes, Conventions, Aquatic Fetes, Business Booster Weeks, Powwows, Jollification Weeks, Fun Fests, Labor Day Events, Patriotic Weeks, Stadium Shows, Field Days, Baby Shows, Electrical Shows and Displays, Church Fairs, Agricultural Street Shows, Historical Pageants, Barbecue Days.

"FUN ON THE FARM"

Opens at Baraboo, Wis., June 7 —Attraction Is Educational to Farmers

New York, May 31.—When John M. Kelley, of this city and Baraboo, Wis., well-known attorney and an ardent devotee of dairy farming, who has a close affiliation with farm problems and their solution, learned by direct association with the farmers that they did not like to be preached to but preferred entertainment he conceived the idea of presenting to them an entertainment along educational lines, thereby striking the key to the solution for better business methods in the conduct of the dairy business, one of the largest and most important industrial enterprises in the world.

As a result of the pronounced success of his presentation of Bull Day at Baraboo, Wis., last year, when more than 15,000 people demonstrated that the world loves a bull, Kelley decided to give to the farmers and dairymen something bigger and broader in its constructive scope. In "Fun on the Farm" he has met the situation with two words, "laugh" and "learn". "Fun on the Farm", may it here be understood, is not a road attraction out for loose change and trying to compete with other angles of the show business, but an organization which will present a principle never before set up and one with entirely new ideas along educational lines, backed up by the co-operation of a local committee of interested dairymen. There will be presented a number of pageants, among which will be the "Clown Pageant of All-Day Suckers". Another will be called "The Mad Scramble" and numerous others, all of which will be made funny by the antics of clowns, who will at the same time portray, by means of specially constructed scenery and properties, the story or lesson of the day.

The show, it is understood, will be presented with the object in view of giving the farmer and his family, besides an entertainment, a valuable lesson which may be applied to their earning problem. The performance will include an endless variety of trained performing bulls, wild bull, green bull, bull throwing, bull galloping and bull ascension.

"Fun on the Farm", according to Mr. Kelley, is booked solidly from the Baraboo opening date, June 7, until after the close of the Wisconsin State Fair, at which place it is to be one of the leading amusement attractions.

CEDAR VALLEY EXPOSITION

Cedar Falls, Ia., May 30.—The Cedar Valley Exposition, under the management and sponsored by the Cedar Falls Commercial Club, will hold its first meetings July 29, 30 and 31. The intention is, after this season, to operate the plant, which is one of the largest in the Northwest, as both a fair and exposition. The late closing of negotiations of the Commercial Club and the owners of the property prevents a fair this year, but all departments, aside from the agricultural, will be greatly enlarged upon over preceding shows. All enterprises that the Commercial Club has sponsored have gone over big and it is anticipated that the Cedar Valley Exposition will not be long in creating a place among the larger enterprises of this class in the Northwest. The Cedar Valley Exposition is successor to the old Cedar Valley Fair and Exposition, which closed its gates some two years ago, owing to financial difficulties, according to Manager J. D. Thompson.

DISABLED AMER. VETERANS' 1924 NATIONAL CONVENTION

Salt Lake City, Utah, May 30.—Thousands of wounded and disabled American veterans of the great war, patients in hospitals and institutions, will discuss and on the deliberations of their comrades of the Disabled American Veterans of the World War at the organization's fourth annual national convention, to be held here June 23-28. Arrangements have been completed whereby the elaborate musical program and addresses of the initial convention session on June 23, in the world famous Mormon Tabernacle, will be broadcast to all parts of the North American continent over KDYL, local radio station. Madame Schumann-Heink will sing "The Star-Spangled Banner" and also give a repertoire of arias as part of the opening day's program.

LEGION PLANS FAIR IN JUNE

Lansing, Mich., May 30.—A six-day fair and exposition is to be staged at the Exter state grounds, near the east city limits, under the auspices of the American Legion, during the week of the G. A. R. convention, June 9-14. Riding devices have been contracted for and the Sweet Stuff Colored Jazz Band engaged to furnish the music. Fifteen colored musicians from the South are also booked among the attractions to be offered as free acts.

BLUEGRASS CARNIVAL

King City, Mo., May 31.—The second annual Bluegrass Carnival and Banquet, to be held here June 4, promises to be one of the most spectacular seen in Northwest Missouri. A bluegrass pageant, showing the progress of the industry for which this section has attained national prominence, from "blue-team to bluegrass, from buffalo to shorthorn", will be held in the afternoon. The pageant will close with the coronation of the Bluegrass Harvest Queen and her proclamation announcing the banquet in the evening.

DARNABY PUTTING ON PAGEANT

Chicago, May 29.—J. A. Darnaby has mailed The Billboard a blotter announcing the Pageant of Joliet, a united community celebration, to be held in Joliet, Ill., the exact date presumably to be announced soon. It will commemorate the 250th anniversary of the coming of Louis Joliet and Pere Marquette. The announcement states that 1,000 people will be in the cast, on a 300-foot stage. There will be 10,000 seats and ten complete sets. The pageant was written and will be staged by Mr. Darnaby.

RUSSELL BROS.' CIRCUS TO OPEN IN MAYWOOD, ILL.

Chicago, May 31.—Russell Bros.' Circus and Bazaar Company will open under canvas in Maywood, Ill., June 14 and play a ten-day engagement. The next stand will be Gary, Ind., June 27-July 7. Among the acts that have been contracted are the Alexander Troupe of Six, Aerial Patts, the Great Shiberts, Connors Family, Lupe True, Leon's Animals, Tasmanians troupe of six; Adelaide Dobbins, the Original. The organization has been assembled in Chicago at 347 River street and is now thereon. Twenty-five concessions will be carried. There will also be a large portable dancing floor with the Dixie Singing Orchestra and a band of fifteen pieces.

EAGLES' CONVENTION IN PENNA.

Philadelphia, May 31.—According to the J. E. Rose Company, manager and promoter of the Eagles' Convention to be held at Williamsport, Pa., June 16-21, the outlook is fine for a successful event. The town will be handsomely decorated and there will be parades and attractions of a novel and unique nature.

PEABODY, MASS., TO STAGE INDEPENDENCE DAY AFFAIR

Peabody, Mass., May 29.—A mammoth Independence Day celebration will be staged here July 4. Among the big features is a bonfire stack, which will be set afire on the night before the Fourth, principally for the purpose of attracting people from the surrounding country. A midway, 1,000 feet long, is being laid out and there will be a big athletic program, games and an elaborate fireworks display. Last year's event drew 60,000 people.

SHEA BACK IN GAME

Detroit, Mich., May 31.—Peter J. Shea, of Detroit, has returned to the amusement business, which he has been out of for the past two years. Mr. Shea has been appointed by the Council of Catholic Women of Detroit and the Metropolitan Missions to promote and produce carnivals and bazaars. The first one to be staged by him is to raise money for a building fund for the Girls' Home and Recreation Center here. If present plans mature Mr. Shea will operate a high-class paper carnival in Detroit this coming winter.

ELECTRIC EXPOSITION PLANNED IN CINCINNATI

The Midsummer Electric Exposition will be held at Coney Park, Cincinnati, O., some time in August. Appointments of chairmen of various committees that will have charge of the arrangements were made last week by Major S. D. Hood, president of the Cincinnati Electric Club.

HOLYOKE, MASS., PLANS MILITARY FESTIVAL WEEK

Week of June 23 Holyoke, Mass., will celebrate its second annual Military Festival Week under the direction of the Massachusetts National Guard. Chas. E. Shute is the promoter. Stock shows will be staged. The lot is located in the heart of the city.

RED MEN TO GIVE CARNIVAL

Salina, Kan., May 31.—The Wichita Tribe, No. 18, Improved Order of Red Men, will sponsor a carnival all next week. A site west of Liberty Park has been selected. The J. P. McGerald Shows will be the attractions.

WHITE MONKEY ARRIVES

Boston, May 30.—A white monkey, the first ever brought to this country, arrived here today on the Blue Funnel steamer, Knight Templar, from the Malay Peninsula. The animal is two feet tall, has a tail six inches longer than his body, and it is estimated that its value is around $800. He will be taken to New York and trained for theatrical work, possibly later appearing in vaudeville under the stage name of "Omar Khayyam".

"TWO FIRST SEASONERS"

Fletcher Smith, press agent, and Tommy Fallon, solo cornetist, with the Christy Bros.' Circus.

KANSAS CITY

IRENE SHELLEY

225 Lee Bldg., S. E. Cor. 10th and Main Sts.

Phone, Harrison 0741

Kansas City, Mo., May 30.—A gala event in the history of Kansas City will be marked next week with the holding of the fiftieth convention of the Shriners. There will be ball games, boxing contests, band concerts, three large parades and other features. Tuesday morning will celebrate the arrival of the Imperial Potentate and his retinue. Wednesday night will be "Silent Night Parade" and Thursday night the Love Parade will be staged. June 3 has been declared a local holiday.

Louis Isler, owner and general manager of Isler Greater Shows, was a Kansas City visitor last week when his shows played Leavenworth, Kan. Most people on the shows also came in town for business or a little pleasure jaunt during the week.

Mr. and Mrs. L. C. Zelleno have left here in their coupe, traveling north for the summer. Mr. Zelleno is special representative for the Gordon-Howard Candy Company, manufacturer of "King Tut's Hidden Treasures", "Pollyanna Package", etc., located in this city. They will visit all shows possible on their route.

Ceolo Mohawk, expert swimmer and diver, arrived here May 21 from his wintering in Lake Worth, Fla., and is engaged by Gene McClure at the Natatorium and Swimming Beach at Electric Park.

"Uncle" Bill Wilson, veteran showman and boss canvasman, was in Kansas City recently.

John Fender, theatrical press representative, was a recent caller.

C. A. Luse, former musician, now selling merchandise in this vicinity, visits the office occasionally in the spirit of keeping in touch with the profession.

Eugene Cox and Miss Fisk arrived May 27 and will be here until after the Shrine convention. They hail from California and have played en route here, entertaining with their new Deagan Una-Fon and their musical act. From here they go to Minneapolis for a short vacation in the Minnesota lake region.

The Rev. Robert Nelson Spencer, of the Grace and Holy Trinity Episcopal Church, who was the Actors' Church Alliance representative for some years, recently called upon Kathryn Swan Hammond and expressed his continued interest in showfolk. He is now identified in the committee work of the Kansas City Theater.

Harry Mayhall is organizing for the summer and congratulating himself for having escaped the bad spring weather.

The Constance Caufman Players are under tent in Iowa and doing a nice business.

Good accounts of the M. & M. Stock Company, which will be at Lansdowood, Ia., June 2, 3 and 4, have been received. They have a repertoire of late popular successes and get them over in good shape.

R. Frank Norton called recently on his way from Florida to Caney, Kan., where his company opened June 2. Norton's Comedians have been playing a season of eighty weeks and the roster of the company is practically the same right then. It is: Mr. and Mrs. Vick L. Walters, Mrs. Walters playing leads; Ed Rogers and Anna Marvin, character team; Anne Johnson, J. R. Wright and the Green River Novelty Orchestra.

Octavia Powell, considered one of Missouri's prettiest and most talented daughters, is considering several offers for the season, among them Fred Hammick's Cowboy act, booked for forty weeks on the Keith and Orpheum circuits.

The Arlington Players, now touring in Colorado and Nebraska, send good accounts of business and themselves, and will stay out under canvas all summer.

The Chase-Lister Company is playing old territory with a clever company, and many of the old favorites back again.

The Ed C. Nutt Company, playing Missouri, is getting along nicely. Headed this way.

Louise Campbell, daughter of Mr. and Mrs. Sam B. Campbell of the Coates House, is recovering from a nervous breakdown of several months' duration and is once more her lovely gracious self. Miss Campbell was the charming ingenue with the Hawkins-Ball Stock Company at the Auditorium Theater here.

Mr. and Mrs. Sam Benjamin, celebrated their twenty-fifth wedding anniversary with a dinner at the Pioneer Restaurant, Fairyland Park. Mr. Benjamin is manager of this resort.

GENTRY-PATTERSON CIRCUS

Has Not Closed, as Reported by Another Publication

An amusement publication (not The Billboard) published a report, unverified, that the Gentry Bros.-Patterson Circus had closed at Mt. Carmel, Ill. Press Agent Raymond B. Bean, calling at the Cincinnati offices of The Billboard Sunday, June 1, stated that the show had not closed and had no intention of doing so. Business, while a bit off, has been steadily picking up, he says.

CHRISTY BROS.' CIRCUS

Finds Pennsylvania Good Territory—Business Keeps Up Despite Bad Weather Conditions

The past week for the Christy Show has been one of almost constant rain and cold enough for overcoats, but the towns all have been good and in many cases big. The first real opposition of the season developed at Jeanette, Pa., when the advance car of the Walter L. Main Show arrived with the show train. There had been warfare for a week, both shows having brigades in the town, and the boards were covered and recovered several times. The opposition really proved a business getter for the Christy Show. The show made a big hit with The Jeanette News Herald, which commented on it editorially the next day. The management caused somewhat of a sensation at the night performance by bringing the carrier boys out to the show in the police patrol wagon in charge of the Chief of Police. Visitors during the day included Major Ben Kitterring, old-time circus musician and bandmaster, who also came over to Irwin and presented Bandmaster Lee with an inlaid baton. Jess Robinson dropped over to see friends and Leslie Patterson was also among those present.

Five miles to Irwin the next day and all the children out of town at the annual school picnic. The lot was the city playground, hard to get to, but in fine shape. Business was good in the afternoon and every seat was filled at night. Floyd King came over to visit accompanied by Charles F. Watmuff, general agent of the Brown & Dyer Shows, who is a native of Jamestown, N. Y., and a friend of the only "Uncle" Al Anderson. There was a steady downpour of rain at Tarentum the following day and the lot, an old winter skating rink, was a veritable lake. Cinders were dumped over it and a pretty good lot created. The parade went out in a pouring rain about one o'clock and the afternoon show started late with very good attendance. The storm let up late in the afternoon and there was a capacity house at night. S. E. Lysle, former Texan, now a Pittsburg contractor, has been a frequent visitor and urgent to have the show play the Pittsburg lots. The matter is under consideration. Manager Dan Odom of the Robinson Show found time to drop down from Ellwood City and visit a few hours with Manager Christy at Tarentum. Visits were exchanged with the Robinson Show at Irwin, the former show being at McKeesport.

Leechburg, Pa., was in good shape and business was big at both shows, altho weather was bad. John H. Sparks, Jr., with a party of friends motored over from Vandergrift and saw the afternoon performance. John has a gold mine in a picture house in that city. Bad railroad move to Nanty Glo and late arrival in a pouring rain. Lot was right in town and the crowd was on hand despite the weather. The parade went out late, around one o'clock, and the matinee was late, but the tent was two-thirds full. The night business was to well filled seats.

Rex McConnell, Billboard representative at Canton, O., was a recent visitor and saw a portion of the performance. Roy Lenhardt is happy over the arrival of his partner, A. Kaneeva, and they are putting on a comedy acrobatic act that goes over big. The latter is also doing his upside-down trapeze act in the big aerial number. Jean Evans, the grand-opera-voiced prima donna, was laid up for several days suffering from a bite in the cheek from a pet monkey. General Agent Bert Rutherford was a frequent visitor while the show was in the Pittsburg district and was well pleased with the business done from his picking. Word has been received from the show's foreign agent that he has shipped four monster male tigers to the show from the Congo region. They are expected to arrive in this country early in July. Billy Dick, late of the Golden Show, is a late arrival, as are also Al Dean and Billy Moore. The latter is breaking records with his ticket sales. After being out for some time Madam Devere is again wrestling daily with a big lion in the steel arena. Charles Rodimer has closed with the show and returned to his old job on the Main Show. Charles Bernard, press agent of the Main Show, was a visitor at Jeanette. Charlie's opposition work was gentlemanly and clean.

FLETCHER SMITH (Press Agent).

CHARLES RINGLING

Acquires Sarasota (Fla.) Golf Grounds and Adjoining Land

Sarasota, Fla., May 28.—Charles Ringling has purchased from Mr. Payne the tract of land on Victory avenue, starting at Gulf street upon which the city golf links are located, and an additional tract adjoining of 185 acres, making a total of 290 acres. The sale of this to Mr. Ringling assures the city of a future development on this property that will mean much to Sarasota. No statement as to his future plans were obtainable except that he will not only maintain the present golf course, but will have an expert here to re-design some of the present holes and will continue with the work of making this an eighteen-hole course to be ready for playing this fall.

"WHITEY" JOSSELYN RESIGNS

R. A. (Whitey) Josselyn has resigned as general agent of the Zeidman & Pollie Shows. "Whitey" says the show is practically booked solid for the season, and that in severing his connection he has nothing but well wishes for the continued success of the Z. & P. caravan.

GENTRY-PATTERSON CIRCUS

Going Big Thru Indiana—Rain Keeps Afternoon Business Down, But Top Is Crowded at Night Show—Enters Ohio This Week

Experiencing the worst spring weather in years, the Gentry-Patterson Circus has moved in record time and made a distinct hit in each stand. Parade has been on time with one exception, Bedford, Ind., where there was a noon arrival due to a washout. The afternoon show started at five o'clock to capacity and the same at night. Up to Franklin this was the heaviest afternoon business since Leavenworth, Kan. Rainy weather prevailing the past two days kept the afternoon crowds down, especially the rural residents, but night business was good at every stand.

At Bloomington, Ind., a new lot was broken in, but this did not keep the crowds away. It was with regret that all missed the presence of H. B. Gentry, as he had left a few days before for Rochester, Minn., entering the Mayo Brothers' Hospital. Walter Allen, former circus equestrian, was a visitor here. Many old time Gentry attaches were visitors and left as strong boosters for the new combination. Greencastle, Ind., gave fair afternoon and almost capacity at night, it being the first day in two weeks that no rain fell. Franklin, Ind., filled the top at both shows. Mrs. Patterson entertained all the orphans from the Indiana State Masonic Home at the afternoon show. Madison was another good one, altho one of the hardest towns in the country to get into due to bad railroad facilities.

This show has made a profound hit since taking the road, and one well-known circus man stated in a publication last week that it was the "Greatest Little Show in America." E. H. ("Deacon") Albright was entertained during the Bloomington stay by Walter Allen and wife. Frank Gentry spent the day on the lot at Bloomington and was impressed by the great show presented. Mrs. J. H. Adkins and daughter Helen arrived from Paola, Kan., and will remain for the balance of the season. F. H. Tucker is now in charge of the dining car and train.

Director John Dusch and his band are receiving much deserved space in the papers. General George Ross, "the man from Maine", is handling the legal end in fine shape and has the city officials with him in every stand. William Baird keeps the elephants filled with banners every day. Hill is certainly making good in his first season at the banner game. John Manning, in charge of front door and tickets, has a great bunch of assistants in George Ross, William Baird, Junior Patterson. Courtesy is the first thought of this bunch.

Harry McFarlan, equestrian director, keeps the show running in apple pie order and has the stock working in great shape. The Hollises and Cottrell Powells are presenting riding acts of high caliber and dress acts in the best of taste, going over big at every stand. Le Vans, flying-ring artistes, have a strong act. Matlocks and McKeons present two of the best five people wire acts on the road, well dressed and put over in good style. Dorothy Grigsby, prima donna, is a favorite in all the towns. Eddie Limoges and his boys in clown alley have a great array of new walkarounds which keep the crowds in an uproar. Rose Russell, single wire, has one of the best acts of its kind and dresses it with the best of taste. The oldtimer, Bill Stiles, is some clown. His duck hunt has them all screaming. Myers Duo, in feats of skill and strength, are big favorites and have a great act. The aerial ballet, Misses Clark, Tucker and Webber, have one of the best of its kind, gorgeously dressed and goes over big. Orrin Hollis, better known as "Pop", takes pride in announcing that he is the best ringmaker this side of Pittsburg but after passing that he gives up. "Pop" is a great favorite around the show and shows all the ticket sellers how to get rid of the paste boards.

Junior Patterson is at the lot early and late and it will not be many years before he is fully able to take over the reins of his father's show. Junior is a regular boy and all are for him. Karl Kae Knecht, cartoonist and dramatic editor of The Evansville (Ind.) Daily Courier, spent several days on the show last week and left a strong booster for the organization.

R. B. DEAN (Press Agent).

BARNES ROUTE CHANGED

Elgin, Ill., May 29.—The Al G. Barnes Advertising Car was here Sunday and Monday and the city and surrounding country is well billed for the coming of the show June 3. It will be the first circus of the season for Elgin. The Billboard representative had the pleasure of meeting Jack Glines, car manager, "Skinny" Dawson, press agent, and other members of the car. The circus has switched its route and will go northwest instead of east. Minneapolis and St. Paul seem to be as far northwest as the circus will go. Elgin is circus hungry and no doubt will turn out big for the Barnes Circus.

WORK ON RINGLING CAUSEWAY

Will Start as Soon as Permit Is Secured From War Department

Sarasota, Fla., May 29.—Construction work on the John Ringling concrete causeway to Long Boat Key will start as soon as a permit has been secured from the War Department. It will be one and three-quarters mile in length, will be constructed partly of concrete and partly filled with a steel span. It will start from the Sarasota side at Cedar Point, 200 feet south of Gulf Stream avenue. The contract for the building of the causeway has already been let to Owen Burns, of this city, and the contract for the span to the American Bridge Company. It is expected that the work will be completed by January 1.

TROUPING—WHAT IS IT?

By FRANK (DOC) STUART

[illegible] a germ? Dandfun. Many wise [illegible] have tried to solve the question, but [illegible] and they usually "let the tale hang [illegible]" and there ends the tale. Never [illegible] is such a disease as "fever" and [illegible] must be laid to something. Let us [illegible] the origin is a warm, spring like day [illegible] the twittering of the bluebird and [illegible] well greased wheels of a mon[illegible] van. The combined effect of these [illegible] a person and one wish of the [illegible] It's all on with the imagina[illegible] trouper. His action is that of [illegible] "coke", and, once it starts [illegible] it's quite beyond the imagina[illegible] outsider to understand. Imagin[illegible] forces at work at any designated [illegible] It worked right here in Oklahoma City [illegible] of those famous cafe barons, James [illegible] O'Connel and Norman Irish Cushion [illegible] of the Seibel-Lido Circus. As stated, [illegible] are out of the circus, they are very [illegible] seasons late, and like the [illegible] A Western train No. 666, they are go[illegible] later yet. Why? These excuses [illegible] the largest cafe operators in [illegible] Oklahoma and besides the cafes [illegible] and Cushion, they each claim [illegible] much [illegible] and a perfectly good [illegible]

[illegible] Cafe Capitol (one of the "minis") [illegible] from Irish. Why? You see, the [illegible] James and Norman (get the Norman, [illegible] that giant with his [illegible] are business men. They are out of [illegible] of "separating folks from [illegible] the balloon and fan route" [illegible] about twelve hundred of the [illegible] they are circus men and [illegible] to remind them of by-[illegible] days, hence the palms—in tree form, not [illegible] things which you fan yourself [illegible] the sultry "big top." It's a [illegible] day and said palms are located in [illegible] the shade of the [illegible] with his thoughts [illegible] He is joined by the photocards [illegible] O'Connel and Cushinbury. They [illegible] for they are satisfied. All three [illegible] are playing to S. R. O. business and [illegible] had just finished counting each other's [illegible] and were satisfied that neither [illegible] holding out on the other. This is [illegible] by termed perfect "Cherry Bert Sys-[illegible]

"[illegible] eggs are going up, Cush," said Baron [illegible]

No response from Baron "Cush."

[illegible] across the street was a cash waster [illegible] can. A small bird darted thru the air [illegible] perched upon its rim.

"Twee! twee!" came the bird Sonata. The [illegible] stirred in unison.

"Spring has came! Pipe the bluebird on the [illegible] for a song!" exclaimed Cush.

"Nothing remarkable about that. Spring [illegible] every year. 'Bout the same time," an[illegible] James.

"[illegible] does?" Cush retorted. "How do you [illegible] that? Ketchup must be gettin' up. [illegible] again the happy bird song [illegible]

"Yes, spring has came!" continued Cush in [illegible] outburst voice in the key of [illegible]. "Sounds like the old man's whistle [illegible] for the lumber merchants to get busy [illegible] the planks. Oh-h-h, I would that I could [illegible] the bells, the masks, the striped mules [illegible] the Indian tout on their little [illegible] great guys, born barkers, except [illegible] go on a tout. I member back at that [illegible] in Minnesota (or was it Florida)—well [illegible] it was one of them Western states, [illegible] was ———"

"Ah, shut up! You ain't with it now," en[illegible] James. "You are out of the game [illegible] rank as a half owner in the Hippodrome [illegible] of Royalty, of Oklahoma City. You [illegible] to keep shut on the circus stuff."

"Twee! twee!" sang the bluebird.

"Yes, [illegible] I wasn't paying any [illegible] to James. "I member we played [illegible] that was muddy as h— Say, the [illegible] was so deep that—well they don't have [illegible] that now. Them days is gone and—"

[illegible] creak, twee! twee!, chirpity tweet.

[illegible] sound came to the ears of the three [illegible] men and sped to a monsters red [illegible] moving van rolled past the Capitol [illegible] of pork chops, ham and eggs [illegible] and corn beef and cabbage, driven by [illegible] another overcoat trouper [illegible] & Bailey, "Hell" Hedrick, ex-Hel[illegible], now manager and now manager of the [illegible] Transfer and Storage Company, of [illegible] He left the "game" in 1912 [illegible] "Can you beat it?" continued the [illegible] "sausage and weenies." I'm sorry 'an [illegible] I'm [illegible] and now [illegible] this circus [illegible] makes no homesick for Mr [illegible] Opery. I member."

"I've got the fever, too." I replied in [illegible] at Hell. He implies that four-horse [illegible] Shorty Brown. Some salmon, that [illegible]

"Yeah gets my goat, too," agreed James. "But I ain't in it now, and—"

"Yeah ain't got no goat," taunted Cush. "You got the fever, same as the rest of us [illegible]. Once in Santa Rosa Zack Terrell [illegible] a pair of twin goats which he traded for [illegible] and "Doc" here nearly died [illegible]. Yeah see, Zack chunked the goats [illegible] up the menagerie and he didn't have [illegible] so he—"

"Aah, shut up," answered James. "I don't [illegible] to hear about it. I [illegible] it now [illegible] pretty as half-boss of three cafes [illegible] I don't want to hear about no goats [illegible] a cafe and not a circus. Say, where [illegible] do yuh think butter is going to stop? I 'member [illegible] played Chippewa Falls, Wis., and the [illegible] sheik did a concert on the main [illegible] about from Jessie James merchants."

"I thought you wa'n't goin' to talk troupe" [illegible] "Here yuh are now, a puttin' it [illegible]

[illegible] ain't it down? I [illegible] in [illegible] during the [illegible] I had an [illegible] and butter was [illegible] and—"

"What was you doin' with an apartment?" [illegible] James.

"None of your business. I was sayin' that [illegible] was higher 'n—," repeated Cush.

Clouds were gathering in both the Capitol and in the skies and in order to turn the conversation, I added, "Kinda looks as tho we [illegible] in for a rain."

"Kinda?" questioned Cush, as the big plate-glass door slammed shut with a terrific noise. "You mean we are in for a blow. We blamed near blew ourselves then for a new plate. Hope the customers don't blow the 'eat palaces' on account of the blow tonight. I 'member, [illegible] in Gary, me and Cush went over to visit the boys on the Plato theory. We had a fine time and a pleasant time was had by the boys. Jimmie blew down the street and one of those fleet of Mays came up the street with a mouful of gas bags. Now Jimmie used to peddle these same balloons for Mr. Pinto and the fool assaer tried to shove a pretty red one on Jimmie. Say, this bird up and slams the Mayor. May First on the beezer, grabbed the balloons and went to work on the Gazettes at a dime a throw. Suddenly Jimmie shifted his weather eye sou' by sou-west and we lamped the big top and the whole Plato opery doin' an aviation act. Then the same gust of wind hit Jimmie and he hollers and—flowey! Maged. He ain't over it yet."

The next half hour was of the circus. Memories galore were recalled. Each story was met with enthusiasm and laughter. Yes, the germ had spread in our systems. As the conversation strayed to dogs, a vivid flash of lightning lit up the skies and then followed as car splitting crash of thunder. It revived the germ in Cush.

Magod, that sounded like the Phoenix explosion. I member that [illegible] who thought the show might to go I. W. W. and in order to back the assertion, he made a bomb go off near the menagerie to stampede the bulls and—"

"You mean bomb," corrected James. "Just plain bomb."

"How the h— ain't know what I mean?" retorted Cush with heat. "I said 'bum' and that's what I mean. This guy was a bum that threw it. Anybody would think you was a second Webster. Well, since you are so smart, how about that little escapade of [illegible] back in—"

And so the conversation went for another hour. Now I ask you again, "Is it a germ or what that causes troupers to sit hours at a time 'pertin' it up and yearin' it down?"

CURRAN SAVES THE DAY

Wm. J. Wade, former trouper, located at Bristol, Va., submits the following, which he says is posted with cordial well regard to the Golden Bros.' Circus.

"Owing to the arrival of Chas. F. Curran, general representative of Golden Bros.' Circus in Bristol, the No. 2 advertising car of the show was not placed as was advertised May 20. A number of weeks ago, when the car arrived in Bristol, Wm. Ericsson, car manager, received a telegram from the show stating that it had closed temporarily. Without waiting to ascertain any further information, Mr. Ericsson made a rather hurried decision, leaving the car on the car under the impression that the show had closed for good. Very immediately placed an attachment on the car and its contents and went to join other shows, leaving the car without any protection. The result was that the car was cleaned clean of everything, including a large amount of paper, the total value of the contents of the car being more than $15,000. Even the brushes and paste were missing.

"The sale was ordered by the court to take place at the Bristol, Va., Courthouse, May 28, at 2 p.m. Mr. Curran arrived in Bristol on that date at 1:30 p.m., and, under the impression that the sale was on the Tennessee side, went to the Tennessee Courthouse. After learning his mistake he reached the scene of the sale just as it started. He immediately stopped it by offering to make bond to the amount of $30,000. A large crowd was present, there being a dramatic show under canvas, also a carnival playing in town, each of which had representatives at the sale, ready to purchase the car. Mr. Curran's arrival was indeed timely. The court officials gave Mr. Curran every co-operation, making him a special deputy with power in both States. Nearly everything that was taken from the car, with a few minor exceptions, was located by Mr. Curran after several days of hard work and replevined by him. It was transferred to the car which will be sent to the show at once. Mr. Curran is authority for the statement that the Golden Shows is being reorganized and will take to the road shortly.

"Nothing but expressions of good will for Mr. Golden and the show are heard in this section and it is the desire of everyone that they will have the pleasure of witnessing the Golden Circus in the near future."

LINE O' TWO OF NEWS

New York, May 31.—Harry Witt, after a few days here this week, returned to West Indian and South American ports.

New York, May 31.—M. R. Westcott joined the Murphy Brothers' "big-top" show recently as general contracting agent.

New York, May 31.—Joe Schubert will open a museum in the Bronx some time this summer.

Newark, N. J., May 31.—The Centanni Greater Shows, a carnival under the management of Michael Centanni, played here this week. Business was very good on the days when weather conditions were favorable to outdoor amusements.

New York, May 31.—The Percy Manufacturing Company, Inc., maker of the famous Percy turnstiles, has moved its sales office to the Architects' Building. The increasing business made larger quarters imperative.

New York, May 31.—Joe Leo has been appointed by William Fox to manage one of his executive offices in the Fox picture studios, this city. Mr. Leo was one of the pioneer bookers of vaudeville some eighteen years ago, at which time he had a hundred theaters on his books.

New York, May 31.—Tentative plans for the 1925 Florida State Exposition are under way to make it a 100% State-wide representation. It will doubtless be held in Madison Square Garden following the Tampa Fair.

Daytona, Fla., May 31.—If plans now made carry forward this city will have a gigantic celebration this year with the idea in mind of attracting attention as an all-year resort.

Coney Island, N. Y., May 31.—The See Jay Gee Company, distributing the DuCharme frankfurter machine and Pinto Bros.' kiddie rides, reports the following sales: Two DuCharme machines to Woodside Park, Philadelphia; two to Rockaway Beach, New York; one to Keansburg, N. J., and several kiddie airplanes to different parts of the country.

MELROSE ACT TO HALL CIRCUS

New York, May 30.—Mme. Marie Melrose left yesterday on the S. S. Calvin Adams for Boston, from which point she will go to Dexter, Me., where the act will open for a ten-week engagement on the Hall's Society Circus.

Mme. Melrose has a complete dog, pony and mule act which will be a feature attraction. The act booked is by Charles Sasse of New York.

AL. G. BARNES HONORED

By Receiving Review of His Animal Show in The Detroit News

Al. G. Barnes, owner of the circus bearing his name, was especially honored by receiving the only circus review The Detroit News has published in many years when the show played Detroit May 23-27.

This departure by The News was due to high personal regard for Mr. Barnes as the owner of a show "that was different" and of the splendid co-operation he gave the paper last season when The News and the school children of Detroit were buying a baby elephant for the Belle Isle Zoo. At that time Mr. Barnes entertained 250 children as his guests at the afternoon performance.

Another distinguished guest during the Detroit engagement was Michigan's poet laureate, Edgar A. Guest, who attended the Monday afternoon performance with his family and a dozen boys and girls from his neighborhood.

The News said in part:

"There are two things about Mr. Barnes' circus that give it individuality, and the more important factor of the twain is his animals. He certainly has a lovely family of all manners and conditions of animals, beginning with the tiniest dogs and monkeys and running the entire animal scale until he gets into the elephant, hippopotamus and rhinoceros class.

"And the thing about Mr. Barnes' animals is that they are so well kept. It is a frequent experience to discover disappointment and disillusionment in the birds and the beasts when you visit the circus. The lions and the tigers generally have a dyspeptic attitude toward life, the elephants often droop and the jumping kangaroos don't jump at all.

"Here are animals that are somehow different. The casual observer, of course, doesn't know whether the Barnes animals act or whether it comes natural to them, but they come closer to measuring up to billboard specifications than any of the circus menageries. They are clean, wholesome, upstanding and satisfied. They do their stuff as tho their animal hearts were in their work. The cats and bears are the feature of an amazing collection—are not always pleasant in their demeanor but they are always fascinating. As long as a tiger, or a leopard or a puma was sliding about one of the four big rings, this reporter found himself quite unable to look at any of the other exercises. Mr. Barnes' show is a great spot for all lovers of animals.

"The other distinguishing quality of the show is that it doesn't take on the conventional aspect of the circus.

"In place of the grand march Mr. Barnes has substituted something that combines history with pageantry and music. This impressive introduction is called 'Pocahontas at the Court of Queen Anne'.

"This is really a colorful panorama employing the full human strength of the Barnes organization and a great deal of its animal strength. Much of the story is revealed by song and some remarkably good voices are employed.

"From then on the show moves with incredible speed, the animal acts being the outstanding feature. More than thirty displays of animal intelligence are made during the performance.

"This is a circus that has an undeniable appeal for adults as well as youngsters. Of course, the usual assortment of clowns put on their rough comedy and are genuinely appreciated."

CIRCUS CY SAYS

Because of the resurfacing of West Main street in North Adams, Mass., the Sparks Circus will eliminate its parade feature when showing at the Hoosac Valley fairgrounds June 10.

Springfield, Mass., has a Monday date this season in the route of the Ringling-Barnum Circus, showing there being slated for June 16.

Two good-sized audiences viewed the Sparks Circus at Poughkeepsie, N. Y., May 26, and newspaper reviews of the performance and parade were excellent.

SEVEN BROADWAY SHOWS CLOSE

(Continued from page 5)

It is playing. Shubert, in his attorneys, William Klein and Charles H. Tuttle, secured an injunction yesterday from Supreme Court Justice Philip J. McCook prohibiting William Harris from closing the show. Argument on the writ will be heard tomorrow before Justice John M. Tierney and if the injunction is continued "The Outsider" will continue to be played. If the injunction is vacated the play will not show tomorrow night. There is also a strong possibility that the judge will reserve decision, and if so the injunction will act as a stay and performances will continue. It is said that Harris is loath to close down this show, as it is making big money, and he will not be displeased if the court directs him to keep it open.

Shubert, in an affidavit on which the injunction was granted, said Harris had no good reason for shutting down his play, as all members of the cast are members of Equity, and because of his membership in the Managers' Protective Association, they can continue to play without adding to the cost of the piece. William Harris has retained Joseph P. Bickerton, Jr., to present his side of the case to the court.

In certain quarters it is said that the "dilly-hards" made one last attempt yesterday to get the courts to intervene in connection with the closing of shows. They asked for a stay in the injunction suit they brought against the Shuberts and Equity and which was vacated last Wednesday, but failed to get it. They, however, will appeal from Justice McCook's decision and the hearing will probably be held Wednesday. At that time, it is expected, the case will be set down for hearing at the fall term of court. Equity will hold its annual election of officers and meeting tomorrow afternoon at the Hotel Astor and at that time some agreement may be announced whereby some of the closed shows may be allowed to continue.

BIG CELEBRATION TO COMMEMORATE BATTLE

(Continued from page 5)

ticipate in this movement by way of exhibits.

It is estimated by those in charge that in order to carry out the plan of action necessary to properly and accurately reproduce the actual war-time movements in and around the old Confederate fort during the summer of 1864, thirty days' performance will be required. This means that the big show will be in progress at least thirty days—something doing every day and every night for at least that length of time (except Sundays).

To commemorate in 1925 the Battle of the Crater on the very ground upon which it was fought July 30, 1864, by way of re-enacting the scenes with real American soldiers of the present day will be one of the greatest outdoor educational entertainments ever staged on the American continent, the management claims.

KEITH'S MAY ACQUIRE ORPHEUM, CINCINNATI

(Continued from page 5)

here. Cincinnati, known as an exclusively Keith city, has two Keith houses at the present time, the Palace and B. F. Keith theaters. The former presents small-time at popular prices and the latter big time vaudeville.

Ike Libson, manager of a string of first-class movie houses in Cincinnati, with whom the Keith interests are said to be associated, when interviewed said that nothing had been done and that no lease had as yet been made.

A. Hettesheimer, manager of the Orpheum, which is independently owned and which plays pictures, said that there was nothing definite to report at this time and that no statement could be made as to the probability of such a lease being entered into.

MICHAEL O'TOOLE HEADS M. P. T. O. A.

(Continued from page 5)

Tuesday session. He warned the delegates that, unless immediate steps were taken to stop this invasion, it would mean the death of independent theater owners, and further that it might even cause government action which would prove destructive to the business. On Wednesday Lee Ochs of New York exploded a giant bombshell when he bitterly assailed the Loew organization, calling it an octopus and a menace, and implored the delegates to get together and fight it as the they were fighting for their lives. Ochs said he did not blame Loew for building theaters to put the independent owners out of business, but blamed the independents for putting their money into stocks that provided Loew with the money to put them out of business. The State Theater in New York, he declared, was built by independent exhibitors' money. Referring to the "Peekskill case", Ochs said: "There are many Peekskills, if they would only step forward and act." He also remarked that New York, once a 12½% territory, had been forced down to 9½% by Loew's tactics.

J. White, of Dover, N. H., followed Ochs and described the "squeeze" tactics of Paramount in Maine, New Hampshire and Vermont. He said the independent theater owners ought to buy their films from decent producers, who would allow the exhibitors to make their own selections, instead of giving their money to those who were trying to drive them out of business.

W. W. Farley, of Schenectady, N. Y., mentioned the practice followed by the producers of withholding their best pictures from the independent exhibitor and either giving them to his competitor or showing them in some local hall in order to kill the business of the men they are trying to force out. Farley declared that no picture is too good to show in a town where there is a higherclass moving picture theater. He also said the whole situation was one that ought to appeal to the people, and advised telling them about it.

Similar conditions exist in Canada, according to J. C. Brady, of Toronto, who told of the oppression exercised through that country by the big combines.

A resolution against the activities of Loew's, Inc., was introduced in the course of this discussion. This resolution, as unanimously passed today, reads:

"Whereas, the present activities of Loew's, Inc., in attempting to monopolize all branches of the moving picture industry is fast becoming a menace to the best interests of all concerned.

"Be it Resolved, that the Board of Directors inquire into and carefully examine recent moves made by Loew's, Inc., and other allied production companies, and take such action in the premises as in their judgment will properly safeguard exhibition interests and prevent such injury as may follow this or any other combination of producers."

With everyone stirred to the boiling point over this state of affairs, Harry Davis, of Pittsburg, chairman of the Ways and Means Committee, took the stand and made a fervid plea for funds to carry out protective measures. He stated that he personally was contributing $5,000 and about $50,000 had already been subscribed by a few of the big exhibitors, but that this amount was a mere drop in the bucket and most more was needed to fight the big interests effectually. Davis declared that Will H. Hays was being goaded by the producers not because he knew anything about the moving picture game, but because of his influence in case they got into trouble. "We have ten times more influence than they have," Davis said "if we will only exert it. It will take hundreds of thousands of dollars to fight them, so dig down in your pockets and see this thing through. The other side has money and can engage the best counsel. We can do the same. We must provide ways and means to supply pictures so we won't have to get them from the combines. We must give the independent producer courage to produce. In order to do this we must have a strong treasury to draw on."

At today's business session a resolution was adopted whereby the national organization will establish a direct contact with each exhibitor in the United States and Canada to the end that a small weekly fee be sent in by each, as follows: From houses of 500 seats or less, $1 a week; houses of 500 to 1,000 seats in larger towns, $2; houses over 1,000 seats in larger towns, $3; large houses in small towns, $1. In addition to this a definite pledge of $50,000 had been made up to noon today.

Except for the agitation over the combines and the battle between Milwaukee and Los Angeles and Toronto for the place to meet next year, the convention was a calm and peaceful affair. Some kept boosting for harmony, while others complained that too much harmony was just what ailed the organization. The entry of President Sydney S. Cohen brought forth rounds of cheers, and there was frequent applause as he read his final address and report. In his report Cohen recommended the adoption of a budget system, the appointment of an executive secretary of ability and experience, probably to be secured outside of the organization; a permanent representative at Washington, establishment of service bureaus in convenient sections thruout the country, radiating from New York and with regional centers in various territories; resumption of the bulletin service recently abandoned for lack of funds, reinstating it on at least a semi-monthly basis to begin with; re-establishment of the official "Urban Movie Chats", employment of an able lawyer and advocate as general counsel, action against non-theatrical competition, employment of paid organizers or representatives to work thruout the country as long as their need is deemed necessary, co-operation along public service lines, improvements in the arbitration board system, the present members of which are alleged to be mostly collection agencies for distributors, and establishment of a grievance board for theater owners where they will receive proper consideration, and finally he outlined the amendment with regard to the board of twenty-one directors.

The president's report was subsequently adopted and all recommendations approved and referred to the Board of Directors for action.

Commenting on the State organizations not represented at this convention, Cohen expressed particular regret that Michigan had stayed away. He declared he had only the kindest of feeling for the men from this State, said they were out for reasons that were mostly exaggerated, and hoped they would soon be in the organization again. With the political aspects of the organization disappearing, it looks as the all the insurgents may yet be induced back into the national body. Frank Burkee, of Maryland, was the only one of this band present.

Among Cohen's pertinent remarks was one to the effect that there are many exhibitors who would come across with two or three hundred dollars to take a picture away from a rival exhibitor rather than pay fifty dollars to prevent the producer combines from taking his own house away from him.

A letter was received and read from President Coolidge, also many letters and telegrams from members in distant parts, who expressed regret at being unable to attend the convention.

R. F. Woodhull, chairman of the Board of Directors, made a brief report of the board's activities for the year. Four meetings were held, Woodhull said, and National Motion Picture Day was one of the big things accomplished.

A report on the music tax situation was made by Harry A. Staab, executive secretary of the Wisconsin M. P. T. O., and National Secretary George P. Aarons submitted the report of the Legislative Committee with respect to the repeal of the admission and seat tax, also dealing with the copyright exaction. Earlier in the meeting M. Douglas Flattery, local theater owner and chief of the Bureau of Conservation, appearing on behalf of Mayor Curley, termed the payments demanded by the Association of Authors, Composers and Publishers as "illegal, cold-blooded tribute," and said that not one composer in ten could collect on the ground of originality, because under the present law anyone could take a classic, give it a new name and secure a copyright on it.

Flattery also urged co-operation instead of harmony among the independent owners. He said that foolish and unfair competition between theater owners would react to the credit of the producer's interests, and urged the delegates to refuse to pay $10,000 for $2,000 releases. Flattery, incidentally, is associated with the Loew enterprises.

Martin G. Smith, president of the Ohio M. P. T. O., reported on the troublesome non-theatrical situation. He condemned producers for supplying pictures to churches, schools and organizations not subjected to the rules and regulations imposed on theaters, and recommended that exhibitors refuse to deal with this class of producers. Smith accused Will H. Hays of first promising to aid in doing away with this competition, but later doing nothing about it. The situation has become particularly serious, because in some sections producers are sending out officers and establishing separate departments to handle this kind of business. Showing of religious films in churches, educational films in schools and medical films in medical offices was not considered objectionable, but it was pointed out that even in towns having excellent theaters producers went so far as to engage halls or other places for the showing of their best films.

Another instance of pernicious producer tactics was cited by Miss Ray A. Lewis, editor of The Canadian Moving Picture Digest, who in a brilliant talk described how a paid agent, hired by a prominent concern in this country, was sent to Canada for the purpose of blocking the organization of the Canadian exhibitors. This man went so far as to have himself elected president of the organization, but was eventually trapped and ousted.

The unfavorable effects of the producers' publicity forces in circulating reports about the fabulous salaries paid to stars "who were advertised like pills" was commented upon and condemned, and in this connection Miss Lewis said the producers were having this done in order to keep the public from wondering how much the executives made.

One of the most masterly addresses that the moving picture theater owners ever listened to—in the words of Sydney S. Cohen—was the report of M. J. O'Toole, chairman of the public service department, which opened the Wednesday session. Many sound and constructive ideas were presented by O'Toole. "The good will of the public is your greatest asset," he said. "Make your theater a community institution and make yourself a community leader. Public service is the best way to secure good will and insure the success of your business. Use your screen for boosting civic betterments, for co-operating with community organizations and government departments, and make the motion picture a moral force." O'Toole declared that the producers are trying by every possible means to keep exhibitors in the subdued class. But when they find that they can't get away with it, when they find the communities lined up with the exhibitors, then they will give the exhibitors proper recognition and treatment.

Joseph P. Seider, chairman of the Board of Directors, M. P. T. O., of New Jersey, in reporting on National Motion Picture Day, recommended that this event be made of a week's duration instead of just a day, with a percentage of the first day's receipts turned over to the national treasury.

Others who spoke at the Wednesday session were Peter J. Brady, president of the Labor Bank of New York, who recommended co-operation between the M. P. T. O. A. and the labor movement, and also advised the delegates to keep their screens free from propaganda; Major-General Malvin Hill Barnum, U. S. A., who asked the exhibitors to help along the work of the Citizens' Military Training Camps by showing the pictures that would be furnished on these activities; Douglas Grissemer, Director of Information, American Red Cross, who asked the aid of the theater men in the future, as in the past, in conducting the Red Cross membership drives; Mrs. Rene Ratigne, slide manufacturer, who suggested giving audiences some daily facts and information about the motion picture industry and thus increasing their interest in it.

About 600 attended the banquet last night. A remarkable speech was made by Mark Sullivan, corporation counsel for the City of Boston, who attended on behalf of the Mayor. General A. F. Foote, Commissioner of Public Safety, represented Governor Cox, and Major-General Brewster, Samuel V. Grand, of Grand-Asher Productions, and a number of other distinguished persons were present. R. F. Woodhull acted as toastmaster and many speeches were made. Sydney S. Cohen was tendered a handsome silver loving cup and an engrossed life membership in the Ontario Division of the Canadian M. P. T. O. by his friends from the other side of the border. Miss Ray A. Lewis made the felicitous presentation speech. Other gifts presented to Cohen included a gold plaque from the delegates, a diamond ring from his New York friends and an English kit bag from the Pennsylvania theater owners. Music by Leo Reisman's orchestra and a fine array of vaudeville acts from local theaters furnished enjoyable entertainment during the evening, and dancing went on until 3 a.m.

Today's business session was carried out with remarkable expedition. The Board of Directors was elected by a unanimous vote, and the directors in turn unanimously elected the new president. A prolonged demonstration of enthusiasm greeted the announcement that O'Toole had been selected to fill this post, and everyone was agreed that a better choice could not have been made. The reports of the various committees were rapidly passed upon. Resolutions were passed to co-operate with all government departments, Post Office department, Military Training Camps and Red Cross. Also the Loew resolution, one condemning non-theatrical centers, one calling for a protest to editors of dailies and weeklies against the featuring of sordid and sensational stories involving people of the stage and screen, and one in favor of stopping the production of films made from books that have been barred from circulation by public authorities. Cohen and the other retiring officers were tendered a resolution of thanks for their splendid service, and the Boston motion picture men were thanked and congratulated on the thoro success of the convention.

A touching scene was enacted just before the final adjournment, when A. Julian Brylawski presented Cohen with a framed testimonial of appreciation. Brylawski started to make a speech. He uttered a few elegant and well-chosen remarks, then words failed him and he just handed the gift over to Cohen. It was visible in the ex-president's eyes as a token of esteem. It was fully [illegible] before he could speak, and even then he hardly do more than murmur "Thank you." He was just about to break down completely when friends escorted him to a seat. It was a circumstance that could not have happened among men who were working together without sincerity of purpose, trust in each other and loyalty to a mutual cause. Expressions of thanks, compliments and laudatory remarks were frequent thruout the convention, but none spoke louder than this little unexpected burst of emotion did. For once in his life Sydney S. Cohen found himself in a situation that he was unable to handle.

The new administration of the Motion Picture Theater Owners of America starts out with the brightest of hopes before it, with a concrete course to follow and a definite assurance of the means to achieve the aims outlined.

Following the adjournment, the delegates and guests were invited to a boat ride around Boston Harbor as guests of Mayor Curley.

The order of business for the convention was as follows:

TUESDAY, MAY 27

Meeting called to order at 11:00 a.m. by Joseph W. Walsh, of Hartford, president of the M. P. T. O. of Connecticut.

Address of welcome by Harry I. Wasserman, chairman of the Boston Convention Committee.

Address on behalf of Mayor Curley by M. Douglas Flattery, chief of the Bureau of Conservation, and presentation of key to the city to the convention delegates.

Formal opening of the fifth annual convention by President Sydney S. Cohen, followed by reading of the president's dual address and report, and appointment of convention committees.

Report of the Board of Directors by R. F. Woodhull, of New Jersey.

Report on music tax activities by Henry A. Staab, executive secretary of the M. P. T. O. of Wisconsin.

Report of Legislative Committee with respect to repeal of the admission and seat tax, by George P. Aarons, national secretary of the M. P. T. O.

Report on the non-theatrical situation by Martin G. Smith, president of the Ohio M. P. T. O.

Report of Exhibitors' Service and Adjustment Bureau by Joseph W. Walsh.

Talk by Miss Ray A. Lewis, secretary of the M. P. T. O. of Canada, on the Canadian affiliations with the M. P. T. O. A.

Adjournment, followed by automobile sightseeing trips arranged by Boston delegation.

WEDNESDAY, MAY 28

Convention resumed at 11:30 a.m.

Report of Public Service and Legislative Departments by M. J. O'Toole, chairman of the Public Service Department.

Address by General Malvin Hill Barnum, U. S. A., on "Citizens' Military Training Camps and Their Importance to National Welfare".

Introduction of Major-General A. W. Brewster, U. S. A.

Address by Thomas R. Hanly, editor of moving picture magazine section of The New York Morning Telegraph.

Address by Louella O. Parsons, of The New York American, on "The Screen Press of America".

Address by Douglas Grissemer, Director of Information, American Red Cross, on "Red Cross Activities and the Motion Picture Theater."

Address by Mrs. Rene Ratigne on "Why Not Co-Operate With Your Audience?".

Report on constitutional amendments by A. Julian Brylawski, and the unanimous passing of all amendments.

Resolution by R. F. Woodhull in memory of the late C. E. Whitehurst.

Recess for lunch.

Report on National Motion Picture Day by Joseph P. Seider, chairman of the Board of Directors, M. P. T. O. of New Jersey.

Address by Peter J. Brady, president of the Labor Bank of New York, on co-operation between moving picture theater owners and the labor movement.

Resolutions in tribute to the late Victor Herbert and the late Dr. Francis Hobby.

Addresses by Lee Ochs, of New York; J. White, of Dover, N. H.; W. W. Farley of Schenectady, N. Y.; Harry Davis, of Pittsburg, and J. C. Brady, of Toronto.

Adjournment, followed by banquet at [illegible]. Speakers at the banquet included R. F. Woodhull, toastmaster; Harry I. Wasserman, Mark Sullivan on behalf of the Mayor, General A. F. Foote on behalf of the Governor, Major General A. W. Brewster, Sydney S. Cohen, Douglas Grissemer of the American Red Cross, M. J. O'Toole, A. H. Denis of Montreal, Lee Ochs, H. J. Segal and Miss Ray A. Lewis. Vaudeville entertainment, music by Leo P. Reisman and his orchestra and dancing until 3 a.m.

THURSDAY, MAY 29

Convention resumed at 12:15 p.m.

Election of Board of Directors.

Reports of committees on Rules, Credentials, President's Report, Finance, Legislation, Business Relations, Motion Picture Day and Resolutions.

Election of officers.

Presentation of testimonial to ex-President Cohen by A. Julian Brylawski.

Designation of place for next national convention.

Report by Harry Davis, chairman of Ways and Means Committee.

Adjournment, followed by boat ride in Boston Harbor as guests of the Mayor.

FULL TEXT OF BASIC AGREEMENT BETWEEN EQUITY AND M. P. A.

(Continued from page 11)

the standard form hereto annexed (hereinafter called "Standard Minimum Contract"), marked "A" and by this reference made a part hereof, such contract shall always include the arbitration clause as set forth in said Standard Minimum Contract.

"Second: The Equity Association has, contemporaneously with its execution hereof, and at the request of the Protective Association, amended its rules referred to in the recitals hereof so as to be modified as to members of the Protective Association so as to read as follows:

"RESOLVED that no member of this association shall, after June 1, 1924, play in any company or any performance produced by any member of the Managers' Protective Association, Inc., unless at least eighty per cent (80%) of the actors, who are members of said company and appear in said performance, are fully paid up members of Actors' Equity Association in good standing and unless each of the remaining persons who are members of said company and/or appear in said performance, namely not more than twenty per cent (20%) none of whom may be suspended or delinquent member of Actors' Equity Association or a person who has been expelled or dropped therefrom) shall on or before the first rehearsal of said company have paid in cash to this association a sum or sums equal to what such person would have had to pay to this association as the usual and regular initiation fee and dues if such nonmember had at the time of his or her first rehearsal in said company duly applied for and been admitted to membership in this association; and unless such nonmember shall continue so to make thereafter to this association payments in the same amounts as if he or she should have continued thereafter to be a member of this association in good standing; and such payments to this association shall, unless this association otherwise consents, be made by this nonmember, directly and not by or thru any producer or other person, firm or corporation; and it is

"FURTHER RESOLVED, that no member of this association shall work or continue to work for any producer, manager or producer, who or which directly or indirectly, alone or in combination with others, produces or continues to produce any play or make any production in which there are less than eighty per cent (80%), as herein defined, of Equity members, and also unless all nonmembers in such play or production have made and continue to make to this association the payments hereinbefore specified; and it is

"FURTHER RESOLVED, that in computing and defining said eighty per cent (80%) of actors the following schedule and scale shall apply, namely: In companies consisting of less than five (5) actors no nonmembers; of from five (5) to nine (9) actors, not more than one (1) nonmember; of from ten (10) to fourteen (14) actors, not more than two (2) nonmembers, of from fifteen (15) to nineteen (19) actors, not more than three (3) nonmembers; and a like proportion computed on a similar basis for larger companies. Understudies and permanent stage managers are to be counted as members of the company; and it is

"FURTHER RESOLVED, that the persons whose names are on a certain list of nonmembers agreed upon between this association and Managers' Protective Association, and deposited in the office of this association, are in the percentages hereinbefore specified, to be deemed nonmembers; but none of the payments to the Equity Association hereinbefore specified need be made by them. If such actor shall at any time become a member of the Equity Association, his name shall thereafter be deemed eliminated from said list. Dues, as above defined, shall be in amount the usual Equity Association dues payable and being paid at the time of such beginning of membership. And it is

"FURTHER RESOLVED, that any and all contracts of employment entered into by any member of this association with any member of Managers' Protective Association, Inc., shall contain appropriate provisions which will in all respects carry out the foregoing resolutions and enable said Equity member to obey and carry out said resolutions."

Eighth: The Equity Association will not, during the term hereof, make any by-laws, rule or resolution of any kind which shall decrease the percentage of nonmembers specified in subdivision "Seventh" of this agreement, with whom its members will work or continue to work in any company or production of any members of the Protective Association, or which shall increase above the amounts specified in said subdivision "Seventh" the payments specified in said subdivision "Seventh" to be made by nonmembers of the Equity Association. The Protective Association and each and every member thereof agrees that, to the full extent, in every manner and form and under all conditions, it will, so far as it may be lawful so to do, recognize and agree to the conditions, requirements and limitations set out in the resolution quoted in subdivision "Seventh" of this agreement, and contract with and employ Equity members always under the conditions set forth in said resolution and under no conditions inconsistent therewith.

Ninth: If it shall, at any time hereafter, be determined either by a court of law or by an arbitrator acting under this agreement, that it is or will be unlawful for the Equity Association fully to enforce its resolutions set out in paragraph "Seventh" of this agreement, or for the Protective Association and any individual member thereof, to recognize and agree to the conditions, requirements and limitations set out in said resolution, and to contract with and employ Equity members always under the conditions set forth in said resolution and under no conditions inconsistent therewith, or to cooperate or act in conjunction with the Equity Association, fully to enforce said resolution, then and in any such event, this entire agreement, at the option of either association, shall forthwith terminate.

Tenth: The Equity Association will not, by force, intimidation or threats, or other illegal act directly or indirectly, force or coerce, or attempt to force or coerce any person or persons not a member or members of Equity Association to become a member thereof, and will order its members or any particular member under penalty of discipline, not to do so of the foregoing.

Eleventh: Neither the Protective Association nor any producer will force or coerce, directly or indirectly, or attempt to force or coerce, directly or indirectly, any persons to withdraw from or sever in any manner, or to any degree, connection with the Equity Association, or not to join the Equity Association, or to join or become connected in any manner, or to any degree, with any other organization, for will the Protective Association, or any producer, directly or indirectly, blacklist or otherwise wilfully discriminate against any person or persons in any manner connected with his employment or otherwise, by reason of his or their membership in the Equity Association, and, in addition to other remedies accruing to the Equity Association, or its members hereunder, the Protective Association will enforce the provisions of this clause by appropriate disciplinary measures.

Twelfth: Neither the Protective Association nor any producer, shall compel, coerce or persuade, or attempt to compel, coerce or to persuade any Equity Association member to pay any consideration for his employment to any employment agency, or other medium thru which he is or may be employed.

Thirteenth: The Equity Association will not compel, coerce or persuade any Equity member to obtain or seek employment thru its employment agency.

Fourteenth: The Equity Association covenants and agrees that it will not participate, nor will it or its members, in any manner, directly or indirectly, go out with and/or on any sympathetic strike against any member or members of the Protective Association that may at any time during the life of this agreement be called by any craft connected with the theater.

Fifteenth: The Equity Association agrees to accept the application of and to admit to membership any person of good character and of sufficient age to legally be allowed to be an actor (except persons who have been duly dropped or expelled), upon payment of the regular initiation fee prescribed for such intended member, and the usual and then current dues, which initiation fee shall, during the term hereof, be as follows:

(1) Ten ($10.00) Dollars for junior members, junior members now being defined as actors of less than two years' experience.

(2) Twenty-five ($25.00) Dollars for all others, meaning by "all others", as said classification is now made, actors of more than two years' experience. Equity members who shall have resigned of their own volition and in good standing and who may wish to reenter, shall be forthwith reinstated upon application and upon the payment of the initiation fee and advance dues payable by new members of the same class.

Sixteenth: Members of either association who may be expelled or suspended shall have a right to appeal the final action of their respective association to the Joint Arbitration Board as herein constituted, and such board shall have full power of judgment and its decision shall be final and binding upon the association and the performer affected.

Seventeenth: The initiation fee hereinbefore stated shall not be raised without the consent of the Protective Association, but the Equity Association may change its dues and make assessments, providing the same affect equally all members of every class by whom said dues or assessments are payable.

Eighteenth: The Actors' Equity Association agrees not to create any apprentice class or probationers among its members, nor create different classes of performers, to which class or classes its members are or may be assigned, and will make no agreement with its members, verbally or in writing, compelling or suggesting the salary or pay which any actor may require or demand of any producer, it being the intent hereof that no rules shall be made which shall prevent free and unrestricted competition among Equity members seeking employment.

Nineteenth: The Equity Association agrees that it will in no way take part in or interfere in the casting of plays, nor at any time prescribe the number or type of actors to be employed in any dramatic or musical play, nor interfere with nor establish lines or parts of business, nor in any way take part in, interfere with, dictate to or demand of authors or producers in regard to the subject matter, plot and or text of play, it being the intent hereof that there shall be no interference of any kind in which the actors are concerned, regarding the character of performances and productions, material in or the method of presentation of any play by any producer.

Twentieth: The Protective Association agrees that no Equity members shall be ordered or required to do the work of any stage hand or musician.

Twenty-first: The parties hereto expressly agree that, should any agreement, contract or understanding, covering the same subject matter as is covered by this contract, by whatsoever name known, be arrived at between the Equity Association and any other body of producers, or any individual producer or producers producing first-class regular dramatic and musical attractions, and should said contract contain any terms and/or conditions more favorable to said Association or body of producers, or producer so producing, then it shall be optional to the Protective Association to terminate this agreement and accept, in lieu thereof, another agreement containing all of the terms, covenants and conditions as in such other agreement, contract or understanding contained, or at the option of the Protective Association this agreement shall be modified to conform in all respects to such other agreement, contract or understanding so made and entered into between the Equity Association and such other body of producers or producer, and it is agreed that this provision shall apply automatically thruout the entire term of this agreement. Temporary concessions relating to working conditions given individual producers in the course of the operation of individual companies are not agreements, contracts or understandings within the meaning of this clause.

Twenty-second: It is agreed between the parties that in case of any dispute between individual producers as to their respective rights for the services of any Equity actor, the Joint Arbitration Board herein provided for shall decide and said decision shall be final, and by conforming to said decision said Equity Actor shall be released from further liability.

Twenty-third: The parties of the first part agree that Equity actors may play in Equity benefits, that deputies of the Equity Association will be permitted in each company and duly authorized representatives shall have the right to be on the stage before and after rehearsals and before and after performances, and that producers will tentatively engage Equity members on their paid-up card, which will be prima facie evidence of Equity membership until the producer is otherwise notified by the Equity Association.

Twenty-fourth: The Protective Association agrees that it will within ten (10) days, pay any money award made against any of its members.

Twenty-fifth: The parties agree that the Protective Association and the Equity Association shall have the right respectively to institute, present and prosecute, to a final conclusion, any claim or suit by arbitration or otherwise, in the names of its respective members or in its own name, on behalf of its members, and that the receipt or release or the satisfaction of an award or judgment given by the association of which the claimant is a member shall be full protection to the person making payment.

Twenty-sixth: Producers breaching this agreement or in default in relation thereto shall not have the benefit of any part of this agreement, and at the option of any Equity member (provided the Equity Association concurs) said member is released from any individual contract made with any such producer.

Twenty-seventh: The Protective Association agrees that it will not at any time after May 31, 1924, admit to its membership any person, firm or corporation without the previous consent in writing of the Actors' Equity Association, filed with the secretary of the Protective Association. A violation of this agreement will, at the option of the Equity Association, relieve the Equity Association and its members from any and all further obligations under this agreement.

Twenty-eighth: The term of this agreement shall be ten (10) years from June 1, 1924, excepting as to clauses numbered "Fifteenth", "Seventeenth", "Eighteenth" and "Nineteenth" as to which clauses the term shall be twenty-five (25) years; also for this latter term, nonmembers on attached list referred to as Fidelity League members, will be entitled to the rights herein specified.

Twenty-ninth: This contract is in all respects to be construed in accordance with the laws of the State of New York.

Thirtieth: In case any controversy or dispute arises between the Protective Association and the Equity Association hereunder, regarding the meaning, interpretation or enforcement of this agreement or any part thereof, or any allegation of any breach thereof, in whole or in part, such controversy or dispute shall be decided and settled by arbitration, and either party to such controversy or dispute may notify the other that arbitration is demanded, stating generally in such notice the matter or matters in dispute, and in such notice such party shall name its arbitrators. Within five (5) days after such written notice has been so sent, the other party shall name its arbitrator and shall so notify the claimant. The board arbitrator and umpire shall be

(a) Should said umpire die or refuse to act or be incapacitated a new umpire shall be named to serve in his stead. The decision of a majority of said arbitrators as so constituted shall be the decision of the board and shall be binding and conclusive on all parties to such controversy or dispute. Such board shall receive the evidence and shall render its decision within fifteen (15) days after the submission of the controversy. Said Board of Arbitration shall have full power to determine the manner in which they shall hear the parties, the mode of procedure, the character, nature and extent of evidence to be considered. The decision of the board shall be reduced to writing and a copy thereof sent to each of the parties hereto, and the parties to said controversy against whom any award shall be made shall have ten (10) days after said copy of said decision or award has been sent as aforesaid within which to comply with the same.

(b) The parties agree that judgment upon said award may be entered in the Supreme Court of the State of New York; that the oath of the arbitrators and of the umpire shall not be necessary in any matter unless one or both of the parties make a specific request therefor, and that the procedure on said arbitration shall meet the requirements of a lawful arbitration under the laws of the State of New York, and rules of practice of the Supreme Court of the State of New York.

(c) All notices in this paragraph shall be given by registered mail to the addressee's last known business address, and in addition to the time herein provided, one (1) day shall be added for a thousand miles or fraction thereof of distance between the point of mailing and the point of destination. In addition to the notices hereinbefore required to be sent, duplicate originals of all such notices shall be similarly and contemporaneously sent to the respective secretaries of the parties hereto. If the Protective Association or the producer, whichever may be a party to said controversy or dispute, fails to appoint an arbitrator, as hereinbefore provided, or without just cause withdraws from said arbitration or fails to obey within the time herein specified any award, then said Protective Association, or the producer, as the case may be, shall be in default hereunder and have breached this agreement, and shall no longer be entitled to the benefit of the provisions hereof.

(d) No strike shall be called, requested, encouraged, advised or permitted by the Equity Association, or any of its members, until, as aforesaid, said default of the producer or of the Protective Association, as the case may be, may have continued for ten (10) days, at the end of said ten (10) days said Equity Association and/or its members shall be free to act as they see fit, but any strike shall always be limited to the party against whom said award has been made and the corporation, co-partnership, association, individuals and concerns, of whatever character, which the party against whom said award has been made controls. If the award is against an individual producer who defaults, the Equity Association and its members will, at the specific request of the Protective Association, delay any action on its part for three (3) days after the expiration of the said ten (10) days, but no more.

Thirty-first: The fact that the Equity Association allows its members to use the so-called "Independent" form of individual contract and to work under the conditions thereof shall not be considered the issuance by it of a better form of contract within the meaning of this agreement, but said individual Independent Contract is, with all reasonable speed, to be revised so as to contain no individual working conditions more favorable to the independent manager or producer than are stated in the Standard Minimum Contract referred to herein.

Thirty-second: Anything to the contrary in this agreement notwithstanding, the Protective Association agrees that, should the Chorus Equity Association or its members be, under the agreements entered into between the Protective Association and the Chorus Equity Association and its members, free to strike, then, as against the producer or producers affected, the Equity Association and its members shall also be free to strike.

Thirty-third: Should the Protective Association give any group or classification of actors better working agreements than herein provided, Equity members shall be entitled to said better working conditions.

Thirty-fourth: In determining claims arising under the Standard Minimum Contract hereto annexed, there shall be established a Joint Arbitration Board consisting of one or more members of the Protective Association and the Equity Association, with . . . as umpire. This board will meet at least twice a month and have a special meeting at the request of either association.

IN WITNESS WHEREOF, each of the parties hereto has caused this instrument to be signed by their respective presidents, attested by their respective executive secretaries and have caused their respective seals to be hereunto affixed as of the day and year first above written.

In the presence of:

THE MANAGERS' PROTECTIVE ASSN., INC.

Attest: By:

L. Lawrence Weber, Secretary. Arthur Hammerstein, President.

ACTORS' EQUITY ASSN

Attest: By:

Frank Gillmore, Executive Secretary. John Emerson, President.

Witness:

William Klein, of counsel, for Managers' Protective Assn.

Witness:

Paul N. Turner, of counsel, for Actors' Equity Assn

DEATHS

In the Profession

ARNOLD—Charles B., 64, died suddenly May 29 at his home, Cincinnati, O., following a heart attack. At the time of his death he was employed in the real estate department of the Hamilton County Auditor's office. Mr. Arnold had been active in Hamilton County politics for forty years. He managed the old Standard Theater, Cincinnati, years ago, and a burlesque company later. A brother, Frank Arnold, and two sisters survive.

BAGNELL—James, 68, believed to have been the oldest active stage hand in the United States, died May 31 in Bellevue Hospital, New York following a five weeks' illness. He was stricken while shifting scenery at the Shubert Theater, New York. The deceased had been an actor in his younger days, supporting Kate Claxton and John O'Neill in "Monte Cristo", also Donald McKay, and was for a time with Buffalo Bill's Wild West Show. He was the organizer of Theatrical Protective Union No. 1. Funeral services were held June 3 from the Funeral Church, New York.

BALDWIN—Samuel Y., 67, widely known aeronaut, died May 24 at his home, Quincy, Ill., from organic heart disease. Both he and his brother, the late Major "Tom" Sacket Baldwin, had won fame as intrepid aeronauts, Major "Tom" had the advantage over "Sam" in the fact that he had traveled over the world giving balloon ascensions and parachute jumps, while "Sam's" exhibitions were given exclusively in this country. He had lived quietly at home the past several years, his last regular employment being as a member of the faculty of Raymond Riordan's School for Boys, near Highland, N. Y. The Baldwin brothers started out together in professional gymnastics, and finally turned their attention to tight-rope and slack-wire performing. For a number of years they traveled back and forth over the country, and it was during this period that the Baldwin brothers became widely known to the amusement-loving public. It was in San Francisco, in 1887, that "Tom", after much experimenting, succeeded in perfecting the parachute that was destined to bring him fame and fortune. He had done what no other performer had ever accomplished altho trials had been made, when in 1884 he crossed on a five-inch cable 620 feet in length at a height of 110 feet, at the Cliff House, Seal Rock. Shortly after this "Sam" made his initial jump and was credited with attaining an altitude of 10,000 feet before cutting the cords that attached his parachute to the balloon. It was then that "Tom" decided on making a tour of the world, leaving "Sam" to fill American engagements. Assisted by Tom Greenleaf, Ed Dudley and others he continued in this business for a series of years and until the novelty wore off. During this period, too, he was superintendent of the Baldwin Bros.' balloon manufactory. Major Baldwin died in Buffalo in May, 1923. Samuel Baldwin is survived by his widow and four children, Samuel, of Fonda, Ia.; Frederick, at home; Mrs. Martin O'Neill, of Ottawa, Ill., and Mrs. Warren M. Dickson, of Lagrange, Ill. Burial was May 27 at Quincy, Ill., with services at the grave in charge of Bodley Lodge of Masons.

BECK—Johann H., 63, well-known Cleveland composer and former director of the Detroit and Cleveland Symphony Orchestras, died May 27 in Cleveland, while discussing the death of his friend, Victor Herbert, the great American composer, whose death preceded his own by but twenty-four hours. Death was due to heart disease.

BOSTIAN—W. E. (Jack), died May 8 at Eau Claire, Wis., following an illness of almost a year's duration. The deceased had been on many shows, including the Jones, Wortham, Al G. Barnes and Kennedy Shows, and was with the Ruhin & Cherry Shows at the time he was taken sick. His mother survives. Burial was at Eau Claire.

BRENNAN—Thomas F., known to harness horsemen everywhere as "Bamey", died May 24 in Bellevue Hospital, New York, of a complication of diseases following an attack of pneumonia. Notwithstanding the loss of a leg in a railroad accident in his youth the cheerfulness of the deceased and his wide knowledge of horses won him hundreds of friends. Funeral was held May 26.

BURBANK—Roy, sword swallower with the Gentry Bros.-Patterson Circus, died of pneumonia May 14, following a brief illness. The deceased, a native of Dixon, Ill., was well known and had many friends in the circus field.

COMPTON—Jesse Walton, ten months' old son of Mr. and Mrs. N. J. Compton, died April 18 at Greenville, Tex. Mr. and Mrs. Compton are members of the J. George Loos Shows. Mr. Compton being better known in show circles as "Curly" Green.

ELLIS—Tex, 28, well-known black-face comedian, died May 27 at the Union Hotel, Chicago. He had been ailing for some time but of late had shown signs of improvement. The deceased was formerly with Jimmy Hodges' Musical Comedy Company for several seasons, and at the time of his demise was in the employ of the Montmartre Cafe, Chicago. His parents, who reside at Texarkana, Tex., survive.

EPSTEIN—Philip, 56, noted composer of musical numbers for vaudeville and for the old Hippodrome, New York, died May 29 of heart disease. The deceased was born in London and came to America about fifty years ago. His residence was at 223 Lefferts avenue, Kew Gardens, L. I., N. Y.

FELSBURG—Louis, president of the Musicians' Association of New Haven, Conn., for the past thirty-five years, died there May 25 of pneumonia after a short illness. Mr. Felsburg attended the convention of the American Federation of Musicians in Colorado recently and it was while there that he contracted the cold which proved fatal. He was the son of the late John G. Felsburg, leader of the Felsburg Band, well-known New England organization years ago.

GESS—Mrs. Charlotte, who, with her husband, the late Henry Gess, was well known for their presentation of "Wild Men of Borneo", died recently in England. The funeral was held May 19 at Battersea, England, with interment in the family vault at Wimbledon Cemetery.

GORDON—Cloyd (Clyde), 39, band leader and cornet player, late of the Milt Tolbert Show, Paul English Players and numerous dramatic shows for the past fifteen years, died May 28 at the home of his mother in Cleveland, Tenn., following an attack of heart trouble. He served in the World War, going overseas as a member of a regimental band, being promoted to corporal and later to sergeant. His mother, Mrs. Lennie Gordon-Smith, survives. Burial was May 29 in Fort Hill Cemetery, Cleveland.

HARTLEY—Benjamin, English showman, died recently. He was a brother-in-law of the late Alfred Morley, former Yorkshire roundabout proprietor. The funeral was held May 14 at Burmantofts Cemetery, Leeds, England.

JACKSON—Elmer, 44, formerly associated in the theatrical business with his brother, Jerome M. Jackson, and in recent years owner of the Elmer Jackson Candy Company, Norwood, O., died May 28 at his brother's home, Cincinnati, following a lingering illness. He is survived by his brother, Jerome M., and by a sister, Mrs. Florence Lefler, both of Cincinnati. Burial was May 31, with funeral services being conducted at the Imwalle Memorial Home, St. Bernard, O.

JOHNSON—George E. (Doc), 40, an outdoor showman, died May 28 in a hospital at Omaha, Neb. Funeral was May 30 from the Duffy-Johnson funeral home, with interment in West Lawn Cemetery, Omaha.

KNEELAND—Fred J., father of Fred J., Jr. (known as Fred Kriss, Comedy Magic and Punch and Judy), dropped dead May 15 in his office, Boston, Mass., following an attack of acute indigestion. Mr. Kneeland was a recognized labor leader in the United States and Canada, and was manager of "The Great Kriss" from 1904 to 1915. In 1916 he was appointed Superintendent of Public Buildings by Mayor Curley, Boston, and acted in that capacity until his death. The deceased, a member of Boston Lodge No. 10, B. P. O. E., is survived by his widow, Harietta E.; a son, Fred J., Jr., and a daughter, Marion M., formerly a toe dancer. Mayor and Mrs. Curley and many State and city officials were present at the funeral services. Interment was in Calvary Cemetery.

LYONS—James, of Newbrighton, England, and connected with the Leicester Fair, was accidentally drowned recently in Leicester. Funeral services were held at the Cemetery of Birstal, Leicester, attended by all the travelers and people at the Leicester Fair.

McBRIDE—Mrs. Sadie, 38, secretary and treasurer of the Interstate Amusement Company, and wife of L. R. McBride, owner and manager of said company, died May 26 at Wagner, Ok. She had been in the show business for more than twenty-four years, and numbered many friends among showmen and concessionaires.

MEYMOTT—Harry A., Australian entertainer well known in English music halls, died May 18 at his home, 30 Carlton Road, Tufnell Park, London, England. The deceased appeared with his wife in an act called "The Meymotts". Burial was made May 22 in Southport Cemetery.

MILLER—Samuel, 12, identified with the State Fair Board of Indiana for many years, serving for one term as its president, died May 21 in Indianapolis, Ind. He was one of the most prominent supporters of the State fair and agricultural interests, and at the time of his death was a member of the board from the Indianapolis district.

MORRISON—James, one of the best known light harness horsemen of Indiana, died May 21 in Shelbyville, Ind., after a lingering illness. The deceased had been identified with trotters and pacers for more than a score of years, but is best known as the owner of Woodcliffe King. He retired from active participation four years ago, due to his failing health. The widow survives.

In Loving Memory of My Devoted and Loyal Husband,
GUS PIXLEY.
Died June 2, 1923.
MARY MALATESTA PIXLEY.

POWELL—Tom W., a familiar figure in the circus world, died May 24 in St. Francis Hospital, New York, following a six months' illness. Mr. Powell joined the W. W. Cole Circus in 1885, and since then had been with many other shows, continuing until the time he was taken ill. His last connection was with the Atterbury Wagon Show. Burial was in the family plot at Richmond, Va.

ROSS-FORD—Mrs. Adelaide, 85, veteran actress, died May 3 in England. Coming from a non-theatrical family, she was a pupil of Mrs. West, sister of George Frederick Cook. She had appeared as Emelia to the Othello of Alfred Dampier, the Australian manager, and was for years the popular favorite at the old theater in Marischall street, London. The deceased made a tour of America in 1883. Mrs. Ford leaves two daughters, Mary Ford Howitt, wife of the late Charles Howitt, and Minnie Watersford, wife of the late Alfred B. Cross.

RUSHCON—George, 21, an employee of the Sells-Floto Circus, died May 15 at Phoenixville, Pa., from the effects of tetanus, after an illness of only two days. The deceased was born in England, and had no relatives in this country. The management of the circus paid all funeral expenses and purchased a lot in Morris Cemetery, where burial was made.

SCOTT—Ike, father of Will and Joe Scott, and himself an actor in music halls with his burlesque act practically all his life, died May 19 in London, England. His "Blind Fiddler" act was widely known, and he had been featured with his sons thruout the Continent.

SIDNEY—Clara, 60, English actress, died suddenly at 1013 Madison avenue, New York, May 27. Miss Sidney came to this country twenty years ago and had appeared with Frances Starr and many other well-known artists, as well as playing in vaudeville. Her last appearance was in "Merton of the Movies". A sister, Mrs. Vera Gunn, survives. Funeral services took place at Campbell's May 29 under auspices of the Actors' Fund of America, followed by interment in the Actors' Fund Plot, Evergreen Cemetery, Brooklyn. Deceased was also a member of the Actors' Fidelity League.

SMITH—Charles H., 57, musician, died at his home in Ballston Spa, N. Y., May 22, of pulmonary trouble. Until he became ill Mr. Smith had played with orchestras and bands. He is survived by his widow and a sister. Funeral services were held May 28, and interment was in Ballston Cemetery.

SUGERMAN—Sol M., 46, died on May 18 at St. Margaret's Hospital, Montgomery, Ala., following an attack of heart trouble. Mr. Sugerman was lessee of the Grand Theater, that city, and it was due solely to his efforts that Keith vaudeville was brought to Montgomery. He was a member of the Standard Club, and had been identified with the theater business in various Southern cities, being rated high as a theatrical enterpriser. Two sisters and two brothers, in New York, survive. Short funeral services were held May 19 at Leak's Chapel, Montgomery, by Rabbi Schwartz, following which the body was sent to Syracuse, N. Y., for burial.

THO—Thomas Scott, formerly well-known English round-about proprietor, died May 19 at his late residence in Worcester, England.

TOWNSEND—Ellsworth Strong (Stony), 73, for many years personal representative of James Donaldson, owner of the old London Variety Theater, died Saturday, May 24, at his home in Yonkers, N. Y. Mr. Townsend numbered among his friends every prominent actor of his time, having been in turn actor, publicity man and stage manager. He was a member of the T. M. A. and several theatrical clubs. In recent years "Stony" devoted his time to painting. The widow, Phyllis T., and a son, Ernest N. Townsend, survive.

VICE—Fred, notice of whose demise appeared in the May 17 issue of The Billboard, was buried at Holton, Kan., and not at Louisville, Ky., as was previously stated. The funeral services were conducted by the B. P. O. E.

WARNER—Cecil, 22, actress, formerly of "Wildflower", died recently in Los Angeles.

WELLS—Harry E., 60, died April 13 in the General Hospital, Chicago, of paralysis. Burial was April 15 in Oak Ridge Cemetery. The Loyal Order of Moose Lodge No. 3 and the Actors' Fund looked after the funeral. Mr. Wells was at one time an actor and in later years was doorman at the Chicago Auditorium.

IN LOVING MEMORY OF MY DEAR WIFE,
LEONA WYNDELTS
Who passed from this life May 21, 1924
She was a wife and a pal. Life will be lonely without you. She is asleep and resting safe in the arms of our Heavenly Father.
Your Devoted and Loving Husband, BERT.

WOODBURY—Warren, 31, well known in the outdoor show world, died May 17 at the City Hospital, Springfield, O., where he had been confined the past seven and a half months. He is survived by a sister, and his half brother, Carl F. Shades, with whom he was connected on the Allied Shows and the Weider & Shades Amusement Company. Burial was in Ferncliff Cemetery, Springfield.

AARON HOFFMAN

IN a week marked by the successive deaths of two of the most prominent figures of the American show world, Theodore Morse and Victor Herbert, it is regretable to record the passing of still another—Aaron Hoffman, the prolific playwright, a master craftsman of the theater, whose long string of successes leaves an indelible mark in the archives of the show world.

Aaron Hoffman, 44, died the afternoon of May 27 at his home, 404 Riverside Drive, New York. His sudden death, cutting short a brilliant career, marked the culmination of an illness from which he had suffered intermittently for some time. He had been advised recently by doctors that only complete and absolute rest from work of any sort would bring him back to health.

A native of St. Louis, Mr. Hoffman spent his youth in Chicago and went to New York at the age of 21. A natural aptitude for the theater and an uncanny knack of writing plays and sketches which pleased the public made him one of the best known and most sought after playwrights of his time. He was the author of a countless line of successes, the most famous among them being "Welcome Stranger", "Friendly Enemies" (in collaboration with Sam Shipman), starring Sam Bernard and Louis Mann, and "The Good Old Days". Among his other successes were "Me, Him and I", "Two Blocks Away", "Give and Take", "Bankers and Brokers", "The Roger Brothers in Panama", "King Casey", "School Days" (in association with Paul Anthony McGuire), "The Newly Weds and Their Baby", "The Merry Whirl", "Let George Do It" and "The Question". His prolific writing was also in evidence in vaudeville, numerous stars, including the late Cliff Gordon, Nora Bayes, Lew Dockstader, Joe Mann, Bobby North and Alexander Carr, using his works.

Altho the royalties from his works made him wealthy, he was always modest, retiring and unassuming. On the day of his death he was apparently in the best of spirits and had a business appointment at 2 o'clock. He was working on his latest play, "The Politician", which was to star Gallagher and Shean, at the time of his death. Mr. Hoffman was a member of the Lambs' and Friars' Clubs. His widow, Minna Z. Hoffman, and a daughter, Phyllis, survive. Funeral services were held the afternoon of May 30 from the Funeral Church, Broadway and Sixty-sixth street, New York.

MARRIAGES

In the Profession

CEBALLOS-SMITH—Larry Ceballos, one of the younger musical comedy producers, was married May 26 to Hattie Smith, actress. The groom is also a former actor and his latest production is "Moonlight", which he staged for Lawrence Webber.

TANNER-MILLER—Simpson B. Tanner, Jr., a cotton broker of Charlotte, N. C., was married to Maude M. Miller, who appears in "Mr. Pitt", May 27, at the bride's home in Markesan, Wis.

THOMPSON-BENTHAM—Audrey Bentham, general understudy in "Spring Cleaning" playing in New York, was married May 26 to Fred Thompson. Miss Bentham played Elsie Lawson's role during the four weeks Miss Lawson was portraying the vamp in "Dancing Mothers", now making a preparatory tour.

WALLACE-ROBINSON—James Wallace and Ruby Robinson, both members of the Miller Bros.' Shows, were married May 7 at Russellville, Ky., during the show's engagement in that city. They are remaining on tour with the Miller organization.

COMING MARRIAGES

In the Profession

Tom J. Graham and Isabelle Quinn will be married June 4 at St. Cecilia's Church, Englewood, N. J. Mr. Graham, well known as a cornetist and popular song writer, was bandmaster of the Cowboy Band at Ringling's Show, Coney Island, for five seasons, and Manahan's Band. They will reside in Norfolk, Conn., for the summer.

It is rumored that De Wolf Hopper will soon leave Chicago for Los Angeles to claim a June bride as his sixth wife. Upon Hopper's arrival it is said, her identity will be made known. Edna Wallace Hopper is also reported on the eve of wedding a prominent Englishman whose identity she has refused to disclose.

Sam B. Massey and Florence Beaulien will be married in June. Both have just closed a tour of the Delmar Time.

Clarence E. Cramer, Fostoria, O., and Kathryn Brown, mezzo-soprano in grand opera at Chicago, will be married soon. Mr. Cramer is manager for Miss Brown.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Rudolph Polk, a son, Peter, May 21, in New York. Mr. Polk is the famous American violinist and appeared in concert with Chaliapin during the past season.

To Mr. and Mrs. Noni (Noni and Herbert), English vaudeville artistes, a girl, May 6 in Sydney, Australia. Noni and Horace made an instantaneous success on their opening night in Australia.

To Mr. and Mrs. Robert Lathey Johnson, a son, May 20, at their home in Hamilton, Tex. Both are well known in tabloid and repertoire circles.

To Mr. and Mrs. J. E. Hill, a son, May 8, at their home in Williamsport, Pa. Until last season Mr. Hill was connected with various circuses in an executive capacity.

DIVORCES

In the Profession

Capt. Terrill M. Jacobs, an animal trainer with the Sells-Floto Circus, advises that he was recently granted a divorce in Chicago from Mrs. Ellie Jacobs, a ballet dancer, also with the Sells-Floto Circus.

A decree of divorce was granted "Happy" Moore, tabloid manager and performer, May 28, from Bessie Belt, in the Court of Domestic Relations, Cincinnati, O.

Mary Bertha Weisenberger, piano player, was recently granted a divorce from Harry Weisenberger on the ground of desertion. They were married June 25, 1916, in Louisville, Ky.

Mrs. Charles H. Billingham, wife of the prominent theatrical producer, is to seek a divorce in Paris, according to reports from the French capital.

EQUITY HOLDS ANNUAL MEETING AND ELECTION

All Officers Re-Elected—Organization Firm in Stand Taken Against "Die-Hard" Managers—Fight Will Be Confined to New York City

[illegible] June 2.—The annual meeting and [illegible] Actors' Equity Association [illegible] afternoon at the Hotel Astor, and it [illegible] that the organization was from [illegible] taken against the "die-hard" managers, and determined that they should either [illegible] terms with it on an independent basis or come to an agreement with the Managers' Association so as to take advantage of the agreement it has signed with Equity. [illegible] of the "die-hard" attitude seven [illegible] Saturday night, will remain [illegible] notice, tho, due to court [illegible] possible "The Outsider" will [illegible]

[illegible] ticket, consisting of [illegible] Ethel Barrymore, first [illegible] and [illegible] secretary, and Frank [illegible] treasurer, as well as six members of council to serve three years: A. G. Andrews, Adam Gopp, Jane [illegible], Pedro de Cordoba, [illegible] Lamont, W. C. Fields, [illegible] Kelly, Burke Lang, Orme [illegible], Elizabeth Risdon, Mildred Wall.

[illegible] a vote of confidence in the [illegible] of officers for their conduct of the [illegible] relating to the agreement with the [illegible] Association was passed [illegible] it the same time a vote of [illegible] given to the Executive Board [illegible] in notices [illegible] last Saturday night.

[illegible] managers is [illegible] to be resented to New York City. It was explained at the meeting that [illegible] of companies out of town to [illegible] would be liable for a large sum [illegible] for their fares to New York, and [illegible] it was considered [illegible] out. These members who [illegible] had gone home [illegible] to their [illegible] at their own expense.

[illegible] the report of the secretary, [illegible] Arnold stated that 10,636 [illegible] of which 1,233 were new during the year. There were 2,061 delinquents from all causes, and it was pointed out that this was [illegible] of more than $178,000, with a [illegible] of more than $1,000,000. There was a gain [illegible] more than $21,000 above last year.

[illegible] President, made a stirring [illegible] which aroused much enthusiasm. He [illegible] the opinion that the [illegible] were coming to get together and [illegible] course of some 2 years [illegible] Tuer [illegible] Association [illegible] Members voted [illegible] they had [illegible] and which now [illegible] of the agreement signed by Equity and the Shubert group. However, [illegible] pointed out to the members that [illegible] would not in disorder be [illegible] Equity [illegible] If so, there were [illegible] the meeting was [illegible] unanimously [illegible] and council.

[illegible] between twenty-five hundred and [illegible]

Among those on the platform were: John [illegible], Frank Gillmore, John Drew, Dorothy Bryant, Belle Lug, Augustin Duncan, Paul N. Turner, Frederic Burt, Joseph Santley, Helen Mackellar, Bruce McRae, Jefferson De Angelis, Regis Mason, Scott Welsh, Fred Stone and Jane Cowl.

At the court hearing today on the temporary injunction granted Lee Shubert last Saturday restraining William Harris, Jr., from closing "The Outsider" at Ambassador Theater, the judge reserved decision. This will continue the injunction in force until a decision is handed down, probably on Wednesday. In the meantime, performances may continue. Lionel Atwill, star of the piece, informed a Billboard reporter that he expected to play tonight, and the executive says it has heard nothing to the contrary.

Players". At the same time we advised him that we would welcome a weekly letter advising us when there was a change in cast. Likewise items of news suitable for publication under the heading of "Personalities", and as the leading woman was an exceptionally clever actress, well known in stock circles, we would like to use her photograph along with about 400 words of biography, all of which would be published gratis in the interest of our readers. After listening attentively to our request, which led us to believe that he welcomed the suggestion this would be wise house manager said: "It's all right for you, but not for me. You want news and it's up to you to get it, but you're not going to get it from me. I'm paid to manage this house and not boost actors. Everytime one of those actors gets a boost in your paper they get a swelled head and want more money, and my job here depends on how much money I can save the firm. If some other fellow shows them he can run the house cheaper I am out of a job."

Managers in general may claim that this man is an exception to the rule, but our experience with house managers and directors of productions to whom we have applied by letters and personal calls for news relative to their plays and players, convinces us that many of them are better fitted to be janitors of furnished room houses than managers of dramatic stock theaters, and the sooner the firms employing these fellows get wise to them the sooner players will take more interest in their plays and patrons and make the theater profitable to the investors of much money. The only explanation for the attitude of some of these would-be managers to the actors is that they are not only ignorant but arrogant and a detriment to theatricals in general.

A. N.

FROM THE ACTORS' VIEWPOINT

New York, May 26.—That actors give much thought, even to the detail of action, in remolding many of the evils that beset the production and presentation of dramatic stock is made manifest in the following communication:

"Having read with interest in your worthy columns the managers' comment on the causes of bad business I am wondering if the readers would like to hear the viewpoint of a mere actor. To begin with an actor is a person who is not supposed to know anything except what he displays to his public. When the manager cries about bad business does he ever consider that he might be to blame? Does he ever consider why 'they don't come out' and know what the public wants? The sooner the manager realizes that the public wants what it wants and not what the manager thinks it should want the better for the business in general. A manager told me that what Tom, Dick and Agnes write comes for nothing, because they do not foot the bills. Does Mr. Manager consider that if Tom, Dick and Agnes do not come to his theater it will be to foot the bills? The public is not to blame if they do not like what the manager selects. He knows what they want and if they do not come it is because he can not understand it, and goes broke to blame it on the actors. I have been in the business four-teen years, on stock companies, and I have had the chance of seeing the little 'Comedy of Errors' of some managers. I am not writing this as a knock to managers in general, but just as a gentle hint that the manager is not infallible.

AN EQUITY ACTOR."

COMMENT

It is sad but true that managers are to blame, not only for poor patronage at their theaters but for lack of consideration to their players. We went out of our way recently to call on the manager of a theater presenting dramatic stock, and after seeing them a really good play presented by an exceptionally good company of players, and on wishing to go back stage we sought out the manager. Introduced herself and expected him to place us on his mailing list, as a weekly house organ that we could give to publication starts under the heading of "Prolonging Plays and Players". We advised him that we would welcome a weekly letter advising us when there was a change in cast. Likewise items of news suitable for publication under the heading of "Personalities", and as the leading woman was an exceptionally clever actress, well known in stock circles, we would like to use her photograph along with about 400 words of biography, all of which would be published gratis in the interest of our readers. After listening attentively to our request, which led us to believe that he welcomed the suggestion this would be wise house manager said: "It's all right for you, but not for me. You want news and it's up to you to get it, but you're not going to get it from me. I'm paid to manage this house and not boost actors. Everytime one of those actors gets a boost in your paper they get a swelled head and want more money, and my job here depends on how much money I can save the firm. If some other fellow shows them he can run the house cheaper I am out of a job."

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A. N.

NEW INCORPORATIONS

New York

Timpson Motion Picture Corp., Manhattan, $100,000; H. Gabs, F. L. Garfunkel, M. Singer.

Sigmund Breidbart, Manhattan, make physical culture apparatus, $25,000; G. Siegel, D. Mermelstein, N. Klein.

Twin Pictures Corp., Yonkers, motion pictures, 200 shares common stock, no par value; P. Cohen, W. Bennett.

H. & B. Amusement Corp., Brooklyn, motion pictures, $2,000; H. Reisner, M. S. Hanellin, R. Cain.

Cultural Publishing Company, Manhattan, amusements, $50,000; A. Ganz, J. Kendler, H. Lann.

Walker Studio Music Company, White Plains, music publishing, $5,000; A. and W. B. Walker, D. K. Fulton.

Action Pictures, Manhattan, $25,000; E. A. Sperlick, L. I. Shelley, R. C. Vanken.

Anel Theatrical Corp., Manhattan, $10,000; F. M. Rapaport, L. Horowitz, R. Marshass.

Oscar Green Theatrical Corp., Brooklyn, $10,000; O. Green, F. M. Rapaport, L. Horowitz.

H. & S. Theaters, Manhattan, $100,000; B. B. Selby, S. Zuckerman, F. Ward.

Dramatic Theater Realty Corp., Manhattan, motion pictures, 2,000 shares preferred stock, $100 each; 5,000 common, no par value; J. C. Millard, H. Halley, H. L. Stoltz.

SELLS-FLOTO CIRCUS GOES BIG IN BOSTON

The Sells-Floto Circus Boston (Mass.) opening, May 26, was an enormous success, both shows being a sellout, reports Press Agent Gerald Fitzgerald. On Tuesday night approximately 1,000 people were turned away in a drizzling rain. The newspaper reviews were most favorable and the opening "broadcasting received a world of comment. The Andrew Square lot is all a showman could desire.

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

MAU'S GREATER SHOWS

Terre Haute, Ind., May 28.—This week Mau's Greater Shows at "Twelve Points", Terre Haute, under auspices of the Red Men. The weather has been bad, but in spite of that the shows, rides and concession people are doing a nice business. The latest arrivals to join the show are J. A. Anthony and William H. Barker, joint owners of the Big No. 12 Ell wheel, and their crew, consisting of "Irish" McCoal, Ben Eisler, and Wm. Stall; Mrs. J. A. Anthony with umbrella wheel; Mrs. Wm. Barker, unbreakable dolls; Mary Gans, hoopla, pitch till you win and candy wheel; "Texas" Harry Anderson, with long-range shooting gallery, and Miller's Illusion and Jungle and Show. Manager Mau's Dixie Dandy Minstrels is still taking top money on the show line-up.

Next week the show will locate at Thirteenth and College streets, under the auspices of the Elks. This will be the last location in Terre Haute. The show will then start on the summer tour thru Indiana, Ohio and Kentucky. Several fairs and homecomings have been contracted for, commencing the last week in July.

WILL H. WEIDER (for the Show).

ACTORS' EQUITY ASSOCIATION

Continued from page 311

and expected that the managers will get a change of heart before June 1.

Equity Players Deserved Success

Heywood Broun, New York Morning World critic, in summing up players "who added to the excellence of one of the finest seasons the New York theater has known" includes:

"Chrystal Herne, Richard Sterling, Alan Brooks and Louise Closser Hale in 'Expressing Willie'. (This, I think, was the best cast of the season.)"

Jones Family on Duty

Mrs. Mary Tupper Jones has a 100-per-cent Equity family—Starr, Walter, Isabel, Paul and Teddy—as you undoubtedly know, if you read the article in the April "Equity" or have attended many general meetings in New York.

Mrs. Jones has raised them like soldiers and the principles of Equity are almost a religion to them.

In the event of a strike she had planned to have them ready for "active service". But, tho the possibility of a "battle" has been almost eliminated, Mrs. Jones feels that she wants them to do their bit anyway. So every day in their free time, right up until matinee time, they report at the office, and have accomplished valuable work in arranging, pasting, filing and indexing the thousands of clippings on Equity that come to us from all over the country thru a gathering bureau.

It is a free-will offering of service, tho they would well earn any wage that might be paid them.

Subpoenaed as Fool Killer

At the opening of a show, which got rather poor notices in the papers the next morning, a critic approached President Emerson during the intermission and said: "John, do you want to be a public benefactor?" "Sure," Mr. Emerson answered. The critic then replied: "Well, call the strike before the beginning of the second act."

Actors, Theaters and the Church

The Methodist Church at the general conference at Springfield, Mass., May 27, raised the amusement ban, a rigid law adopted fifty-two years ago which held a member liable to expulsion from the church for attending theaters, dances, circuses, etc. In its place a provision was adopted leaving indulgence to the conscience of the individual member, with the proviso that he still may be tried and expelled if he persists in going to entertainments of which his pastor does not approve.

While the trend of the times has had much to do with bringing this about, still the A. E. A. feels that its honest protests, voicing the opinions of its large membership, and with our good reputation to back it up, helped. J. Henry Smythe, Jr., deserves credit for his unceasing endeavors in this connection.

Old Friend Passes On

All America mourns the loss of Victor Herbert, but we actors have a special cause for grief. Could we fail to love the man who wrote the beautiful melodies which we sang and which delighted untold thousands?

The sweetness of his measures helped our voices or made our feet more nimble.

Our beloved composer is gone, his tuneful heart has stopped, and we weep.

Our deepest sympathy goes to Mrs. Herbert and the family.

FRANK GILLMORE,
Executive Secretary.

Executive secretary's weekly report for council meeting, May 27, 1924:

New Candidates

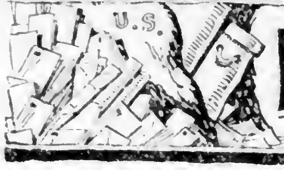
Regular Members—Katherine Frey, Jack Haley, John Lambert, Lester Lonergan, Stanley Logan, Herbert Marx, Florence Nash, Ferne Newell, Will Rogers.

Members Without Vote (Junior Members)—Rene Brennan, Lorraine Brooke, Noel A. Burns, Walker M. Ellis, Abem Finkel, Lambert H. Kaiman, Mildred Kent, Lester Vail, Genevieve Walsh, Olive White, Ruth E. Morris.

Chicago Office

Regular Members—Andrew C. Mayo, Al Morton, Norma Noel, Helen Russell, Tom Sargent, Bryant Wolfe.

Members Without Vote (Junior Members)—Eddy Burdy, Jeanne Noway.



LETTER LIST

Free, prompt and far-famed, the Mail Forwarding Service of The Billboard stands alone as a safe and sure medium thru which professional people may have their mail addressed. Thousands of actors, receive their mail thru this highly efficient department.

artistes and other showfolks now

Mail is sometimes lost and mixups result because people do not write plainly, do not give correct address or forget to give an address at all when writing for advertised mail. Others send letters and write address and name so near postage stamp that it is obliterated in cancellation by the post-office stamping machines. In such cases and where such letters bear no return address the letter can only be forwarded to the Dead Letter Office. Help The Billboard handle your mail by complying with the following:

Write for mail when it is FIRST advertised. The following is the key to the letter list:

Cincinnati............(No Stars)
New York.........One Star (*)
Chicago.........Two Stars (**)
St. Louis......Three Stars (***)
Kansas City.................(K)
Los Angeles.................(L)
Boston ....(B)

If your name appears in the Letter List with stars before it write to the office holding the mail, which you will know by the method outlined above. Keep the Mail Forwarding Department supplied with your route and mail will be forwarded without the necessity of advertising it. Postage is required only for packages—letter service is absolutely free.

Mail is held but 30 days, and can not be recovered after it goes to the Dead Letter Office.

Mail advertised in this issue was uncalled for up to last Sunday noon. All requests for mail must be signed by the party to whom mail is addressed.

There are numerous persons receiving mail thru The Billboard's Forwarding Service who have the same names or initials. When a letter is forwarded to a person for whom it is not intended please return it so that it may be advertised again until the person for whom it is intended receives it.

PARCEL POST

Ardmore, Melvin, 4c
Armstrong, G. M., 2c
Bartlett, Ralph, 3c
**Beckwith, Ben L., 8c
Blankinship, Jas. B., 4c
Benton, [illegible] M., 2c
Bradley, Jean, 4
*Brewster, Jas. R., 2c
*Brown, Jack, 10c
[illegible], Jack, 1c
*Carson, Edw. D., 2c
Carson, W. E., 2c
[illegible]
Davis, Chas., 9c
Deen, N., 5c
Doran, Jimmy, 6c
*Dorman, Stanley W., 2c
Duncan, Grace, 15c
Eakins, [illegible], 4c
(B)E[illegible], E. H., 2c
Fox, O. F., 8c
Garrison, Goldie, 5c
Gloron, C. E., 2c
Gregory, Mark, 3c
*Harrison, Mrs. Jas. H., 4c
Houston, Percy A., 11c
Higgins, Frank, 2c
[illegible], L. M., 2c
*Kars, M. A., 4c
Kaufman, White, 3c
Latain, Louis G., 3c
*Lew, Joe, 2c
*McBride, Edw., 4c
**McLeod, Eliz., 13c
*Mack, W. M., 2c
*[illegible], 2c
Moore, O., 8c
**Miller, Miss Bunny, 5c
Mitchell, S., [illegible]
*Newton, Dot, 2c
O'Grady, Martin, 8c
*Olpe, Blanche
*[illegible], F. B., 2c
*Rafferty, Patrick, 2c
Rhoades, Chas., [illegible]
*Robinson, Grady, 2c
*Smith, Clyde A., 8c
*Thompson, Miller, 2c
Trent, O. E., 8c
Tullidge, Lucille, 2c
Van Allen, Mrs. H. W., 23c
*Wickeser, Wm., 2c
Winton, Earl, 3c

LADIES' LIST

Adair, Louise
Adams, Sadie
Adams, Julia
Adkins, Ethel
*Alter, Mrs. S.
**[illegible], Peggy
Aldridge, Essie
*Allan, Mrs. R. C.
(K)Allen, Dorothy
Allen, Bernice
Allman, Mrs. Billie
Alton, Mrs. Inez
Amaw, Mrs. Wm.
Anderson, Ida
[illegible], Lattie
(L)Anderson, Mrs. Ruth
Anderson, Mrs. Roy
*Anderson, Marie
*Arkwright, Marie
Arnold, Mrs. B. C.
Arnold, Gladys
Arnold, Irene
(K)[illegible], Rose
(K)Atsborn, Mrs. E. E.
Austin, Kitty
Bailey, Marie
Baker, Mrs. Honora
*Baker, Mrs. Mae
*Baker, Bertha
Baker, Minnie
Baldwin, Hannah
**B[illegible], A[illegible]
(K)B[illegible]
(K)Barnett, Mrs. Bessie
B[illegible], Anna
**Barry, Lorraine
B[illegible], Mrs. Lena
Barrett, Mrs. F.
*B[illegible]
B[illegible], Mrs. J. B.
(K)B[illegible]
*B[illegible]
B[illegible]
**B[illegible]
*B[illegible], N[illegible]
Belmont, Trix
*Bennett, J[illegible]
Bernard, Mrs. Hazel
*Bennett, Irene
Benedict, Mrs. John
Bennett, Marian
Benick, Norma
Bentz, Lillian
Beck, Mrs. Sam
**Bernard, Betty
Berringer, Mrs. Princella
(K)Berry, Mrs. May
*Bessett, Lillian
Brigham, Amelia
Brock, Madeline
Blair, Mrs. R. O.
Blair, Helen
Bolter, Babe
Blondell, Mabel
**B[illegible], Bundy
*Boggs, Harlene
**Boyd, Emma
**Boeche, Dorothy A.
**B[illegible], Dollie
Botsford, Madeline
B[illegible], Mrs. Maud
Bowers, Blanche
(K)Bowker, Mrs. Walter
Bowker, Mrs. W. F.
***Bowlin, Mrs. Alice
(K)Bowman, Ivy
(K)Boyd, Ada
Brasse, Ella
Bray, Mrs. Jean
Brayman, Mrs. E. M.
(K)Breeding, Mrs. Edna
*Breger, Mrs. Violet L.
Brenner, Dot
**B[illegible], Frances B.
Bryan, Mrs. Belle
*Brady, Mrs. Billy
**Brooks, Ella
Brooks, Henrietta
**Broome, Erma
B[illegible], Etta M.
*Brown, Eva
(K)Brown, Mrs. Mary Jones
**Brown, Vivian
Brown, Bobbie
*Brown, [illegible]
Brown, Mrs. W. A.
B[illegible], S.
(K)Brown, Mrs. Carl
(L)Brunner, Edith
B[illegible], Vi[illegible]
[illegible]
[illegible]
**B[illegible], Mrs. Sam
B[illegible], Bella
[illegible]
[illegible], Mary
[illegible]
**[illegible]
B[illegible]
(K)B[illegible], Velta
B[illegible], Mrs. A.
(K)Cal[illegible], Catherine
Cabal, Esther
*Cain[illegible], Vivian L.
*Calame, Mrs. Rudy
*Calahan, Helen
**Cameron, Marguerite
(K)Campbell, Rose
***Campbell, Mrs. H. W.
Cantrell, Mrs. Mary E.
*Caplan, Lucy
Carr, Mrs. Frank
*Carleton, May
Carpenter, Mrs. Doc
**Carpenter, Leona
Carr, Billy
Carr, [illegible]
Carr, Francis
Carr, Mrs. Stella
Carroll, Mrs. [illegible] U.
**Carroll, Florence
*Carson, Mrs. Esther
Carter, Teddy
(K)Carter, Mrs. Pearl
Carter, Helen
Carter, Leona
**Carter, Fannie Louise
*Case, Miss M. P.
Cash, Amelia
**Cavanaugh, Marion
**Cavanaugh, Buddy
Cesar, Josephine
Chariste, Mrs. B.
Chess, Marion
Chester, Teddie
***Choulet, Beulah
Christopher, Mrs. Grace
Chronicle, Vera
Clark, Suzanne
Clark, Mrs. Alice
*Clark, Hazel
**Clark, Mae
Clark, Mrs. Chas. (Buck)
**Clarke, Peggy
Clark, Peggy
*Clark, B[illegible]
Clark, He[illegible]
Clearsky, Princess
*C[illegible], Rose
Cobb, Mrs. W. D.
***Cobb, Mrs. Roy
Codee, Loraine
Coe, Billie
C[illegible], Louise
**C[illegible], Marvel
[illegible], Muriel
**Cogswell, Gwendolyn
(K)Cohen, Mrs. [illegible] H.
Cole, Florence
[illegible], Edith
**[illegible], Sunny
[illegible]
[illegible], Mrs. Lilly
Conley, Miss [illegible]
Connolly, Mrs. M. V.
**[illegible], Margie
[illegible], Mrs. Mable
Conway, Catherine
[illegible], Mrs. [illegible]
***[illegible], Edna
[illegible], Carol
C[illegible], Mrs. Stella
**C[illegible], Ma[illegible]
*C[illegible], Mrs. E. C.
C[illegible], Leslie
C[illegible], Rosetta
Cox, Mrs. Vivarilla
**C[illegible], Ida
*C[illegible], Effie D.
*Crawford, Margaret
*Crawford, H[illegible]
(K)C[illegible], Violet
(K)Culvert, Mrs. Edith
Curtiss, Bee
(K)Curry, Ruth
Curry, Mrs. D[illegible]
(K)C[illegible], Ruth
C[illegible], Mrs. Peggy
**Curtis, Mrs. A. D.
Dailey, Vivian
**Dale, Lee
Dale, Betty
Dale, Jacqueline
*Dale, Lillian
Daniels, Vern C.
Darcy, Florence
D[illegible], Gertrude
(K)Davenport, Mary
*Davies, Rae
Davis, Mrs. Del
Davis, Mrs. Carl
Davis, Clara
Davis, Mrs. Rena P.
Davis, Mrs. Lou Connor
Davis, Mrs. Harry
*Davis, Rae
(K)Davis, Mrs. Gladys
(K)Davis, Mrs. Lillian
DeAtto, Babe
DeCleren, Mrs. Al
*DeForest, Nan
DeLancey, Francis
DeLemare, Raye
**DeLisle, Jean
DeLou, Kitty
**Dellapaine, Letta
DeRicner, Peggie
(K)DeVall, Mrs. Mae
DeVoare, Ruth
DeYeaussee, Mrs. Carlo
Deal, Mrs. Glenn
**Dean, Birdie
**Dean, Mrs. Robert
Dean, Peggy
(K)Dean, Ethel
Dean, Rose
Deat, Fredla
**Dean, Peggy
(K)Deattery, Mrs. Frank
Delmand, Yvonne
**DelParte, Beryl
Dempsey, Mrs. W.
*Dempsey, Grayce
Denting, Mrs. Ruby
*Devereaux, Shirley
Devereaux, Mrs. Frances
Devaine, Mrs. Bettie
Devine, Katherine
**Dixon, [illegible]
Dixon, Mrs. D[illegible]
(K)D[illegible], Mrs. Rose
***Dodson, Mrs. Art
Dolly, Babbson
D[illegible], Babe
D[illegible], Billie
*D[illegible], Elsie
D[illegible], Edna
D[illegible], Bessie
*D[illegible], Mrs. Ed
Doyle, Mrs. J. P.
Drain, Ethel
DuShane, Billie
*D[illegible], Mrs. Dovey
DuPree, Florence
D[illegible], Mrs. E. C.
Dvorak, Mme. Antoinetta
Eastman, Gwendolyn
*E[illegible], Myrtle
Eckart, Mrs. Clarence
Eden, Madam
*Edward, J[illegible]
***Edwards, D[illegible]
Edwards, Mrs. T. K.
Elsner, Barbara
E[illegible], Helen
Elliott, Vaudelle
E[illegible], Jean
E[illegible], Betty
(K)Emminger, Monette
*English, Lillian
(K)Evans, Rosalie
Ekke, Mrs. Wm.
**E[illegible], Madam
(K)Espey, Dot
***Evans, Mrs. C. W.
Evans, Jean
**Evans, Letitia
Everett, Tyres
***Everett, Rosalie
**Fair, Maude
Fairchild, Lillian
Faliano, Junzie
Falter, Jean
*Farrell, Mary
(L)Farrling, Julia
Faust, Violet
*Fernandez, Anita
**Fields, Evelyn
Fields, Lillian
Fink, Mrs. Mamie
Fisher, Mrs. Al
*Fisher, Pearl G.
Flannery, Katherine
Fleeman, Pauline
(K)Fletcher, Mabel
(K)Flood, Mrs. Harvey
Florence & Co.
**Flory, L[illegible]
Floretta, Miss M.
Flowers, Mrs. Erma
Floyd, Toots
*Foley, Mrs. Mae C.
(K)Foor, Marie
Forgay, Ruth
**Foster, Dollie
Foster, Irene
(K)Fox, Lillian
Foy, Gloria
**Francis, Teddy
*Franks, Little Ruth
Frank, Anna
Franks, Madeline
Frankel, Mrs. Freda
Frazell, Zoe
Freeman, Margaret
Freeze, Mrs. J. B.
French, Miss D.
*Friedman, Mrs. Leo
*Frost, Miss S. A.
Fuehrer, E. Ruth
Fuller, Heloyse
**Fuller, Bernie
Fuller, Nellie
***Fuller, Bessie
Gahanag, Miss A.
*Gailey, Miss E.
*Galloway, Mrs. Gladyse
*Gardner, Ena
Garden, Mrs. Vara
(K)Gates, Mrs. Ollie
Gelson, Mrs. Flora
*G[illegible], Mrs. B. S.
**G[illegible], Helen
(K)G[illegible], Esther
G[illegible], Helen
Gibson, Helen
*Gilbert, Mickey
*Gilbert, Jean
Giles, P[illegible]
*Girard, Mrs. Martha
Glanville, Rose
G[illegible], Ruth
G[illegible], Leslie
G[illegible], Fay
*G[illegible], Gertrude
G[illegible], Bee
Goodman, Billy
Goodwin, Mrs. N.
(K)Gordon, Mrs. Lee
Gordon, Karline
Gordon, Mrs. Lawrence
Grant, Hazel
(K)G[illegible], Mrs. Irene
**Gray, Fern V.
Green, Pearl
Green, Mrs. Kate P.
G[illegible], Mrs. Mae
Hager, Madam
**Hager, A[illegible]
Haley, Mrs. L. E.
***Hall, Edna
**Hall, L[illegible]
(K)Hall, Mrs. Emma
Halladay, Grace
**Hallaway, Christele
**Hame[illegible], Clarette
**Hamilton, Janette
***Hamilton, Mrs. Bert
**Hamilton, Ethel
**Hamilton, Nellie
Hamman, Mrs. Earnest
(K)Hammon, Mrs. Leola
(K)Hancock, Mrs. H. B.
Hanley, Anna
Harg[illegible], Hen[illegible]
Harrington, B[illegible]
Harris, Mrs. W. R.
Harris, Lucille
(L)Harris, Mrs. R. F. Henry
**Harrison, Joan H.
Harrison, Lou
H[illegible], Mrs. Margaret
(K)H[illegible], Edna
H[illegible], Marie
H[illegible], Margaret
Hawkins, Myrtle
Hayes, Mrs. Billie
*Hayes, Jeanne
Heath, Mrs. Wm.
Henry, Mrs. A. M.
**Henry, Mrs. Bobbie
Herman, Mrs. Harry
H[illegible]
**H[illegible], Nellie
H[illegible], Naomi
H[illegible], Mrs. [illegible]
Hinson, Myrtle
*H[illegible], Clara
(K)Hoffman, Mrs. Cleo
**Hoffman, Mrs. H. M.
Holderness, Hazel
*H[illegible]
(K)Holmes, Lillian
Holway, Mrs. Gertrude
**Holmes, Marie
Hood, Lela Z.
*Hope, Vivian
Hopkins, Ira
Horn, Mrs. J. T.
H[illegible], Babe
H[illegible]
Houston, Mrs. Nellie
*Houth, Babe
Howard, M[illegible]
Howard, Mother
Howard, Mrs. H. E.
**Howard, Cassie
*Howard, Daisy
Howard, Pearl
Howarth, Eileen
H[illegible], Elsie
*Hudson, Bebe
H[illegible], Helen
*H[illegible], Beatrice
(B)Hull, Maude
*H[illegible], Marie
(K)Hunt, Thelma
(K)Hyland, Tarlin B.
Ingram, Mrs. Lula
Iris (Olive)
Irving, Mae
Jackson, Mrs. A. M.
(K)Jamerson, [illegible]
*James, Lo[illegible]
*Jeanette, Mrs. Freda
*Jeffers, [illegible]
*J[illegible], Katie
*Jennings, Mae
Jensen, Vorda
Johns, Mrs. Ross
(K)Johnson, Nel
J[illegible], Mrs. [illegible] A.
Johnson, E[illegible]
Johnson, Mrs. Babe
Johnson, [illegible]
*J[illegible]
Johnson, Nellie
**Johnson, Mrs. Juanita
*Jones, Mrs. Bert W.
*Jones, Bobbie
J[illegible], Lela
*J[illegible], Miss E.
***Kallaway, Mrs. C. E.
Kane, Jessie L.
Keefer, Miss S.
Keith, Bee
**Keith, Marion
Kennedy, Mrs. H. L.
**Kennedy, Ethel
**K[illegible], Ethel H.
Kerber, Violet
K[illegible], Helen
Ketting, Mrs. Kittie
K[illegible], Helen
**King, Rosalie Lee
King, Alta
Klimand, Mrs. Hattie
Kirman, Mrs. Bea
*K[illegible], M[illegible]
***Kites, Mrs. [illegible] B.
Kolb, Mrs. S. M.
K[illegible], Mrs. Clara
L[illegible], Mrs. Ethel
*K[illegible], Mrs. Robt.
*K[illegible], Marion
LaBerty, Babe
(K)LaBell, Mrs. C. B.
**LaBounty, Mrs. Jule
*LaCarlo, V[illegible]
*LaFrance, Claire
LaMar, Mrs. C. A.
LaMarr, Babette
LaMar, L[illegible]
LaMar, E[illegible]
LaM[illegible], Helen
**LaMont, Kitty
LaP[illegible], L[illegible]
(K)LaPorte, Mrs. Pat
(K)LaP[illegible], Clara
*LaRoy, Fern
*LaVerne, Vivian
*LaVerne, L[illegible]
Laird, Eleanor
Laidlow, Mrs. Minnie
*L[illegible], Mrs. W. M.
*L[illegible], Mrs. N. C.
(L)Lammond, Lela
L[illegible], Mrs. Dan
*Lamont, Marion
*Lane, Bertha
Lane, Sadie
Langley, Hattie
L[illegible], Mrs. Della
**L[illegible], Thelma
Lawrence, Madame
Lawrence, Jeanette
*Lawrence, Mrs. R.
*Lawrence, Jean
LeRoy, Flo
*LeB[illegible], Anette
LeRuez, Caroline
Lea, Adele
L[illegible], Mabelle
Lee, Lore
Lee, May
Lee, Vardis
Lee, Flo
**Lee, Marie
Lee, Stella
**Lee, Mrs. H.
Lee, Lola
Lehman, Mrs. Rob't.
*Leigh, Rita
Lena & H[illegible]
Lenworth, [illegible]
Leonard, Virginia
*Leonard, Virginia
*Leslie, Meta
(B)L[illegible], D[illegible]
*L[illegible], Jean
(K)Lewis, Mrs. Mabel
Lewis, Mrs. Hazel
L[illegible], Martha
L[illegible], Mrs. Johnny
**Lindsey, Mrs. H. K.
*L[illegible], A[illegible]
L[illegible], Mrs. Isabelle
Locke, Mrs. W. H.
**Lockwood, Paula
**Lockwood, Florence
**Lockwood, Clare J.
Logan, Mrs. W. M.
L[illegible], Roberta
L[illegible], T[illegible]
*Lorraine, Mae
Lorraine, H[illegible]
**Lorraine, Cecil
L[illegible], Mattie
Lorow, Mrs. H. J.
*L[illegible], B[illegible]
*L[illegible], Ruth
*L[illegible], Madge
**Luck, Mrs. W. W.
Lunn, Mrs. Ada
L[illegible], Mrs. Hatey
*L[illegible], Mrs. Ed
*L[illegible], Mrs. Muriel
L[illegible], Margaret
**McCarthy, Ethel
**McCherry, Pearl H.
**McCook, Mrs. Elsie
McCoy, June
Mc[illegible], Mrs. R. H.
**McEwen, Zella
Mc[illegible], M[illegible]
M[illegible], F[illegible]
M[illegible], Mrs. B[illegible]
McKee, Anna
**Mc[illegible], Mrs. Minnie
*McManus, Mrs. Anna
McMillan, Mrs. B. C.
***McMurdo, Mrs. W. W.
(K)McNab, Anna
M[illegible], Bessie
McN[illegible], Bobbie
McN[illegible], Helen
(K)McNeill, Mrs. [illegible]
*M[illegible], Mrs. Laura
**M[illegible], Gertrude
M[illegible], Mrs. Thomas
M[illegible], Madam
M[illegible], Mrs. [illegible]
*Markwood, Edith
*M[illegible], F[illegible]
**Marston, Rose
M[illegible], Mrs. James
Marling, Helen
M[illegible], Mrs. Annie
*M[illegible], Madam
M[illegible], B[illegible]
Marlowe, Mary
M[illegible], Peggy
**M[illegible], Mrs. Art
Martin, Mrs. Marge
Martin, Ezella
*Martin, Ruth
Martinez, Mabel
Mason, Betty
Mason, Dorothy
*M[illegible], Elsie
(K)Matney, Mrs. J. C.
Matthews, Cordinne R.
*Mattleas, Pearl
M[illegible], Thelma
M[illegible], Mrs. [illegible]
*Maurice, Mildred
Maxwell, Mrs. T. J.
*May, M[illegible]
May, Mrs. [illegible]
*Maye, Ila
May[illegible], L[illegible]
*M[illegible], Mrs. I.
M[illegible], M[illegible]
M[illegible], D[illegible]
Meredith, Mrs. L. E.
M[illegible], Mrs. James
*M[illegible], P[illegible]
*Miller, Mrs. Brown
Miller, Mrs. F[illegible]
*Miller, Jessie
M[illegible], B[illegible]
M[illegible], B[illegible]
Miller, Mrs. Sam B.
M[illegible], Mrs. [illegible]
M[illegible], Mrs. [illegible]
Miller, Bobby
Mitchell, Lee
Mitchell, Mrs. M. R.
M[illegible], Mrs. [illegible]
M[illegible], Margaret
**Montague, Margarite
(B)M[illegible], Marie
M[illegible], Alex
*Moore, Mrs. Rose
*Moore, H[illegible]
Moore, Mrs. Mollie
M[illegible], Ethel
**Moore, Frances N.
Moore, Mrs. W. F.
*Moran, N[illegible]
M[illegible]
M[illegible], Mrs. Ruth
M[illegible], Mrs. [illegible]
**Morris, Martha
Morris, Rose Irene
*M[illegible], Nora
M[illegible], Mrs. [illegible]
(K)M[illegible], Phoebe
*M[illegible], Mrs. T. O.
***M[illegible], K[illegible]
M[illegible], Mrs. Jack
**M[illegible], Mrs. Leo
**Mullen, Mrs. Johnnie C.
Mullen, Elenor
Munzelle, Mlle. Frances
Murdock, Mrs. Hettie
(K)Murdock, Mrs. Russell
Murray, Dixie
*Muzzio, Mamie
(K)Myers, Mrs. [illegible]
N[illegible], Marie
Nayline, Princess
N[illegible], Mrs. Gertrude
Nell, Gladys
***Nelson, Marie
**Nelson, Billie
(K)Neville, Jeanne
Newman, Nellie
(K)Newman, Bess
N[illegible], B[illegible]
**Nixon, Mrs. P.
N[illegible], Ermie
N[illegible], Mrs. Ruth
*Norton, Helen
**Norton, B[illegible]
N[illegible], Mrs. E. M.
**Novak, Mrs. Eva Belle
***O'Brien, Mrs. Ruby
***O'Brien, Mrs. Harry
**O'Brien, Nellie
O[illegible], Ann
**O[illegible], C[illegible]
O'Neil, Peggie
O'Riley, Rose
O[illegible] Sisters
[illegible], Mrs. J[illegible]
O[illegible], Dixie
Packard, Aileen
P[illegible], Mrs. Joe
Page, Mrs. Hubert
**Palmer, Margie
P[illegible], Mme. Zinka
Park, Edna
*Parker, Stella
Parks, Babe
P[illegible], Jessie
Patterson, Zelma
*Pauline, Lillian
P[illegible], Janey
*Pearce, Mrs. Helen
Peter, Mrs. Helene
(K)Perkins, Grace
Phillips, Mrs. Marie
Phillips, Mrs. Everett
**Phillips, Mrs. Junitta
Phillmers, Mrs. I.
Pierce, Lucille
P[illegible], Miss E. G.
(K)P[illegible], Mrs. Etta
(K)P[illegible], Helen
(K)P[illegible], Ona Lee
P[illegible], Babe
P[illegible], Cynthia
Potts, Nellie
(K)P[illegible], Marie
***P[illegible], Lee
**Post, Mrs. Reta
Potter, Mrs. E. A.
**Powell, Ora
Powers, Betty
*P[illegible], Fannie
Purdy, Mildred
R[illegible], Rose
R[illegible], Mrs. J.
R[illegible], Madeline I.
R[illegible], Peggie
Ray, Marguerite
***Ray, M[illegible]
R[illegible], Violet
*R[illegible], Victoria
Reardon, Matilda
R[illegible], Pearl
R[illegible], Mrs. Clyde
*Reed, Marie
(K)Reed, Mrs. Nellie
Reed, Mildred
Reed, Pearl
Reed, Gertrude H.
Reed, Nellie
*Reed, Betty
Reiff, Elsie
R[illegible], Mrs. Josephine
R[illegible], Mrs. M[illegible]
R[illegible], Madam
*R[illegible], Lillian
Rhodes, Mrs. Opal
R[illegible], Mrs. Mildred
**Rich, Irene
(K)Rich, Francis
R[illegible], Dolly
**Richter, Mrs. E. H.
Ritter, Mrs. Helen
**R[illegible], Rosie
Roberts, Mrs. Joe
R[illegible], Gertie
R[illegible], Mary
**Roach, Ruth
R[illegible], Liza Bryan
R[illegible], Myrtle
R[illegible], Mrs. Romell
R[illegible], Mrs. Will
(K)Rodgers, Bee
Rodgers, Mrs. Robbie
Rodgers, Mrs. S. D.
(K)Rogers, Olive
(K)Rogers, Mrs. H[illegible]
*Rogers, Luella
***Rose, Mrs. Harry
Rose, Mae
R[illegible], Mrs. Mildred
*Roselle, Bobby
R[illegible], Maybell
(K)R[illegible], Louise
R[illegible], Mrs. Margaret
*R[illegible], Mrs. H.
R[illegible], Mrs. Ollie
**Russell, Thelma
**Russell, Pauline
R[illegible], Mrs. E.
Russell, Pauline
R[illegible], Hanna
*Russell, Maude
R[illegible], Blanche
*Russell, J[illegible]
*Ryan, Julia
Ryan, Mrs. Irene
S[illegible], Patricia
*S[illegible], Edith
*Saunders, Peggy Hope
Saunders, Baby Lee
S[illegible], Mrs. C. J.
S[illegible], Mrs. A. C.
(K)S[illegible], Rose
Scoble, Mrs. Courtney
*Scott, Helen
**Seabury, Beatrice
S[illegible], Harriett
S[illegible], Minerva
**S[illegible], Mrs. M.
S[illegible], Blanche
S[illegible], Nellie
S[illegible], Dolly V.
*S[illegible], Mrs. P. F.
Shaffer, Vi
Shanks, Ruby
(K)S[illegible], Mrs. J. D.
(K)S[illegible], P[illegible]
S[illegible]
S[illegible]
*Shaw, Mrs. Gwen
*Shaw, Dot
**Shaw, Tex
(K)Shaw, Mrs. Faye
*S[illegible], Mary
(K)Shelby, Mrs. Gene
Sh[illegible], Ju[illegible]
Sh[illegible], B[illegible]
(K)Shepard, Hazel
Sheppard, Mrs. Daisy
*S[illegible]
Shumaker, Mrs. Howard
Silverman, Mrs. Ethel
S[illegible], Betty
S[illegible], Mrs. [illegible]
S[illegible], Mrs. [illegible]
***S[illegible], Lena E.
*S[illegible], Vivian
S[illegible], Mrs. M.
**S[illegible], Stella
Smith, Alice
*Snow, Pearl
**Snowden, Alma
*S[illegible], Dorothy Mae
*South, Mrs. Ada
S[illegible], Mrs. [illegible]
*S[illegible], Flo
**St. George, Mrs. E.
S[illegible], Mary
**Stanley, E[illegible]
S[illegible], Ida
(K)Stanley, Mrs. Harry
S[illegible], Babe
Star, Bobby
Steavens, Ethel
Steele, Helen
Stein, Babe
Stevens, Mrs. John W.
***Stevens, [illegible]
*Stevens, B[illegible]
*Stevens, Mrs. Will
Stewart Sisters
**Stewart, B[illegible]
Stewart, Mrs. Catherine
Stewart, Irene
Stone, Mrs. Maud
S[illegible], Mrs. E.
S[illegible], Mildred
Stranger, Mrs. Louise
***Straub, Rose
**Strick[illegible], Mrs. J. F.
Strode, Mrs. W. A.
Sullivan, Dorothy
Sutton, Billie
S[illegible], Mrs. G. C.
*S[illegible], Electre
S[illegible], June
T[illegible], Angie
Taylor, Dolly
T[illegible], Pearl
Temple, Mrs. Frances
**Temple, Dess
***Temple, Mrs. Francis
(L)Teske, Janet
(K)Tharp, Mrs. Sula
*T[illegible], Clara
***Thomas, Grace
T[illegible], Mrs. Mae
**Thomas, Ila
***Thomas, Grace
Thompson, T[illegible]
Thompson, M[illegible]
*Thompson, H[illegible]
Thompson, Pauline
*Thompson, [illegible]
T[illegible], [illegible] E.
***T[illegible], D[illegible]
Thornton, D[illegible]
*T[illegible], H[illegible]
T[illegible], Mrs. [illegible]
***Trout, H[illegible]
Turner, H[illegible] M.
**Turner, Mrs. Mary
***T[illegible], M[illegible]
T[illegible], Mae
U[illegible], Miss
**Vail, Bertha
(K)V[illegible], Alma
Van Allen, Mrs. Harry W.
*Van Car, H[illegible]
Vane, Mrs. Ethel
*V[illegible]
*Vaughn, R[illegible]
Venus, Bobbie
V[illegible], Madam
Vestal, Mrs. Geo.
**Vivian & Kaiser
(K)W[illegible], Gladys
W[illegible], Rose
Walker, Dorothy
**W[illegible], F[illegible]
Walker, Billie
Wall, Alma
Wall, Netta
Wallace, Mrs. J. C.
*Wallace, D[illegible]
(K)Ward, Mrs. Shirley
*Warwick, Mrs. John
*Warwick, Ja[illegible]
**Warwick, Ja[illegible]
W[illegible], Mrs. [illegible]
*Watts, Mrs. Kate
Wayland, Mrs. Dolly
***Wayne, [illegible]
Weathers, Lillian
W[illegible], Mrs. Pauline
Webber, Mrs. Lorene
Weeks, Mrs. Grace B.
W[illegible], Mrs. [illegible]
W[illegible], Mrs. [illegible]
(K)Wells, Mrs. Kate
Wells, Mrs. Inez
W[illegible]
Wells, Mrs. P. W.
West, Mrs. Patty
W[illegible], B[illegible]
*West, Mrs. R[illegible] E.
W[illegible], Mrs. G.
Wheeler, H[illegible]
*Wheeler, H[illegible]
**Wheeler, Mrs. Blanche
White, [illegible] B.
*White, Pearl
W[illegible]
W[illegible], Mrs. [illegible]
Wille, L[illegible]
W[illegible], M[illegible]
(K)Willard, Mrs. J. W.
*Williams, R[illegible]
**Williams, S[illegible]
Williams, M[illegible]
***Williams, Mrs. B[illegible]

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Letters Are Held Thirty Days Only, *after which, if no address has been obtained, they are sent to the Dead Letter Office. It is desirable to send for mail when your name* **first** *appears in the list. Address your postal to* **"Mail Forwarding Service, The Billboard."**

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GENTLEMEN'S LIST

Bird, Ray
**Bird, Jack V.
***Birdbo, Blue
Black, Frank
Blair, C. D.
Blanchard, V. M.
Blatz, Tom
Bleecker, Cecil
Block, Joe
Blum, Bill
**Blondell, M.
**Blum, Sol
Blum, Buzz
Blunkall, E. J.
Blunt & Cooper
Bland, Harry
Bolt, T. R.
Bolden, Jim
Bondurant, L. H.
**Bourgeois, Harold M.
Boelk, Brian A.
Boswell, B
Boyan, Harry
**Bower, Raymond J.
Bowers, Raymond
Bowles, Harry
Bowman, Vernon
Bowser, Dr. J. G.
Bowser, B. W.
Boyce, Reverie E.
Bradford, Maynard M.
**Bradley, Eugene H.
Brady, S. C.
Brand, C. W.
Brand, Bob C.
Brandt, C. H.
Brantley, Joseph
Brattan, Ray
Bray, Geo. Wm.
Breene, T. C.
Brech, L. M.
**Brenna, Kenneth
Brennan, John
Brewer, Charlie
Brewster, Ray
Bright, Jake
Bright, Ben
***Bright, Louis
Brill, M.
**Bristol, L. B.
Broadbridge, E. J.
Broadhurst, Geo.
Broadway, Charlie
**Brolad, M.
*Broden, Eugene
*Brodie, V. C.
Brodie, Eddie
Broiller, A. L.
Bromwell, F. A.
***Brook, V. H.
Brooks, Jack Co.
*Brooks, Sheldon
Brooks, Herbert
Broughton, Leon J.
Brouillette, Elliott
Brow, Harold
Brown, Billy, Mgr.
Brown, Arthur
*Brown, Harry H.
*Brown, Pat
Brown, B. F.
Brown, Steve
Brown, Wm. B.
Brown, A. E.
Brown, Al
Brown, A. J.
Brown, Asa
Brown, C. L.
Brown, Claude Pat
Brown, Herbert
Brown, Harold
Brown, J. H.
Brownie, Merle
Brownlee, John
Brunner, Jules
Brunner, Ernest
Bryan, Smokey
Bryant, Dan
Bryant, E. L.
Buchington, Joe
Bugwall, Jas. A.
Buhel, J. A.
Buhler, Wm. F.
Bullis, Joe C.
(K)Burch, Ross
Burke, H. Walter
Burke, Jack W.
Burns, Harry
Burns, Tom
**Burns, Eddie
Burns, E. Hernie
Burns, Harry Jack
Burns, Jack
Burns, M. F.
(K)Burroughs, Tom
*Burtis, Jas. P.
Burton, H. D.
Burton, Joe
Burton, Charlie
Burton, Jessie
Bush, Ben
Butler, Howard L.
Butler, Lew R.
Butler, H. S.
(K)Butler, Jess
Byers, Rufus G.
**Cable, Chas. F.
Caggal, Frank
Calbreath, R. O.
**Calacob, H. O.
Caldwell, E. R.
(K)Calkins, Prentis
Callahan, Carl
Callahan, Jack
Callaway, Walter
Calloway, Wm.
Calvit, Gerhen
Camble, Al D.
Cameron, D. F.
***Campbell, H. W.
Campbell, Grover
Campbell, Tom
Campbell, Jim R.
(K)Cannon, Marvin
**Cantrell, Wm. E.
Cate, Clarence
Cantral, Bert
Capel, Family
Carbell, Bud
Carell, H. P.
**Carling, Harry
**Carlson, Jean
Carlile, Herb
*Carney, Tom
Carnovale, Prof. Charles
Carr, John
*Carr, Frank
***Carringer, W. J.
***Carroll, F. P.
(K)Carroll, R. C.
***Carroll, R. L.
Carroll, Eddie
Carroll, Jack
Carney, Homer H.
Carson, Joe
Carson, Andrew
Carland's Cutups
Casala, Pablo
Casey, Tom
(K)Cash, Stewart
Cashins, L. D.
Casling, Starr, 4
Casto, B. Q.
(K)Catalano, Tony
Cathcart, Scotty
Caton, C. W.
**Cavanaugh, C.
Cavanaugh, Joe Will
**Cavness, W. O.
Cecil, the TurtleBoy
Cerda, Ramon
(K)Certain, Lester
Chambers, J. F.
Chambers, Larry L.
***Chambers, J. T.
Champion, Paul
Chandler, James
Chandler, H. E.
Chandler, Rudolle
**Chandler, Alden
Chandler, Walter
**Chandler, Aerial
(K)Chapman, T. J.
**Chase, Ted
Chassis, Louis
Chatham, Jack E.
Chick, Corp. H. B.
Chilio, Arthur
Chilkas, Great
Chisiere, L. H.
(K)Christenson, Chief Red Horse
Church, L. C.
Cintula, Alex
(K)Cirlincle, Al
*Cizgett, Wilbur M.
(L)Claman, B.
Claman, Sam
(K)Clark, James
Clark, Lum R.
Clarks, Aerial
Clark, Fred C.
**Clark, Stanley
Clark, Wm.
Clause & Radcliffe
Clayton, Jack
Clever, Jimmie C.
*Clifford, Joe A.
***Clifford, Billy
Clifford, H. B.
*Coburn, Herman
Coeur, Blackie
*Codono, Alfredo
Coffey, J. W.
Cohen, Manuel
Cohen, Sid Al
Cohn, Robert
Cole, Eddie & Mary
Coles, Dennis
Collander, Mr. & Mrs.
*Collins, Receiving
Collins, Claude Slim
Colombo, Tony
Colton, Frank
Comeron, Wm.
Conard, Frank
Conklin & Garrett Shows
Conley, Frank
**Conley, Joe
***Conner, C. J.
*Conners, Leo F.
Conners, Bob
Conners, Leo
Conster, Larry
*Conway, C. W.
Cook, Willie
***Cook, J. W.
Cooke, Jay
Coon, Geo. M.
(L)Coon, Geo.
*Cooney, Neil
Coonie, Eddie
Coons, Jas. F.
(K)Cooper, Paul F.
Cooper, F. J.
(K)Cooper, A. H.
***Cooper, R. E.
Cooper, Tex
Copeland, Clare
Copperman, Sol
Corbett, Nige
**Corchran, Wm.
Corman, Frank
Cornell & Cornell
Corrigan, J. J.
Corrigan, Doc
(K)Cortello, Geo.
Cote, Al
***Cotton, Walter
Cochman, Ben
Coody, Elmer, Show
Cox, Bruner & Bruner
Cox, Lum
**Cox, Jerry
(K)Cox, S. F.
Craig, Merlin
***Craig, Harry
*Crage, Ruby
Crall, Rodney
*Crammond, Stewart
Crane, Wm. W.
(K)Crawford, L.
**Crawford, The
*Crawford, Art
Crawley, B. V.
Craxton, R. P.
Creeper, W. A.
Crocker, Harry A.
Crosbie, Ravel Fat
Crosley, Slim
Crosby, Chesley
**Crosby, P. L.
Crow, Maurice
Crowley & Burke
Crowthers, Harry
Cruise, F. W.
Cullies, Manager
*Cummings, Tootle
*Cummings, Gabel
Cunning, Arch
*Curley, Peter
*Curran, Thos. A.
Currie, Walter
Curry, Mac
Curtis, Date
*Curtis, Jack
Curtis, Clifford
***Cushman, Ralph W.
Cuttie, Dieudell
Cyrus, Willie
Dahm, Ed
Dalber, Edgar B.
Dale, C.
Dalton, Harry
*Dalton, Dee
Dan, Hanson
Danaher, T. J.
(K)Darnoe, & Montague
*Dauphin, Wm.
Davidson, Dr. J. S.
D'Armond, Dave
**Daugherty, Robert
David, Frank
Davidson Bros.' Show
Davies, Harry L.
Davis, J. L.
Georgia Sunflowers
(K)Davis, Harry
Davis', Bobby
Davis, Graham
Davis, Ches
Davis, Leonard
Davis, Don D.
(K)Davis, Dewey Al
Davison, C. B.
(K)Day, J. J. (Jo)
(K)Day, L. T.
Day, E. L.
DeAngelo, Rudy
DeArmond, Carlee Lewis
DeCarlos, Jas.
DeCarlo & Raymond
DeCerq, Al
DeCerq, Wm.
**Delhaven, A. Milo
DeDoes, Fred
**DeLano, Dale
**DeMarr, Fred
DeBue, Frank
DeVaux, H. A.
**DeVere, Bonnie
LittleVerne, Harry
DeVoe, Lane
***DeVoe, Jack
DeVere, Jack
DeVay, Earle
**DeWolfe, Cecil
**Deason, Cyrus
**Deats, Ben
Dee, Tom
Dechar, George
**Dellow, G. A.
Demarest, Emil
Deming, Arthur
Denny, Jas. B.
Dennis, Eugene
Deranger, F.
Derr, Virgil
Des Jardins, Arthur
Dettman, Fred
Devereaux & Prim
**Dettman, E. W.
Dick, Billie
Dick, Ray
Dickson, Pat
Dilzer, Roy
(K)Dillon, Jack
Dimmick, Austin
Dinsmore, Louis
(K)Dixon, Leo
**Dixon, Joe
**Dixon, Harry E.
(K)Dogg, Jack
Dolan, Tex, Jack
Donahue, George
**Donaldson, Happy
Donaldson, Harry
Donley, Bingie
Doran, Fred
**Dorsi, Jimmie
Dory, C. B.
**Dougherty, A. J.
**Douglas, S. A.
**Douglas, Sherman
Douglas, Shamrock A.
**Dover, Frank
Doyle, Joseph
Doyle, J. J.
(K)Doyle, Blackie
**Drake, B. J.
Drapel, Earl
Dubarry & Dorrez
**Dubois, J. Frank
Dubois, Jimmie
Dudley, George
Dufer, Harry
Duell, Gregorio
Duffy, Joseph J.
**Duke, H. D.
Dunham, S. B.
(K)Dunhavir, Dorlit
Dunhater, Dewey
(K)Dunlap, C. H.
Dunn, Charlie
Dunn, Geo. W.
Dunn, Vernie
(K)Durrell, Guy
(K)DuShaune, Frank
DuVell, Grant
DuVell, Hubert
(K)Dye, Geo. C.
Eagle, Jake
Earle, Bert
**Earles, R. W.
*Edwards, Chas.
Edward, Arthur
Eden & Mendel
Elem, Phil
Eldridge, Willie
Ellis, John
**Ellis, L. F.
(K)Ellis, Louis
Ellison, J. W.
(K)Elmore, Allie
Elder, George
**Elder, George
**Emerson, Robt. A.
Emerson, Bowers
Emilie, Val
Emmerson, Bill
**Ennis, Jacob
**Engels, Comp & Pans
**Engle, Dale
Epling, Jack
Erlich, Al
**Erlell, Russell
Erwin, R. J.
Eskridge, Texas
Estelle, J. W.
(K)Evans, Robert S.
**Evans, Rob. E.
Evans, Harry Lee
Evans, Byron E.
Evans, Fred E.
(K)Ewens, Dutch
Eyers, R. F.
Evans, Roy
Evans, Billy Beck
**Evans, Bert
Ewing, Russell
**Faber, Red
Falella, Andrew
(K)Falk, Lloyd
**Falls, Frank
Faluk, V.
Farr, W. F.
Farrell, Harry
Faust, Ike
**Feber, Harry
Felton, H. W.
Ferguson, Mr.
Field, Mike
(K)Fox, Wm. D.
Fields, Nat
**Fields, Jack
Fields, Harry
Fine, Charles
Fine, Harry
Finie, Ray J.
**Fink, Harland
Fink, Jr., J.
(K)Finner, Henry
Finney, Fred
Finn & Wise
Finnegan, Jas. E.
Finney, Ralph
**Fisher, Walter
Fisher, Allen
Fitzgerald, Bill
Fitzgerald, Jas. P.
Fitzgerald, W. M.
(K)Flack, Charlie
Fletcher, Chick
**Flanagan, Fred C.
(K)Flowers, Jack
Flowers, L. G.
Floyd, A. L.
***Flunner, Tom
(K)Flunner, Tom
Fock, Carl
Fox, L. E.
Ford, Walter L.
Ford, P. H.
Ford, Floyd
Ford, Lew
Forde, Earle
Forrest Stock Co.
Forth, Charlie A.
Foster, Chas. E.
Foster, Ruth K.
(K)Foster, Fred
Foster, Harry M.
Foster, Tom
Foundain, Bobby
Fowler, John Randolph
*Fox, Billy
Fox, George Sandy
*Fox & Mack
Fox, J. M.
*Fox, Benny
*Foya & Victor
Frankel, Vic
*Franklin, V. L.
Francis, Geo. Greek
***Frank, S.
Franks, F. B.
Franks, H. H.
Frederick, G. D.
Frederick, Kenneth
**Frederick, Hugo
Freeman, Doc
**Freedman, Wm.
Fridli, Paul
Frickle, Tom
**Frisk, Sonny Bud
*Frost, Forest A.
Frye, Chas. A.
Fry, A. L.
Fry, Harry W.
Fuchette, Geo.
Fuller, Dad
Fulton, L. B.
Fulton, Chas.
Fusner, Jame
Gable, Al
Gaines, Jack
Gallie, Joe
Gaffney, Sugarfoot
Gaines, Charles
Gainey, Wm. H.
***Gallaway, Wm.
Gambie, N. E.
Gambie Buford
(K)Games, R. L.
Gann, Harry F.
Gaskin, Gall P.
Gaters, Jas. Orch.
Gardner, Howard
Garfield, Harry
Garland, E. A.
*Garland & Smith
Garrett, Joe
Garrette, Sam
Garrison, R. H. B.
*Garvey, Thos. J.
Gates, F. A.
Gause, Billy Wm.
Gavin, Ed
**Gayman, Red
***Gaynor, Bob
German, Carl
Gerard, Frank
Gerhart, Arthur
Gerard Players
Geske, Francis G.
Gewart, Edw.
Gibson, Wm.
*Gibson, Billy
*Gibson, Plant, Showman
Gibson, Harry E.
Gilbert, Jack
Gilbright, Robert
Gilland, Edw.
**Gillette, L. C.
Gilmer, Fred
Gilmore, Ed S.
(K)Gilroy, J. N.
Gibbs & White
Glass, Al
***Glass, Sam
*Glenn, M. A.
Goddard, Shown
Goldie, Slim Skinny
**Gold, Harry
Golden Eagle Chief
Golden & Rogers
Golder, Harry
Goldberry, Marvelous
(K)Goldie, Day
(K)Goldman, Hyman
Goldman, Harry M.
**Gomez, Angel
Gonzale & Oliver
Gosling, F. E.
Goodman, Sol
Goodman, Jake
Goodman, Wm. S.
Goslin, A. L.
Gordon, Thomas
Gordon & Evans
Gordon, W. S.
Gordon, Maurice
Gordon, Walter
Gordon, Stanley
Gorman, Frank
Gostar & Lesley
Gow, J. P.
Gould, Ray E.
Gour, Chas.
Gower, Lew
***Graham, Herbert
Graeland, Nick
*Grass, Harry
Gray, Big H.
Gray, Lester
Gray & Scally
Gray, Robert
Gray, Dr. Wm.
Gracia, Walter
Gregory, Charley
Gregley, Tom
**Green, Bert
**Green, Jack
Green Flash
Green, John A.
Green, Archie L.
**Green, Jim
Greenlee, Ed
Greenhaw, Bruce
Greenan, Frank
Greenough, Ed
Greer, H. K.
Gross, W. A.
Gray, S.
Gray, Robert
***Grider, Geo.
Griffith, F.
Grimm, Harry E.
Grimm, T. B.
Grimm, R. L.
Grisk, Ken
Grosser, Lew
***Grosser, Wm.
(K)Grover, Harry E.
Grover, R. A.
Grover, Jas. A.
(K)Grover, Roy
**Hackenbrook, H.
**Hadley, Harl
**Haber, O. K.
(K)Haggard, Tex
***Hall, G.
**Hall, Matthew
Hall, Geo.
Hall, Andrew L.
**Hall, Fred
Hall, A. K.
Hall, Earl B.
**Hall, Geo.
**H. H. Jack
Hall, Jack
**Hallock, S. C.
**Hall, Al
(K)Hamm, Robbins
Hamilton, Ray
***Hamilton, Jay D.
**Hamilton, Wm.
Hamilton, Tom
**Hamilton, Doc
Hammond, Earl
K. D. Bob
**Hanson, J.
(K)Hanser, Clifford
**Hardy, Wm. J.
**Hansel, Walter
Hansen, G. W.
Hansen, Arthur
**Hansen, Gustave
Hess, Mike
Hardingbrook, Harry
Harry, Carrick
Harrison, Prof. F.
Harrison, George
**Harrington, Jno. L.
Harris & Hilliard
Harris, Dick
Harris, Fred
Harris, H. V.
Harris, Al Norman
**Harris, W. B.
(K)Harris, Jack C.
Harris, L. B.
Harrison, Leo F.
**Harrison, Geo.
Harter, Walter
Harvey, Neil H.
Hartman, Ray E.
Hartnett, C. T.
*Harwell, Homer
Harvey, J.
**Harwell, Ray A.
(K)Harvey, Gladstone
Harvey, Harry
**Haselline, Jack
**Haselline, E. J.
***Hasson, Dr. P.
(K)Hass, Floyd A.
**Hassan, Ben
(K)Hastings, G. G.
Hathaway, Jas. M.
**Hathaway, Wm.
Haverstick, G. E.
Hawke, Wm. B.
Hawkins, Bill
Hawkins, Jimmie
Hawkinson, Howard A.
Hawn, D. C.
Hay, Reno
**Hayes, J. C.
Hayes, Albert M.
Hayes, Joe
Hayes, Ralph
Hayes, Wm.
Hass, W. M.
Haynes, Ira
(K)Hayden, H. O.
Haze, Prince Al Kelly
***Hazelton, W. F.
Heard, Bert T.
Heard, Jas. R.
(K)Heath, Wm.
Heath, Bill
Heckman, R. W.
Heck, Robt. M.
***Heidelberger, F.
***Heiner, Geo.
***Heisinger, Fred
**Hendricks, Charlie
(K)Hendricks, J. Howard
Henry, Thos. F.
**Hennessy, Geo.
Henry, C. P.
Henry, Red
(K)Herrow, Johnny
Hersey, Jack
Hicks, Eddie
Higgins, Chet
Hildebrand, J. J.
**Hildebrand, J. J.
Hill, H. L.
Hill, H. C.
(K)Hill, Pink
Hill, Rex
**Hill, Wm. H.
Hill, H. A.
(L)Hillebolmer, A.
Hilton, L. F.
Hilton, Verne
(K)Hines, Chas. T.
(K)Hines, Al J.
Hines, R. C.
Hinton, Ralph W.
Hines, T. F.
Hisher, Lee
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Hitt, Tom
Hoagland, R. E.
**Hoagland, R. W.
Hobson, Cecil
**Hodges, Albert
**Hodgell, Albert
Hoff, E. J.
Hoffman, Chet
**Hoffman & Weisberg
Hoffman, Percy
***Hoffman, E. L.
Hogan, Gus
Hogan, Frank
Hoff, Robert E.
(K)Holloway, Wilford
**Holzel, R. G.
Holzel, Wm. A.
Hollingsworth, A. S.
Hollingsworth, F. B.
**Holman, J. Hicks
**Holmes, J. H.
Holmes, Whitey Ed
**Holmes, Al T.
**Holston, John
Holt, Bill
Holt, Jack
Holt, George
Hoodenpyle, Jas.
Hoover, J. B.
Hoover, Dutch
Hoover, Fred B.
Hoover, Dick Red
**Horton, Harry
Horton, Earl
Howard, J. L.
Howard, Norman
Howard, Winston
Howard, J. L.
Howard, Kent
Howe, Jack
Howe, Ned
**Howard, Harry M.
Howard, Lee
**Howard, Billy
***Howard, Harry
Howard, Al. H.
Howe, P. D.
Howe, Robert D.
**Howe, Herbert
Howe, R. N.
Howarks, Conroy Roy
Hopson, Frank E.
**Howard, Neal
Howe, John
**Hughes, W. C.
**Hughes, Wm.
Hughes, Fain
Hughes, A. C.
Hughes, Harlan
Hughes, T. R.
Hughes, Vernon
Hughes, Tom J.
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Hughes, Ump
Hughes, Geo.
(K)Hunter, Fred
Hunt, Jack V.
Hunt, H.
Hunt, F. C.
Hunter, F.
**Hunter, Geo.
Hunter, Geo. A.
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**Hurley, S. L.
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Hyre, Windam
**Hurston, Bill
Irwin, Henry
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Ireland, Billy
Irion, F. H.
Irving, Jack
Isaacs, Al
Isaacs, Henry
Isaacs, W. W.
**Iverson, Virgo
Ice Stock Co.
Jack, Blue Sea
Jack Pat Sailor
Jackson, A. M.
Jackson, Arthur
Jackson, Hugh
Jackson, Hubert
(K)Jackson, L. E.
**Jackson, Valdow
Jacobs, John
Jacker, Doc
James, Tiny
James, R. E.
**James, Joe
James, Eddie DeVoy
**Jefferson, Leo
Jeff, Jack
**Jenkins, Preston
Jenkins, John
Jennings, Elliott
Jepson, Louis
Jerome, Frank
**Jerry & Bill
**Jesperson, Gay
Jessu, W. R.
(K)Jewell, Bobby
(K)Jewell, Red
Johnson, Geo.
Johnson, Prof. Bob
Johnson, Rawling
Johnson, Caesar
Johnson, Jimmie
Johnson, Neal
Johnson, Nesbit
**Johnson, Shorty
Johnson, Harry A.
Johnson, Kirke
Johnson, LeonardH.
(L)Joly, Bert
Jones, O. E. H.
Jones, Dr. L. D.
Jones, Chas. A.
Jones, Kid
Jones, Pete
***Jones, Rastus
**Jones, ClarenceP.
*Jones, Charles
Jones, Wilson
**Jones, L. E.
**Jones, Glenn
Jordan, Murphy J.
Jordan, Frank
*Jordan, Wm.
Jordan, Arthur H.
*Jordan, Lorre
**Jourdin, M. J.
**Joy, Roy V.
Joyce & Loraine
**Joyner, Bert
Joyner, Chas.
Juliano, Paul A.
Kaalhue, David
Kabana, Wm.
Kabo, Manny
Kaindell, Lawrence
Kama, Buck
Kamikl, Earl
**Kane, Jack W.
(K)Kanesina, Robt.
*Kane, Maxwell
Kane, E. J.
(K)Kansas, Howard
(K)Kartz, Ted
*Karama, Willie
Kamden, G. G.
*Kaufman, G. J.
Kawelklu, Pete
Kay, H. A.
**Kass, J. H.
Kearney, Geo. P.
Keane, Charles
(K)Keeling, A.
Keith, Harry
*Keller, John
Kelsey, The
(K)Kelly, Jack
Kelly, Dan Bill
*Kelso, Joe
**Kelso, Walter
Kemper, C. Cupid
Kennedy, Don C.
Kennedy, L. L.
Kennedy, F. C.
Kenyon, C. W.
*Keoshaw & Paul
Kentz, P. J.
Kerns, Leo
*Kessler, Jack
(K)Keystone, D.
*Keystone, Geo.
Kelly, Dr.
(K)Kline, Fred C.
King, Jackie
King, Dr. Jas.
King, L. S. Shorty
Kings Chemical Co.
Kings, Two
*Kingston, Mindel
***King, Tom
King, Harry
King, Leo
Kirk, Wayne
Kirkan, Tommy
Kirk, Fred
*Kleighee, August
Kimse, J. N.
Kline, Walter
*Knidler, Walter G.
Knott, Frank
Knowles, W. C.
Knox, T. B.
Knox, Harry
Knudson, Karl
Koster, Wm.
Kocher, Wm. S.
Kolo, Prof.
**Korrys, Mike
**Kosz, C. A.
(K)Kosnick, Ed
Kozel, Frank
Kraemer, Wm. J.
Krajenisky, W.
Kreiger, E. R.
Kringsberg, C. W.
*Kriebel, Maurice
*Krouse, Joe
Kuster, Sam
Kyle, John T.
LaBelle, Capt. H.
LaMarie, Lester
**LaPearl, Jack
LaPoint, Joseph
*LaRue, Jacques
*LeSance, Teddy
**LaVelle, M.
LaVall & Fisher
LaVall, Geo.
LaVardo, Henry
**LaVine, Frank
LaZeres, Aerial
Lagg, Maurice B.
*Laine, Paul M.
**Lambert, Leland
Lancaster, Cliff
Lange, Jack Slim
Landers, J. W.
Lane, Bob
Lane, Lark
Lankford, G. M.
**Lanshaw, G. J.
Large, W. F.
Larrimore, Geo.
(K)Larry, Jack
Laural, Bert
Lauren, O.
(K)Lavery, J. L.
Lawrence, Walter
Lay, C.
Lay, Earl
**LeDuc, Vincent
***LeFolt, Billy
*LeGere, Curly
LeNoir, Jack
LeRoy, Eddy
Lea, Mark
Leach, Earl
Leal, Geo.
*Leally, Steve
(K)Lee, Alfred Jno.
**Lee, Dick
Lee, Nat
Lee, Herbert Rusty
Lee, Zip
**Lehman, Walter
Lehr, Raymor
Leifur, J. B.
Lemax, G.
Lent, Jas.
Lenz, Walter
*Les (Telegram)
(K)Less, A.
*Leonard, Bert
**Leonard, Teddy
**Leonard, Louie
Lepere, Jos.
Lerche, Wm. C.
Leslie, Dr. W.
*Leslie, Will
*Levine, Chas.
Levan, Nat & Helene
Levene, Tom
***Levy, Sam
Lewis, Noel
*Lewis, Irving N.
*Lewis, Eddie
Lewis, Cal
Lewis, Frank T.
*Lewis, Jack Skinny Rube
(K)Lieberman, A.
**Lightfoot, Andrew
**Lillies, Indian
(K)Lilly, Leslie Lawrence
**Lime, J. H.
Linkenheker, G. T.
Linsey, E. S.
Lipplicott, Malcom
Lipsky, Maurice
Lisch, Johnny B.
Litheau, Bob
Little Elk, Chief
Littlefield, Fred B.
*Lizzky, Moe M.
*Lloyds, Five Riding
**Long, Eddie
Long, N. C.
**Long, Ray
(K)Long, Billy
Long, Frank
Longnecker, Shorty
(L)Lopez, Joe
Loranger, Nelson
**Lorraine, Fred
Low, Sam
Lowney, Wm. C.
(K)Lucas, Geo.
(K)Lutel Bros.
Lund, Dan J.
*Luner, Gene
Lupien, Wallace
Lurgan, Joe
*Lyler, I.
Lynch, Irish Jack
McAllen, Joe
*McBride, E.
McBride, Jack
(K)McCall, Rex
McCave, Happy
McClamb, Prof.
McClanahan, C. S.
McCannell, Edwin
McCannell, I. M.
McCormick, Tommie
*McCree, Reno
McCrossen, Harold
McCarty, B. W.
McCurdy, W. R.
McDale, Austin
McDaniel, C. S.
McDonald, W. T.
McDonald, Earl
McDonald, F. P.
McFall, Prof.
McFarland, Mickie
McGarry, Fred
McGarth, John J.
McGee, Duke
McGovern, Bob
McGraw, Bert
*McGuire, Castle
McGuire, Tex
*McGuirk, B.
McIntyre, H. C.
McIver, James
McKenzie, C. M.
McKeown, Frank
(K)McKnight, Seth
(K)McKnight, H. S.
(K)McLean, Jas.
McLellen, Adams E.
McLemore, Jimmie
McLean, Jno.
McMahon, C. G.
McMahon, Jasbo
McMahon, Tom
McMullin, John
McNulty, J. A.
*McPherson, Sandy
(K)McSeaton, Fred
McSharrer, G. H.
*McStraslick, W.
McTomlick, Joe
**McWhirter, Len
*McWilliams, Harry
Mabee, Harry
Mack, Cabin
Mack, Little
*Mack, Doral
*Mack, Larry
**Mack, Hughie
*Mack, Wm.
Mackey, J. Frank
**Macole, Geo.
Madison, R. E.
***Magee, Slim Cider
*Magnolia, Joe
Makai, D.
Major, Archie
*Mates, M. E.
*Mauery, V. C.
Malloy, Frank
Malone, Jno.
Mammas, Harry
*Manabezik, Chief
Manasta Hawaiians
*Mann, Billy
Mantell, B.
*Marage, Larry
Marcus, C. W. Billy
(K)Markell, Billy
**Marks, Joe
Marloe, Jack
Marshall, T. R.
Marshall, Eugene B.
Martell, Art
Martell, E. L.
**Martelle, Art
***Martin, Wm. Fingers
Martin, W. C.
***Martin, Hugh
**Martin, Bunny
*Martin, Harry M.
Martin, Jno. Harvey
***Martin, Jack C.
***Martin, J. H.
**Martin, Harry
Martin, E. G.
Martin, John H.
**Martine, J. H.
**Mason, J. C.
Mason, J. Hal
(L)Mason, Tex Betty
Masters, Kelly
Maston, H. B.
(K)Mathee, Leo
Mathews, Chas. R.
Mathews, Henry
Matthews, Gene
Matthews, Jolly Joe
(K)Matney, T. L.
Matney, T. L.
**Matsu, Robert
Maurice, R. J.
Mayfield, Art
*Mayflower, Victor
Mays, Paul
Maxwell, Jack & Margie
Meehan, J. J.
(K)Meller & Johnson
**Melnotte, Armand
Melville, Marvelous
Mendel, C.
*Menetti, Eddie
Meredith, Sensational
**Merle, E. L.
Merrett, Hal
Merrill, E. L.
Merwin, H. L.
*Messler, Henry
Metcalf, Geo.
(K)Meyers, Jetty
Michaels, Sam
***Michin, Ed H.
Millican, Fred
(L)Miller, C. P.
**Miller, Chas. K.
Miller, Gorm
**Miller, James E.
***Miller, Fred E.
***Miller, J. R.
(K)Miller, Jack S.
*Miller, Bears
Miller & Silvia
Miller, Emmett
Miller, M. W.
Milner, George.
**Mills, Fred
Mills, Jack
Mills, Joseph H.
(K)Minick, L. E.
**Mitchell, L. K.
(K)Mohler, Chas. E.
Molard, Frank
Molzan, R.
Montgomery, Lowrey
Montero, Dixie
Moody, Andres
(K)Moon, Jack
(K)Moore, Phil
**Moore, Johnnie
Moore, Doc
Moore, E. J.
Moore, R.
(L)Moorehouse, Jack
Morales, Felix
Moran, Earl
Moran, Bob
Mordount Stock Co.
Morehouse, G. P.
Moreland, Frank
Morgan, Louis Players
***Morgan, J. A.
(K)Morgan, Edwin
Morin, W. H.
Morris, Shorty
Morlock, Ernest
**Morris, Howard S.
**Morris, Billie
Morris, Dick
Morrisey, D. T.
**Morrison, Joe Dixie
Morrison, Chas. A.
Morrison, J. F.
Morrison, Sandy & Joe
Morse, A. B.
**Morton, Fred K.
Moster, Arthur J.
Moss, E. L.
Moss, Joe
Moss, C. H.
Moar, Wm. W.
*Muir, Herbert
**Mullarky, Leo
Mulligan, Charles
Mulling, Wm.
Murphie, Bert
Murray, E. L.
Murger, Ford
Munn, Dee & June
(K)Murphy, J. E.
(K)Murphy, Thos.
Murphy, Chas. P.
(L)Murphy, John M.
(K)Murry, Dennie
*Murry, W. B.
(K)Murry, R.
Myers, E. Y.
Myers, Clifford
**Myers, Leo F.
Myers, Jack
(K)Myler, W. B.
*Myrkel, Mr. & Mrs.
Nalmoll, Geo.
Navarro, Tom
Neal, LaVerne F.
Nell, Joe
Nell, J. W.
**Nelson, Jas. E.
**Nelson, J. H.
Nelson, Arnet
(K)Nelson, Paul
Nelson, Morris
Nelson, Nath
Nerenburg, Theo.
*Nestor, Billy
Neville, Otis L.
Newell, Floyd
*Newbie, Harr
*Newland, Wallace
Newman, W. F.
Nias, Maurice
*Nichols, Russell J.
Nickola, Dr. N. J.
*Nidorythko, Michal
Niedzetecki, B.
Neal, Ralph S.
Noble, Bill
**Nolan & Lovel
Nolan & Lovel
*Nolan, Jerome J.
Nolan, Joe
*Noonan, Doc
Norfolk, Red
**Norman, Art
Norton, Frank B.
Norwood, M. Judd
**Nugent, Thos. B.
Nute, Arthur
Nutter, Edd
Nutter, W. R.
*Nye, Ben H.
Nye, Thos. S.
(K)Nygard, Marius
(K)O'Brian, Jno.
O'Brien, Jack
(L)O'Brien, Wm. A.
O'Brien, Leo Sparrow
O'Brien, N. Y. Z.
*O'Dare, Jack
**O'Dell, Billy
O'Donald, Ronald
O'Grady, Martin
(K)O'Hara, Herbert
(K)O'Leary, Chas.
O'Neal, Clyde
O'Neil, Harry
O'Neil, Philip
(K)Ogawa, Francis
**Ohre, Stanley
***Okla, Spot
***Oliver, Geo. W.
Orrl, Archer
**Orbhard, Ray
Ortega, Fidelle
Osborne, Lelley
Owen & De Vernon
Owens & Hays Co.
*Owens, Wm. C.
Oyler, Dan H.
*Ozarf, M.
*Pace, Lee
Page, W. H.
*Paleo, W. G.
**Palmer, Robt. Malcolm
***Palmer, Jack
*Palmer, Dooley H.
(K)Palmer, John
Palmer, Allan
Palmer, Smiling Jim
**Paoli, A. B.
Parjer, Ed E.
Parker, Earl
Parker, Harry
Parker, W. D.
Parker, Palmer
Parker, Tommie
Parsons, Jack
Paul, Frank
Paul, Jas. J.
Pavese, M. A.
**Payne, A. C.
Pearce, A.
Peary, Lester W.
(K)Peck, Orvall
Peck, Bert
**Pemberton, P. W.
Pence, Walter L.
*Perkins, Mr.
(L)Perry, H. Glenn
Perry, Franklyn
*Peters, Harry
**Peters, L. N.
(K)Petersen, Ollie
*Petterson, S. A.
(K)Peters, E. G.
*Pfifer, E. V. W.
**Phillips, Arthur A.
Phillips, Chas. Frederick
(K)Phillips, Stan
Phinney, Carl
Picard, Dulet
Pickard, Geo.
Pickert, Tommie T.
Piepler, P. A.
(K)Pilger, F. C.
**Pincus, J. L.
*Pirro, Vincent H
Plada, Frank
**Pleasants, James
Poling, Al
***Polk, Ollie
Pollard, Fred
Porter, Harvey
*Potter, B
Porter, Jimmie
Potter, O. A.
**Potts, W. W.
Pounds, Chas. H.
Poumair, A.
*Powell, Prof. F. E.
Powell, S. B.
Powell, Rudy
Powell, Thos. E.
Powell, Walter
*Powell Jr., Al
**Powell, Larry
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**Powers, T. P.
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**Price, Walter N.
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Puckett, Sam
Quin, Joe T.
*Quinn, Jack
Race, Doc H. E.
Rae, Ralph
(K)Rafferty, Billy
Raggett, E. S.
Raines, T. A.
Raines, Harry E.
Rains, H. O.
Raines, Slim
Rainey, C. P.
Ramsey, Jno. Wesley
(K)Randel, Doc
Randolph, J. W.
Rao, N. H.
Rash, Benj.
*Rastus, Kid
Rathburn, Hal
*Ray, Mervin
Rayburn, Stanley
*Raymond, Billy
**Raymond, Johnny J.
(K)Raymore, Harry C.
Raynes, Gus
*Rearden, Wm.
*Red Feather, Chief
(K)Redden, Ralph
*Redding, Louis
**Redrick, C. B.
*Reed, James
Reedy, Slim
Reece, Alva
*Reeves, Bert
**Regan, Ted
*Reilly, Lawrence
(K)Reilly, A. J.
(K)Reno, E.
(B)Rey, G. E.
Reyman, Frank A.
(K)Reynolds, Everett
Reynolds, Fred A.
Reynolds, W. B.
Rhoda, Royal Shows
Rich, Geo.
*Richards, Herbert
Richards, Cisco
(K)Richards, W. J.
Richards, M. B.
Richardson, Jimmy
***Richmond, Lyle
Richter, Dick
(K)Rickey, F. W.
Riehel, Chas.
(K)Riel, Arthur G.
Rigg, Chas. B.
**Riggs, D. H.
Riley, Wm.
Rinehart, Jack
(K)Ripley, Rob
Roberts, Chas. Red
(K)Roberts, M. J.
Roberts, Fred H.
Roberts, Roy Bing
Roberts, Luther
Robinson, Floyd N.
Robinson, Fred
Robinson, Pete
Roby, J. H.
Rockway, Jack
Rodgers, Eddie
**Rodrigues, Joe
Roe, Walter Calvert
Roegel, L.
Roehr, Chas.
*Rogers, Frank
Roger, Robt.
Rogers, W. F.
**Rogers, Jas. A.
**Rogers, Arthur W.
*Rolfe, B. A.
Roop, Jno. W.
**Rolando, Frank
**Rolles, W. J.
*Rollins, G.
*Rolo, Geo.
(K)Rosario, Three
(K)Rose, L. L.
Rose, C. J.
Rose, Lew
Rose, Mannie
(K)Rose, Billie
(K)Rose, F. O.
(K)Rose, Louis
Roselle & Haynes
**Ross, Arthur
Ross, Walter
**Ross, E. D.
Rossmyn, Holly
Rothbauer, Eddie
*Roye, Sylvester
**Rozelle, E. L.
*Ruby, Jules
Ruder, Henry A.
**Rush, J. C.
Rush, Ernest
Rush, Harry E.
*Russell, Chas.
*Russell, Edw. V.
Russell, Bert
Russell, Lewis Lord
Russell, Robert G.
Russer, Bob
*Rutter, A. L.
*Ryan, Jim
***Ryan, Dr. H. E.
(K)Ryan, Johnny
*Ryan, Buddy
Ryan, Danney
(K)Ryder, Ed.
Sabbott & Brooks
**Sadloo Frame
Sadberry, Lawrence
(K)St.Claire, Al
*St. George, John
St. John, Bert
Salerno, Joseph
*Samayoa, Samuel
Samson, Arthur, Doc
*Sanders, C. M.
Sanford, Otis A.
Sanford, Joe
***Sanford, Harry
**Sanger, Harry
Sarafan Co.
Sault, Joe H.
Saunders, Bobby
Sawyer, H. L.
Saxon, H. C.
*Saxton, J. W.
**Saxton, Thos. H.
**Scheck, Geo.
Schell, Harry
*Schellpy, Charlie
Schepp, Roy
*Schiller, Dick
(K)Schipple, Forest
Schmidt, Jos.
Schofield, Walter
Schuck, Al
*Schulta, Fred A.
Schulz, Wm.
*Schwertz, Sr., Louis
Schwitters, Hans
**Scloch, Wm.
Scott, B. J.
(K)Scott, Ed
***Scott, B. D.
***Scrolls, Terry
Scully, Buck
Seaman, H. R.
*Seigman Paul
*Seltz, Joe
**Seipe, M.
Settles, Edgar
Settle, Doc
*Sevalle, Carl
**Seward, A. C.
Sexton, Tony
Seymour, George & Adelo
Seymore, Tom
Shadrick, J. A.
Hi-Shaffer, Benj. O.
**Sharp, Geo.
***Shaw, C. S.
Shaw, K. E.
*Shaw & Paul
Shea, Fred
Shears, Jack
*Shepherd, Burt
**Sherman, A. J.
Sherman, S.
Sherwood, E. T.
**Sherry, Jerome W.
Sherwood, Jno. W.
**Sherwood, Frank Carrie
Shimkus, Joe J.
Shipman, Sidney
Shirley, E. R.
Shoemaker, M. E.
*Shore, Sammy
*Shore, Al.
Shorts, Clarence
*Shropshire, C. M.
Shropshire, L. G.
(K)Shurtleff, Geo.
Sickles, Bob
(K)Sieker, Wm.
Sims, Humphrey
*Siler, R. E.
*Silver, Jack
Simonds, Jack
Simpson, Chas.
**Slack, David
*Slater, Irving
Slocum, George
Slusser, Melvin
Smith, E. E.
**Smith, C. L.
(K)Smith, Martin O.
***Smith, Joe
*Smith, Charles S.
Smith, C. S.
Smith, Ed J.
Smith, J. Francis
Smith, G. H.
Smith, Tommie
Snow, H. M.
**Snyder, Chas. A.
*Snyder, Chas.
Snyder, Ben
Snyder, Geo. D.
Snyder, Emmett
*Soleum, A.
*Soleman, Harry
Solts, Carl
Sonewa, Raymond
**Soper, Frank
Spatara, Joseph
Speck, Tommy
Spellman, Frank
Spencer, Robt. E.
Spring, Carl
Springer, Clarence
Spritz, Albert L.
Stacy, Harry
Stack Rube M.
Stafford, Tom
*Stahl, Henry
Stallings, Luther Red
Stanfield, E. W.
Stanley, Jack N.
***Stars, L. C. Blockwy
*Stark, Jack
Starks, J. B.
***Stark, Leslie Blackie
Starr, Robt. F.
*Steele, M. A.
Steele, Gene
(K)Steffnen, Jack
Steiger, Wm. J.
(K)Stephens, Harry
Stephens, & Hollister
Sterling, John P.
**Stevens, Chas. D.
Stevens, Prince Nelson
Stewart, Don
(K)Steward, C. G.
*Stewart, Geo.
*Stewart, Claude A.
Stillabower, Eddie
(K)Stillings, F. H.
(L)Stilwell, Limie
**Stine Trio
Stirk, Cliff
Stirkland, H. P.
**Stoddard, W. S.
Stollman, Wm. F.
Stone, Louis
(K)Story, Johnnie
Story, Jim Tom
Stout, J. H.
Stover, Everett
**Straight, Harvey F.
Straub, Edw. L.
**Strauss, Sam
*Strauss, C.
Street, Jas. E.
(K)Stroad, Bill
Strobel, J. C.
Strode, W. A.
(K)Stringer, Huckwheat
Strode, M. J.
Strong, Elwin
Sturdy, H. A.
*Sturels, Edw. C.
**Sutton, Larry
Sullin, J. J.
***Sullivan, Arthur
Sumner, James S.
Sumer, Mr.
Summers, John
*Surazyrsky, Sigmund
Sutter, E.
Sawyer, Jesse
Swanner, Raymond
(K)Sweet, Geo.
Sweet, Geo.
Swor, Clifford
*Talbot, Lewis
*Tait, Reid
Talley, A. N.
**Tavel, Ed
Taylor, Marvelous
*Taylor, John
Taylor, Doc W. H.
*Taylor, F. O.
Tebbets, Ralph
(L)Tenny, Harry
Tennyson, David
(K)Tharp, Bristow
(K)Thillmany, Paul
***Thomas, Buck
Thomas, Charlie
(K)Thomas, Peet
Thomas, Will
(K)Thomas, Paat
(K)Thomas, C. W.
**Thomas, R. D.
Thomas, Lee
Thomas, Cliff
Thompson, Fred
Thompson, Billy
Thompson, Ben
Tilles, Leo
Tindall, H. T.
Tisch, Teddy
Titta, Francisco
Titta, Fred
Tolible, Jas
Tomlin, Floyd
*Torrey, Homer J.
(K)Townsend, Geo.
Tracy, Beal Bell
*Travers, Geo.
Trent, E. W.
Trowetz, Jno. K.
Trombley, Frank
Trushel, Harry S.
Tumber, Hill
Turner, L. H.
Tyler, H. S.
**Tyson Herbert
Tyson, Archie
Underwood, P. G.
Unruh, Jefferson
Uren, J. O.
Valentine, Jimmy
Vallee, Bert
Vess, Paul
Van Allen, Harry W.
Vandell, Dubois
*Van, Freddie
Van Ryer Limund R.
Van Sickle, H. S.
Van Sloan, Edw.
*Van Wert, Ray
*Vernon, Dal
Vernon, Dare-Devil Jimmie
**Victoria & Dupree
*Vigus, Clarence
Vinton, Arthur
*Vogel, Cecil E.
*Vogel, Cecil E.
Vogel & Miller
Voss, John F.
Voyles, J. F., Whitie
(K)Waggoner, Jno.
Wagner, Lou
Waldo, J. J.
**Waldron, Al
**Wales, Al Hopes
Wade, A. H.
(K)Walker, Shorty
Walker, Francis J.
Walker, C. F.
Walker, L. F.
Walker, Sylvester
Wall, L. P.
**Wall, Jno. A.
(L)Wall, Warren C.
Wallace, H. C.
Wallace, Al.
Wallas, Sam
Wallett, W. F.
Walter, Harry
Walters, Jimmy
Walters, Red
**Wanger, Doc
*Wapshakey, Chief
Ward, Chas.
Ward, Thos. C.
*Ward, Al
***Ward, Harry
*Ward, James
(L)Ward, C. A.
Ward, Johnnie
Warn, Jazz
Warner, Chas. E.
Warner, Rudy G.
(K)Warnaby, F. Jim
Warnock, Douglas
Warrel, Harry
Warren, Lemuel
(K)Washburn, Jack
*Waterman, Arthur E.
Watkins, K. E.
Watson, Leo
Waverly, Jack
Weasley, Lee
Weaver, Raymond
Weaver, H. W.
**Weber, Johnny A.
**Webb, Wm. B.
Webb, Albert
Webb, Frank & Grace
Webb, Airship
*Wedge, W. H.
Weidlelon, Frederick
Weslen, Herman A.
**Weeks, Leroy
Weighman, Geo. H.
Weir, Fred
Weir, Bert A.
Weir, Frank B.
Weissman, Fred
**Welch, Wm. M.
Welsh, Jim
**Wells, Bud
Wells, Robt.
Wells, Al. K.
Wells, Jack
Welsh, Henry
Wendel, Phillip J.
(L)Wenger, Paul
Wesner, George
Wessing, Henry
(K)West, Carl
West, Lew & Gladys
*Westcott, H.
**Westlake, W. H.
Whalen, Mike
(K)Wharton, Dewey
Wheeler Bros.' Shows
Wheeler, Geo.
**Wheeler, Geo. & Ivy
White, Ownie L.
White, Dan
White, Joe
*White, Ben
*White, Gonzelle
Whitewing, Chief
Whitfield, Kit
Whitler, Geo. J.
Whitlock, Bunny
*Whitney, Prof. M.
Wickey, Paul
(K)Wicks, E.
*Wickhom, J.
*Wiggins, H. E.
Wilde, H. F.
**Wilkes, Ray
**Wilkins, Jack
Wilkins, Jack
Wilkinson, Guy V.
(K)Wilkerson, Geo. E.
**Wilkes, Ray
**Wilks, Billie
Will, Walter H.
Williams & Mack
(K)Williams, Jola
(K)Williams, F. W.
Williams, Jack, Human Fly
**Williams, W. G., Billie
Williams, Bob
Williams, Charles Dome
Williams, Ed.
Williams, Lawrence
Williams, R. A.
(K)Willis, Cyclone Dick
Wills, Chill
**Wilmot, Robt.
Wilson, Everett
Wilson, Geo. W.
(K)Wilson Edw.
Wilson, Richard
Wilson, Raleigh M.
(L)Wilson, J. G.
Wilson, J. H.
(K)Wilson, M. L.
*Wilson, Wm.
(K)Wilson, Rufus
(K)Wilson, Ira
*Wilson, Andy P.
Wilson, C. L.
Wilson, Ed
Wilson, J. W.
*Wilson
Winstead, E. S.
Winter, J. T.
Wiseles, Harry
**Witte, Jack
Witzgall, Walter
Wobley, Harry
(K)Wolfe, Harry
Wolfe, Alfred
Wolfe, R. L.
(K)Wolfgang, Fred
West, Dixie
Wood, Fred
(K)Wood, Rudy
Wood, Al
*Woodward, Norman
Woodworth, Morgan
Woods, Fred S.
Wooley, Kenneth
**Worsnopp, J.
Wormwald, Budie
Wright, K. E.
(K)Wright H. Central
**Wright, Ed.
Wright & Vernon
Wright, K. W.
Wager Hilbus
Yazla, E. L.
Yaso, Bill
**Yale, Fred Ross
Yamamato, James T.
*York, Geo.
**Young, Lew W.
Young, Cecil
Youngblood, Zeke
*Young
*Youngquon, Prince
Zig Zag, Pete
**Zimo the Great
Zavaras, V.
Zeigler, L.
Zerado, Frank A. Tex
Ziez, Willie
Zimmerman, Jack
Zick, Sidney
Zeller, A. M.
Zudecia, James M.

ADDITIONAL ROUTES

(Received Too Late for Classification)

Boyd & Linderman Shows: Hammond, Ind., 2-7.
Burns Greater Shows: Athens, O., 2-7.
Cooper Rialto Shows: Mingo Junction, O., 2-7.
Cosmopolitan Shows: Republic, Mo., 2-7.
Daniel, B. A., Magician: Barbourville, Ky., 5-7; Corbin 9-11.
DeCola's Band: Chicago, Ill., 2-7.
DeKreko Bros.' Shows: Chicago, Ill., 2-7.
Ellman Amusement Co.: Burr Oak, W. Pullman, near Chicago, Ill., 2-7.
Evans Shows, Ed A. Evans, mgr.: St. Joseph, Mo., 2-7.
Fairly, Noble C., Shows: Boonville, Mo., 2-7.
Ferrante's Band, Ruhl, Minn., 5; Cook 6; International Falls 7.
Foley & Burk Shows: Red Bluff, Calif., 2-7.
Gray Shows, Roy Gray, mgr.: Natalbany, La., 2-7; Kentwood 9-14.
Great White Way Shows: Shelby, O., 2-7.
Kirkland's California Kewpies: (Trenton) Lynchburg, Va., 2-7.
McClellan Shows: Sedalia, Mo., 2-7.
Miller Midway Shows, F. W. Miller, mgr.: Colfax, La., 2-7; South Mansfield 9-14.
Oldfield, Clark, Co. & Hawaiians: Beresford, S. D., 7; Jackson, Minn., 8-9; Fairmount 10-11; Blue Earth 12.
Pearson's Expo. Shows: Bement, Ill., 2-7.
Princess Olga Shows: Altamont, Ill., 2-7.
Proctor Bros.' Highbinders, Geo. H. Proctor, mgr.: Jetmore, Kan., 5-7; Kinsley 10-12.
Robbins Bros.' Circus: Windom, Minn., 5; St. James 6; Blue Earth 7; Sleepy Eye 9.
Scott, C. D., Shows (Correction): Jackson, O., 2-7.
Smith Greater Shows: Lexington, Ky., 2-7.
Spencer, Sam, Shows: Conlport, Pa., 2-7.
Sturchio's, Gene A., Band: Dothan, Ala., indef.
Texas Kidd Shows: Crockett, Tex., 2-7.
Williams, S. B., Shows: Nevada, Mo., 2-7.
Wise Shows, David A. Wise, mgr.: South Charleston, W. Va., 2-7.
World at Home Shows, Milton Holland, mgr.: Phoenixville, Pa., 2-7; Vineland, N. J., 9-14.

T. A. WOLFE SHOWS

Cambridge, O., May 28.—The T. A. Wolfe Shows are playing here this week on the Hoge lot, under the auspices of the Moose. Opposition was intense against all carnivals here, but local influential people, including ministers of the gospel, came to the front for the T. A. Wolfe outfit, and the gates of the city opened.

The last week at Wheeling rendered "big things done", one of which was evangelistic services in the "Canvas Church", the preacher being Rev. Lewis Haines, formerly the notorious "Patsy O'Brien", with whom the writer trouped on the old John Robinson "Ten Big". The public was treated along with the show folk. Many in the wonderful attendance were moved to tears. Tomorrow, here, another of these meetings will be held in the "Canvas Church" on the Wolfe Shows. The show arrived here Sunday in a downpour of rain. Monday evening splendid business resulted, but rain came after the night exhibition. It rained all day Tuesday and despite a "drizzle" in the evening crowds came and patronized. Today a very large crowd is in attendance. Gean Nadreau, manager the Hawaiian Theater, has added Joan S. Kanama, Hawaiian violinist. This gives him in addition to Kanama these performers: Lee Brew, banjo; Rob Kelima, mandolin; Joe G. Rodrigues, standard guitar; Bill Holt, standard guitar and comedian; Mrs. Bill Holt and Mrs. Ruby Kelias. This show is the top money getter of the midway to date. Bert Hyde, who has been in newspaper work in Canada, has returned to the lots and is assistant to Ray Dolan, manager of the Minstrel Show. Mrs. Dancy, from the Gollmar Bros.' Circus, visited her husband at Wheeling and here. George (Whitey) Usher has taken the front of the Wild West, and "Red" Murphy, from Zeidman & Pollie, is operating for the Freak Animal Show, the manager of which now is Harry Dobson, its former manager, McDonald, having gone to the Rubin & Cherry Shows. Among recent visitors were Jess Spanger and wife, Elsie, from New Philadelphia, accompanied by Dr. Sam Salter, wife and daughter, Margaret; General Agent Simmons and wife, of the Moon Amusement Company; "Uncle John" M. Richardson, and William Merrick, of Zanesville. Secretary J. A. Rice, Lot Superintendent Edward Owens and wife, Gean Nadreau and a dozen others around to Pittsburg Sunday and spent the day with showfolk on the Johnny J. Jones and Zeidman & Pollie caravans. Zanesville, O., next week.

DOC WADDELL ("Just Broadcasting").

CLAIMS AGAINST GOLDEN SHOW

Little Rock, Ark., May 29.—On Sunday James L. Maloney, a stockholder in the Golden Bros.' Trained Wild Animal Circus, which has been here under litigation since May 7, announced that all claims against the show had been settled, and that in about a week the show would play Little Rock and take the road again. On Monday, however, claims were filed against the show, the two amounts asked being $3,000.

Neil Bellinger, attorney for the show in the recent suit filed against it by Mrs. Margaret Golden, who asked $30,000 as the amount she had advanced it during the past three years, filed a suit in Chancery Court seeking $1,500 for professional services rendered. Lulu Adams also filed suit for $4,850, which, she alleges, is the amount on which she gave two promissory notes to the management of the show last March and which has not been repaid.

Both asked also that Herbert S. Duval, named by Chancellor Matthews as receiver for the show, be restrained from selling any of the properties until these claims are settled. There are other suits against the show by employees and business concerns which have not been heard.

VISITS S.-F. CIRCUS IN BOSTON

The Sells-Floto Circus opened on the new lot in Andrew Square, South Boston, Mass., May 26. The parade went out at 9 a.m., and was back on the lot at 11 a.m., as it covered only the South End. The lot is within six minutes' ride from the center of town on the Cambridge subway. It was an ideal circus day and the show did well. Frank Braden, press agent, played host to more than 200 crippled soldiers from the hospitals. C. W. Finney was back, visiting the show for the day to see how his location went over. "Pop" McFarland looked as young as ever. It was his birthday anniversary (64, thank you). Zack Terrell was all smiles as he watched the sun shine. The band, under direction of Victor Robbins, was excellent, and the performance is up to the Sells-Floto standard. Fred Ledgett had it running smoothly and the afternoon performance was over at four o'clock. The circus makes a big jump out of Boston, going to Utica, N. Y., and will then work back into New England. The show holds dates at Salem, Mass., June 19, and Gloucester, June 20, but may change to later dates. All of which is according to Joe Thayer, a Billboard representative.

STICKNEY BACK HOME

Rheumatism Practically All Gone—Safety Harbor the Spot That Did It

Robert (Bob) Stickney, Sr., that veteran ex-bareback rider and leader, is back at his home in Cincinnati, O., and singing praises for Safety Harbor, Fla., as a place to get rid of rheumatism. Last fall that ailment became so painful that he simply couldn't stand it any longer. To the South he said to himself he must go. So he set out for St. Augustine, Fla. After being there awhile and not getting much relief he decided, on the advice of Roy H. Smith, whom he met there, to go to Safety Harbor. As a result of a few months spent at Safety Harbor he's now what one might say a new man—and he proved it Saturday afternoon, May 31, when he gave The Billboard offices a very pleasant visit, did a jig or two and cut other capers. He returned to his home in Cincinnati the day before from Safety Harbor via New Orleans, where he met his daughter, Emily, and she accompanied him as far as Silver Springs, Miss. If any showfolks have rheumatism this young oldtimer, now in his seventy-eighth year, says by all means go to Safety Harbor. He expects to be at his home all summer, with an occasional jump out of town to visit shows in nearby territory.

ZEIDMAN & POLLIE SHOWS

Pittsburg, Pa., May 29.—"Teardrops from Heaven" have poured the Zeidman & Pollie Shows ever since the opening stand, but satisfactory business has been done in spite of the elements.

A distinguished party, including D. C. Ross, director of amusements for the Canadian National Exposition at Toronto; Mr. Fleming and F. Ross, accompanied by Johnny J. Jones and the wonderful Johnny J. Jones, Jr., visited the Zeidman & Pollie midway last week and took in "all the sights". Jimmie Simpson and William Zeidman escorted the party among the attractions.

Col. Ellsworth is the latest addition to the Zeidman & Pollie roster and his duties will commence next week. Fred Lewis, famous builder of show fronts, spent a few days with the show. Prince Buddha and wife have closed with Kelly's Side-Show and have joined the Harry Copping Shows. The show concludes its present engagement here next Saturday night, opening Monday at Junction Park, New Brighton.

This Week's Special

W. J. (WILL) PRICE—One who can successfully conduct a dining car with a big show like this and please everybody—is a "peace master". And "Bill" Price has easily demonstrated already this season that his beautifully arranged and decorated car is a pronounced success. The writer must admit, however that Mrs. Price (Our Mary) is greatly responsible for the excellent food and service in the car, and while "her Will" is out arranging legal or political situations Mrs. Price is always "on the job". Price is a wonderful chap, a "peer" to all, and his smile has many times dispersed the "cloud". Everybody "loves" him around the show—he is one of Nature's noblemen!

WILLIAM J. HILLIAR (Publicity Director).

BIG BUSINESS

For Sells-Floto in Boston—Ora O. Parks Succeeds FitzGerald as Press Agent

Ora O. Parks informs that he succeeded Gerald FitzGerald as press agent back with the Sells-Floto Circus in Boston May 30 and that last week's engagement in the Hub City was a phenomenal one—the biggest week in the history of the show—many people being turned away every day. An extra performance was given Decoration Day and another was scheduled for May 31.

If you write to an advertiser mention The Billboard.

BILLBOARD CALLERS

NEW YORK OFFICE

William Fox, concessionaire, New York. Harry C. Shunk, minstrel comedian. Edward E. Rice, veteran theatrical producer, New York. H. G. Groves, friend of Alfreno Swartz, New York. William Golding, of Millard & Merrifield, Inc., Coney Island, New York. Sam J. Banks, author and circus press agent. Here from his country home in Connecticut. Mrs. Mary Bailes, accompanied by her son, Oral. In from Miami, Fla., on a visit to New York. W. E. Mealing, secretary and auditor, accompanied by M. S. Cole. Both closed with the George W. Johnson "big-top" show. Former came in from Uniontown, Pa. Alice McCormick, feature of Neil Wayburn's "Fashionland" Revue at Masonic Exposition, Madison Square Garden, New York. Nicola, magician and illusionist, back on the S. S. Aquitania from a tour of Europe. Johannes Josefsson, playing Keith vaudeville with his new production. George W. Smith, who conducts a musical bureau, New York. Mrs. Carlos Stefanik, magician and illusionist, accompanied by her daughter, Jeannette Stefanik. E. C. Edson, concessionaire, New York. R. S. Uzzell, of the R. S. Uzzell Corporation, New York. W. C. Fleming, who left for Buffalo, N. Y. Thomas Elmore Lucey, entertainer and platform actor, of lyceum and chautauqua fame, accompanied by Fredric Elmore, magician and entertainer. Came in from points south in motor car, en route to Boston, Mass. William Josh Daly. George S. Rogers. Al Pinard, musical artist, New York. Bob Ellis, athletic instructor, New York. Dr. H. A. Miller, steamship physician, just in after a tour around the world. Bobbie Weston, who has been touring with Raymond Hitchcock's theatrical company as property man. Will probably spend the summer talking for some show. Mike Zeisler, associate owner and manager Monarch Exposition Shows. Fred A. Danner, representing Murphy Brothers' "big top" show. Left for Port Jervis, N. Y. Joe Schubert, museum mgr., Bronx, N. Y. Tan Arakl, of the Tan Arakis, novelty Japanese artistes, playing vaudeville. Finished on Orpheum tour and opened East for a Keith tour. The act has had almost solid bookings for several years. M. Barkan, of the Worth Hamid, Inc., offices, New York. Phil LeRoy, amusement promoter, New York. Bob Manley, resting in New York. Geo. S. Rogers, who has closed his engagement as general agent World at Home Shows and will remain in New York a few days. W. H. Middleton, back from a visit to the Walter L. Main Circus and the Johnson "big-top" show. William A. Scott, commissioner parks and docks, Miami Beach, Fla. V. Caro, representing The New York Produce Bulletin. George W. Smith, who operates a musical bureau with offices in New York. Has been appointed New York representative the New Auditorium at Ottawa, Ont., Can. William Josh Daly, well-known theatrical business manager, late of the Sir Harry Lauder show. Resting in New York. George H. Hamilton. Will launch a "big-top" show. Details to be announced later. In from his Long Island home. D. C. Ross, of the Canadian National Exhibition, Toronto. Alfreno Swartz, back after playing a celebration at Nanticoke, Pa., with his highwire act. Rhea Cashman, playing in the "Miracle" at the Century Theater, New York. During spare moments she represents the Harlan-Brady Tours, Inc., New York, catering to the theatrical profession. Harry Bertum. Closed as promoter George W. Johnson "big top" show in Baltimore, Md. Is now with I. J. Polack "big-top" show in advance. Is stopping at the Langwell Hotel, New York. Benjamin Williams, outdoor amusements, with offices in New York. His attractions have been playing up in New England.

Callers at J. A. Jackson's desk: Jackson and Jackson, just back from a winter in Bermuda. Edward Whitfield. Robert Mills. Ruby Merguson, from Paris, going back to France after a one-week stay. J. A. Rogers, author of "Superman to Man" and other books. Williams and Hughes, vaudevillians, just off a tour. Dollo Green, just closed with the "Liza" show. Percy Verwayen, in from the West after a season with "Sandle Along". Gus Smith and Al Wells, as a committee to deliver for a group of professionals a letter of a highly complimentary character to The Billboard. Mercedes Gilbert, composer and music publishing manager.

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

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Strong movements in both Dolls.

Unbreakable Wood Pulp Composition. Not Plaster.

No. 74—Code Name KUPEE. Packed 6 Dozen in case. 14-inch Fan Doll, sateen dress, with heavy tinsel trimming. Best value on the market.

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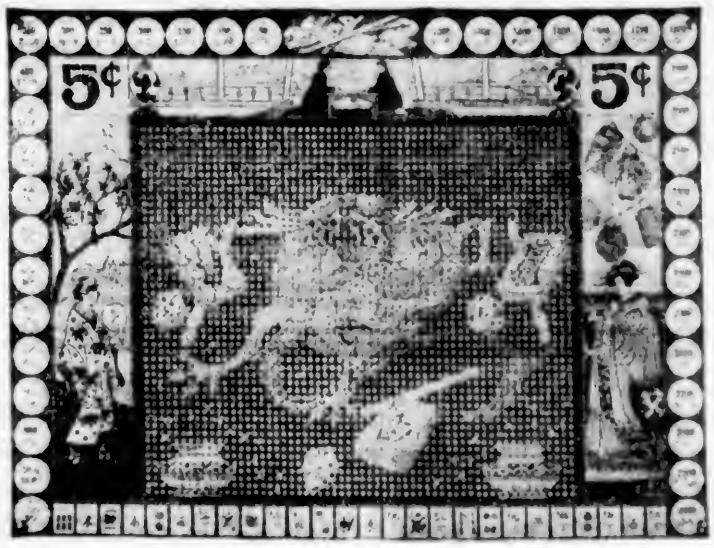

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B2C161—Electric Owl Lamp. Each, $2.50. Per Dozen 27.00
B2C162—Electric Parrot Lamp. Each, $3.25. Per Dozen 36.00
B2C164—Lustre Vase Electric Console Lamp, complete with silk shade, assorted colors. Each 5.50
B2C158—Electric Lighted Flower Basket, 8 in. Each 3.75
B2C159—Electric Lighted Flower Basket, 9 in. Each 4.50

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B19C144—Tea Kettle, 4 quarts. Per Dozen.. 10.80
B19C147—Round Double Roaster, 10¼ in. in roaster. Per Dozen 7.50
B19C15 —Large Oval Roaster, 18½ in. in dripper. Per Dozen 18.00
B19C13 —Dish Pans, 10 quarts. Per Dozen.. 8.75
B19C132—Water Pails, 8 quarts. Per Doz.. 9.50
B19C134—Water Pitcher, 2½ qts. Per Doz. 6.75
B19C25 —3-Piece Sauce Pan Set. Per Doz. 7.20
B19C12 —Colonial Style Double Boiler. Per Dozen 6.75
B19C44 —Lipped Preserving Kettle, 8 quarts. Per Dozen 8.50
B19C116—Colonial Style Preserving Kettle, 8 quarts. Per Dozen 6.75
B19C151—Footed Colanders. Per Dozen..... 4.75

BLANKETS

B4D395—Big Chief, 64x78 in. Each..... $2.84
B4D[illegible] —Indian Crib, 36x40 in. Each..... .75
We Also Carry Beacon and Esmond Blankets.
B4D90—Plaid Bed Blankets, silk bound edges, 66x80 in. Each $2.25
B4D[illegible]—K of C. Emblem Blankets, 64x78 in., in real K. of C. colors. Each..... 3.85

MAMA DOLLS

B[illegible]N15—28-Inch Dressed Mama Dolls, guaranteed voices. Per Dozen $18.00
B[illegible]N38—22-Inch Mama Dolls, with hair wigs, guaranteed voices. Per Dozen..... 19.50

NOISEMAKERS

B14N3 —6½-In. Red, White and Blue Cardboard Horn. Per Gross ..... $ 1.00
B14N4 —13½-In. Red, White and Blue Cardboard Horn. Per Gross 2.25
B14N2 —17-In. Red, White and Blue Cardboard Horn. Per Gross 3.00
B14N[illegible] —28-In. Red, White and Blue Cardboard Horn. Per Gross 4.25
B[illegible] —14-In. Combination Horn and Duster. Per Gross 3.25
B1[illegible] —Papa and Mama Horns. Per Gross. 4.00
B11N[illegible]—Swiss Improved Rooster. Per Gross.. 8.00
B[illegible]—Wood Crickets. Per Gross..... 4.75
B[illegible]—Safety Fire Cracker Wood Cricket. Per Gross 9.00
B1[illegible]N[illegible] —Ronson Repeater Toy Spark Shooting Pistol. Per Dozen, $2.00; Per Gross... 22.50
B1[illegible]N8 —Reloads for Ronson Pistol. Per Dozen, 38c; Per Gross..... 4.20

BASEBALLS FOR DOLL RACKS, ETC.

BR[illegible] —Hard Balls. Per Dozen..... $ .65
B[illegible] —Hard Balls. Per Dozen..... .80
B5[illegible]5 —Hard Balls. Per Dozen..... 1.10
B5[illegible] —Hard Balls. Per Dozen..... 2.00
B5N7 —Hard Balls. Per Dozen..... 2.25
B5R11—Hard Balls. Per Dozen..... 3.90
B5R[illegible]—Soft Balls. Per Dozen..... .85

B20233 —Italian Beaded Chains, 45 inches long, white. Per Gross..... $7.25
B20233½—Italian Beaded Chains, 45 inches long, assorted colors. Per Gross..... 7.75

GIVEAWAY MERCHANDISE

BN128—Metal Goods, great gross 1728 pieces..$2.00

SILVERWARE

B36G55
Set
$2.50

While
2000
Last

B165G77 —26-Piece Daisy Table Set, bulk. Per Set ..... $ 1.05
B170G77 —26-Piece Silver Plated Set, bulk. Per Set 2.25
B025G177—26-Piece Rogers Nickel Set, with silver plated knives, bulk. Per Set..... 2.50
In Wood Chest. Per Set..... 3.50
B170G104—30-Piece Silver Plated Set, in wood chest. Per Set..... 3.95
B025G104—30-Piece Rogers Nickel Set, in wood chest. Per Set..... 4.65
B1G3 —Sugar Bowl. Each..... 1.50
B1G4 —Sugar Bowl, with 12 Rogers Spoons. Each 2.30
B36G5 —Coffee Set. Per Set..... 2.50
B39G21 —Grape Border Fruit Bowl. Each.. 1.65
B19G3 —Electric Percolator. Each..... 3.50
B62G2 —Electric Toaster. Each..... 2.50
B2G25 —Manning Bowman 6-Lb. Electric Iron. Each 2.85
B38G2 —7-Piece Pearl Handle Pie or Solid Set. Per Set 2.25
B38G1 —5-Piece Pearl Handle Serving Set. Each 2.45
B5C28 —Therm-A-Jug. Each, $2.50. Per Dozen 27.00
B15A38 —21-Piece Manicure Set, suede case. Per Dozen 15.00
B17A60 —10-Piece Ivory Toilet Set. Each.. 3.25
B26S106 —Boston Bags. Per Dozen..... 13.50
B26S55 —Cowhide Traveling Bags. Per Doz. 36.00

WOMEN'S FANCY PARASOLS

B39D31—Cotton, floral designs. Per Doz....$11.50
B39D32—Silkoline, floral designs, inserts. Per Dozen 17.50
B39D59—Pure Silk Black and White Stripes. Each 2.95
B39D21—Silk Rain or Shine. Each..... 3.50

CRYSTAL RADIO SETS WITHOUT PHONES

B1R6—Aluminum Case. Each, $2.25. Per Dozen $24.00
B1R9—Oak Finished Wood Cabinets. Each.. 4.45

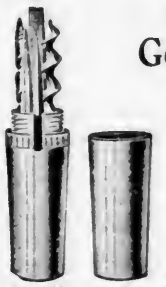
Phones for Above

B1R10—Single Head Phones. Each $1.45
B1R16—Double Head Phones. Per Set..... 2.65

INTERMEDIATES

B21A69 —Slipper Pin Cushion. Per Doz...$ 2.00
B15A66 —6-Piece Manicure Set. Per Doz. 3.25
B10A1 —Military Set, in leatherette case. Per Dozen 5.50
B17A1 —Comb and Brush Set. Per Doz.. 3.00
B38G125 —Pearl Handles Assorted Serving Pieces, with nickel ferrules. Per Dozen . 4.00
B38G20 —As above with sterling silver ferrules. Per Dozen 4.50
B170G125—Large Silver Cold Meat Fork, Berry Spoon, Gravy Ladle, Serving Pieces. Per Dozen 2.50
B170G80 —2-Piece Cold Meat Fork and Gravy Ladle. Per Set ..... .50
F185G105—2-Piece Steak Set. Per Set ..... .70
B22G4 —13-Inch Fancy Round Serving Tray. Each ..... .38
B22G5 —Large Oblong Service Tray. Each .75
B56G1 —Electric Curling Iron. Each..... .70
B55G1 —Bread Tray. Each ..... .55
B55G2 —Round Sandwich Plate. Each .. .55
B55G3 —Hexagon Sandwich Plate. Each . .55
B29G8 —Salt and Pepper Sets. Per Set.. .60
B16G1 —Bon Bon Dish. Each ..... .35
B5C75 —Imported Vacuum Bottles, pint size. Per Dozen..... 7.50
B5C79 —Imported Vacuum Bottles, pint size, nickel plated. Each..... 1.25
B5C81 —Imported Vacuum Bottles, quart size, aluminum, corrugated. Each..... 1.50
B7C58 —Electric Table Stove. Per Doz... 10.50
B7C311 Iridescent Glass 3-Piece Console Set. Per Dozen Sets 6.50
B2C704 —Colonial Panel Mirror. Per Doz. 4.75
B21C73 —Hand Painted Compacts. Per Doz. 3.50
B15C27 —Nut Cracker Sets, 6 picks and nut cracker. Per Doz. Sets..... 3.00
B51S31 —Gold Plated 5-Point Pencil. Per Dozen 3.00
B64S150 —Combination Pen and Pencil Set. Per Doz. Sets 3.75
BA8135 —½-Lb. Box Chocolates. Per Doz. 2.65
BA8136 —1-Lb. Box Chocolates. Per Doz.. 4.70
BA8176 —Shure's Spearmint Gum. Per 100 Packages 1.00
BA8100 —Give-Away Candy Package, with prize inside. Per 1,000 Packages..... 17.00

STREETMEN'S GOODS



Streetmen's Goods for Quick Sales

Good Money Getters

B10C900 —Imported Razors, ⅝-in. square point blade. Per Dozen..... $ 2.25
BC5588 —Crown Razors, ⅝-in. square point blade. Per Dozen..... 4.00
B17C14 —Styptic Pencils. Per Gross..... 1.75
B11C17 —Razor Paste. Per Doz., 25c; Gross 2.75
B11C26 —Crown Razor Hones. Per Doz., 60c; Gross 7.00
B8C85 —Imported Double Edge Safety Razor Blades (will fit Gillette Razor). Per Gross 1.50
BC100 —Safety Razors (Gilletto style). Per Dozen 2.00
B12C69 —Folding Scissors. Per Dozen..... 1.20
B17C5 —Court Plaster. Per Gross..... 1.50
B15C181 —Clinch Keyless Combination Locks. Per Dozen, $2.00; Per Gross 22.50
B10C1560—5-in-1 Metal Tool Handle (factory run). Per Dozen, $1.25; Per Gross..... 14.50
B15C63½—10-in-1 Wood Tool Handle (factory run). Per Dozen, $1.50; Per Gross.. 17.50
B15C40 —Magic Silver Cleaners. Per Dozen, 75c; Per Gross..... 8.64
B15C207A—Pot Cleaners. Per Dozen, 65c; Per Gross 7.50
B15C230 —Gas Lighters, with 2 flints. Per Dozen, 55c; Per Gross..... 6.00
B15C160 —Combination 7-Tool Glass Cutter. Per Dozen, 65c; Per Gross 7.50
B15C127 —12-in-1 Parer and Slicer. Per Dozen, 60c; Per Gross..... 6.75
B45C23 —Rubber Belts, black, brown or gray. Per Dozen, $1.25; Per Gross..... 13.50
B44C101 —Leather Billfolds, Combination Case. Dozen, $2.00; Per Gross 23.50
B5A175 —3½-Inch Nail Files. Per Gross.. 2.90
B22D68 —Needle Books. Per Gross..... 4.50
B22D59 —Army and Navy Needle Books. Per Gross 7.50
B22D72 —Uncle Sam Needle Books. Per Gr. 7.50
B22D65 —Gold-Eye Needle Wallets, 25 count. Per Gross 4.00
B22D85 —Gold-Eye Needle Wallets, 50 count. Per Gross 6.00
B22D35 —Gilt Needle Case, with 10 needles and threader. Per Gross..... 5.50
B22D33 —Imported Needle Threader. Per 100 1.05
B22D63 —Self-Threading Needle, 12 needles in paper, 12 in package. Per Pkge..... .50
B22D32 —King's Embroidery Needle. Gross. 15.00
B22D34 —Daisy French Knot Needle. Gross. 14.00
B22D94 —Nu-Art French Knot Needles. Per Dozen 2.40
B64S120 —Austrian Fountain Pen. Per Gr. 18.00
B64S125 —Bamboo Fountain Pen. Per Gr. 42.00
B64S210 —Stylographic Fountain Pen. Doz... 6.00
B64S1454—Gilt Mounted Fountain Pen. Per Gross 13.50
B64S1452—Red Metal Fountain Pen. Per Gr. 13.50
B64S1458—Gilt Lever Filler Fountain Pen. Per Gross 21.00
B64S1453—Nickel Lever Filler Fountain Pen. Per Gross 21.00
BS1205 —Gilt Magazine Pencil. Per Gross. 9.00
B41S3 —Automatic Pencil. Per Gross.... 4.00
B41S5 —Gallalith Pencil. Per Gross 18.00
B38N152 —7-in-1 White Celluloid Combination Open Field Glasses, extra powerful lens. Per Gross 19.50

JEWELRY SPECIALS

B1J1 —Assorted Plated Rings. Per Gr...$ .65
B3J1 —Gold Plated Band Rings. Per Gr. .95
B24J —Assorted Scarf Pins. Per Gross.. .70
B11J —Assorted White Metal Cuff Links. Per Gross ..... .80
B34J —Assorted Brooches. Per Gross..... .90
B17J501—4-Piece Collar Button Sets. Per Gr. 2.25
B17J603 —Collar Button Sets, Celluloid Back. Per Gross 2.75
B25J1 —Imitation Diamond Scarf Pin. Per Gross 3.50
B62J1 —Gilt Chain, with Battleship Charms. Per Gross..... 4.40
B10C165—1-Blade Gilt Pocket Knife. Per Gr 8.00
B72J —2-Blade Gilt Pocket Knife. Per Gr. 14.00
B85J77 —Beaded Bag, draw strings. Each.. .75
B99J32 —Aztec Bingo Camera. Each..... .95
B85J79 —Beaded Bags. Each..... 2.75
B10C8[illegible]—Deerfoot Hunting Knives, 5-in. blade. Per Dozen..... 12.00
B10C829—Deerfoot Hunting Knives, 5½-in. blade, with metal head plate. Per Dozen.. 15.00

CHINESE BASKETS

B6N52 —Chinese Baskets, 10 rings, 10 tassels, genuine coins, 5 to a set. Per Set....$2.40

NOVELTIES

Fresh stock arriving daily on all our Balloons—best to be had.

B85N13—70 C. M. Franco-American Transparent Balloons. Per Gross $3.25
B85N14—85 C. M. Franco-American Transparent Balloons. Per Gross 3.50
B85N83—Same as 85N13, with Animal Pictures. Per Gross.... 3.75
B85N18—70 C. M. 2-Color Patriotic Balloons. Per Gross 3.75
B85N5 —70 C. M. 2-Color Gas Quality Balloons Per Gross 3.25
B85N90—70 C. M. Solid or Silver Balloons, printed with color words. Per Gross..... 4.00
B85N29—Large Green Watermelon Balloons. Per Gross 4.25
B85N49—Dying Pig Balloons. Per Gross .. 4.25
B85N36—First Quality Cotton Balloon Sticks. Per Gross ..... .35
B8[illegible]N80—Fine White Hard Maple Balloon Sticks. Per Gross ..... .45
B17N65—Whips, 27 in. long. Per Gross .. 3.00
B17N64—27-In. Whip, celluloid round handle. Per Gross 4.00
B17N67—27-In. Whip, shellacked handle. Per Gross 5.25
B17N68—36-In. Whip, shellacked handle. Per Gross 6.25
B17N69—36-In. Whip, shellacked extra heavy handle. Per Gross 8.50
B17N71—39-In. Whip, shellacked extra heavy handle. Per Gross 9.50

FOR THE NOVELTY MAN

B38N67 —Flying Birds, best quality, long decorated sticks. Per Gross.....$ 5.00
B13N18 —Canary Whistles. Per Gross..... 3.75
B2N[illegible]3 —Weather Houses. Per Dozen.... 3.00
B43N80 —Comic Felt Hat Bands. Per 1,000. 19.50
B2N34 —Comic Feathers. Per 100..... 1.00
B29N5/0 —1½-In. Rubber Return Ball. Per Gross 1.75
B29N6/10—1¾-In. Rubber Return Ball. Per Gross 2.50
B29N26 —Fresh Red Rubber, continuous length. Per Pound 1.30
B29N28 —Fresh Red Rubber Tape, continuous length. Per Pound 1.30
B38N79 —Roaming Mouse, best domestic. Per Gross 3.50
B1N191 —"Pete" Jumping Frog. Per Gross. 7.50
B1N65 —Squirt Buttons, with rubber ball. Per Gross 7.00
B17N29 —Feather Dusters, assorted colors. Per 1,000 ..... 11.00
B17N31 —Feather Dusters, red, white and blue. Per 1,000 ..... 11.00
B17N48 —Serpentine Confetti. Per 1,000 Rolls 2.50
B26N42 —Red, White and Blue Cloth Parasols. Per Dozen 3.00
B26N76 —Floral Design Cloth Parasol. Per Dozen 3.00
B26N83 —Paper Parasols. Per Gross..... 4.75
B26N13 —Paper Parasols, with blowouts. Per Gross 7.50
B26N72 —Red, White and Blue Paper Parasols, 22¼ in. Per Dozen 2.15
B26N70 —Floral Design Paper Parasols, 22¼ in. Per Dozen 2.15
B26N73 —Red, White and Blue Paper Parasols, 28¼ in. Per Dozen 2.75
B26N71 —Floral Design Paper Parasols, 28¼ in. Per Dozen 2.75
B8N51 —Flag Cigar Fans. Per Gross..... 1.75
B8N56 —Imitation Fire Cracker. Per Gr. 4.00
B1S1 —Full-Size Clay Pipes. Per Case of 2 Gross 3.50
B1S19 —Novelty Dude Pipe. Per Gross... 6.75
B2S1 —Brownie Corn Cob Pipe. Per Gr. 1.20
B1S12 —Novelty Glazed Clay Pipe. Per Gr. 4.75
B1S11 —Novelty Calabash Pipe. Per Gr. 7.00

GLASS NOVELTIES

B11N104—Glass Revolver. Per Dozen.....$1.00
B11N101—Glass Revolver. Per Dozen..... 1.50
B11N112—Glass Watch. Per Dozen 1.50
B11N[illegible]5 —Glass Trumpet. Per Gross..... 4.00
B11N108—Imitation Cigar, with liquor container. Per Gross..... 4.50
B58S50 —Glass Pen, black. Per Gross..... .75
B58S51 —Glass Pen, with colored liquid. Per Gross ..... .60

LADIES' SWAGGER CANES

Ladies' Swagger Canes, 36 inches long. Beautifully enameled, nicely finished with metal and celluloid caps. Trimmed with heavy silk cord and tassels and wrist loop leather handles. Beautiful assorted colors. Prices ranging from $2.00, $3.00, $3.50, $4.00 and $4.50 Per Dozen.

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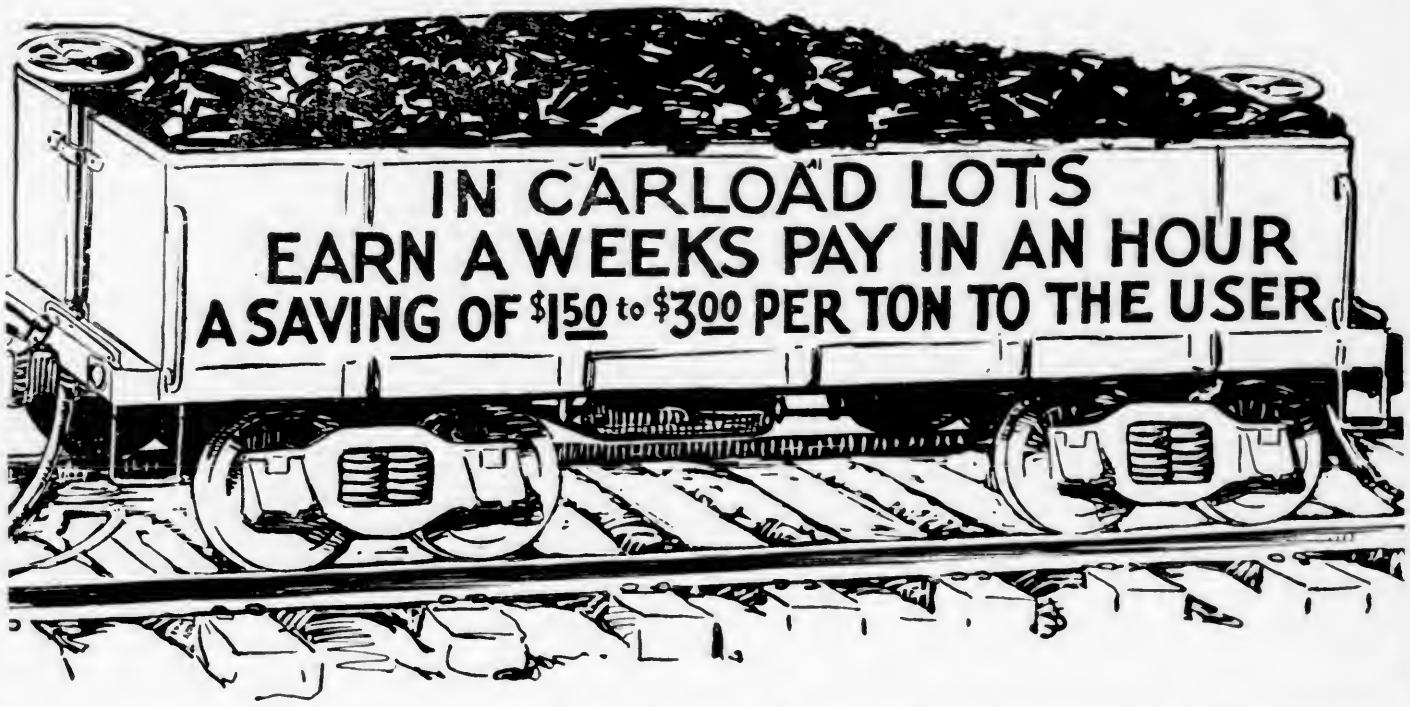
N. SHURE CO.-CHICAGO ILL

S.E. CORNER MADISON AND FRANKLIN STREETS

SELL COAL



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STORES, factories, schools, garages, banks, hotels, hospitals, churches, public buildings and homes can save hundreds of dollars per year by buying their coal through our salesmen. We want salesmen who will solicit carload orders all or part time. No experience or capital necessary in selling our coal. We do not require you to collect bills or take care of deliveries. You just take the orders. No sample case needed in this line. Just carry our portfolio "Coal Facts." No coal user can get away from them.

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EARN A WEEK'S PAY IN AN HOUR

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MEN

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Biggest profits ever known are being made by our salesmen. Coal is a necessity and easily sold on our plan.

Here is the Proof that Our Salesmen are the Most Successful in the United States

Mr. J. Montgomery of Illinois sold five cars his first day, commission $125.00.

Mr. Hepburn of Iowa sold nineteen cars of coal first month, commission $475.00. Very next month he increased his sales to twenty-nine cars, making $725.00 for one month's work.

Mr. J. C. Reames of South Dakota sold twenty-three cars his first month, making $575.00.

Mr. Jay Stiles of North Dakota sold twenty-one cars the first month, profit $525.00.

Mr. H. C. Oldberg of Wisconsin sold eight cars of coal his first day, commission $200.00.

Mr. Wallace of Michigan, selling only in spare time, sold six cars of coal in one week, commission $150.00.

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